THE DISCOURSE OF WRITING CENTER INTERACTION: THE "OR" AS AN

EMERGENT DISCOURSE SPACE

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Abstract: In response to the call for more inquiry-based research in the field of writing center studies, this research employs a discourse-analytic methodology to examine consultation talk and uncover more about interaction between writer and consultant on the discourse level. During the initial transcription of the four consultation videos, I found an "oral revision space" not previously identified in discourse or writing center literature. This discourse space is not reading aloud, speaking-while-writing, or interactional discourse. This discourse space, what I have labeled as the "OR," appeared in the transcripts 244 times and exemplified a different kind of "writing" space.

Subsequent research then focused on the OR and used both conversation analysis and interactional sociolinguistics to discover more about this emergent discourse structure. The findings indicate there are 6 types of ORs that participants use for differing purposes. Discourse "chunks" come before and follow the OR, what I have labeled *lead-ins* and *lead-outs*, of which there are 12 categories. Consequently, there is an OR chain: lead-in→OR→ lead-out, and these chains highlight scaffolding interaction on the discourse level. The OR and the OR chains, then, act as an analytical framework for examining writing center discourse and allow researchers to examine one of the ways that scaffolding transpires in writing center sessions.

When I divided consultations in smaller pieces of interaction, what I call *episodes*, I discovered that ORs appeared in nearly half of all episodes within the dataset. This percentage not only validates a discourse-based methodology, but also indicates the high frequency of the OR, showing the importance of examining the OR as a prevalent discourse structure in writing center talk.

Through the interactional sociolinguistic concept of footing (Goffman, 1981), I also analyzed how participants position themselves via discourse in relation to the context and the other participants. I found that consultants align themselves in three ways; and writers align themselves in four ways. Consultants most often position themselves as "fellow/writer peer" while writers most often position themselves as "apprentice," a position where writers "try out" ideas by speaking them, words that eventually become writing. These findings have implications for how writing centers train consultants to position themselves in terms of "peer-to-peer" interaction.

Lastly, I discuss the ways in which the OR and OR chain framework aligns with other scaffolding frameworks, mainly Holton and Clarke's (2006) scaffolding agency. I map

how the OR discourse structures allow the interaction to be traced through Holton and Clarke's three stages of scaffolding: expert, reciprocal, and self. Implications of this study include the benefits of a conversation analysis methodology with a focus on emergent findings; a shift in understand of what writing center discourse is, calling for a shift in expectations of how interaction should occur; a reidentification of writing center work, mainly that true scaffolding allows for more "directive" approaches when necessary; and lastly, a call for more informed approaches to data-driven research in Writing Center Studies.

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CHAPTER I

INTRODUCTION

Prologue

Many writing center researchers, administrators, and practitioners report they came to Writing Center Studies by accident. Though I have always felt I was a "writing center person," I could not have anticipated how this research would strengthen that identity. This study arose from what I call an "accidental" research project. I needed discourse to analyze for a cognitive discourse class, and writing center sessions were the most logical choice given I was familiar with these interactions from working in a writing center as both an undergraduate and master's student. At the time, I saw this project as just a seminar paper, a way to complete the requirements for the class by using data I found interesting. At that point in my academic career, I identified as a compositionist and had no intentions of pursuing a discourse-based project let alone a dissertation. While I had been part of a writing center earlier and was interested in returning during my doctoral studies, I was not necessarily planning to focus my research on writing centers. My data, however, had other plans.

I attribute my current research and professional path largely to my lack of experience with the method of discourse analysis. I had never conducted any research of this type, and I had not considered examining writing center interaction on this level. Had I been more formally trained in discourse analysis before starting this project, I might have approached the data, and the subsequence findings, differently. That, however, was not the case, and my inexperience led me to findings that excited me as a writing center person and as a researcher. My "accidental" research project allowed me to discover not only my researcher identity as a discourse-analyst, but it also solidified my professional identity as a writing center researcher and practitioner.

These identities usually work well together, but at times, they do not always align. As a writing center person, I find myself writing in first person and telling my research story much like I am right now. This voice and approach is not common in discourse studies, however. So, I find myself walking the line between writing for my intended audience (writing center practitioners) and writing as appropriate for my methodological and research stance. It is my hope that these two identities converged during this project to project one persona: a writing center researcher. I have attempted to maintain the balance between the personal voice and the researcher voice throughout this dissertation.

Statement of Problem

Writing Center Studies finds itself in a transitional period as a discipline. Having been located under the umbrella of Composition Studies, writing center scholars and practitioners are now ready to establish a field whose identity is self-made and self-realized.

However, writing center literature has set a historical precedence of favoring anecdotal rather than evidence-based research, leading to difficulty in validating practices with evidence (Driscoll & Perdue, 2012). In response, calls for more practice- and inquiry-driven studies have been ongoing for the last 30 years (North, 1984; Hemmeter, 1990; Gillam, 2002; Hawthorne, 2002; Lerner, 2002; Babcock, et al., 2012; Babcock & Thonus, 2012) in hopes of further legitimizing the discipline and moving past the "lore" that has long shaped our identity. Though personal experience is valued in the field of Writing Center Studies, it is not the be-all end-all of writing center work as North (1982) importantly admitted:

> What I have to say about tutoring and tutor training, then, derives from considerable experience with both. I think the depth and range of my experience carry a good deal of weight, and I could supplement it with anecdotes, portfolios of student work, affidavits from satisfied tutees, and the universally enthusiastic response of the tutors I've trained to the kind of tutoring they learn. Still, that's not necessarily a dependable body of data for use in supporting generalizations about tutoring. The principles for tutoring and tutor training I will outline need to be tested, need to be studied. (p. 434)

Some writing center scholars have taken up the calls for this type of inquiry, but many have not, and the field is struggling during this time of transition to clearly identify itself, especially in terms of theory and practice, which are often portrayed as misaligned in more recent writing center literature. This becomes especially apparent when writing centers are asked to demonstrate their efficacy (Driscoll & Perdue, 2012; Schendel & Macauley, 2012). Because "writing centers and tutoring in writing are

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widely…misunderstood," North (1982) reports, "research--careful, ideally legitimized research--seems to be the only possible response" (p. 441).

Therefore, this project fills a methodological gap and provides an evidence-based approach to analyzing the work that writing centers do on a daily basis. Specifically, this research outlines the discourse-based methodology of conversation analysis, a method of inquiry uniquely situated to examine writing center sessions. With talk as the basis of interactions in writing centers, this methodology not only assists the field in identifying and explicating daily practices in hopes of aligning those practices with theory and vice versa, but also provides the much needed evidence-based research that has been called for. The goal of the project, then, is to provide writing center researchers, scholars, and practitioners with a methodology that is easily employable in writing center settings, offer findings that inform daily practice, and contribute to the field through reliable, evidence-based research.

A Focus on Methodology

As mentioned, this dissertation employs a discourse-analytic approach to study writing center talk, specifically the method of conversation analysis (CA). CA is especially compatible with writing center research given that talk is the essence of writing center work: "Nearly everyone who writes likes--and needs--to talk about his or her writing, preferably to someone who will really listen, who knows how to listen, and knows how to talk about writing too" (North, 1984, pp. 439-440). Given North's statement of the importance of talk to the writing process and his later insistence that "[writing centers] are here to talk to writers (p. 440), investigating the talk of writing center interaction seems natural and essential. Yet, as Thonus (1998) indicated in her

dissertation, "…little has been said about tutorial talk [in writing center research and literature], and a little knowledge can be a dangerous thing in that it determines the credibility of the institution" (p. 4). Godbee (2012a) also noted that across the body of writing center literature, close examination of interaction and talk, "…is extremely rare, suggesting the need for empirical research into micro-level social interactions" (p. 12). As implied by Thonus, and stated directly by Godbee and North, it is not enough to rely on reports from consultants: "…[studies] must be designed to get beyond what tutors will tell us they do. Very often…successful practitioners either oversimplify or overcomplicate their accounts of what they do, depending upon who wants to know;" "…the best way to find out how a good practitioner works may not be to just ask" (North, 1982, pp. 439-440). Following North's, Thonus', and Godbee's advice, researchers should not *ask* participants what happens in writing center sessions but rather should *study* what the participants do during interaction.

One such way to study writing center consultations is through systematically examining the talk between participants using the conversation analysis method mentioned above. Because this research seeks to fill a methodological gap, the research method is critical and warrants explanation.

CA is rooted in sociology (Goffman, 1983) and the specific style of social analysis of Garfinkel's ethnomethodology that focused on "the procedural study of common-sense activities" (ten Have, 2007, p. 6). As a method, CA focuses on naturally-occurring discourse, like that in writing center sessions, for the sake of mapping sequences to recognize how conversation and interaction unfold in these circumstances (ten Have, 2007). CA is based on the idea that "communication is a joint activity" and

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analysis focuses on how this "jointly organized activity" is carried out (Stubbe et al., 2003). Conversation analysts do not typically analyze data with research questions or intentions and instead prefer to examine the data for interesting features before deciding the focus of the analysis and discussion.

With that principle in mind, the primary goal of this study is to answer the question "What happens in writing center consultations at the discourse level?" While many studies have examined consultations and their discourse, very few have allowed findings to emerge from the discourse and have, instead, gone to the session data with research questions in mind such as what makes a session successful (Thonus, 1998), if writing center discourse promotes writer authority and collaboration as the literature claims (Mackiewicz, 2001), and how the collaborative talk of writing center sessions leads to social change (Godbee, 2012a). Unlike many of the writing center-based discourse studies before, this CA approach assumes very little about writing center interaction and, instead, allows the interaction to speak for itself through the participants.

Contributions to the Literature

Like Godbee's (2012a) dissertation, this study seeks to model the method of conversation analysis (CA) and to call attention to the benefits of examining writing center talk on the discourse level. Unlike Godbee's work, however, my work aligns with the pure approach to CA, not applied CA or critical discourse analysis (CDA). This study provides readers with another lens (different from Godbee's) through which to view the method and benefits of CA as a research tool.

This study also contributes to the literature in the areas of scaffolding and collaborative interaction in writing center consultations. However, given the inductive

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nature of the CA methodology, this will be more thoroughly discussed in Chapter 7

(Discussion). I follow this approach with all chapters: Connections to literature are made

throughout as the findings arose rather than fronted in the literature review. Therefore,

the chapters are combinations of the findings and smaller reviews of literature to

contextualize those findings.

Chapter Outlines

Chapter 2, "Literature Review," provides an outline of the current state of Writing

Center Studies and the calls for data-driven research, briefly mentioned in this

introduction. Chapter 2 offers an overview of the discourse-based research in the writing

center literature, highlighting the gap for both more data-based and discourse-analytic

research. In Chapter 2, I also summarize the methods of discourse analysis and provide

more details of conversation analysis and interactional sociolinguistics before defining

institutional discourse and making a case for writing center discourse as institutional

interaction.

Chapter 4, "The OR," is the major findings chapter around which the other

findings chapters are organized. As I transcribed the data, the OR emerged as an

interactional space for participants to orally write, revise, and negotiate writing. "OR" is

a discourse symbol I created to represent the "oral writing" that takes place during these

sessions. Chapter 4 defines and provides examples of the 6 types of ORs present in this

data: *trial, repetition, rewriting, model, correcting,* and *corrective*. The OR appears in

discourse "chunks" with an utterance that comes before, what I call the *lead-in,* and an

utterance that comes after, what I call the *lead-out*. There are 12 categories of lead-ins

and lead-outs. These lead-ins, ORs, and lead-outs are spoken in what I call OR chains: lead-in→OR→lead-out.

In Chapter 5, "Consultation Episodes," I analyze the consultations from a broader perspective by examining sessions as a whole and then gradually pairing down the interaction into more manageable pieces. Consultations are first divided into three phases: *orientation, middle,* and *conclusion.* Within each of these phases, I identify *episodes,* or smaller pieces of interaction, through determining how each episode *opens* and *closes.* Episodes are then coded as HOC (higher-order concern) and LOC (lower-order concern) types (or what the pair is discussing). At this point in the analysis, the presence of ORs within the HOC and LOC episodes was determined.

Chapter 6, "Framing and Footing," calls upon the interactional sociolinguistic framework to understand the *frame* or expectations of an interaction (Tannen, 1993) and the participants' *footing* or ways in which speakers align themselves in the discourse (Goffman, 1981). I first map the writing center frame using frame analysis (Schiffrin, 1994; Cameron, 2003) to systematically define writing center interaction. Then, I apply the concept of footing to determine the participants' alignments during their interactions surrounding the OR and OR chains. Consultants align themselves in three ways: *expert/teacher, reader,* and *fellow writer/peer.* Writers align themselves in four ways: *novice/student, apprentice, agent,* and *fellow writer/peer.* This chapter also provides the frequency of footing categories per participant as well as maps the OR chain variation frequencies by OR type.

Chapter 7, "Discussion," brings the themes together to discuss the OR discourse phenomenon more broadly by first making connections to collaboration and then more

specifically to scaffolding and scaffolding agency (Holton & Clarke, 2006). Examples of

ORs and OR chains are given to illustrate the ways in which this discourse space allows

for the examination of scaffolding interaction during writing center sessions. The

implications are also provided in this chapter: (1) the importance of emergent data; (2)

writing center discourse as institutional; (3) the interactive components of writing center

sessions, specifically in terms of footing and scaffolding; (4) applications for training

consultants, and (5) larger methodological implications for both discourse-based studies

and replicable, aggregable, and data-driven research.

CHAPTER II

LITERATURE REVIEW

Introduction

This chapter outlines the current status of Writing Center Studies by examining the recent focus on data-driven research stemming from long-standing calls for more practice-based inquiry in writing centers. This gap in research studies has caused the field to rely on lore-based and anecdotal evidence, resulting in a possible misalignment of theory and practice. The current study outlines the benefits of discourse-based methods, specifically conversation analysis, and the review includes a summary of conversation analysis as an approach to analyzing writing center discourse. Further, this review presents information on institutional discourse and provides an argument that writing center interaction is, in fact, institutional in nature and should be studied as such.

This review focuses on evidence-based research but does not intend to privilege research over theory. Theory has a rightful and important place in any field of study, and the focus on research in this project is meant to inform and reshape theory, not replace it. Research requires theory in the same way that theory requires research because the two are not mutually exclusive and are interconnected.

Current Status of Writing Center Studies

Writing centers were more widely established in the 1960s and 70s in response to the open-admissions policies that left colleges and universities with students who were underprepared for higher education (Runciman, 1990), though in truth, writing labs and centers have been around since at least the 1930s (North, 1984; Carino, 1995). Writing centers historically have been considered part of Composition Studies and logically so; both find writing at the center of their practice, but this relationship has been complicated with Composition Studies sometimes viewing writing center work as in-service or supplementary to their own. Boquet (1999) reports that in the 1980s, the relationship between Composition Studies and writing centers, as portrayed by writing center figures such as Bruffee, Harris, and North, was uncertain. Perhaps because of this, writing centers have worked to establish their own identity, to make clear what they do and do not do, and over the years, writing centers have come to be common on university campuses and are more frequently found on high school, middle school, and elementary school campuses. Writing Center Studies, it seems, has started to emerge as its own distinct entity, but this more cohesive identity has not come without struggle.

For years, writing centers felt (and some still feel) they were "on the margins" of academia for a variety of reasons: Writing center work moves beyond the campus and sometimes into the community and public schools (Ede & Lunsford, 2000); their student-centered method of working with writers goes against traditional academic pedagogy (Carino, 1995); writing consultants[1] inhabit a unique middle position between teachers

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[1] The terms "consultant," "writer," "session," and "consultation" are used throughout the dissertation. The terms "tutor," "student," "tutee," and "conference" are used only when quoted directly.

and writers (Harris, 1995); writing center work tends to focus on collaboration rather than individual, competitive research (Ede & Lunsford, 2000); centers are often seen as "fix-it shops" (North, 1984) that serve remedial writers; centers are not always attached to specific departments or even colleges; and writing center practice is sometimes misjudged or misunderstood, and most frustratingly, by colleagues in the English department (North, 1984). For all of these reasons and more, writing centers often see themselves as outsiders of the academy.

Existing on the margins has, to some in the field, become something to be celebrated, however. Davis (1995) argued for embracing our outsider status, and Riley (1994) warned that accepting the stability that aligning with the academy provides might threaten the values held by the writing center community. Brannon and North (2000) advised writing centers to exploit this marginal position and "develop a rhetoric of marginality that will use [the writing center's] status for institutional change" in an effort to become more institutionally viable (p. 10).

In response to Riley's piece, Gardner and Ramsey (2005) warn against the binary of insider/outsider often perpetuated by writing center literature and caution that the outsider position is no longer useful to writing centers' identities. They argue that no group can sustain "by defining itself chiefly in terms of mutually excluding polarities, or by what it is *not*. Our root problem is that over the last twenty-five years our collective discourse has melded into what postmodernists term a 'grand narrative' or metatnarrative" (pp. 26-27). This narrative is problematic because when writing centers define their work in terms of what it is not, the work is viewed as "anti-curriculum" when, as Gardner and Ramsey point out, the work is actually an extension of the work

done in the disciplines (p. 33). Further they argue that "no compelling discourse has

emerged (or *can* emerge if we define ourselves by what we are not) to ground writing

center work on central curricular values that academics already believe in" (p. 37). In

this sense, then, Gardner and Ramsey recommend that writing centers opt to centralize

their practices within the institutions they are serving rather than placing themselves on

the periphery.

Though undecided on incorporating marginality into their identity, writing

centers in general have matured, and many scholars have proposed it is time to further

legitimize the field of Writing Center Studies and to distinguish writing center work as

separate and different from Composition Studies. Writing Center Studies has found itself

in a transitional period over the last 20 years as it attempts to move into the realm of

"discipline" status. As Babcock and Thonus (2012) point out, "Writing center

scholarship is a young field, and the direction(s) in which we will grow depend upon the

decisions we make today about the definitions of and connections among theory, inquiry,

and practice" (p. 3). One such way to define the direction of writing centers is to

continue concretizing writing center practice and theory through further investigation of

daily work, which may lead to identifying writing center work as it truly is rather than

relying on what the "grand narrative" suggests it is.

Reliance on Lore

Writing centers enjoyed rapid growth during the 1970s and 1980s, which as

Thompson et al. (2009) explain, might attribute to why much of writing center theory is

based on lore. Simply, writing center practitioners did not have time to conduct the

necessary research. Babcock and Thonus (2012) define lore as "…common sense,

common knowledge, and common practice based on experience and observations of others" (p. 32). The discussion of lore is prevalent in the literature, and more writing center scholars and practitioners are questioning lore, our reliance upon it, and are challenging researchers to investigate lore-based practice. Babcock et al. (2012) argue that "…something about writing center lore is no longer helping our students and, given the wide variance in theory vs. practice, may never have been effective aides to writing center clients" (p. 123). This reliance on lore can also be attributed to the lack of evidence-based research in the field of Writing Center Studies. Because training materials are often based on fictionalized rather than "real-life" scenarios, practitioners are faced with the challenge of explaining and training consultants for what *should* happen.

Lack of Evidence-Based Research

North's (1984) article provided many of the aspects of writing center work that hold true today: Writing centers use the vehicle of talk to work with writers in a student-centered session that focuses on individual processes rather than products. While writing centers are aware of what they *want* and *assert* to achieve in daily practice, North noted the lack of practice-based research to inform the theory that supports the daily work done in writing centers. Since North's article, many writing center practitioners have taken up his call for more research, but still, there is a need for more, which can be noted by other calls for research in writing center literature since (Hemmeter, 1990; Gillam, 2002; Hawthorne, 2002; Lerner, 2002), and most recently, in two important books focused on writing center research (Babcock, et al., 2012; Babcock & Thonus, 2012).

This is not to say that research has not been carried out in writing centers because it certainly has. And while there have been many quality research projects as both Babcock et al.'s (2012) and Babcock and Thonus' (2012) books report, there is a need to overcome Writing Center Studies' "tradition of using anecdote and personal experience as data and content" (Babcock & Thonus, 2012, p. 6). J. Harris (2001) summarized this tendency as "this-is-what-we-do-at-my-writing-center" scholarship (p. 663). This "lore" described here is decidedly different than theory, which calls upon theoretical evidence and seeks to expand thinking about writing center work.

Moving away from personal and anecdotal research toward more evidence-based research has been noted in recent *The Writing Center Journal* publications. Driscoll and Perdue (2012) studied writing center research through an analysis of articles published in *The Writing Center Journal* to ascertain if the field has offered evidence-based research in the form of RAD (replicable, aggregable, and data-supported as defined by Haswell, 2005). The authors noted a historic tendency for composition scholars to shy away from certain research methodologies, specifically empirically-based approaches. In large part, Driscoll and Perdue attribute Writing Center Studies' reluctance to take up calls such as North's (1984) as a resistance to more empirical research methodologies. From the 270 articles reviewed in their study, they located 91 "research articles" that contained human participants and/or material data (consultant notes, textual analysis). Their results indicated that only 6% of the articles (a total of 15) were categorized as RAD Research, 28% were categorized as nonRAD Research (a total of 75), and 66% of the articles were found to be "other types of articles" (p. 25). Driscoll and Perdue's study found that "very little research published in *WCJ* would fit RAD criteria" (p. 26), though the findings

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indicate that the number of RAD research articles in *WCJ* has steadily increased over the last 30 years. During the course of their investigation, though not targeting types of citations used in these articles, Driscoll and Perdue noticed a pattern:

> It seemed that two different conversations were taking place--one that cited research studies and one that drew upon long-standing lore-based arguments. When we rely primarily on longstanding lore without making connections between previous and current research-supported practices, we are unable to develop evidence-based practice. (p. 32)

The inability to develop evidence-based practice means that practitioners then are forced to rely on lore, leaving some to question the alignment of writing center theory and daily practice. As a note, Driscoll and Perdue identified only two types of conversations-- research and lore. However, theory is a third conversation that is ongoing and important to taking the field forward. It is unproductive to think of Writing Center Studies research as simply "research-based" or "lore-based." There are other types of research that call upon theory, and those theory-based pieces are often starting points for research-based studies or are used to discuss the findings of research-based studies.

Misalignment of Theory and Practice

Because practitioners trust in lore and lack sufficient evidence-based research to align and/or challenge theory, many writing center scholars have noted a discrepancy between theory and practice in writing centers (Boquet, 1999; Babcock et al., 2012); likewise, this inconsistency has been confirmed in many writing center research projects (Roswell, 1992; Murphy, 2001). Babcock et al. (2012) noted:

Several of [their] discoveries [from synthesizing qualitative research studies of

writing centers] were in line with the discoveries of others, all of which turn

accepted methods of tutoring upside down or otherwise alter writing center

methodologies that have long been in stasis. (p. 100)

Even North, whose 1984 work has been canonized has rethought his "idea of a writing

center" and admitted some espoused theories are problematic and "a romanticized

idealization" when put into practice (North, 1994, p. 9).

While theory and practice may not always align, some in the field are comfortable

with this misalignment. Hobson (1992) argues that "rather than striving for a single,

pristine writing center theory and resulting practice, writing center personnel should see

'contradiction' between their idealized theories and site-specific practice not as signs of

weakness but as opportunities to further explore the theory-practice nexus" (Hobson,

2001, p. 176). This nexus, I argue, is where research-based work is useful. Gardner and

Ramsey (2005), however, find Hobson's concept problematic: "Indeed the current gap

between theory and working actualities is so immense that writing center discourse

inaccurately describes what we do, or why we do it, or the benefits we bring to our

students, colleagues and institutions" (p. 26). Whether a true divide exists between

theory and practice has yet to be fully determined. Further research-based examination of

writing center work can show this divide or, as Hobson postulates, help us to better

explore how theory and practice intersect. An obvious place to look for this divergence

or convergence would be the session itself, specifically in examining the talk of a writing

center consultation.

Writing Center Research Examining Consultation Talk

Though there are several methods by which researchers can study writing center work, as most recently pointed out by Ligget, Jordan and Price (2011), this review seeks to draw attention to those evidence-based methods by which researchers can explore writing center talk to inform both theory and practice. Because the "essence of the writing center method, then, is this talking" (North, 1984, p.443), the most logical approach is to examine the talk, an element central to the daily work of the writing center, to better know what we do and whether that work aligns with current theory and/or lore. North (1984) pointed to talk in his explanation of writing center work and call for research: "If the writing center is ever to prove its worth in other than quantitative terms… it will have to do so by describing this talk: what characterizes it, what effects it has, how it can be enhanced" (p. 444). Yet, simply describing the talk does not always provide the evidence needed to contribute to the conversation in a way Writing Center Studies needs. Rather, specific methods need to be applied to better gather, analyze, and report on spoken discourse in writing center settings. Therefore, discourse-based methods, i.e. discourse analysis, can aid in both providing evidence and further exploring the (dis)connection between theory and practice. Perhaps in answer to North's call, many studies have been conducted over the last 30 years that aim to expose the daily work done in writing centers, though not all of these used specific, discourse-based methods to carry out this research. This section will provide a brief outline of the research that has sought to better understand the talk of writing center consultations.

Of the studies that investigated the talk that takes place in sessions, the methods and research questions driving these studies are varied. Reigstad's (1982) examination

of sessions between students and teacher-consultants and his resulting typology inspired other studies with similar aims, most notably Bell (1989) who concluded that Reigstad's typology does not fit the peer consultant situation.

There are also several studies that focused on the topics that emerge from session talk, not on the talk itself (see Briggs, 1991 and Haas, 1986 as examples), and studies that focused on nonverbal interaction in sessions such as gestures (Boudreaux, 1998; Thompson, 2009) and laughter (Zdrojkowski, 2007). In line with the current trajectory of writing center research, this review focuses only on research using qualitative, evidence-based methods with research questions targeting not *what* the participants talk about but rather *how the participants talk* or *what the language does within these contexts*. Though not part of this review, it is important to indicate studies that analyzed the organization of the consultation or smaller scenes of talk (as the entire study or just as a part of it) to describe the sequencing that happens in writing center interaction: Bell (1989), Ritter (2002), and Mackiewicz (2001) are some examples of such studies. These studies will be discussed in more detail in the Consultation Episodes Chapter. Moreover, this review focuses only on studies that used writing center consultations as their data source rather than other talk about writing such as instructor-student conferences and peer writing groups. While these studies likely informed some of the earlier work on writing center talk, practitioners should rely on the work that focuses on the writing center context. The studies presented here are placed in two categories: (a) varied qualitative methods and (b) discourse-based methods. The qualitative methods group may evaluate talk and seek to answer important questions but do so under a different method than discourse analysis.

Varied Qualitative Methods

There are many qualitative methods writing center researchers can use to look at language in the writing center session, such as rhetorical analysis, ethnography, and grounded theory, and they can have a variety of data collection points, like surveys, interviews, and observations. These studies can yield interesting and informative findings that add to our understanding of writing center discourse. The focus of this review is not to outline *all* qualitative methods available to researchers interested in writing center discourse (see Liggett, Jordan, and Price (2011) or Thonus' (1998) dissertation, which provides readers with an extensive review of qualitative methods for analyzing writing center discourse). Rather, the review of these studies aims to credit the researchers who have aimed to answer North's (1984) call for practice-based inquiry through examining writing center talk.

Though not often cited, Seckendorf (1986) sought to answer the question of "what really happens in writing center sessions?" in a true response to North's (1984) call. Using ethnographic inquiry, including audio taping, observing, observational notes, and interviews with the consultants, Seckendorf noted the differences of dynamics in the consultations she analyzed, and her suggestions included consultants embracing dissonance in their sessions. Dissonance, or "confrontation," Seckendorf posited, must occur for collaboration to take place between participants (p. 140).

Davis, Hayward, Hunter, and Wallace (1988) attempted to extend Gere and Abbott's (1985) study of the language of peer writing groups by examining writing center interaction. Gere and Abbott's (1985) analysis relied heavily on the cognitivist approaches of Chafe (1980) and the functional approaches of Halliday (1967), but Davis

et al. cite Fanselow's (1977) framework of classroom conversation as the primary lens for their analysis. Gere and Abbott's study sought to understand the speaking-writing relationship, collaborative learning, and the locus of meaning, making connections to Chafe's intonation units and Halliday's functional grammar. Davis et al. offered to extend Gere and Abbott while also answering Reigstad's (1982) call for more research on consultation styles, yet they deviated from the micro-linguistic analysis and opted for a broader analysis of the language to discover teaching and nonteaching patterns.

Roswell (1992) applied microethnograhy and grounded theory to discover how consultants and writers construct authority in a writing center consultation. Data included videotapes of 40 sessions, interviews with participants, consultants' journals, writers' texts, field notes, and representations of what was considered "good" writing from the writing center, English department, and College. Roswell concluded that consultants face ideological dilemmas stemming from the institutional setting of the writing center and the role peer consultants are asked to fulfill. She advised training programs to address these dilemmas and the issue of the writing center's institutional role. It should be noted that Roswell used discourse analysis in specific sections of her dissertation.

In a study of "linguistic utterances" in videotaped sessions, Hunter (1993) surveyed the use of questions, and her conclusions offer recommendations for consultants. These include following the writer's agenda, avoiding "Exam Questions," saying only what is necessary, recognizing that time-off-task can be beneficial, and being positive.

Seeking to discover if peer consulting helped writers establish their authority as writing center theory claims, Callaway (1993) used a case study of one writer working with one consultant. Callaway redefined the concepts of authority, resistance, and collaboration and concluded that this particular writer could gain authority, though negotiation and collaboration are not always positive experiences. These processes may require resistance and contention.

Taking into account the "social context of the tutorial," Blau, Hall, and Strauss (1998) conducted a linguistic analysis that "integrate[d] the sociological and paralinguistic" (p. 21) in hopes of discovering how the dynamics of a session could be revealed through language. This study did not identify itself as discourse-analytic but rather as a linguistic analysis and relied more on the rhetorical analysis tradition (citing Severino, 1992 and Ede & Lunsford, 1990). The findings support this interpretation of the methodology with three "rhetorical strategies" identified from the transcripts: questions, echoing, and qualifiers. The authors concluded these strategies were methods consultants utilized to work toward collaboration.

Through an ethnographic approach (observations, field notes, audio recordings, transcription of conversations, questionnaires, electronic communication, and interviews), Cardenas' (2000) dissertation sought to determine if consultants and writers were "engaged in collaborative interaction in their conversations, and if they [were], what [that] collaboration look[ed] like." As such, Cardenas evaluated the writer's role in collaborative interaction (p. 2). A subgoal of the dissertation was to challenge certain tenets of writing center work. As her title suggests Cardenas "describe [d] consultations rather than conducted a discourse-based inquiry. This study focused on language and

attempted to map interaction but did so through an ethnographic method and did not examine language explicitly. In fact, Cardenas made it clear that linguistic analysis was not a part of her study.

In an analysis of a single consultation, what Cogie (2001) called "Ken and Janelle's Collaborative Dance," she looked at directive and nondirective strategies used by the consultant, though her method was never clearly identified. Based on her analysis, Cogie noted that taking into account only the time-at-talk, the sessions would likely be deemed nondirective and concluded that adhering to only a single consulting approach does not always serve writers' best interests.

In one of the only studies examining the talk of online consultations, Moser (2002) investigated the talk of these sessions using Gere and Abbot's (1985) functional analysis model paired with consultant interviews. Transcripts were divided into linguistic units and coded according to "function, intent, and consciousness" (abstract). Moser's important findings were that online consultants employed many of the same writing center-based pedagogical strategies as face-to-face consultants. Additionally, online consultants were able to account for the difference in the social aspects of online consultations. Moser offered a training model for online consulting and advised writing center trainers and directors to examine her findings before creating their training model.

Through a feminist lens, Stachera (2003) evaluated sessions using a "postmodern qualitative method informed by a feminist theory to expose researcher bias as well as the humanity of the consultants or research participants" (p. 12). By measuring the symmetry of talk, types of questions, and the length of responses after open-ended questions, Stachera concluded that the consultations she analyzed did not uphold

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traditional writing center ideals. She proposed training include a focus on honest reader response as a way to empower writers.

Kane (2011) used a case study to observe two generalist consultants working with business-specific genres both before and after they audited a business course. She interviewed the consultants, collected their reflections on the sessions, and found that the consultants' knowledge of business genres did not increase as a result of observing the course. As the results indicate, Kane did not focus on the talk of the sessions but rather the overall evaluation and outcomes of the sessions.

The studies that examined the language of writing center sessions reveal interesting aspects of the daily work of writing centers. As these studies show, much can be gleaned from observing "what happens" in writing centers, which can be more beneficial than a hypothesized understanding. These studies, however, do not adhere to discourse analysis methods of research for various reasons, most notably their data collection points and analysis. Discourse analysis is a systematic approach to the examination of talk in writing centers, a method that elevates the level of research by providing reliability and validity (Paltridge, 2006). The next section outlines some of the studies researchers have undertaken using a specific discourse-based method in service of a more comprehensive understanding of writing center talk.

Discourse-Based Methods

Because this current study seeks to fill a methodological gap using a discourse analysis methodology, studies that employed that method were categorized together. These studies called on some branch of discourse analysis, mostly conversation analysis and interactional sociolinguistics, for data collection and/or analysis.

For example, McClure (1990) looked at behavior of consultants through recorded consultations, observational notes and interviews, and evaluations from writers paired with close linguistic analysis using Chafe's (1980) idea units and Fanselow's (1977) types of utterances. McClure's findings indicated that consultants are business-like in their interactions with writers and address both HOCs (higher-order concerns) and LOCs (lower-order concerns) during sessions as determined by the writer's paper. McClure's consultant participants had little formal training, yet she noted they used listening, mirroring, summarizing, pausing, and paraphrasing to assist their writers.

The most recognized discourse analyst in Writing Center Studies is Thonus, who has produced many discourse-based studies using an interactional sociolinguistic framework and often analyzed consultations with nonnative writers. Thonus' (1998) dissertation analyzed the role of discourse in successful sessions. Paired with the analysis of the talk, Thonus also included participant interviews to present a profile of a successful session, including the consultant being actively engaged in academic writing and the interaction resembling a "real" conversation. Thonus later used these data and built from these findings in her 2002 article.

In her next study, Thonus (1999a) studied dominance in writing center sessions, in relation to gender of both participants and language proficiency. Thonus' findings indicated that consultant dominance measured through the use of directives, types of directives, and mitigation strategies were relatively the same with male and female writers as well as native and nonnative writers.

In her discourse-based study of 34 sessions, Thonus (1999b) investigated three consultant goals: comprehensibility, politeness, and effective practice by examining

evaluations and suggestions made by consultants during their sessions. She focused on interactions with nonnative writers and found that at times consultants sacrifice their session goals to effectively communicate with these writers.

In 2001, Thonus combined ethnography and participant observation to explore how writing center participants (writer, teacher, and consultant) perceive the consultant's role. Findings from this study indicated that the three participants understood the writing center differently. Thonus noted that consultants deviate from their training regularly and that they are often authoritative and directive in their sessions. As Thonus admitted, these findings were not new information for writing center practitioners; however, they offered corroborating evidence that aligns with many observations already noted in the literature.

Also in 2001, Mackiewicz's dissertation explored writing center interaction from an institutional discourse perspective. Mackiewicz focused on participants' politeness choices in accordance with "the moment-by-moment knowledge domain" (discourse activity) to investigate if writing center expectations of collaboration and writer empowerment were upheld. In her findings, Mackiewicz noted that consultants more often aligned themselves as expert than the peer role advocated by writing center theory. The consultants' roles, however, were contingent on the topic the pair was discussing. Lower-order concern (LOC) topics often required a higher status from consultants, while higher-order concern (HOC) topics did not. LOC topics include grammar and mechanics while HOC topics include content and organization. Mackiewicz also found that writers' roles mirrored consultants' during exchanges. When consultants aligned themselves with the expert status, writers aligned themselves with lower statuses and vice versa.

In another dissertation that year, Murphy (2001) endeavored to understand the use of politeness and self-presentation (also known as "face" in sociology and sociolingustics). Field notes, questionnaires, feedback interviews, and transcripts were used in this study. Murphy noted that consultants found themselves between two roles: peers in conversation and institutional representatives. These roles caused conflict that resulted in the use of politeness strategies as mitigation, meaning consultants attempted to diminish their authority even when situations called for them to act as experts.

In an investigation of writing center interaction between consultants and nonnative writers, Ritter (2002) used both conversation analysis and critical discourse analysis to better interpret participants' statuses and the connections among language, power, and ideology. Ritter's findings indicated that conversational interaction does not coincide with traditional writing center expectations of collaboration and nondirective strategies. Ritter theorizes this incongruity is due to the writing center's institutional status. Institutional status marks the interaction as different from traditional conversational exchanges by placing participants in roles of "expert" and "nonexpert," for example doctor and patient. Writing center interaction, then, is multifaceted because participants are positioned in this way in addition to the peer relationships advocated by writing center literature.

Though not a "study" in the traditional sense, Gilewicz and Thonus (2003) put forth a vertical transcription method to help writing center researchers better capture the discourse interaction of a writing center session. This article is of particular importance to those interested in using a discourse-based approach to examine writing center talk. Gilewicz and Thonus argue that "playscript" transcription does not allow for (or ignores)

important linguistic and nonlinguistic contributions. A "playscript" transcription is that which marks only one speaker at a time, like a play. The vertical transcription method, which includes hesitations, repetitions, pauses, backchannels, overlaps, and paralinguistic features (i.e., laughter), allows for a truer representation of writing center interaction. Gilewicz and Thonus argue the depth and complexity of writing center talk is better represented through this method of transcription.

Also in 2003, Jordan's dissertation, an ethnographic study of power and empowerment in consultations, employed discourse analysis to analyze eight of the transcripts in her study. Her findings showed that both consultants and writers enacted power in her recorded sessions, placing ownership on a continuum rather than the traditional binary of consultant-writer ownership. Additionally, Jordan argued that general session goals and the venerated beliefs of writers owning texts are unrealistic. Jordan stressed that flexibility is necessary for consultants and that they can become empowered through acting as peers.

Thonus (2004) reexamined her previous data to look at how consultants interact with both native and nonnative writers. Thonus found consultants interact differently with these two populations. For example, consultants were more likely to give directives and less likely to give advice to nonnative writers. This example, combined with other findings, led Thonus to conclude that consultants were less confident in their interactions with nonnative writers and were "still searching for adequate frames" to work with these writers (p. 239).

Williams (2004) inspected videotaped sessions between consultants and nonnative writers to better understand the revision of writers' work in relation to their interaction

with consultants in the writing center. Through analyzing floor management, she found

that small-scale and sentence-level revisions were common, and that larger revisions

were made when consultants were more direct with their writers.   Later, Williams (2005)

relied on the institutional discourse frame and conversation analysis to investigate

authority and status differences between consultants and nonnative writers. She found

writers perceived consultants as experts, much like interactions described in institutional

discourse settings, and that consultants' roles were somewhat ambiguous to both

participants.

Waring's (2005) article used a conversation analysis methodology to look at

advice resistance in sessions. Waring found that in the one session analyzed, the writer

resisted different types of advice in different ways. The writer was especially resistant to

the consultant's suggestions on content and mechanics but was more open to advice on

writing matters outside of the writer's discipline. Waring posited that this resistance can

come from the writer's identity claims as a graduate student and specialized knowledge

about the discipline. This asymmetry of expert knowledge also accounted for the writer

more readily accepting the consultant's advice on general writing issues.

In a conversation-analytic study, Murphy (2006) investigated how consultants

used self-presentation strategies and how these strategies enacted (or did not enact)

nondirective pedagogies central to writing center work. Murphy found that consultants

adhered to writing center philosophy, but in doing so, consultants assumed various forms

of self-presentation.   These findings "complicate[d] [notions of nondirective tutoring] by

demonstrating that within sessions, consultants [shifted] positions of power with

students/writers as they [sought] to achieve particular goals as well as collaboratively

construct self-presentations for themselves and their writing centers" (p. 63). Murphy recommends that consultants become self-reflective practitioners, and trainers introduce consultants to discourse theory as a way of making consultants aware of language used during sessions. This awareness, Murphy expects, would lead to better practice. Like other studies (Jordan, 2003; Murphy, 2001; Ritter, 2002; Williams, 2005), Murphy's highlights the complicated nature of interaction between consultants and their writers and how discourse analysis can expose elements of writing center interaction.

Rollins, Smith, and Westbrook (2008) examined transcripts using conversation analysis and grounded their analysis in the theoretical frameworks of McDermott and Tylbor (1995) and Goffman (1981) to examine how consultants and writers "construct their social roles and relationships" through talk (p. 123), looking at how consultants balance the demands of being both experts and peers. Their findings postulate that rather than true collaboration unfolding, collusion, or the act of collaborative illusion, was more frequent. The researchers indicated linguistic features such as inclusive pronouns and embedded authorities (readers as "somebody") were markers of collusion but also found that the illusion was broken at the linguistic level at times. Rollins et al. join others such as Blau et al. (1998) and Shamoon and Burns (1995) in expressing concern with the collaborative model as the center of writing center theory when it is "tenuous in practice" (p. 135).

In 2009, Thompson conducted a conversational microanalysis and considered both the talk and gestures of a writing center session. This study sought to examine specific interactional factors: direct instruction, cognitive scaffolding, and motivational scaffolding. Thompson's analysis was grounded in asymmetrical collaboration or the

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theory that expert consultants and less expert writers work together to achieve the writers' goals. The findings revealed cognitive and motivational scaffolding were the most frequently occurring types of scaffolding. The use of these scaffolding techniques provided evidence for how intersubjectivity (or orientation to the same goal) was built between the consultant and writer in this session. Additionally, these scaffolding methods allowed the writer to actively participate and the consultant to direct the conversation to effective revision strategies. Thompson proposed scaffolding as a productive lens through which to view consultation interaction.

Corbett (2011) used a multi-method case study approach, which included interviews, questionnaires, observations, and audio recording, to observe how course-based consultants moved between directive and nondirective approaches when working with writers. His primary methods of analysis were rhetorical and conversational, drawing on Black (1998), Harris (1986), Gillespie and Lerner (2004), and Gilewicz and Thonus (2003). Corbett's study challenged traditional notions of collaboration, and he further argued that collaboration, long thought to be a moot point by some in Writing Center Studies, is still a significant topic in the field.

In a different vein, but still discourse-based, Godbee's (2012a) dissertation employed a conversation-analytic method and a critical discourse framework that focused on social change as it occurs on the conversational micro-level in writing center interactions. Godbee's findings inform the social aspects of interactions (such as equality and authority) within writing center contexts rather than discursive interactions. It is important to note that Godbee's dissertation (2012a) and other pieces using the same data

(2007, 2009, 2012b) are categorized as applied discourse analysis, which will be discussed in the section on conversation analysis later in this chapter.

Mackiewicz and Thompson (2013) video recorded two conferences, collected matching satisfaction surveys from both consultants and writers, and conducted retrospective interviews with consultants to determine how consultants maintained writers' motivation through motivational scaffolding (Cromley & Azevedo, 2005). Mackiewicz and Thompson drew upon Brown and Levinson's politeness theory "to define and describe…the verbal behaviors that make up motivational scaffolding" (p. 39). As with most discourse-based writing center work, the researchers focused on the consultants' talk and identified five motivational scaffolding strategies that connect to politeness strategies: praise, statements of encouragement or optimism about writers' possibilities of success, demonstrations of concerns for writers, expressions of sympathy or empathy, and reinforcement of writers' feelings of ownership and control (p. 47). Mackiewicz and Thompson concluded that the connection of motivational scaffolding to specific politeness strategies provides "a means for identifying, analyzing, and discussing an important aspect of writing center tutoring--tutors' linguistic resources for building rapport and solidarity with students and attending to their motivational needs during writing center conferences" (p. 66). The authors encourage other writing center researchers to use verbal consulting strategies to describe linguistic alternatives in training and to help consultants be more aware of their linguistic choices.

Two themes arise in these discourse-based studies. First, many of these studies are unpublished dissertations, which may account for the complaints of limited evidence-based research. Secondly, because this review was presented chronologically, readers

can see that discourse-based methods have increased in popularity in recent years. Based on the findings these studies present, readers can also discern that discourse-analytic methods can yield results that explicate writing centers' daily work and can assist with exploring the (dis)connection between theory and practice. Therefore, the current research uses a discourse-analytic method to analyze writing center talk to better reveal the interactional features of writing center sessions.

What DA Can Offer Writing Center Studies

Other writing center scholars have noted the importance of discourse-based research:

> …the number and frequency of such studies [as Davis et al.] are too few and too far between…if talk , conversation, and teaching are the center of a writing center's practice and pedagogy, then it only makes sense that we should continue using every technique in our methodological toolkit to study and understand them. (Pemberton, 2001, p. 24 cited in Babcock & Thonus, 2012)

Further, Thompson (2009) argues that examining the talk of writing centers helps to expand Bruffee's (1984) "conversation" (p. 419), and Babcock and Thonus (2012) have identified the interaction between consultant and writer as an area of "intense interest" in the field (p. 44). Finally, and most importantly, Murphy (2006) asserts that discourse analysis in the writing center context can result in the "…building [of] knowledge of actual writing center practice and how it does or does not enact writing center theory" (p. 80). These scholars maintain that examining the discourse of writing center sessions is worthwhile and important to Writing Center Studies, especially in relation to the intersection of theory, practice, and research.

Along these lines, Shamoon and Burns (2001) argue that the field cannot continue to perpetually accept and propagate the lore as best practices without investigation.

> Within writing-center culture this construction [of consulting work] is maintained by a structure of scholarly discourse. All tutoring manuals explain generalist tutoring, and they have derived their guidelines from the discourse of academic publications, which either justifies further iterations of generalist tutoring, presents personal, positive testimonies as "findings" from students about generalist tutoring, or rationalizes the problematic conflicts or issues that arise from generalist tutoring (such as conflicts that arise from charges of plagiarism). The effect is that one kind of tutoring is promulgated, studied, explained, examined, improved, and then promulgated again. (p. 67)

Rather than accepting that "what happens" in writing center consultations aligns with theoretical expectations, discourse analysis can provide specific evidence of writing center work in order to interrogate statements like that of Shamoon and Burns.

Discourse-Analytic Methods

As the pieces on writing center discourse above show, there are many ways to study the talk of writing center consultations. Some of the studies employed specific and recognized methods of analysis while others approached the data with unclear, unexplained, or inappropriate methods. Because Writing Center Studies as a field is not as familiar with discourse-analytic methods, the following section seeks to outline methods available to writing center researchers to aid in understanding the daily work of writing centers. First, an overview of discourse analysis, the general methodology of discourse studies, is provided. Next, a brief introduction and description of the method of

conversation analysis is outlined. Finally, the interpretive framework of interactional

sociolinguistics is described.

Discourse analysis. Discourse analysis is often considered the larger

methodology under which other discourse-based approaches fall, including pragmatics,

conversation analysis, critical discourse analysis, interactional sociolinguistics, and

others.   Simply, discourse analysis is the study of patterns in language, written or

spoken, that considers the context in which the language is produced.   The method

researchers choose to analyze discourse is dependent on the research questions, focus of

the study, and the researchers' ideological stance. For a thorough overview of discourse

analysis as a methodology, the varied approaches, data collection, and data analysis, see

Paltridge (2006) and Johnstone (2000) as examples. Many of the discourse-based

methods under the discourse analysis methodology could be applied to writing center

research, and researchers should consider exploring these options to align their research

goals and methods. Because this study explores the talk of writing center interaction, a

specific discourse-analytic approach, conversation analysis, is employed.

Conversation analysis. What is provided here is a brief overview of

conversation analysis. More specific and detailed resources are available, such as

Cameron (2001), Schiffrin, Tannen, and Hamilton (2003), ten Have (2007), and Sidnell

(2010).

Whereas discourse analysis is the study of all discourse, conversation analysis

(CA), as its name indicates, considers only spoken and, originally, only conversational

discourse. In the early years of CA, most studies focused on conversational interaction,

but more recently, CA researchers have expanded their focus to include institutional

discourse, such as doctor-patient interactions, courtroom proceedings, and other forms of talk such as interviews and speeches. Like most discourse-analytic approaches, CA has roots in the fields of sociology and anthropology. According to ten Have (2007) and Paltridge (1996), the method of CA was developed by Sacks and Schegloff (and later with Jefferson, 1974) in the 1960s when they were students of Goffman, the sociologist most often credited for his theoretical influence on CA. Goffman's (1983) "interaction order" introduced his students to a distinct approach to sociological research, one based on face-to-face interaction. A major influence on the development of this method was Garfinkel's ethnomethodology or "the study of common-sense reasoning and practical theorizing in everyday activities" (ten Have, 2007, p. 6).

Initially, Sacks analyzed the conversational details of recorded phone calls from a suicide prevention center and noted two important features of conversation: (a) conversational pieces can be categorized, and (b) talk follows a sequential organization. The latter, which is now known as turn-taking, would become essential to the CA approach and in understanding how participants construct utterances based on what came before in the conversation. Another important aspect of CA is interaction, the understanding that talk is coconstructed by participants, negotiated, and "locally managed" (Cameron, 2001). In short, CA takes a microanalytic approach to observe any "talk-in-interaction" to uncover the features of talk that normally go unnoticed by conversationalists.

Discourse-based practitioners view language as socially constructed. Schiffrin (1994) describes the interaction between language and context well: "… Language and context co-constitute one another: language contextualizes and is contextualized, such

that language does not just function 'in' context, language also forms and provides the context" (p. 134). According to Seedhouse (2005), CA researchers assume that interaction is context-shaped and context-renewing, that interactions cannot be understood outside of the environment in which they take place, and that interaction is based on what came before (p. 261). Heritage (2004) further clarifies that the sequences of conversations themselves constitute a major part of context--meanings are reliant upon and shaped by these sequences. In sum, conversation and language are constructed within and in response to the moment-by-moment social context and, therefore, these contexts are important.

As Cameron (2001) describes CA, analysts do not merely look for patterns in discourse but also seek to understand how the participants position themselves in relation to those patterns. Heritage (2004) explains:

> Empirically, this means showing that the participants build the context of their
> talk *in and through* their talk. For example, if we analyze emergency calls to the
> police, we want to be able to show the ways in which the participants are
> managing their interaction *as* an 'emergency call' on a 'policeable matter.' (p.
> 224)

Therefore, not only patterns but participant positioning become important when analyzing these discourse contexts.

Another defining factor of CA is the data researchers analyze. CA uses only naturally-occurring data (as opposed to data collected in laboratory settings or examples constructed by the researcher). For this reason, CA researchers are careful in collecting data that represent the most natural interaction possible. Yet, researchers recognize some

of the limitations of recording data in this manner, largely that the participants are aware of the recording equipment and may behave differently.

It is important to note that CA approaches data differently than some other discourse methods. Most methods ask researchers to develop research questions and determine a theoretical framework before beginning the project (Paltridge, 2006). This type of approach is "treated with suspicion in CA" (ten Have, 2007, p. 30) because CA researchers prefer a more inductive method. Rather than go to the data with specific research questions and a predetermined framework, CA researchers review the data for emergent phenomenon, asking themselves "What is happening in this discourse?" Once something of interest has been identified, researchers then focus on that feature to further understand the discourse interaction. This is what Sacks (1984) referred to as "unmotivated examination" (p. 27) of text (cited in ten Have, 1990). Ten Have (2007) stresses that this approach does not make CA an "a-theoretical" method. Instead, he describes the difference between CA and similar methods as one of "*theoretical style*" (p. 31). This tactic allows researchers to study only what is observable in the data instead of looking for preconceived ideas of what should or might be in the data.

In most explanations of conversation analysis, authors describe two ways in which data are interpreted: pure CA and applied CA. Pure CA considers only the text and includes no outside factors beyond those which the text and participants evoke; whereas, applied CA seeks information beyond the text including interview data, member checks, and observations (ten Have, 2007). Godbee's studies (2007, 2009, 2012a, & 2012b) mentioned above are examples of applied conversation analysis because they aimed to examine the talk between participants to determine the potential for social

change within writing center consultation discourse. Godbee could not have examined the discourse alone to answer her research questions and, instead, had to examine the context beyond the spoken text itself. As Cameron (2001) described it, CA is "data-centered," and most CA researchers prefer to keep the text as the focus of their analysis. Ten Have (2007) states the choice between pure CA and applied CA depends on one's theoretical-methodological outlook and the types of interaction to be studied.

CA data, like other discourse data, are captured via audio and/or video recordings and must be transcribed for analysis. As noted by Paltridge (2006), for conversation analysts, the transcript is also the analysis, meaning that what the researcher decides to transcribe becomes the focus of examination. The transcription conventions developed by Jefferson (2004) call for researchers to transcribe any specific details that may be analyzed, such as rise in intonation or pauses, because as ten Have (2007) elucidates, it is "not only *what* has been said, but also *how* it has been said" (p. 94). These conventions give researchers the ability to mark minute details of a conversation in their transcripts for later analysis. As such, CA is often noted for its detailed and thorough transcripts. The depth and specificity of the transcription depends largely on the researcher and what emerges from the data. How and what one chooses to transcribe are a reflection of the researcher and his or her ideological stance. As Ochs (1979) points out, transcription is itself theory-based and choosing what to transcribe (and not) as well as how and how much to transcribe should be chosen selectively. However, in accordance with all qualitative research, transcription is subjective but is so in a systematic way given CA's focus on transcription conventions.

As the review above shows, CA has already been employed in many writing center studies and offers many benefits to researchers interested in the language of a particular context, for example the writing center context. With talk at the crux of what writing centers do, this method appears to be ideal for studying and better comprehending writing center discourse.

Conversation analysis on its own, with its emphasis on using only what comes from the text, can be somewhat limiting for those who wish to explore not only the what and how, but also the *why* of discourse, something writing center researchers are likely to be interested in. Therefore, in order to further investigate the context, i.e. the participants, and offer possible answers to why certain discourse is spoken or not, one must go beyond CA and adopt a theoretical framework through which to interpret the data. One such framework that allows for this kind of examination is interactional sociolinguistics.

Interactional sociolinguistics. Like that above, the information presented here is intended to be a brief overview of interactional sociolinguistics, not an exhaustive explanation. For more information on interactional sociolinguistics see Schiffrin (1994) as well as Johnstone (2000).

Interactional sociolinguistics (IS) is a subdiscipline of linguistics that has origins in the ethnography of communication (see Hymes, 1962). Specifically, IS inspects discourse for variations and patterns of variations and seeks to explicate these differences by considering nonlinguistic factors, such as culture and gender, to recognize intentions behind discourse choices. Gumperz (2003) explains that IS goes beyond the work of CA

to determine not only what is meant, but to also understand the inferences that are not taken into account by examining the text alone.

Gumperz (2003) outlines the procedures IS analysts typically follow: (1) research the ethnographic context; (2) choose what to observe and record, what will yield the necessary data to answer the research problem; (3) observe, interview, and check interpretations with participants; and (4) review the recorded materials first for content and then for pronunciation and prosody (p. 223). Only after these stages do researchers transcribe specific excerpts of the collected data and include other significant variables, such as nonverbal and paralinguistic cues (gasps, sighs, etc.). When all of these elements are brought together, an IS analyst begins to examine the data and draw conclusions.

While similar, CA and IS vary in specific ways, mainly research questions and data points. CA does not examine the data with definite, predetermined research questions; instead, the conversation analyst allows the focus of the research to emerge from the data itself. On the other hand, IS formulates hypotheses or questions prior to beginning the research procedure, a more positivist approach to research (Creswell, 2009). Data points pose another difference for these approaches. CA is text-centered and uses only what can be gleaned from the talk itself without the consideration of outside data. IS, with its focus on context, seeks to understand any contextual factors, and researchers can collect observation notes and interviews as well as do member checks with the participants, something atypical of CA alone.

The combination of CA and IS allows for a unique examination of writing center discourse, something Thonus (1998) noted in her dissertation. By first employing the CA method of collecting data and examining "what is there," writing center researchers can

discover what happens in the daily work that may or may not contradict or further inform

theory-based strategies. After the data is collected and a point of interest is identified

within the data itself, the researcher can begin to consider the contextual factors of the

consultation that may affect the discourse strategies used by participants in the ways an

IS analyst would. The IS lens would allow researchers to better contextualize their

findings and provide insight to the larger area of Writing Center Studies.

Understanding WC Discourse

Before a CA-IS approach is employed, researchers should consider the context in

which this interaction takes place. As already mentioned, most writing center researchers

are aware of the writing center context, but this review asks researchers to consider an

additional aspect of the writing center context, mainly that writing center discourse is

institutional discourse. The next section will discuss institutional discourse more broadly

and then writing center discourse as institutional.

Institutional Discourse

As already mentioned, institutional discourse has become an interest of some

conversation analysts. Simply, institutional discourse is that which takes place in any

kind of institution, different from day-to-day, informal conversations and is analyzed

using a conversation analysis methodology. Drew and Heritage (1992) describe

institutional discourse or "institutional interaction" as talk-in-interaction between

participants as they work toward various goals in institutional settings (p. 3).

Examination of institutional talk is concerned with "how these institutional realities are

evoked, manipulated, and even transformed into interaction" (Heritage, 2004, p. 223).

Institutional discourse analysts have noted several identifying features of institutional talk. One such feature is its predictability, and Agar (1985) mapped this predictable structure into three phases: diagnosis, directive, and report. Drew and Heritage (1992) offer specific features of institutional discourse such as goal orientations (participants often have a specific goal in mind that the interaction will achieve), special and particular constraints (certain situations dictate who should talk when and what can be said), and inferential frameworks (participants usually enter this type of interaction with points of reference and have expectations for interaction). Bardovi-Harlig and Hartford (2005) site Sarangi and Roberts (1999) to offer additional constraints on institutional talk such as decision-making, problem-solving, professional knowledge, and roles participants play during interaction. These aspects differentiate institutional discourse from daily conversational discourse, which rarely contains these features. Additionally, as the objective for analyzing conversational exchanges is to explain human interaction and how language shapes that interaction, the objective of analyzing institutional discourse is to "describe how particular institutions are enacted and lived through as accountable patterns of meaning, inference, and action" (Heritage & Drew, 1992, p. 5). Importantly, there are two categories of institutional discourse that can be studied: interactions between institutional representatives and clients and interaction between two institutional representatives (Bardovi-Harlig &Hartford, 2005). The first category (institutional representatives and clients) comprises most discourse-based writing center studies.

Writing Center Discourse as Institutional

The features of institutional discourse identify writing center interaction as institutional, rather than conversational, as others who have studied writing center interaction have cited (Roswell, 1992; Thonus, 1998, 1999a, 1999b, 2001; Williams, 2005, as examples). Not all discourse studies have considered the institutionality of writing center interaction, but many have addressed this relationship in their work. Following Agar's stages mentioned above (diagnosis, directive, and report), Thonus (1999a) aligned writing center interaction with these phases. Williams (2005) also found in her study that writing center discourse usually follows Agar's pattern of diagnosis, directive, and report. Williams, however, noted that the first phase, diagnosis, tends to dominate the writing center consultation. Her sessions, focusing on nonnative writers, consisted almost entirely of one long diagnosis sequence.

Thonus' (1999a) discussion of these institutional patterns has broader, more divisive implications. She wrote, "Diagnosis establishes institutional control for the encounter from the onset; directives are given by the institutional representative to client, and report writing assists the institution in justifying and perpetuating its existence" (p. 256). In line with this institutional control, Thonus found that consultants in her data dominated conversations within their sessions. She also argued that the heuristic "be a good listener" may best be translated to "do not dominate the interaction." "Dominance and control seem to be a key feature of tutorial interaction as institutional discourse," citing Agar (1985) who arued that "an institutional representative who wants to hand control over to the client [cannot] afford to do so…" (Agar, p. 157, cited in Thonus, p. 264). Similarly, Murphy (2001) found that only the consultants in her data made use of

imperatives, which indicates the unequal nature of the interaction, something more congruent with institutional talk. Mackiewicz (2001) also concluded this institutional structure of consultations directly affects its participants: She noted that the consultants in her study had institutional authority and sometimes displayed this. Mackiewicz argued this authority combined with ratio of writer-to-consultant talk, which aligns with institutional expectations, "is not consistent with writing center literature claims about peer tutors' ability to engage writers in 'exploratory talk'" (p. 267). Further, Wong's (1988) study of engineering consultants and writers concluded that this same institutional status and authority supersedes any authority or expertise the writer might display in sessions.

These findings suggest writing center discourse is more institutional than discussed in much of the literature and, further, offer contradictions to writing center theory. As a result, some practitioners may resist this (re)identification of writing center discourse as institutional.

Resistance to Institutional Discourse Status

In connection to the "marginal" position discussed earlier, many writing center practitioners may not be comfortable with their discourse categorized as institutional because they view themselves and their work as outside the institution. Roswell (1992) challenged the assumption that writing centers are institutionally autonomous as they operate within an institution in some way, and their discourse is marked by institutional characteristics. However, an argument could be made that writing center discourse is not entirely institutional in nature.

When discussing the two categories of discourse (institutional and conversational), Drew and Heritage (1992) offer a third category, an in-between space that contains "quasi-conversational" modes where institutional discourse approximates conversational discourse. These "quasi-conversational" discourses are still task- or focus-based, but they are instead located in a "complex of nonrecursive interactional practices that may vary in their form and function" (p. 28). It is possible, then, that writing center discourse inhabits this third space somewhere between institutional and conversational as Drew and Heritage describe. Williams (2005) noted something similar in her analysis of consultations. "…Writing center sessions stand at the intersection of these two types of interaction" (p. 39), referring to institutional and conversational interaction. Ritter (2002) concluded that when compared to other types of institutional discourse, writing center discourse is "less predictable" than other institutional situations though "still not as free as personal conversation" (p. 76), hinting that writing center talk is not clearly institutional or conversational. Without further discourse evidence of this third-space categorization, this cannot be said for certain; however, researchers should consider exploring writing center interaction as this third space.

Conclusion

The most recent literature shows that Writing Center Studies wants and needs to further investigate the daily work in the writing center to better shape the discipline's identity and to inform theoretical perspectives. At the core of this work is the talk and interaction between writers and consultants, and this talk has the potential to reveal much about writing center practice. One such way to study the interaction is through a discourse-analytic methodological approach that systematically analyzes the talk between

participants, revealing what talk can tell us and providing the data-driven evidence the field wants. By examining the work that is done during writing center sessions, researchers can ascertain the *practice* of writing center work, which in turn, can better inform the *theory* behind that work. Evidence-based research such as that gleaned from a discourse-based approach can confirm and, if necessary, challenge long-standing lore-based and anecdotal understandings of writing center work. Through connecting research, practice, and theory, these approaches can (re)shape Writing Center Studies' identity.

With these ideas in mind, I started this study with a general research question: *What can examining the discourse of writing center sessions tell us about the interaction between the participants in this context?* Under the purview of CA, a broad research question like this one is needed when first approaching the data. Only after something of interest emerges from the data are more specific research questions crafted.

The next chapter, the "Methodological Overview," provides more details about the setting, the data, the participants, and the specific steps taken to analyze the talk of four writing center sessions. The first of the findings chapters, "The 'OR' Chapter," outlines the major emergent finding from the study: the previously undiscovered discourse phenomenon labeled by the researcher as the "OR." This chapter also seeks to understand what comes before and after the OR to uncover the sequential organization of the discourse structure. The second of the findings chapters, "Consultation Episodes," scopes out from the OR discourse structure and considers the consultations from a broader perspective to understand the overall "shape" of writing center sessions and gradually zooms into the interaction first to phases, then to episodes, and then to

sequences. The last of the findings chapters, "Framing and Footing," uses interactional

sociolinguistics to understand the frame of writing center interaction and the footing, or

the ways in which participants align themselves during interaction, to understand

communicative purposes surrounding the OR and its chains. The "Discussion Chapter"

argues that the emergent, interactive space of the OR is important to understanding

negotiation in the writing center, specifically scaffolding and applies the OR framework

to the discourse to analyze scaffolding agency (Holton & Clarke, 2006). Lastly, this

chapter calls for a shift in how the field views interactions in the writing center.

CHAPTER III

METHODOLOGICAL OVERVIEW

Introduction

Staying true to my research narrative is a goal of this study and to do so, this

chapter provides only an overview of the methodologies employed throughout. More

details of the specific analyses are provided within the chapters that follow. The setting,

the data, the context and participants, and a general introduction to the method of

conversation analysis are provided in this chapter.

Setting

The research site is a writing center at a large lower Midwestern state university

that serves writers across campus in all disciplines from freshman- to doctoral-level.

Consultants in this writing center are graduate students in English, and sessions are

scheduled in 50-minute blocks by appointment. Although this writing center has satellite

locations, all data were recorded in the main writing center location.

This writing center adheres to many of the tenets of writing center instruction: do

not write on writers' papers, read the writers' work aloud, ask questions (preferably open-

ended) to stimulate thinking, observe nondirective strategies as much as possible, respect the writers' work and authority, and help the writers leave with skills they can apply to future work.

Data

Twenty-five videos were recorded in fall of 2008 in accordance with the university's IRB protocol (see Appendix A) for both a consultant training course and as site research for this writing center. Consultants were asked to record one of their sessions, select five minutes to transcribe, and analyze that transcript to examine their interaction with writers. This assignment was part of a reflective course packet all consultants were asked to do as part of the course.

While serving as a research assistant to the writing center director, I was assigned to watch the videos and make note of the specifics: demographics of consultants and writers (gender, native language, and first-time or repeat visitor) as well as assignment type and writer classification (freshman, graduate student, etc.). A representative sample was identified to be transcribed. Four videos were chosen; all four consultant-writer pairs were native English writers and all writers were working on a comparative analysis essay from a first-year composition course. Two consultants were female; two were male. Three of the writers were female; one was male. One of the writers had previously visited the writing center before. I will provide more details of these videos and the participants later in the chapter when I discuss the individual session details.

Data Contexts and Participants

As already stated, the consultants were enrolled in a one-credit training course, and part of the course requirements was to record a session for self-reflection. Writers in

the recorded sessions consented to the recording and were asked to participate upon arriving for their session. As the purpose of the videos was primarily a reflective teaching tool, specific demographics of the writers were not collected.

The consultants in the larger dataset were all first-semester graduate students (masters or doctoral) in the English department and came from a variety of programs: literature, screen studies, TESOL/linguistics, professional writing and rhetoric, and creative writing (fiction or poetry). These consultants worked in the writing center as part of their graduate assistantship. Their assignment to the writing center was based on their level of classroom experience, meaning the department requires graduate students without teaching experience to spend at least one semester in the writing center before going into the classroom. In addition to the weekly, one-credit-hour course, the consultants had also participated in a week-long orientation to writing center work at the beginning of the semester. Based on the assignments the writers brought to the center in the recorded sessions, the recordings most likely took place in the month of October, about half way through the consultants' first semester working in the writing center.

As mentioned above, the director and I chose four sessions from the larger dataset to fully transcribe. Before moving to the analysis of the data, I first want to discuss the specific contexts of these sessions to offer more insight into these particular interactions. The consultants were given pseudonyms to more easily identify the videos and matching transcripts.

Table 1.
Consultation demographics

	Alyssa	Bryan	Grant	Lorelei
Consultant gender	female	male	male	female
Writer gender	female	female	female	male
Assignment	comparative analysis	comparative analysis	comparative analysis	comparative analysis
Course	Composition I	Composition I	Composition I	Composition I
First-time WC	yes	yes	no	yes

Below I discuss each video/transcript individually by the consultant pseudonym.

Alyssa. Alyssa's session is the first meeting of consultant and writer, both females. The writer's paper is a comparative analysis of cosmetics commercials for first-year composition. In the diagnostic portion of the consultation, the writer expresses concern that her paper is not long enough to meet the minimum assignment requirement (the writer has four pages but needs five). After reading through the introduction and first body paragraph, Alyssa and the writer decide to reorganize the comparative analysis, and in doing so, choose to rewrite the thesis statement to reflect the new organization. After negotiating the focus of the session, the pair spends the rest of the time writing a new thesis statement. Because the focus is rewriting the thesis statement and this requires input from the writer, she is very active throughout the session, and even more so toward the end. Alyssa and her writer appear to be comfortable with one another and laugh throughout. Ultimately, the pair succeeds in writing a two-part thesis statement before the session ends, and both seem pleased with the outcome.

Bryan. Bryan's session is the first meeting between himself and a female writer working on a comparative analysis of two men's hygiene product commercials for a first-year composition course. The essay is in final draft form. The writer has not visited the

writing center prior to this session but states that by the third essay of her composition class, she feels she should be able to write strong essays and indicates that as the reason for her visit. Bryan reads the paper aloud, paragraph by paragraph, and the pair stops to discuss issues as they arise. The writer indicated she wanted to make sure her that ideas made sense, essentially identifying cohesion as the main focus of the consultation. However, Bryan and his writer tend to focus on word and phrase choices rather than overall organization and cohesion. The writer is active in the session, asks questions, and makes notes on her paper. The pair read the paper in its entirety, and the writer leaves with specific areas to focus on during her revision. Both participants seem pleased with the outcome of the session.

Grant. Grant's consultation is at least the second session between Grant and his female writer. From the video, it is clear the two had met earlier in the week and possibly before. The pair is working on the writer's comparative analysis of two articles on technology and education for first-year composition, and the writer is in the final stages of revising her paper. Grant reads the paper aloud paragraph by paragraph, they discuss and negotiate throughout the session, and the writer is an active participant. The two appear comfortable with each other, joke and laugh while discussing the paper, and take their talk off topic a few times, indicating some familiarity with one another. At the end of the session, they have read the entire paper, and the writer appears to feel confident with her work. They use the last 10 minutes of the session to discuss MLA formatting and citation.

Lorelei. Lorelei and her male writer are meeting for the first time to discuss the writer's comparative analysis of two political ads in the presidential election for his first-

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year composition course. The writer indicates he is visiting the writing center because he did not do as well as expected on his previous essay. Coming directly from class and a peer review session, the writer is worried if his paper makes sense, having received some negative feedback from his peer. Lorelei has the writer read the whole paper out loud to begin the session and then she targets specific areas for the pair to work on. Their focus shifts multiple times throughout the session from content to organization to coherence to grammar, possibly as a result of the writer's broad concerns about his overall work. The writer in this consultation is reluctant to put forth his own ideas, saying "I don't know" frequently, and often asks for Lorelei's opinion. Though the session appears to have little focus, at the end, the writer is able to write a rather comprehensive "to-do" list when Lorelei prompts him. The writer leaves with some rather large revisions for his paper but appears confident in his ability to make those changes, even though he was much less confident during the session itself.

Table 2 below provides some of the technical details of each recorded session.

Table 2.
Individual session details

Details	Alyssa	Bryan	Grant	Lorelei	Totals
Total time	1:02:43	51:31	1:16:04	1:19:02	4:29:18
Total words	8,078	8,561	11,923	10,490	39,052
Lines	804	766	1366	1039	3975

Though this writing center location is set up in 50-minute session blocks, all consultants allowed their sessions to go over that allotted time, up to one hour and nineteen minutes (Lorelei). As a result, these sessions are slightly longer than the average session for this writing center. This is likely an effect of the videotaping; consultants might have felt uncomfortable rushing the recorded consultation. As noted in Table 2, even though Lorelei's session is longer in time, Grant's session contains the most words and lines.

Grant and his writer talk constantly throughout the session while Lorelei and her writer have spurts of silence where the writer is attempting to answer questions or write new constructions. Alyssa's session is similar in that there are extended periods of silence where the writer is working on a new construction while Alyssa sits quietly. This is the likely explanation for why Alyssa's session is close in word and line totals with Bryan's though her session is more than 10 minutes longer.

Since the first part of my methodological approach relies on conversation analysis, the next section will provide more specific information on that discourse method.

Conversation Analysis Methodology

In the Literature Review, I discussed research methodologies, specifically highlighting the methodological gap that conversation analysis (CA) might help fill. Ten Have (1990) writes that the methodology of CA is different in character to other methodological approaches because there are hardly any descriptions on doing "good CA." Ten Have does, however, provide a model of CA research practices in steps.

Step 1: Record data. Recording can be audio or video. In the Literature Review, I discussed that CA focuses on naturally occurring discourse, so as long as the recording sounds natural, it is considered useful data. I have already stated when, where, and how the videos were recorded and which videos were chosen for transcription and why. The next step of the method, following ten Have (1990), was to transcribe the conversation.

Step 2: Create a transcript. Conversation analysts typically rely on transcription conventions to aid in their creation of a transcript. Using transcription

conventions means there is a standard and consistency in creating transcripts. However, there is an inherent researcher influence on this portion of the model. If conversation analysts readily admit to the incompleteness of their data, the data is still viewed as acceptable and useful from a CA perspective. I transcribed the videos using Gilewicz and Thonus' (2003) close vertical transcription methodology and some selected transcription symbols from Du Bois, Schuetze-Coburn, Cumming, and Paolino, (1993). Table 3 provides the transcription conventions and symbols and a brief explanation of each. Examples are provided in bold. Table 3 is also provided in Appendix B.

Table 3
Transcription conventions and symbols

Conventions	
Backchannels	Contributions made by other participants while the first speaker maintains the floor. Backchannels are written in lower case **(okay)** to distinguish them from minimal responses. **Examples: uh-huh, yeah, mmkay, okay, (all) right, mhmm**
Filled pauses	Any spoken word that speakers use to fill gaps. **Examples: um, hmm, er, uh**
Minimal responses	Utterances by a speaker that signal engagement. **Examples: Uh-huh** (= yes), **Uh-uh** (= no), **Yeah, Okay, (All) Right**
Pauses	Pauses are marked by a (.) for a short pause (1-3 seconds), and by the number of seconds (5s) for a timed pause (4+ seconds).
Symbols	
W: C:	Speakers are identified as "W" for writer and "C" for consultant
- {hyphen}	Truncated word, a word that was not spoken in its entirety. **Example: Wha- where is he?**
-- {2 hyphens}	Truncated thought, where the speaker stops mid-thought and picks up another. **Example: But he-- I thought he was coming.**
[words	Speech overlap. Beginning shown by a right-facing bracket ([) placed vertically. Overlaps between participant contributions are marked using brackets aligned directly above one another. Overlaps continue until one interlocutor completes his/her utterance. **Example:** **W: That is really random. [Because I was pretty sure I was** **C: [Really? I could swo-** **W: for today.**
<Q words Q>	The angle-bracket pair <Q Q> indicates a stretch of speech characterized by a "quotation" quality. **Example: He was all like <Q you must cite your sources Q>**
@	The symbol @ is used to represent laughter. One token of the symbol @ is used for each "syllable," or pause, of laughter. **Example: That's what I was thinking. @@@@**
<@ words @>	The angle-bracket pair <@ @> indicates a laughing quality over a stretch of speech, i.e. laughter during words enclosed between

	the two @ symbols. **Example: <@ Yeah @> it was pretty funny.**
<WH words WH>	The angle-bracket pair <WH WH> indicates a whispered quality over the words spoken between the two WH symbols. **Example: <WH He's not going be there tomorrow WH>**
<RE words RE>	Reading aloud from the paper. **Example: <RE technology not just for educational purposes but for real life situations RE>**
<WR words WR>	Verbalizing words while writing them. **Example: So <WR corrupts--WR>**
<OR words OR>*	Oral writing or revision* **S: <OR Urlacher is who a great many young men aspire to be OR>?** **T: Right.** **S: <OR aspire to be like OR>? <OR Or aspire to be-- OR> ? I don't know.**
Paralinguistic markers	Nonverbal features (( )) additional observation—COUGH, SIGH, READING, WRITING XXXX Indecipherable or doubtful hearing $\rightarrow$ Turns focused for analysis

*Note: the <OR> symbol is a new transcription convention created for this study. More details of the OR will be provided in the next chapter.

Table 3 provides all the necessary conventions and symbols to read and understand the transcripts as I transcribed them in this study. All transcripts are provided in their entirety in Appendices C-F. As Table 3 indicates, the writer is marked with a "W" and the consultant is marked with a "C" in all transcripts and excerpts.

There are other, more specific transcription conventions and symbols in Du Bois et al. (1993), but for the purposes of this research, a simplified version was the most appropriate. Further, Gilewicz and Thonus' (2001) close vertical transcription methods allowed me to capture interaction vertically without the overly complicated and thorough

methods of some CA approaches. However, I should note that there are some critics of

close vertical transcription in the writing center context. Rosner and Wann (2010) argue

that transcriptions fail to capture the depth of physical interaction, such as body language,

that takes place in writing center sessions. "While [close vertical] transcriptions do a

good job of duplicating verbal exchanges, we must be skeptical about their being full and

accurate representations…" (p. 7). Further they argue that "no story can ever be

complete; and even with thicker descriptions, close vertical transcriptions are, at best,

limited and biased" (p. 10). Rosner and Wann suggest researchers improve on Gilewicz

and Thonus' methods by including different transcriptions (presumably by different

transcriptionists/researchers) of the same parts of consultations or by interviewing

participants for their perspectives and intentions.

Rosner and Wann (2010) are not incorrect in their conclusions of transcription.

Like all qualitative research methods, the researcher is an integral part of the data

collection and interpretation. Likewise, transcription choices are made by the

researcher/transcriber, those choices are a direct reflection of the values of the

researcher/transcriber, and what appears on the transcripts influences and limits what

conclusions can be drawn (Ochs, 1979). Researcher/transcriber bias is both a limitation

and an inherent part of this type of research and is often inescapable. As I have explained

partially above, this limitation is not lost on conversation analysts who admit transcripts

are "always and necessarily selective," which is why the transcription system of CA has

continued to develop since the 1960s (ten Have, 1990). Additionally, ten Have (1990;

2007) explains that including transcripts as part of a CA study is essential and gives

readers a way of checking the analysis presented, something other methods rarely, if ever,

provide. This inclusion gives readers the opportunity to disagree with the interpretations and subsequently offer their own insights.

Rosner and Wann (2010) also mention that transcripts are incomplete as they do not provide enough details such as gestures and facial expressions. They are correct that transcripts can only do so much to capture any communicative moment. There are methods to better capture movement, however. Thompson (2009) applied Bavelas et al.'s (1992) topic and interactive gestures to better understand scaffolding in a writing center session. While gestures are important to understanding interaction, I want to note that this particular study takes only the discourse into account with the exception of a few paralinguistic markers (see Table 2 above). Further, though Rosner and Wann suggest interviewing participants to understand their perspectives and intentions, from a conversation analysis standpoint, those elements are not always necessary to understand the interaction and can, in fact, hinder the study by imposing participant interpretations on data rather than allowing the data to "speak for itself." These types of data are viewed as a product of the researcher's or participant's preconceived notions of what is important (Atkinson & Heritage, 1984; ten Have 1990). Consequently, this study does not employ those data collection points in the methodology.

Step 3: Choose a smaller piece to analyze. This selection can come from a particular circumstance that the researcher is already interested in, e. g. questions and responses. Or, there might be aspects emergent in the data that catches the researcher's interest. Either way, researchers can then narrow their focus from the larger transcript(s) to a smaller, more manageable piece. Focusing on a smaller piece allows for a deeper and richer analysis.

I first went to the transcripts to "see what was there." My first research question, as mentioned in the Literature Review, was simple: What can examining the discourse of writing center sessions tell us about the interaction between the participants in this context? I was a research assistant at the time, and I had no background in discourse analysis or transcription, and perhaps it was this inexperience that helped me to wait for the data to reveal something of interest rather than focusing on a specific aspect. Eventually something did emerge that I wanted to explore further. Ten Have (1990) explains this common CA approach:

> The episodes to be analyzed can be selected from the transcripts on the grounds of a variety of considerations. One can select a particular set of circumstances, such as consultation openings… Or one can spot the presence of an interesting 'candidate phenomenon'… Or one can be intuitively intrigued by some materials. Sometimes conversationalists seem to succeed particularly well in bringing off something--Jefferson calls these 'virtuoso moments'--and these may provide good starting points. ("Model of CA's research practices," para. 4)

Step 4: Interpret the findings. Interpreting the findings, according to ten Have, is mainly a common-sense way of understanding "what is happening" and how these "happenings" connect to one another sequentially. Ten have writes, "This interpretation is specifically directed at a typification of what the utterances that make up the sequence can be held to be 'doing' and how these 'doings' interconnect." This is the core of CA and the study of institutional discourse: Researchers look at the discourse for something interesting and then aim to explain how that phenomenon behaves in the discourse. My examination and interpretation of the findings are outlined in the next chapter and later in

the Episodes Chapter, where I zoom out to the larger consultation to better contextualize the findings. Both this micro and macro analysis was done in service to interpreting the findings.

Step 5: Explicate the interpretation. When explicating their interpretations, researchers include the details of the interaction and their own membership knowledge to make sense of the findings. For this study, I called on interactional sociolinguistics as a lens through which to view the findings within the context. This framework comes into play in the Framing and Footing chapter. Further, I used my membership knowledge of working in the writing center to guide some of these explications. Also during this step, researchers are expected to provide discourse evidence of their interpretations from the previous step. It is during this step that interpretations become more concrete by researchers supporting their claims with data and additional information about the context of the interaction.

Step 6: Elaborate. Elaboration, as ten Have explains it, can be done in many ways. The primary approach most conversation analysts take to support the analysis through examining the sequences that come both before and after to substantiate explications. Elaboration is particularly important in both the OR Chapter and the Episodes Chapter, both of which specifically examine sequential organization, one on the micro level and the other at the macro level. This level of analysis adds further credence to the interpretation and explication of the data as performed in previous steps.

Step 7: Compare to other instances. CA is always comparative, whether implicitly or explicitly, and the final step for researchers is to make comparisons between their findings and other sequences in the data and/or other research studies. The idea, as

ten Have (1990) explains, is that "the devices used to recognize and produce a particular instance are similar to those used in many others." This systematic comparison allows researchers to compare their "collections of instances" against similar and different cases. Following this step, I compare my findings to other discourse and writing center studies throughout all chapters.

The exploration of the data that emerged in the initial stages of the research stayed true to the conversation analysis aspect of my methodology. And to maintain my research narrative, the emergent findings along with the next stages of analysis, interpretation, explication, and elaboration, as well as the inclusion of interactional sociolinguistics, are provided in the chapters that follow.

Conclusion

This methodological overview provides readers with the general approach to examining discourse using the conversational analysis method as outlined by ten Have (1990). The first of the findings chapters, the OR chapter, focuses on one, smaller piece of discourse that becomes the centralizing focus of the entire study. The next findings chapter, the Episodes chapter, broadens this lens better examine the context in which this finding emerged. This approach is typical when examining discourse, particularly institutional discourse, which will be discussed in more detail within that chapter. The Framing and Footing chapter makes use of the interactional sociolinguistic interpretive framework to understand the ways in which participants align themselves within this emergent discourse space. Staying true to ten Have's (1990) framework, each chapter makes connections and comparisons to other writing center and discourse-based research

projects to clarify the findings of this study, to contribute to ongoing conversations in the

field, and to complicate longstanding notions of writing center work

CHAPTER IV

THE "OR"

Introduction

This chapter continues with the next stage of conversation analysis, choosing a

smaller piece to analyze (ten Have, 1990). In this chapter, I define, interpret, and

explicate the major emergent finding from the transcription stages of my analysis. As a

reminder, my general research question was *What can examining the discourse of writing*

center sessions tell us about the interaction between the participants in this context?

From the initial analysis, more defined research questions were derived: (1) How is the

OR contextualized in the discourse? (2) How is the OR functioning in these interactions?

(3) What, if anything, can the OR tell us about our daily practices, specifically about

collaboration? As such, this chapter is dedicated to understanding the OR as a

ubiquitous, emergent discourse structure that enables writing center participants to

interact in specific and important ways. First, I explain the OR; next, I discuss the

categories of ORs that appeared in the data. Then, in following ten Have's method, I

elaborate on what comes before and after the OR to explain the sequential organization of

this emergent discourse structure. This analysis culminates in a discussion of the OR in

hopes of better comprehending interaction in writing center sessions.

Identifying the OR

As outlined in the Methodological Overview, I first identified four videos to be transcribed. During the transcription phase of the research, something within the interaction caught my attention. Before describing that discourse phenomenon, I first determined what it was not as outlined below.

Reading Aloud

While transcribing, I was able to easily identify instances where the writer or consultant read from the paper (marked in transcription as <RE>; see transcription conventions in the Methodological Overview Chapter and Appendix B). Excerpt 1 below provides an example of the writer reading her paper aloud. An arrow ($\rightarrow$) is used throughout this document to draw attention to specific instances in the excerpts.

Excerpt 1. (Alyssa, lines 61-68)

	1	C:	Um and why don't you go ahead and read just the introduction to me.
$\rightarrow$	2	W:	Okay. Uh- <RE Commercials have long become an extremely effective way to reach an audience in a way nothing else can. However, the key is developing a commercial that attracts the targeted audience in a positive way. I selected two commercials advertising Covergirl makeup but to my surprise they were two very different approaches to selling the product. While I watched both commercials, my main objective included defining what type of product is being sold, who was the intended audience, and the overall effectiveness of the commercial. RE>

Even without the consultant asking the writer to read aloud, it is clear that the words between the <RE> symbols are written and not spoken discourse. I was able to easily identify occasions like this where writing was read aloud, and the visuals of the videos assisted as well.

Speaking-While-Writing

With the benefit of seeing the interaction through the video, I was able to mark

instances where writers or consultants spoke as they wrote (marked in the transcription as

<WR>), and this too was fairly straightforward identification. An example of speaking-

while-writing is provided in Excerpt 2.

Excerpt 2. (Grant, lines 453-456)
→ 1 W: So just reword it. <WR The battle is traditional-- traditional teaching methods WR> [is between. Okay.
2 C: [betw- between Benton's traditional teaching--?
→ 3 W: Yeah <WR Benton's traditional WR> blah blah blah @@@@.

In this example, the writer is writing on her paper as she speaks the words aloud (in both

turns 1 and 3). Not only is this action evident in the video itself, but also the prosody of

the words is different from regular conversational rhythms and stands out.

Something In-Between: The OR

I was able to recognize the two preceding discourse types, but a different kind of

interaction also surfaced in the transcripts that I experienced difficulty identifying. The

interaction was not part of the consultation conversation; was not participants reading

from the paper; and was not participants speaking while they wrote. This discourse was

more analogous to spoken writing than with these other types of discourse interaction

(RE and WR), and a transcription convention did not exist in the DuBois et. al (1993)

system to identify such cases. Excerpt 3 provides an example of this "spoken writing."

In addition to the arrow marking the discourse, I have also underlined these instances in

the following excerpts to draw special attention.

		Excerpt 3. (Alyssa, lines 519-522)
	1 C:	So you might just um kind of lump them together and say like you
→		know <u>while both commercials blah blah blah um they were different</u>
		<u>in like this</u> or something like that.

In Excerpt 3, the consultant provides the writer with some advice on how she might

structure her thesis statement. This is not reading aloud, and the consultant is not

speaking-while-writing. Yet, this utterance is also distinctly different from talking *about*

writing--this utterance is oral writing or revision, something not previously identified in

other discourse studies. Below is another example, this one spoken by the writer.

		Excerpt 4. (Bryan, lines 73-78)
→	1 W:	I don't know if that was necessary or not. <u>Depending on the product</u>
		<u>being advertised the ad that goes with it?</u> That doesn't make sense.
		So never mind. [That's why I'm here.@@@
	2 C:	[Okay, that's fine.

The underlined selection is the writer's attempt at rephrasing something that she had

written in her draft. Again, this is not text being read aloud, not speaking-while-writing,

and not talking about writing. This example demonstrates that an oral writing and

revision discourse happens in writing center consultations. Further, this type of

discursive interaction has not been previously discussed in either writing center or

discourse literature.

Because current transcription conventions do not account for this type of

discourse, I created a new transcription convention <OR> to represent what these

emergent utterances appeared to be: an oral writing or revision space. The finding is not

surprising in and of itself; many consultants, directors, and scholars would agree that this

type of interaction is common in writing center sessions even if it has never been

identified or discussed. Babcock et al. (2012) recognized something they labeled "private

speech occurrences" where "one or both of the partners speak as though to themselves" (p. 114). What they describe here resembles the OR though this description is not adequate to say these encounters are what I have identified as ORs, nor do they offer any examples. Similarly, Newkirk (1989) writes of one conference he examined:

> [This conference] illustrates the role of talk in revision. Revision is often used synonymously with rewriting; we change our writing by writing again and making changes. The student in this conference is revising by talking; she is creating an alternative text that can be juxtaposed against the one she has written (p. 312).

Newkirk's explanation of the student's "revising by talking" is captured in the ORs above.

Further, writing center research has focused on language and interaction in sessions, and many times, OR structures appear in these transcripts and samples. Yet it seems that none of the researchers marked these occurrences as anything other than traditional conversational exchange, likely because most writing center researchers are not trained or well-experienced in discourse analysis. However, because of these descriptions and my initial findings, it appears that ORs are used in daily writing center practice. Since the OR is often used in consultations, further investigation is needed to discover how this emergent discourse feature is used in this context.

Understanding the OR

Once I identified the OR, I went back to the four transcripts to code specifically for this discourse feature. The OR appeared in all transcripts in noticeable numbers. Table 4 summarizes the OR totals for each of the transcripts.

Table 4
ORs per consultation

Consultant	# of ORs	Total # of lines	# of lines w/ ORs	% of lines w/ ORs
Alyssa	62	804	83	10.32
Bryan	51	766	68	8.87
Grant	87	1366	113	8.27
Lorelei	44	1039	64	6.16
Total	244	3975	328	8.25

As the table shows, the OR is prevalent in this dataset, with multiple instances in each session, a total of 244. This finding suggests that the OR is not isolated to individual consultants but rather appears to be a conversational and interactional tool that many consultants already use in their sessions. When the total number of lines is compared with the number of lines containing ORs, we see that Alyssa's session was just over 10%, Bryan's 8.87%, Grant's 8.27%, and Lorelei's 6.16%. Overall, the 3975 lines in the dataset contained 328 lines of ORs, which totaled 8.25% of lines with ORs. The lower percentages of lines with ORs can be attributed to the length of the ORs themselves. While some ORs were sentence-length, many were also singular words or short phrases.

As mentioned in the introduction of this chapter, the frequency and unique nature of the OR structure prompted further examination and defined research questions that I will restate here for clarity.

(1) How is the OR contextualized in the discourse?

(2) How is the OR functioning in these interactions?

(3) What, if anything, can the OR tell us about our daily practices, specifically about collaboration?

To answer the first of these questions, the next section briefly examines the organization of the OR. A larger discussion of how the OR is contextualized will follow later in the

chapter. Functioning will be outlined partly in this chapter and further in the Episodes

Chapter as well as the Footing and Framing Chapter. Connections to collaboration will

be made in the Discussion Chapter.

Context of the OR

As analysis progressed, it became clear that the OR structure is "packaged" within

a larger discourse chunk: something before, the OR, and something after. I labeled what

came before as the *lead-in* and what followed as the *lead-out.* The typical OR *chain*,

then, was determined to be *lead-in* → *OR* → *lead-out.* If ORs were delivered back-to-

back, then it was possible for a lead-in and/or lead-out to be absent from the OR chain.

Table 5 shows the OR organization. The full tables for all transcripts are provided in

Appendices G-J. This excerpt is from the Lorelei transcript.

Table 5
OR chain

lines	lead-in		OR		lead-out
191-202	W: Yeah. I don't know. I was just talking. Uh, I guess-- I don't know uh	→	W: <OR the s-strategies used are-- would be-- OR>	→	C: Well down here I mean you didn't-- you talked about the visual arguments which I thought was really interesting because you talk about the music W: mmhmm C: and uh what's going on actually with the color, but you don't really W: mmhmm C: um talk about that up here but you go into it a lot in your paper so you might want to actually look and see--

As Table 5 shows, speakers lead in, or choose discourse structures that bring them to the

OR, speak the OR structure, and then lead out, or choose discourse structures that refer

back to the OR or provide closure to the exchange. These lead-ins and lead-outs became

critical in understanding the OR within the discourse because identifying what came

before and what followed helped to determine the function of the OR. As mentioned, the

lead-ins and lead-outs and more specific details about these discourse chains will be

discussed later in the chapter. The next section considers the purpose of the ORs in the

interaction.

Categories of ORs

An important step in analyzing the OR structure was to discern how it was

functioning, or what role it was playing, in the consultation interaction. Consequently, I

focused on the OR role by attempting to answer the question "what is the OR doing in

this instance?" I then began to categorize the function of the ORs, which emerged from

the dataset during this round of OR analysis. All transcripts were coded before bringing

in a corater to check for consistency with the aim of refining, collapsing, or eliminating

categories as necessary. I coded independently before the corater and I came together to

discuss and finalize codes (Creswell, 2009). We concluded there were six OR categories

in this data set: *trial, repetition, rewriting, model, corrective,* and *correcting*. Each of

these will be discussed in detail in the next section with examples from the transcripts

included. Table 6 provides a list of categories and their descriptions.

Table 6

OR categories

trial	"Trying out" an idea, phrase, or word; usually marked by rising intonation; typically led in or out with questions
repetition	Simply repeating a previous OR (spoken by either participant) without adding any additional words, ideas, or revisions
rewriting	A revision, a rewriting of a passage, phrase, or word; less tentative than the trial OR; sometimes is preceded by other trials and/or models
model	An example of what a structure might sound like; usually a starting point; less directive; spoken only by the consultants
correcting	A recognition and correction of an error in the previously read passage; spoken only by the writers
corrective	The consultants' counterpart to the correcting OR; typically stated as a question; mostly used for one-word replacements

To better understand the OR categories, I will next provide examples of each and offer

discussion.

Trial

When speakers use a *trial* OR, they are "trying out" an idea, phrase, or word.

Trials are somewhat uncertain and are usually marked by rising intonation (a rise in pitch

at the end of an utterance) and can be preceded and/or followed by a question. Excerpt 5

below offers an example of a trial OR spoken by a writer. From this point, ORs are

presented in excerpts with the discourse convention marker <OR>.

		Excerpt 5. (Lorelei, lines 235-239)
	1	W: [So should I-- should I-- should I give-- give McCain some credit in this paragraph here and talk and-- and explain how like <OR even though Obama is attacking as well but he's not doing it in such a manner that McCain is OR>? I don't know how I would write it out.
→		
	2	C: Yeah, I mean I think-- I think you could mention that you know …

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Here we see the writer ask if he should explain an idea more, provide a trial OR of what that explanation might be, and then question his ability to write out his thoughts (turn 1). The uncertainty of this trial is captured by his questioning and truncated (unfinished) phrases in the lead-in, the rising intonation in his OR (indicated by the question mark at the end), and his self-doubt in the lead-out. Even though this writer lacks confidence, the trial OR allows him to work with his ideas before committing them to paper. The trial ORs also permit the consultants to act as sounding boards and fellow writers when responding to these trials. In this excerpt, Lorelei responds as a peer might by giving her opinion that the writer could mention this additional information. By giving writers a space to practice writing and giving consultants a way to respond as peers, the trial ORs are integral in promoting interaction among writers and consultants in writing center sessions, confirming Harris' (1995) claims that "exploratory language [talk that occurs when peers collaborate], though less controlled and controlling, has more power to generate confident assertions and make connections than does presentational language [more public language]" (p. 31). Hawkins (1980) suggested that working with peer tutors gives writers substantial time to verbalize their ideas and to think out loud. Hawkins also spoke directly to the trial OR when he concluded that writing tasks were accomplished during sessions because there was "a sense of community in which the language learner *can take risks without fear of penalty*" (p. 66), echoing sentiments from North (1982) who suggested that "growth in writing, we all seem to acknowledge, requires risk taking and failure…" (p. 436). Excerpt 5 shows the writer exploring language options in the way Harris described in the type of environment Hawkins envisioned and including the risk mentioned by North.

Repetition

Repetition ORs are repeating a previous OR verbatim. These ORs can be a repetition of an OR spoken by either participant. Excerpt 6 illustrates the use of a repetition OR.

Excerpt 6. (Alyssa, lines 674-681)

	1	W:	<WR In addition, both commercials-- WR> (.) well, actually, their appeals were probably their biggest contrast. So, <OR in addition-- OR>
	2	C:	You could say <OR the commercials OR>
	3	W:	Yeah. (.) Um <OR In addition the commercials-- OR>
	4	C:	What's a good verb there?
→	5	W:	I know that's why I'm trying to think of. Um. <OR In addition the commercials-- OR> I don't like showed. I hate that word.

In Excerpt 6, we see the writer and consultant working through the phrasing of the writer's thesis statement. The writer starts with "in addition" (turn 1), and the consultant offers "the commercials" (turn 2) to help the writer build her structure. The writer then struggles to find the verb she wants. To allow herself some time to think, she repeats her previous OR "in addition the commercials" (turn 3). This example indicates how the repetition OR helps the writer "buy" time and maintain her turn in the conversation. In the data, the repetition OR frequently functions as a discourse space for thinking. At times, the participants will repeat each other's words, which can indicate that both need time to think as in Excerpt 6. Repetition enables the speaker to be an active listener and supporter. Like trial ORs, repetition ORs encourage this oral revision and writing space at the consultation table.

Tannen (1994) reports that repetition is sometimes used for comprehension purposes in conversation, meaning that a listener may repeat what has just been spoken in order to better comprehend the message. Repetition also allows the listener time to

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comprehend what the speaker is saying, so the thinking time works for both discourse participants when repetition is used for this purpose. Tannen also mentions that repetition can signify different intentions for speakers and listeners. For speakers, one way they use repetition is for production. Production allows speakers to use a ready-made structure to hold their place while they decide how to proceed next. Ready-made structures in consultations were phrases like "let me think" and discourse markers like "so" and "well" that often come before or follow repetition ORs. Repetition acts, then, as "dead space" for speakers to produce their next contribution, something Cameron (2001) also notes in her discussion of spoken discourse. I found this type of interaction surrounding repetition ORs in all consultations.

Similar kinds of repetition have been noted in other writing center research. Blau et al. (1998) found "echoing," where consultants mimic writers' language (from discourse markers to playful wording). The authors concluded that verbal echoing seemed to affirm or even create rapport between writers and consultants. Mackiewicz (2001) noted that participants "piggyback" on each other's turns and that repetition in her data was used to "ratify what the other has said" (p. 216). These interpretations of repetition can also be applied to the emergent discourse space presented here and may be a way to build rapport between consultants and writers.

Rewriting

The *rewriting* OR is a revision, an oral rewriting of a written passage, phrase, or word, usually for the sake of sentence fluency or style. The rewriting OR is different from the trial, which is experimental and uncertain, because the rewriting OR is less tentative and rarely has rising intonation (or is presented as a question). Additionally,

this OR is not a formulation of ideas but rather a *re*formulation. Excerpt 7 shows the

consultant using a rewriting OR.

Excerpt 7. (Grant, lines 217-222)

	1	C:	<RE So they mention that college students in particular benefit
→			from technology RE> <OR benefit from technologies OR>?
	2	W:	Yeah, that one was hard to word.
→	3	C:	<OR Technological advances OR>?
	4	W:	Yeah.

After reading aloud from the writer's paper, Grant suggests a change from "technology"

to "technologies" (turn 1), a stylistic choice in this context. The writer then admits she

struggled to word this particular phrase (turn 2), so the consultant offers another rewriting

OR, "technological advances" (turn 3), which the writer accepts with "Yeah" (turn 4).

As this excerpt demonstrates, when used by consultants, the rewriting OR can be viewed

as more directive in nature; Grant appears to be rewriting this phrase for the writer.

However, writers also use the rewriting OR to reword their own language, and in these

cases, the rewriting OR is viewed as an empowering move such as in Excerpt 8.

Excerpt 8. (Grant, lines 141-145)

	1	W:	So maybe another way of wording that?
	2	C:	<RE these arguments which address the positive and negative
			effects that technology--RE>
→	3	W:	<OR has on the American society OR>
	4	C:	Okay.

In this excerpt, the writer suggests "another way of wording that" (turn 1), and the

consultant rereads the writer's original text (turn 2). The writer then offers a rewriting

OR in turn 3 with "has on the American society." The consultant accepts this rewriting

OR with "Okay" (turn 4). The example shows the writer taking initiative with her own

revision. First, she suggests the structure needs to be reworded. The consultant prompts

her with reading the passage, and the writer takes on the responsibility of rewriting her

original statement. Excerpt 8 shows this writer rewriting and taking ownership of her

work.

Model

     Model ORs occur when the speaker provides the listener with a model of what a

structure might sound like. Models might be a starting point and/or truncated, can

contain filler words such as "blah blah," and often give the talking turn to the other

participant. Excerpt 9 below provides a model OR that contains several of these features.

Excerpt 9. (Lorelei, lines 768-773)
1   C: …So I think in your first sentence here you need to say something about how <OR this is going to be about Obama and his ability to relate to the public. OR>
2   W: So like the type of strategy being used here <RE XXXX RE> like move that up before that and kind of re-word it? But--

Lorelei, the consultant, offers the writer a model OR as a possible structure to aid in the

revision of one of his sentences (turn 1). This OR does not provide the revision, like a

rewriting OR would. Rather, the consultant provides some suggested information the

sentence should include but does not provide the sentence herself. The consultant does

not offer a lead-out with his model OR, and instead, leaves the floor open for the writer to

take up the turn, which he does by asking a clarification question about the consultant's

model. The model OR is typically a starting point for more extended negotiation and

provides writers with a foundation from which to work. In these instances, we see

consultants acting as the slightly more capable peer (Vygotsky, 1978), offering just

enough assistance to help the writer make progress. Providing models for writers is a

common suggestion for consultants (Brown, 2008; Clark, 1988; Harris, 1983; Harris,

1995; McAndrew & Reigstad, 2001; Meyer & Smith, 1987; Ryan & Zimmerelli, 2010)

and is often seen as a way to provide scaffolding (Wood, Bruner, & Ross, 1976) to

writers. Though there is a lack of specific studies on scaffolding practices in writing

centers (Thompson, 2009), many theorists and practitioners would agree that scaffolding

is an important element to writing center work. The OR, specifically the model OR, can

provide one tangible example of how consultants scaffold writers during consultations.

Correcting

Correcting ORs are used exclusively by the writers. A correcting OR occurs

when the writer recognizes an error in the previously read passage and (self) corrects it.

Excerpt 10 exemplifies the correcting OR.

Excerpt 10. (Grant, lines 392-396)

	1	C:	<RE By working with the software, Benton and Bedore potentially close the gap that restricts anyone from getting an education in a learning environment and increases the student's chance-- chance of learning in comfort-- in-- RE>
→	2	W:	<OR In the comfort of their home OR>
	3	C:	Yes.

The consultant is reading aloud from the writer's paper, and as is typical for this

consultant, he stumbles and repeats the problematic section to draw the writer's attention

to that area (turn 1). The writer then uses a correcting OR to mend the wording problem

(turn 2), and the consultant accepts this correction (turn 3). As this example shows,

correcting ORs are a direct result of reading work aloud in the writing center setting,

which is a common practice. Vallejo (2004) mentioned grammar-checking dialogues in

the sessions he examined. He described that in these dialogues, consultants explained to

writers how to make the corrections, and the writers then made the corrections

themselves. Correcting ORs are different from what Vallejo describes, however. The

consultants do not first explain the error and then allow the writer to correct it. Rather, reading aloud helps writers identify something they can already recognize as incorrect without an explanation. None of the correcting ORs in this data are accompanied by explanations either before or after. Correcting ORs are used when either party reads from the paper, and this structure indicates a level of independence for the writers when they recognize and correct their own errors.

Corrective

Correctives, the consultant counterpart to the writer correcting ORs, allow the consultant to correct errors in a writer's work. A corrective is different from a rewriting OR in that the speaker is signaling something is incorrect, typically by stating the corrective OR as a question or with rising intonation. Correctives are typically used for one-word replacements like subject/verb agreement and typos. Because correctives appear when consultants are reading writers' work aloud, the consultants could be seen as taking on a reader's role in this interaction. If this is true, this finding contradicts Brown's (2008) conclusion that reader responses are not appropriate for addressing sentence-level issues. Excerpt 11 provides an example of the consultant reading aloud and questioning the written content, much like a reader would, before offering the corrective OR.

Excerpt 11. (Bryan, lines 160-164)
1 C: <RE Commercials play upon emotions, wants, needs, and economic
→   usefulness. The ad RE> uh <OR uses OR>?
2 W: mmhmm
3 C: So you might want to mark that. ((WRITER WRITING)) (3s) <RE
The ad uses humor, drama, memorable design and color and catchy
jingles to keep the audience thinking about the commercial and
product. RE>

In this excerpt, Bryan finds a mistake (whether this is a typo or grammatical error is unclear from the video and verbal interaction). He then uses a corrective OR with rising intonation to signal the mistake to the writer and provide a correction (turn 1). The writer offers only a minimal response of "mmhmm" (turn 2), prompting Bryan to suggest that she mark the error on her paper, which she does (turn 3). This type of interaction has been noted in other writing center research. Again, Vallejo (2004) labeled another kind of discourse interaction in the sessions he analyzed as grammar-checking discourse (different from grammar-checking *dialogue* mentioned above). In these cases, consultants corrected writers' mistakes while writers made minimal contributions, e.g. there were no dialogic exchanges around this grammar correction. The scenario Vallejo describes appears to be similar to what is transpiring in Excerpt 11 above, whereas it can be argued that the corrective OR aligns with a reader's role for the consultants in this context. They are reading aloud and questioning the content, like a reader might, and responding to the writer as a reader. Even if couched in the role of a reader, the corrective OR is a slight or veiled directive made by consultants because these ORs are "corrections" offered by the consultants with little to no input from the writers.

As these six categories show us, the OR allows participants to play many roles, such as collaborative peer, expert, and listener and are an essential component to interaction within this context. These categories range from what some might term as nondirective (model and repetition) to empowering (trial, rewriting, and correcting) to directive (corrective and rewriting). It appears this oral revision space of the OR provides both writers and consultants a multitude of ways to work together in the writing

center space. With the categories of the ORs outlined, in this next section, I will delve into occurrences of the OR categories in each session and as a whole.

<center>**Analysis of OR Categories**</center>

With the categories finalized, I focused on the frequency of the different ORs in the individual sessions and in the dataset as a whole. Table 7 provides a breakdown of each category of OR by consultation and further by speaker (W = writer, C = consultant). Lastly, the total for each category and overall percentage is provided.

Table 7
OR totals by category

	Alyssa		Bryan		Grant		Lorelei		Subtotal		Total	%
	W	*C*	*W*	*C*	*W*	*C*	*W*	*C*	*W*	*C*		
Trial	14	1	20	7	18	6	19	3	71	17	88	36.07
Repetition	16	7	2	1	4	16	4	2	26	26	52	21.31
Rewriting	2	6	3	7	6	17	0	2	11	32	43	17.62
Model	0	16	0	4	0	6	0	12	0	38	38	15.57
Correcting	0	0	6	0	6	0	0	0	12	0	12	4.92
Corrective	0	0	0	1	0	8	0	2	0	11	11	4.51
Subtotal									*120*	*124*		
Totals	32	30	31	20	34	53	23	21			244	100.00

As Table 7 shows, the trial ORs have the highest overall percentage with 36.07% of the total ORs spoken by the participants. In these trial examples, the writers speak a much larger percentage: 71 vs. 17 or 80.68% and 23.94% respectively. These percentages are not surprising; it is the writers' work being revised, and it is also traditional writing center practice to place responsibility on the writer. The overall total of trial ORs does, however, demonstrate that the OR structure is an emergent space for both writers and consultants to try new ideas in this collaborative learning environment.

The second most frequently occurring OR is the repetition OR. There were 52 instances or 21.31% in all four of the sessions. Repetition is a way for speakers to gain

time and possibly hold their turn while they think. At times, the listener repeats what the

speaker has just said. This action could also signal participation on the part of the

listener. The repetition ORs were equally distributed between the consultant and writer

with 26 instances each. I also want to note that Grant used this structure more than the

other consultants, 16 vs. 7, 1, and 2, and repetition ORs accounted for 30.77% of Grant's

total ORs. This might be attributed to Grant's consulting style or personality as the other

consultants had lower percentages of repetition ORs: Alyssa (13.46%); Bryan (1.92%);

and Lorelei (3.85%). Therefore, Grant's use of the repetition ORs may be skewing the

overall repetition totals for the consultants. Even so, both writers and consultants use the

repetition OR, which provides important collaboration opportunities, making the

repetition OR prevalent in the writing center interactional framework.

The third most frequently occurring OR is the rewriting with 17.62% (or 43

examples) of the total ORs. While the writers used rewriting ORs in their sessions

(25.58% of all rewriting ORs), the consultants used this OR structure much more

frequently (74.42% of all rewriting ORs). All consultants had a higher percentage of

rewriting ORs than their writers: Alyssa (75.00 vs. 25.00); Bryan (70.00 vs. 30.00); Grant

(73.91 vs. 26.09), and Lorelei (100.00 vs. 0). These findings indicate that the OR space

may not always be collaborative in the traditional writing center view but may instead

provide participants with a variety of interactional approaches that sometimes require

more directive responses.

Model ORs, spoken exclusively by the consultants, accounted for 15.57% (or 38

instances) of the ORs present in the data. Alyssa had the highest number of model ORs

with 16 occurrences totaling 42.11% of all model ORs. Lorelei had the second most

model ORs with 12 or 31.58% of the total. The other consultants used the model

structure considerably less: Grant with 6 and Bryan with 4 or 15.78% and 10.52%

respectively. Use of model ORs is likely linked to the consulting situation. Given the

circumstances of Alyssa's consultation, her use of model ORs aligns with the agenda.

The writer is producing writing rather than revising, which led Alyssa to model more

structures. With Grant's and Bryan's sessions, the writers had completed drafts and were

reading through the papers, so modeling was not as prevalent. Even if not used

extensively by all consultants in this dataset, the model OR was accounted for in all

transcripts, and for some consultants, was an important means of facilitating interaction

in their sessions.

Correcting ORs are used only by writers and have substantially lower occurrences

than other ORs with only 12 instances or 4.92% of all ORs. I noted that neither Alyssa's

nor Lorelei's writers made use of this structure. All instances were in Grant's and

Bryan's sessions, each with 6 occurrences. Again, the situation determines the choice of

OR. In both Grant's and Bryan's consultations, the writers opted for the consultants to

read their papers aloud rather than reading it aloud themselves; whereas, in Alyssa's and

Lorelei's, sessions the writers read aloud. This finding seems to contradict the writing

center notion that when writers read their work aloud, they are more likely to hear their

mistakes. But the specifics of the interaction can clarify this occurrence. Alyssa's writer

read only the introduction and first body paragraph aloud before they renegotiated the

agenda to focus on a new thesis statement, providing this writer with fewer opportunities

to use the correcting OR. Lorelei's writer also read his paper aloud but in its entirety.

When reading the entire paper at once, rather than paragraph by paragraph with

discussion interspersed, writers might feel less compelled to correct their errors and, instead, just continue reading. Additionally, in watching Lorelei and her writer interact in the video, I noted that the writer did not appear to hear his errors when reading aloud and skipped over most of them with little to no recognition. The writer also had difficulty recognizing his errors throughout the session even when Lorelei specifically identified them. These situations could contribute to the absence of correcting ORs in the Alyssa and Lorelei transcripts. Nevertheless, the correcting OR is likely standard interaction, especially given the common writing center practice of reading work aloud.

The corrective OR is the consultant's equivalent to the writer's correcting OR and is also connected to reading aloud. The data yielded 11 total corrective ORs that accounted for 4.51% of total ORs. Alyssa did not make use of this OR structure; Bryan used it only once and Lorelei used it only twice. We might expect fewer instances from Alyssa's and Lorelei's sessions given the explanation above (writers reading aloud). But when considering both Grant's and Bryan's sessions, Bryan's use of the corrective is lower than expected given that he read the writer's work aloud. Grant used the corrective OR overwhelmingly more than his colleagues with 8 out of 11 uses or 72.73% of all corrective ORs. When surveyed by session, it appears the corrective OR, more directive in nature, was used mostly by a particular consultant, Grant. Perhaps Grant simply has a more direct consulting style than that of his colleagues. Still, the corrective OR seems a natural interactive feature in the context of reading work aloud within the writing center frame.

Short Discussion of OR Categories

The analysis shows there are ORs that occurred more frequently than other ORs in these writing center sessions and perhaps in sessions in general. For example, the trial was used extensively by writers in all four sessions, indicating that the trial OR provides an important composing space for writers. This oral composing space is a unique aspect of a writing center consultation. These findings suggest that this particular discourse space exemplifies some of the traditional writing center practices, including the importance of talking about writing in a supportive, nonthreatening environment. Additionally, the OR exemplifies ways in which the writing center provides a much-needed practice space for writers.

Repetition is also important for writers in this data. Consultants used the repetition OR as well, but because Grant's session produced most of the occurrences, those examples were not necessarily typical of most consultations. Like the trial, the repetition OR gives writers a space for invention. This space permits writers to not only try ideas but also have time to think. The repetition OR also allows for listening, another significant aspect of writing center practice.

And while not used as broadly across all sessions, the model OR appears to be a common approach for consultants to scaffold writing. Consultants use this tactic during sessions as a way to maintain traditional notions of collaborative writing center interaction while simultaneously providing scaffolding for their writers. That being said, not all ORs present in the data were congruent with consulting strategies. For example, the rewriting OR looks to be a deviation from standard writing center practice because when using this OR, the consultants could "give" the writers too much. The same could

be said for the consultants' use of the correcting OR. Both of these structures place the authority with the consultants rather than with the writers and do not align with writing center theory.

As the examples throughout the chapter have demonstrated, the previously unexamined OR is an emergent, oral writing and revision space that facilitates interaction among writers and consultants during writing center sessions. Through inspection of the OR structure, I have uncovered daily practices of writing center work and how consultants and writers to negotiate and collaborate during a session.

Categories of Lead-Ins and Lead-Outs

Under Step 6 of ten Have's (1990) model of CA is "elaborating" or examining sequences. In the case of the OR, this means examining the chain of what comes before and after the OR itself. Ten Have explains, "This interpretation is specifically directed at a typification of what the utterances that make up the sequence can be held to be 'doing' and how these 'doings' interconnect" (n.p.). Similarly, Pomerantz and Fehr (1997) offer their own set of "tools" for examining transcripts. It is important, they argue, that the start and end of a sequence be identified. Here, the lead-in is the start, and the lead-out, the end. Once selected, Pomerantz and Fehr suggest characterizing the actions of the sequence, what the speakers are doing in these turns, and which selections they are making. For that reason, I categorized the lead-ins and -outs into types to better understand the chain of the OR, which is outlined in the next section.

Following the same analysis protocol used with the OR, a corater and I categorized the lead-ins and lead-outs independently and then came together to discuss coding. The OR codes informed the analysis of lead-ins and lead-outs and vice versa.

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Twelve categories of lead-ins and -outs emerged from the data: *thinking, question, acceptance, option, explanation, RE/RE repeat, directive, evaluation, WR, refining, rejection,* and *Ø.* No or zero lead-ins and lead-outs were mentioned above in the chains section. These are marked with the symbol Ø. The Ø has no speaker, so these totals will not be attributed to either the writer (W) or the consultant (C) but will be included in the lead-in and lead-out totals and percentages. Table 8 provides the 12 categories and the number of occurrences for the sessions overall.

Table 8
Lead-ins & -outs totals

Category	Lead-ins		Lead-outs		Total	%
	W	C	W	C		
Thinking	36	15	19	8	78	12.15
Option	10	58	0	0	68	10.59
Question	20	19	22	11	72	11.21
Explanation	5	11	10	37	63	9.81
Acceptance	0	0	25	35	60	9.35
RE/RE Repeat	3	38	1	12	54	8.41
Directive	1	18	0	10	29	4.52
Refining	6	9	1	7	23	3.58
Rejection	0	3	15	4	22	3.43
Evaluation	2	4	4	8	18	2.80
WR/((WR))	0	1	7	2	10	1.56
Subtotal	*83*	*176*	*104*	*134*	*497*	
Ø	54		91		145	22.59
Total	313		329		642	100.00

As Table 8 indicates, all but two categories can be found in both the lead-in and lead-out positions of the OR chain. The exceptions are the *option,* which was found to be used only as a lead-in, and the *acceptance*, which was found to be used only as a lead-out. Not all OR chains contained a lead-in and/or a lead-out (as mentioned). Because of the need for these subtotals and totals, the Ø lead-in or -out, though the largest category, is at the

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bottom of the table. All other categories are presented in descending order of most-frequently occurring.

It is also important to note the total number of lead-ins and lead-outs (642). Readers might notice the OR total of 244 does not seem to align with the number of lead-ins and -outs. This total is a result of the coding. Some lead-ins and lead-outs contained more than one type of lead-in or -out and thus were categorized as both. For example, in her consultation Lorelei speaks the following lead-in: "Well uh what you're actually missing here is-- you're missing your verb. So um if you're going to make it a complete sentence. So you could say um…" (lines 420-422). This lead-in was coded as both an explanation and an option. First, Lorelei explains the issue with the sentence (the missing verb) and then proceeds to offer a model, which is first preceded by an option lead-in. Coding decisions such as these resulted in a higher number than expected lead-ins and -outs in the data. The coding tables are provided in Appendices G-J.

A brief discussion of each category along with smaller examples from the transcripts is provided below. The shorter examples in this section will be presented differently than the excerpts in the previous section. Examples will appear in text with a parenthetical referent following, for example (WA928). In this example parenthetical reference, the W stands for writer (C will be used for consultant), the A stands for which transcript (in this case A = Alyssa), and 928 indicates the line number of the transcript.

Ø (Zero/No Lead-In or -Out)

Zero/No lead-ins and -outs indicate no spoken discourse in these positions in the OR chain. The Ø is the most common category of lead-ins and -outs in this data, accounting for 20.06% (or 124 instances) of all utterances spoken in these positions. The

Ø is more common in the lead-out position with 69 instances, or 11.17%, vs. 55

instances, or 8.89%. The absence of lead-ins and -outs is important in the OR chain

because, at times, participants need time to think and listen. The Ø lead-in and lead-out

provides that time.

Thinking

Thinking lead-ins and lead-outs are typically signaled with phrases such as "I

don't know. I'm going to say this out loud. @@@@" (WA605) and "I'm just

wondering" (CB493) and continuers such as "uh," "um," and "okay." Thinking

structures, though able to be both a lead-in and lead-out, are more common in the lead-in

position (67.53% vs. 32.47%). In terms of speakers, writers used the thinking structure

considerably more than their consultants: 54 (70.13%) vs. 23 (29.87%). Thinking lead-

ins and -outs are a way for participants, particularly the writers, to gain time and thinking

space for their next orally constructed writing, similar to the repetition OR. Thinking

lead-ins and lead-outs greatly contribute to the emergent oral writing and revision space

of the OR and the overall collaborative frame of writing center interaction.

Question

Question lead-ins and -outs are fairly evenly distributed between the two positions

with 38 (52.05%) in the lead-in position and 35 (47.95%) in the lead-out position. Both

consultants and writers use questions to precede and/or follow their OR structures.

Writers had a total of 44 questions (60.27%), and consultants had 29 (39.73%).

Questions for writers were typically acceptance-seeking, "Would that make more sense?"

(WB300) and "Just keep it like that? Or?" (WL326), and these types of questions are

expected from writers. They are, after all, there for the benefit of speaking to a fellow

writer and receiving a reader's perspective. Murphy (2001) also found that writers in her sessions often requested approval for specific edits or additions.

In this data, consultants used questions as a way to help writers think about their ideas: "Okay, what do these subtitles do?" (CL413) and "what you're trying to say that-- it-- it's generational specific?" (CG296). In this sense, the question category maintains the typical pedagogical approach consultants use in sessions--using questions to prompt deeper thinking and encourage externalization of internal dialogue. Questions are historically viewed as the central approach to working with writers (McAndrew & Reigstad, 2001; Meyer & Smith, 1987; Ryan & Zimmerelli, 2010), so their high frequency is expected.

Acceptance

Acceptance structures are found only in the lead-out position with 70 total occurrences in all transcripts. Consultants do most of the accepting with 42 (60.00%) while the writers had 28 (40.00%) acceptances. Acceptances can follow an OR structure spoken by either the writer or the consultant, meaning that speakers can accept an OR spoken by the other participant or themselves. Acceptances are typical affirmative responses like "Yeah" and "Sure, you can do that." Acceptances are important in negotiation spaces, which is a significant part of writing center interaction because writers and consultants are typically in a continued discussion of revision. The consultants use acceptance as a result of writers asking for acceptance. The writers' use of acceptance likely stems from the consultants' use of rewriting and correcting ORs: Those require acceptance or rejection from the writer as part of the negotiation sequences between participants. Further, acceptances could be one way for consultants to offer

support and encouragement to their writers. Providing this type of safe, nonthreatening

environment is an important goal for writing centers.

Option

While writers typically lead in with thinking or questions, consultants frequently

use the option category to introduce their ORs. Of the 67 total option lead-ins,

consultants spoke 58 of those or 86.57% of all options. Of all lead-ins spoken by the

consultants, options accounted for 33.72%, making the option a common choice for

consultants. The option appears only in the lead-in position and offers consultants a way

to prepare the writer for a model, trial, or rewriting OR. Option lead-ins are typically

marked by modals, such as "might" and "could" and sometimes the adverb "maybe."

These types of modals, according to Williams (2005), have a "mitigating or softening

effect on directives" (p. 48). When preceding a model OR, the option lead-in allows the

consultant to gently place ownership and decision-making onto the writer: "Maybe--

maybe you could say that specifically there" (CG287). Providing writers with options in

this fashion is an important move for consultants to make; it empowers the writers to

make the decisions about their writing. There are times when the option lead-in precedes

a rewriting OR, making the option look like a collaborative structure even though the

rewriting OR contradicts that. For example, Grant says, "Well maybe you want

something-- say," followed by a rewriting OR ("<OR that incorporates technology

OR>?"), and leads out with "See you want to-- technology is the thing that separates

them a little bit, right?" (CG471-472). The adverb "maybe" and the pronoun "you" in the

lead-in seem to give the option to the writer and act as collaborative indicators, but in

fact, the rewriting OR and lead-out are not necessarily collaborative. Consequently, it

appears that the option lead-in is not always as collaborative a structure as its name

indicates, and consultants may use the option to soften their more directive strategies.

Hence, the option lead-in can be collaborative when followed by a model or trial OR, but

when followed by a more directive OR, the option lead-in could be seen as a concealed

authoritative move, a definite conflict with traditional writing center theory.

Explanation

When speakers use explanations, they provide listeners with additional

information, usually by explaining the structure and/or purpose of the OR preceding or

forthcoming. Explanations most frequently occurred in the lead-out position (41 or

75.93%), though they were also found in the lead-in position (13 or 24.07%).

Consultants made more use of explanation lead-ins and -outs than did writers. Consultant

explanations accounted for 42 and writers' accounted for 12 or 77.78% compared to

22.22%. Explanations accounted for 8.74% of all lead-ins and -outs. As an example,

Lorelei explains a grammar rule before providing the writer with a model OR: "Well uh

what you're actually missing here is-- you're missing your verb. So um if you're going

to make it a complete sentence. So you could say um…" (420-422). This example

shows an explanation in the lead-in space that prepares the listener for the upcoming OR.

There are more instances were explanations follow ORs, and the consultants provide

information, usually on grammar, similar to the Lorelei example just given, or on

academic writing conventions. These explanations are similar to the "factual

generalizations" used to give advice in Heritage and Sefi's, (1992) study of home nurses'

visits to new mothers and the giving and receiving of advice (p. 369). Writers usually

used explanations to clarify their written words or to describe the content about which

they are writing (commercials, campaign ads, or articles). In this next example, after the consultant provides a corrective OR, the writer uses her turn to describe an idea from the article: "Cause that's what he focuses on-- is-- is how his students-- because he supposedly can't do math and science cause he doesn't know much about it because--" (W G494-495). The examples provided show that the explanation lead-in and -out permits participants to offer additional information as the session requires. For consultants, this space is often where sentence-level issues and writing conventions are discussed, and for writers, this space is frequently used to expand their ideas.

RE/RE Repeat

As a reminder, the transcription symbol for reading words aloud is RE. Reading (RE) or rereading (RE Repeat) before or after the OR was common in the data. The speaker using the RE/RE repeat lead-ins and -outs often depended on who elected to read during the session, though the results indicate that consultants used RE/RE repeat lead-ins and -outs more than their writers. RE/RE repeat totaled 8.74% of all lead-ins and -outs with a large difference in use between participants. Writers had only 4 instances (or 7.41%), and consultants had 50 (or 92.59%) In the following example, Grant is reading aloud from the writer's paper. "Alright cool. Okay. <RE In one of his sentences, Benton claims that college students in particular are self-absorbed and arrogant because they are not embarrassed by their lack of knowledge and seem hostile to-- RE>" (CG833-836). In this example, Grant pauses his reading to offer a correcting OR. The reading then becomes the lead-in to the OR. When papers are read aloud, this is fairly common. In this next example, Lorelei makes use of the RE/RE Repeat as a lead-in. "<RE Then suddenly police lights pop up continued by a serious and dark piano tune. RE> Um

((SMACK)) <RE continued RE>-- I think maybe <RE continued RE> is not-- maybe"

(CL310-311). Lorelei repeats the word "continued" as a way of drawing attention to the

word before she offers a corrective OR with a word change. Because reading aloud is a

common writing center practice, and is a requirement for this particular writing center,

these types of lead-ins and -outs were not surprising. Much like the correcting OR, the

RE/RE Repeat indicates the consultants acting as readers when identifying issues.

RE/RE Repeat also allows both participants to hear the writing both before and after

addressing the issue because it appears in both lead-in and -out positions.

Directive

Directives, or instances where the speaker tells the listener what to do by giving

specific directions or rules, were present in the data. Not surprisingly, directives were

spoken almost exclusively by the consultants. Of the 29 total directives, only 1 was

spoken by a writer (3.45%), leaving the consultants to account for 96.55% of all

directives. Directives usually contained infinitives such as "want to" and modals like

"should." "Modals of social interaction--should, have to, need to…and modals of

certainty--will, gonna--aggravate or heighten the directives" (Williams, 2005, p. 48).

Bryan provides his writer with a directive when she asks if she should make a specific

reference: "Yeah, you might want to reference [the commercials--" (CB292). In this

example, the infinitive is mitigated by the modal "might," but the directive nature of the

utterance is still clear, largely due to "want to." Consultants usually mitigated their

directive responses in much the same way as Bryan in this example. Grant is more

authoritative with this directive lead-in in the following example: "Okay. I actually think

here you should say…" (CG129). Both "I think" and "actually" act as boosters.

Boosters, according to Hyland (2005) add emphasis to and intensify a speaker's meaning. Combined with the modal "should," Grant's directive is quite assertive. Directives were not all that common in the discourse sample; they accounted for only 4.69% of the all lead-ins and -outs. Murphy (2001) found something similar in her data, labeled as imperatives, used only by the consultant. Murphy argued that imperatives indicate "the relative positions of power in the relationship as well as the expectations held by the interlocutors about their roles in the interaction." Further, "the use of imperatives by the consultants and the acceptance of these directives from the clients confirm the unequal and institutional nature of the discourse" (p. 92). There are times when the discourse appears to be unequal as Murphy suggests, and the directive lead-ins and -outs offer evidence of this like Murphy's imperatives. The directive's presence indicates that, at times, consultants are more firm in their suggestions and responses to writers and take on an authoritative role, an action that deviates from standard writing center practice.

Evaluation

Because writing is revised and negotiated during sessions, evaluation lead-ins and -outs were present in the data with a total of 20 or 3.24% of all lead-ins and lead-outs in sample. When using an evaluation, speakers place a value judgment on the previously delivered OR. Because of its function, the evaluation is usually followed or preceded by an acceptance or a rejection, and both writers and consultants used evaluations in the discourse. Writers spoke 8 or 40.00% of all evaluation lead-ins and -outs, and consultants spoke 12 or 60.00%. Writers evaluated consultants' use of models or rewrites, or in the case of the next example, their own ORs. After delivering a trial OR, the writer says, "Maybe that would sound better" (WG182). Here, the writer has self-

assessed that her trial OR "would sound better" than her current written phrase. Consultants evaluated writers' ORs as well. Alyssa evaluates her writer's sentence structure before offering an option. "Or they-- you have a nice verb here. You can keep your verb-- your nice verb construction and say…" (CA579). Alyssa evaluates the verb as "nice." This evaluation occurs in the lead-in position, though lead-outs are more likely to contain evaluation constructions (5 vs. 15). For example, "I think that works well," is spoken by Bryan in the lead-out space. When participants are orally writing and revising, it becomes necessary to evaluate those instances. Evaluation, in this sense, is not the evaluation writing center consultants typically shy away from. They are not evaluating the paper for a grade; rather, the consultants are offering reader and peer response to structures created in the moment. This type of immediate feedback is integral to peer-to-peer and writing center interaction.

WR/((WR))

WR indicates participants speaking aloud while writing (marked in the transcripts as <WR>). Instances where participants wrote without speaking aloud, but clearly in response to the negotiation, were marked as ((WR)) to indicate the paralinguistic nature of the action. Speaking-while-writing and the act of writing were categorized together. WR/((WR)) structures appeared 18 times in the data or 2.91% over all lead-in and lead-out examples. Writers used WR/((WR)) lead-ins and -outs more than their consultants: 14 vs. 4 or 77.78% vs. 22.22%. These totals align with writing center expectations that writers physically make any changes they would like to their documents. It is important to note that the consultants who wrote during sessions in this data did so on scrap paper and did not write on the writers' documents. Writing on writers' papers is seen as a

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disempowering move, taking away ownership from the writers, and the consultants in this specific writing center are discoursed from writing on writers' documents. Alyssa's session contained several examples of WR, likely because the writer was composing a thesis statement during the consultation. "<WR Presented differences-- WR> (.)" (WA584). In the next example, the writer has trialed an OR, and the consultant has accepted his trial. The writer then says, "Okay, I'll do that. ((WR))" (WL912). It is important to note the WR in this case because it is part of the writers' acceptance structure. There are times when the writers do not have clear acceptances but still write what has just been discussed. In some cases, writing *is* the acceptance of the previous negotiation. In both variations, WR/((WR)) lead-ins and -outs are vital to the interaction, even if they do not account for high percentages in the data.

Refining

When speakers prepare listeners for a rephrasing of something previously read or written, they are using a refining lead-in or -out. Refining is often paired with an option or question and is usually in the lead-in position (16 vs. 1). Both writers and consultants use refining, writers with 8 (47.06%) and consultants with 9 (52.94%), a nearly equal distribution. In the following example, the refining lead-in is spoken by the consultant. Bryan says before delivering a model OR, "So one-- one way you could approach it is by being more specific uh you could tell what the 'that' is if you have an idea of a generalized word that could replace 'that.' Uh or you could also approach the 'it' here. <RE for them if they only buy RE> you could say…" (CB115-117). In this example, Bryan is helping the writer refine her work by addressing her use of "that" and "it" in her paper. In an example spoken by a writer, "We don't-- I don't even have to have 'theme'

in there. I could just say…" (WA365), we see another way to use a refining lead-in. What follows is a rewriting OR spoken by the writer. In these examples, we see consultants assisting writers or writers assisting themselves with honing their writing by making their ideas (and words) more specific.

Rejection

Acceptances occur much more often than their counterpart, rejections. A total of 15 rejection lead-ins and -outs (or 2.43% of all lead-ins and -outs) appeared in the transcripts. There are two ways rejections were used in the discourse: (a) outright rejections and (b) veiled rejections (as labeled by the researcher). Outright rejections were primarily used by writers and usually in response to their own OR structures. In the following example, the writer speaks the lead-in, the OR, and the lead-out. "Can I say <OR in contrast OR>? (.) No." (WA705). The lead-out is a clear rejection--"No." With so few rejections, there is an imbalance of acceptances and rejections, which at first seems negative given Waring's (2005) conclusion that resisting advice is integral to peer consulting. But upon closer inspection, this imbalance aligns with writing center practice. Consultants are taught to be positive and supportive of their writers, and these consultants found other ways to "reject" their writers' structures than blatantly rebuffing the attempt. For example, in Alyssa's session, after the writer has trialed, Alyssa responds with "Okay. Um. I think-- like that was good and it says what you want it to say, but-- but it was a little wordy" (CA610). Alyssa first praises the writer, "that was good," but ultimately negatively evaluates the structure as "a little wordy." While this is considered a veiled rejection and was not coded as a rejection (but rather an evaluation), it is clear that Alyssa is rejecting the writer's trial but not overtly. These types of

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responses and their coding may account for the lower number of rejections in the dataset: Only outright rejections were coded as rejections. Findings similar to these were found in other analyses of consultant-writer interactions. Williams (2005) noted that writers rarely rejected consultants' suggestions, and when they do, those are mitigated. Similarly, Thonus (2002) found that rejections in her data were supported by explanations or were masked with other moves, such as laughter.

Short Discussion of Lead-Ins and Lead-Outs

As mentioned briefly above, analyzing sequential organization is a tenet of conversation analysis, because as ten Have (2010) explains it, "one thing leads to another" (p. 130). Sequencing is important in understanding conversational interaction because any one utterance is dependent on what came before, such is the case of the lead-in and OR and the OR and the lead-out. Lead-ins and -outs are crucial in the sequential organization of the OR and in understanding the ORs' functions within the discourse. We cannot understand the OR without looking at what precedes and what follows. Furthermore, the categories of lead-ins and -outs are instrumental in understanding the OR chains as a whole and how those discourse "chunks" inform writing center work.

Discussion

Writing center consultants, directors, and scholars will likely not be surprised at the existence of the OR, and as already mentioned in the opening of the chapter, some writing center researchers have noticed iterations of the OR, calling it various names, such as Babcock et al.'s (2012) "private speech event" or Barnes' (1993) "exploratory talk" (cited in Babcock et al., 2012). And still others have theorized about something similar to the OR. Lochman (1989) called this space the "third voice" and suggested that

this occurred when "...the voices of writing counselors and students seek collaboratively to create a new, third voice capable of critical evaluation and editorial practice" (p. 20). Lochman's third voice is similar to the ORs' indeterminate space between reading and speaking-while-writing. This type of interaction, Lochman theorized, creates a kind of "intellectual propagation" (p. 22), a discourse born in the negotiation space of writing center sessions. Though Lochman's "third voice" was highly speculative and drew its inspiration from poetics and Donne, we can see his concept realized through the examination of discourse and the emergence of the OR, which proves that examination of our daily practices can better inform our theory. Because many would agree that the OR is a somewhat common practice in our daily work, it is important to interrogate this discourse structure to learn how it is used in writing center interaction and how its use informs theory and practice.

This chapter described the undiscovered OR, as well as the sequential organization of the OR (LI→ OR → LO) with its lead-ins and -outs and the categories of these. As discussed in the Literature Review, talk is important to writing center practices because it helps consultants, trainers, and directors know more about the daily work in centers. The OR as an emergent discourse space also leads to a realization of writing center discourse as a hybrid institutional discourse, informs our notions of writing center interaction, and complicates traditional writing center ideologies. Additionally, this chapter demonstrates how a discourse-analytic methodology can reveal aspects of our interaction that would otherwise go unnoticed but that have potential to inform both daily practice and training of consultants.

It is important to note that the OR might, at times, be described as a collaborative interaction between consultant and writer. Examples of the collaborative nature of the OR were present in the consultations analyzed, for example, Alyssa's session where the participants constructed a new thesis statement piece by piece. Not all instances of the OR were necessarily collaborative or upheld traditional notions of writing center interaction, however. Both corrective and rewriting ORs when used by the consultants are decidedly less collaborative and more directive than other OR structures. The emergent OR oral writing and revision space therefore complicates and blurs the line between traditional directive and nondirective consulting strategies. The OR is not a set of ideals for a typical or successful writing center consultation like those outlined in so many training manuals, but rather evidence of real consultant-writer interaction as it unfolds on the discourse level, captured by a discourse-analytic methodological approach. This interaction is best described as varied and responsive to the communicative purposes of the participants in writing center sessions. Further, because the OR represents actual events, and not hypothesized best practices, it is an important finding that could better align writing center theory and practice.

CHAPTER V

CONSULTATION EPISODES

Introduction

The previous chapter looked in depth at the OR structure, what came before and

after, and how participants used the OR in their sessions. Conversation analysis (CA)

both zooms in to examine small features of interaction and scopes out to look more

broadly at the interaction as a whole. Therefore, this chapter takes a step back to examine

the consultations more broadly to contextualize the OR structure within the sessions

themselves and to understand how the OR operates within these contexts. First, I outline

the overall organization of the consultations to examine the phases that participants move

through as the session progresses. Within those phases, there are specific interactional

moves and writing issues the participants cover, and this chapter explains those as well.

Second, smaller pieces of interactions within these phases, what I call "episodes," are

presented along with on explanation of how the boundaries of those episodes were

determined. Next, I return to the middle phase of the consultation where most of the ORs

occur to look more closely at the episodes and types of writing issues the participants

discuss. It is within these middle phase episodes that I situate the final analysis: I

examine an OR sequence within a specific episode to understand patterns of negotiation as well as shifts between higher-order concerns (HOCs) and lower-order concerns (LOCs). Overall, this chapter seeks to analyze the OR structure by using a wider lens to examine the consultations and how the OR fits into the larger context of the sessions themselves.

Session Organization

As already outlined in the Literature Review, writing center discourse is a type of institutional discourse, which might be called quasi-conversational (Drew & Heritage, 1992) because of its hybrid nature of being both institutional and conversational. With that in mind, I call upon institutional discourse studies to frame the organizational analysis of writing center sessions. Heritage (2004) argues there are "six basic places" to start when examining the "institutionality" of discourse: (1) turn-taking organization, (2) overall structural organization of the interaction, (3) sequence organization, (4) turn design, (5) lexical choice, and (6) epistemological and other forms of asymmetry (p. 225); most of these places, he contends, are "thoroughly interrelated" (p. 241). In this section, I focus on Heritage's "place" of overall structural organization. To first determine the overall structural organization of interaction, Heritage suggests researchers build a "map" of the interaction to understand typical "phases" or "sections" (p. 227). Within these sections, he notes, there are specific subgoals coconstructed by the participants:

> The purpose of describing these sections is to identify task orientations which the *participants* routinely co-construct in routine ways. *Overall, structural organization, in short, is not a framework-fixed one and for all to fit data into.*

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Rather it is something that we are looking for and looking at only to the extent

that the parties orient to it in organizing their talk (Heritage, 2004, pp. 229-230).

Initiation, progressions, and the opening of activities are all important components to

analyzing sequences and understanding how goals and subgoals are constructed by the

participants (Heritage, 2004).

Writing center literature has also addressed the general organization of writing

center sessions. Hobson (2001) identified the "texture" of writing center sessions as

establishing goals, assessing the writing's current status, planning for how the writer can

meet the goals, and summarizing the agreed-upon goals and outcomes of the session.

Beyond the general outline of writing center sessions, some writing center work has

focused on mapping the organizational sequences of this interaction. Haas (1986) looked

at the "event structure" of sessions. She reported a general opening phase that consisted

of the writer selecting the topic of the session and the consultant asking questions about

the topic. In the secondary phase of the session, Haas noted a difference of directions

depending on the writer's draft. If the writer brought in a draft with teacher comments,

the session followed a linear pattern of reading the draft and stopping to discuss those

comments. If the writer was in the beginning stages of work, the session tended to be

more recursive and unconstrained by the writer's text. Haas made no mention of a phase

beyond these possible secondary phase options. Thonus (1999b) argued that writing

tutorials follow Agar's (1985) diagnosis + directive + report sequencing. She defined the

diagnosis phase as one wherein the institutional representative establishes control of the

situation; the directive phase contains directives given to the client from the institutional

representative; and in the report phase, representatives write reports. These phases,

Thonus proposed, mirror those found in writing center sessions. Others have agreed with

Agar's division of institutional interaction as it relates to writing center sessions,

sometimes renaming the interactional phases that take place. Bell (1989) called the

diagnosis phase the "introductory phase" and found that all but two of his 30 conferences

contained this phase, which he described as "usually brief and businesslike" (p.194).

Similarly, Ritter (2002) describes the diagnosis phase of a writing center session as

"short, only lasting a few turns, and typically… at the opening of the tutorial" (p. 124).

However, some studies have found that writing center discourse may not align

easily with Agar's (1985) institutional discourse phases, most notably Thonus (1998) and

Williams (2005). Thonus' dissertation suggested there were four phases within writing

center discourse: (1) the opening, sometimes absent, but usually lasting 1-2 turns; (2) the

diagnosis, a fairly short phase occurring only once during the session; (3) the directive,

the phase occupying the greatest number of turns; and (4) the closing, rarely absent but

highly variable in length (p. 84). Thonus' opening phase as described here is not part of

Agar's original description. Additionally, Williams (2005) described a supplementary

move that participants made during their interaction similar to Thonus' (1998) opening

phase. Williams calls this prediagnostic phase the "goal-setting phase" and notes this is

not always accounted for in other institutional interactions (p. 40). Within this goal-

setting phase, Williams noticed consultants in her study prompted writers to share their

goals for the sessions, which usually led to the consultants offering to assist writers with

those goals. In her observation of the diagnosis phase, Williams found this phase to

"dominate" the interaction: "…the diagnosis phase is often a deliberately collaborative

and lengthy process, compared to say doctor-patient interaction, in which the doctor does

not generally invite the patient to participate in the diagnosis" (p. 43). Based on Thonus'

and Williams' analysis, then, writing center session phases may have more specific

and/or different subgoals than other institutional discourses, a conclusion that prompts

further analysis of the writing center session organizational structure and how that

structure relates to other institutional discourse.

For the directive phase, Thonus (1999b) pointed out that consultants direct,

question, and evaluate writers in light of the writer's own diagnosis, and writers are

encouraged to explain the reasons they have visited the writing center (p. 256). Further,

Thonus explains there are two types of directives: those that take place during the session

(suggestions) and those that take place after the session (interaction-internal directives or

IIDs). IIDs are the actions the consultant and writer discuss during the session but that

are carried out afterwards by the writer. Within the directive phase, Williams (2005)

mostly examined how participants interacted and noted that consultants must carefully

balance authority and peerness through their linguistic choices.

For the reporting phase, though not explicitly stated, it is assumed that Thonus

(1999b) equates Agar's (1985) report phase to consultants documenting their

consultations through report writing. In her conclusion, Williams (2005) questioned the

importance of the report phase, which she found to be "relatively minor" (p. 41).

However, neither Thonus nor Williams fully explained this phase.

Though many writing center studies mostly agree with Agar's (1985) three-phase

model, there are a few studies that somewhat differ in their analyses. These differences

suggest the need for further investigation into the organizational sequences of writing

center sessions to understand if writing center discourse differs from other institutional

discourses and if so, how. Following Heritage's (2004) proposition above, I set out to understand the basic "map" of writing center interaction through examining the consultations in my dataset. Below, I outline the phases from my analysis: orientation, middle, and conclusion.

Orientation

I have distinguished the first phase of a writing center session and have labeled the "orientation" phase. I have opted to rename this phase rather than use Agar's (1985) term "diagnosis" due to the problematic metaphor of the writing center-as-health clinic and the negative connotations associated with the term.

Newkirk's (1989) piece on "the first five minutes" of student-teacher conferences is used in the research site's orientation session to help provide new consultants with advice and to emphasize the importance of setting an agenda. Newkirk argues that "unless a commonly-agreed-upon agenda is established, a conference can run on aimlessly and leave both participants with the justifiable feeling that they have wasted time" (p. 303). While Newkirk is referring to a different kind of conference from what happens in a writing center, his advice is still applicable to the writing center context. Writing center training handbooks, such as Ryan and Zimmerelli's (2010), offer advice similar to Newkirk's for starting sessions with an emphasis on being friendly and welcoming as well as setting the consultation agenda. In sessions where Cardenas (2000) observed the most collaborative interactions, she noted that "both parties had a sense of not only a goal but a path to that goal" (p. 89). Cardenas' observation speaks to the importance of the goal-setting phase of the session and the effects of that phase on the rest of the session.

We see these types of activities in the first minutes of the sessions included in this data. I noted four ways that consultants and writers interacted during the first minutes of a session, what could be called subphases with possible "subgoals" to use Heritage's (2004) explanation. Table 9 shows those four ways with explanations of each.

Table 9
Orientation interaction categories

Agenda setting	discussion of what the writer wants to cover in the session
Information gathering	questioning (by consultant) to gain a better understanding of the writing or the writer's goals; this subphase can occur anytime during the session
Explanation	description (by consultant) of "what happens" in a session
Checking in	checking the time or number of pages remaining to determine if the session is "on track" (typically done by consultant); this subphase can occur anytime during the session

The table illustrates that participants interact during the orientation phase with *agenda setting, information gathering, explanation,* and, *checking-in* categories. An example of agenda setting can be found from Grant's session when he asks, after the writer has explained her progress since their previous session, "So (.) you want to look at organization as far as--" (line 67). The writer then proceeds to clarify, "Uh just organization-- making sure that I'm getting-- let me get out that paper-- making sure I get my point across" (lines 68-69).

Alyssa uses information gathering by asking her writer, "Did you bring your assignment sheet?" (line 30). When the writer admits that she did not bring her assignment sheet, Alyssa says, "No, that's okay. Um can you kinda just tell me like what she emphasized in the assignment sheet?" as a way to gather more information about the assignment itself. Ritter (2002) reported that the diagnosis phase results from the

consultant's role of "service provider" (p. 125). It is because of this role, she argued, that the consultant gathers information through asking questions for the end goal of serving the client. Whether the consultant is acting as a service provider cannot be ascertained from Alyssa's example though it is clear that Alyssa is, in fact, gathering information from her writer. This "service provider" role speaks to the institutionality of writing center interaction.

In her explanation, Lorelei asks her writer, "Uh have you ever been to the writing center before?" (line 15). When he says no, Lorelei explains, "Okay um what we do is-- we actually-- we read the papers aloud…" (line 17). Here, we can see Lorelei explaining at least one aspect of the writing center consultation. Ritter (2002) made note of a similar event in her data, what she called "procedure." The explanation aspect of this interaction can be important for clarifying expectations, especially for writers who have never visited the writing center before. This type of clarification can assist in setting attainable and realistic goals for the session, what has already been noted as an important predecessor of successful or productive sessions.

Bryan checks in with his writer later in their session with "Um okay, so ((LOOKS AT WATCH)) yep, we're right on schedule" (line 630). Ritter (2002) provided a trajectory of the diagnosis phase of a session: (1) Question turn, (2) Answer turn, (3) Procedure statement turn, and (4) Procedure question turn (p. 126). Likewise, in my data, the first three of the four category examples all open with a question turn (by the consultant) followed by an answer turn (by the writer). Yet, the fourth category, checking in, does not adhere to Ritter's trajectory because Bryan does not open with a question turn. In fact, he opens with a statement that does not require a response from the

writer but clearly marks his "keeping track" of the session. My analysis did not seek to map the individual turns of each phase but rather focused on the phases as a whole, so this is merely an observation on my part. Ritter opens an area for further exploration that might lead to understanding how consultants and writers orient themselves to writing center interaction at the beginning of a session.

Information gathering and checking-in, as the definitions explain, can be done at any time during the session, but because these are interactional moves to gather more information (usually about the assignment) or to reorient the participants to the session's goals, I considered these categories part of orientation interaction. Table 10 provides the totals of orientation categories by session.

Table 10
Orientation interaction totals

	Alyssa	Bryan	Grant	Lorelei	Total	%
agenda setting	1	1	1	0	3	14.29
info gathering	1	2	1	2	6	28.57
explanation	1	1	0	1	3	14.29
checking in	3	3	2	1	9	42.86
Totals	6	7	4	4	21	100.00

All sessions included at least one category from the orientation phase. By far, checking in had the highest number of occurrences with 9 or 42.86% of the total for the orientation phase categories. Consultants regularly checked in with their writers and the agenda by keeping track of time and monitoring the number of pages left to cover. Checking in is an important organizational strategy and session subgoal employed by consultants to help manage time and keep writers involved in session events.

The orientation phase of writing center sessions is important to setting the tone and critical in establishing the agenda of the overall session. It is during this phase of the

session that consultants can explain the expectations of a session (which can help with writers' misconceptions) and gather the necessary information about the writers' goals, their writing, and their assignment, all of which contribute to a more successful consultation. Ritter (2002) summarized the diagnosis phase as one that "allows the tutor to fit the student to the [writing center session]" (p. 137), and it appears that the consultants in this study were "fitting" their writers to their sessions by moving through one or more of these interactional categories. And while "diagnosis" (Agar, 1985) can occur (usually via information gathering), it is clear that more than diagnosing writing problems is covered during this orientation phase.

Middle

After the consultant has gathered the necessary information, the agenda has been set, and the writer has been informed about how a writing center session works, the pair moves to the most substantial part of the consultation, what (for lack of a better term) I am calling the "middle" phase. It is in this phase of the session the participants deal with different types of writing issues. Consequently, this phase is also where almost all of the ORs appear, so I will look more closely at the middle phase of a consultation a later, including the different types of writing issues the participants address; but for now, I will discuss the third and final phase of the session.

Conclusion

Toward the end of the session, consultants typically "wrap up" by revisiting the agenda or summarizing what the pair discussed during the consultation in the final phase of writing center interaction, the "conclusion" phase. Ryan and Zimmerelli (2010) briefly cover possible ways for consultants to wrap up a session: watch the clock and

announce when there are five minutes left to begin concluding; help writers plan their

next step with their work; and answer any last-minute questions (p. 28). Thonus (1999b)

also took note of the closing of consultations, calling them "most often brief and matter-

of-fact, some involving small talk" (p. 258). Thonus is correct in her description of the

conclusion phase as "brief." Typically, only a few minutes (if even that) is reserved to

complete this phase.

Like the orientation phase, the conclusion phase had different subphases and

subgoals that participants attempted to accomplish as the session drew to a close. Table

11 provides the types of interaction I noted in the conclusion phase of my session data.

Table 11
Conclusion interaction categories

Commentary	overall assessment of paper or session by either participant
Goal setting	the participants discuss what the writer will do after the session
Summarizing	the consultant restates what the pair worked on and/or what the writer will do later
Final wrap-up	final goodbyes, wishing luck, asking writer to complete evaluation of session

There are four interactions possible in this final phase of the session: *commentary, goal*

setting, summarizing, and *final wrap-up.* During the commentary portion of their session,

Grant and his writer have the following exchange: Grant, "Alright, I think we're actually

out of time. Actually, over time." Writer, "Yeah. Thanks." Grant, "So, you're--" Writer,

"Is it okay?" Grant, "I think it's good. I think you're on your way. Looks good to me"

(lines 1354-1358).

As Lorelei's session comes to a close, she helps the writer with goal setting by

asking, "So what are you going to do now-- now when you go to the library? (4s) What

are you going to do with your paper?" (lines 989-990).

Bryan summarizes their session with his writer: "Well, we're almost out of time for our session. Um so basically what you wanted us to go over-- we uh started off talking about what your assignment was asking you for with the various appeals, the uh audience, as well as providing details…" (lines 711-713).

In Alyssa's final wrap up she asks her writer, "Is there any-- any other questions you had?" The writer responds, "No, I think that's it" (lines 801-802). Each of these examples accomplishes one of the subgoals in the conclusion phase of the session. Not all of these goals have to be met, however, because participants can choose to end the session in a variety of ways as the examples above show. Ritter (2002) also discovered additional moves within Agar's (1985) reporting phase and suggested that there are three moves consultants can make to bring the session to an end: pre-closing, shutting down, and closing. Writers can then respond with a yes/no or their own closing. Both Ritter's and my own analysis show that writing center interaction contains a final phase, but within that phase, there are multiple ways that participants can choose to end a session. Further, none of these descriptions seem to fit with a "reporting" (report writing) phase as described by Thonus (1999b).

It is also important to note that while assessments of the writer's work can happen throughout the session, the commentary category specifically refers to an *overall* assessment of the writer's work or the productivity of the session itself, like the example from Grant's consultation where the writer asks "is it okay?" in reference to her overall paper. Table 12 shows the totals for each category by session.
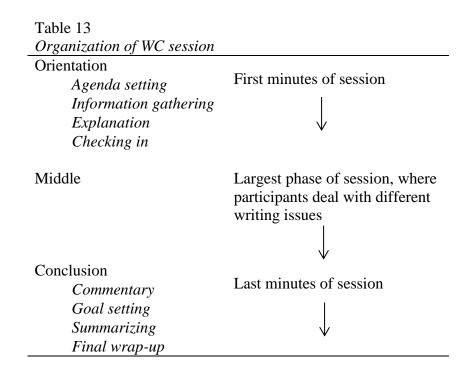
Table 12
Conclusion interaction totals

	Alyssa	Bryan	Grant	Lorelei	Total	%
commentary	0	0	2	0	2	20.00
goal setting	1	1	0	1	3	30.00
summarizing	2	0	0	0	2	20.00
final wrap up	1	1	0	1	3	30.00
Total	4	2	2	2	10	100.00

Like the orientation phase, all participants made use of at least one category of the

conclusion phase to bring their sessions to a close. Goal setting and final wrap-up both

appeared 3 times in the data and accounted for 30% of the overall conclusion totals while

commentary and summarizing each had 2 or 20%.

Though not as emphasized in training manuals as beginning a session, ending a

session is also a critical component to writing center interaction. Consultants have to

navigate ways to close a session, help writers establish goals, and, at times, instill

confidence in writers as they leave the center. In the same way the orientation categories

organize the session, the conclusion categories help frame and finalize the interaction.

The conclusion phase could be seen as similar to Agar's (1985) reporting phase, though

as Thonus (1999b) described it above (as report writing), the conclusion phase in this

data unfolds much differently than the simple act of writing reports. If, as Thonus

suggested, the reporting phase is the consultants writing their reports, this would not be

included in my analysis of the discourse because I examined only the discourse

exchanges between participants during their interaction. The reporting phase, however,

could be an "off-camera" phase that only consultants participate in. It appears that the

conclusion phase is not like the reporting phase as described and should be considered a

distinct phase of interaction within the writing center context.

To summarize, my findings show three main phases of a writing center session: orientation, middle, and conclusion. Table 13 provides a visual of the general sequence of a session.

Table 13
Organization of WC session

Orientation	First minutes of session
Agenda setting	
Information gathering	↓
Explanation	
Checking in	
Middle	Largest phase of session, where participants deal with different writing issues
	↓
Conclusion	Last minutes of session
Commentary	
Goal setting	↓
Summarizing	
Final wrap-up	

Drew and Heritage (1992) report that many types of institutional discourse are "characteristically organized into a standard 'shape' or order of phases" (p. 43). The table shows a general "shape" to a writing center consultation with clear phases of interaction the participants move through to accomplish the goals of each phase. Agar (1985) proposed that institutional discourse has three phases: diagnosis, directive, and report. In this current research, I also noted three phrases. There is some connection between the orientation and diagnosis phases (though writing center practitioners would likely shy away from such medical terminology as "diagnosis"). Conversely, the middle and conclusion phases appear to be quite different from Agar's directive and report phases.

Thonus (1999b) offered a brief description of Agar's (1985) directive phase that included directing, questioning, and evaluating. This description is apt; however, the middle phase of a consultation, the longest and most complex interactional sequence of the session, is more than just directing, questioning, and evaluating as the OR analysis from the previous chapter highlighted. For this reason, I look more closely at the middle phase of the writing center session to understand the interaction that takes place there in hopes of gleaning a more complete view of this phase. That section comes later in the chapter. For now, the next section will cover how I further divided the phases into more manageable and analyzable pieces.

Identifying Episodes

An important component to conversation analysis and analyzing institutional discourse is to understand the organization of sequences or "sequences of activity" (Drew & Heritage, 1992, p. 18). To analyze sequences of activity, one must "focus on units… larger than the individual sentence or utterance" (p. 18). These "activity sequences" are similar to Sacks' (1992) "long sequences." Both Sacks' and Drew and Heritage's sequences fit with the OR chain and sequences of chains, an activity sequence of its own. Additionally, looking at sequences of activity allows us to examine and understand interaction in a different way.

The general organizational structure provides a larger picture of the activity sequences in writing center interaction, but such lengthy interactions are difficult to systematically examine. With a general session structure established, I began to study the transcripts for a way to divide them into smaller pieces as is typical with discourse-based research methods. By reading through the transcripts multiple times, I began to see that

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each pair would discuss a topic or issue until it was resolved and then move to another topic or issue. Recognizing where resolution of topics or issues occurred allowed me to divide the transcript into what I call "episodes." The next section discusses how episodes were identified through examining their openings and closings, signaled by specific linguistic markers.

Episodes were discernible by a resolution of sorts between participants. Therefore, as I marked episode boundaries, I was able to see where an episode ended rather than where it began and divided episodes where consultants and writers appeared close the topic or issue at hand. It was through marking these resolutions/agreements that the beginnings of episodes appeared. Zemel, Xhafa, and Cakir (2007) noted "participants in conversations engage in recognizable boundary-producing activities to which participants orient and by which participants initiate conversations and bring them to a close" (p. 407). These recognizable boundaries were what enabled me to mark the beginning and ending of episodes.

I have decided to use the terms "opening" to refer to the beginning of an episode and "closing" to refer to the ending of an episode. Others have used the terms "openings" and "closings" in CA when referring to the beginning and ending of conversations at large (Schegloff & Sacks, 1973). For this analysis, rather than indicate the beginning and ending of an entire conversation, "opening" and "closing" will signal the beginning and ending of an episode within the consultation conversation, each focusing on a topic or issue.

Example episode. Before explaining how episodes open and close, I first want to provide a sample episode to give readers a more complete picture of what a consultation

episode looks like and to better contextualize the analysis of the episodes. Excerpt 12

provides a short episode to serve as an example. This is the second episode in the Alyssa

transcript and shows the participants discussing the writer's assignment sheet. The

backchannels are not included in this excerpt to conserve space.

Excerpt 12. Sample episode (Alyssa, lines 28-46)

1	C:	Did you bring your assignment sheet?
2	W:	No, I did not. I'm sorry.
3	C:	No, that's okay. Um, can you kinda just tell me like what she emphasized in the assignment sheet?
4	W:	She definitely wants like our thesis statement throughout the paper. Um she wants argument, like all that stuff, but um who the audience is, why the audience is who they are. Um, editing styles in the uh commercial montage, long take, all that stuff, lighting, music, <WH what else did she say WH> um the similarities, the differences.
5	C:	Between two [different commercials? Have you-- is this um like your rhetorical
6	W:	[Yeah.
7	C:	analysis essay? Or is this the one after?
8	W:	This is the one after, but she still kind of wants that—-
9	C:	a little bit
10	W:	a little bit in there
11	C:	Okay. So argumentative thesis and then analyze-- it sounds like context and argument and that sort of thing. Okay

---

Alyssa opens this episode by asking the writer if she brought her assignment sheet (turn

1). When the writer says that she did not, Alyssa then asks her to explain what the

assignment is about (turn 3). She asks a few questions to clarify the assignment

guidelines and then summarizes the information the writer provided (turns 5-9). Alyssa's

final summary comment and "Okay" (turn 11) mark the end of the conversation about the

writer's assignment sheet.

Episodes like the example in Excerpt 12 were marked throughout all transcripts.

Table 14 shows the total number of episodes per sessions as well as the total number of

episodes with ORs per session.

Table 14

Episode totals

Consultant	# of Ep.	W/ OR	%
Alyssa	24	7	29.17
Bryan	26	15	57.69
Grant	49	30	61.22
Lorelei	36	12	33.33
Overall	135	64	47.41

Here we can see the total number of episodes for all transcripts (135) and the total number of episodes with ORs for all transcripts (64). Alyssa's session had the fewest number of episodes and ORs due to the nature of her consultation (an extended negotiation around the thesis statement), and episodes with ORs accounted for 29.17% of the total interaction in the Alyssa transcript. Though contextually different from Alyssa's, the other sessions were similar to one another in that the writers' papers were read aloud in their entirety and issues were addressed as they arose. As a result of this approach, the other consultants had a higher percentage of OR episodes: Bryan at 57.69%, Grant at 61.22%, and Lorelei at 33.33%.

What is important to note from Table 14 is that 47.41% of all episodes in the transcripts contained OR structures, accounting for nearly *half* of all episodes in the dataset. This percentage not only validates a discourse-based methodology, but also indicates the high frequency of the OR and its chains and highlights the importance of examining and understanding the OR as a prevalent, emergent discourse structure in writing center talk.

Episode openings. I have already mentioned that resolution was needed to close an episode, making identifying the openings of episodes easier: Directly after an episode closes, a new episode opens. Yet, I still was not sure what signaled an opening, so I

examined the transcripts and marked the different ways in which participants opened the episodes in the data. I found that episodes were opened in similar ways: with *reading from the paper, discourse markers, information-seeking questions, directing, praising the writer's work, explaining,* and *other* (miscellaneous). These openings often appeared together, meaning that one opening could contain a discourse marker *and* reading from the paper for example. When examining the transcripts, I decided to count all linguistic markers used in individual episode openings. As the table later in this section shows, there are more openings than episodes due to this coding decision. For now, I describe each type of opening indicator and provide an example from the transcripts to offer a more complete description.

   Reading. Sometimes when an episode comes to a close, a participant opens a new one by continuing with reading either aloud or silently. To my knowledge, there is no information in the discourse data, writing center or CA/institutional discourse studies, that specifically examines participants' use of reading in their interaction. Reading was a common occurrence in this data; however, and reading in this fashion appears to be somewhat unique to writing center discourse. The excerpt that follows is the first line of a new episode, directly after the negotiation and acceptance of the wording of something previously read. It also shows the opening of a new episode, which begins with the consultant simply reading aloud.

Excerpt 13. (Grant, lines 135-140)

Episode 7 (closing)
1 W: Okay. That makes more sense.

Episode 8 (opening)
2 C: <RE XXX argue that technology is a tool, used to reduce-- reduce limitation and expand education and growth through programs such as online academic courses. These arguments which address-- which address the positive and negative effects-- effects RE>

As Excerpt 13 shows, there is no other exchange between the closing of the previous episode and the opening of the next one. The writer accepts a suggestion from the consultant at the end of Episode 7 (turn 1) with "Okay. That makes more sense." The consultant then simply continues to read from the writer's paper, opening Episode 8 (turn 2). Reading is a common way to both open and close an episode in this dataset. And, as mentioned, reading, especially aloud, is unique to writing center interaction. Other discourse studies rarely include discourse that is read aloud, making comparisons and connections difficult and also highlighting the distinctiveness of writing center interactions. Reading aloud provides an interesting phenomenon for future writing center discourse studies.

Discourse markers. Schiffrin (1987) defines discourse markers as "sequentially dependent elements which bracket units of talk" (p. 31). Discourse markers are separate from other syntactic/lexical elements and often carry little meaning beyond helping to guide the listener. An example from the Lorelei transcript shows the difference here. Lorelei says, "Does that make sense? Like talk about, **you know**, what-- what-- what's going on with John McCain's then go into Barack Obama's rather than sort of meshing them together" (lines 179-182). I have bolded the discourse marker "you know," which can easily be removed while the sentence maintains its meaning. Essentially, discourse

markers help speakers and listeners communicate their "motives" (Schiffrin, 1987, p.

202). In the transcripts in this dataset, boundary-marking discourse markers (Johnstone,

2008) appear most frequently: *so, well, okay,* and *alright,* or combinations of these. Bell

(1989) noted similar shifts from one phase to another with words such as "okay" and

"anyway" in his examination of writing center consultations (p. 49). Excerpt 14 provides

an example of a discourse marker opening an episode.

Excerpt 14. (Grant, lines 82-85)

⟶   1   C: So you can read it or I can read it. It's up to you.
         2   W: You can read it.
         3   C: You want me to read it?   Alright.
         4   W: yeah   @@@@

In this excerpt, the consultant moves to open the episode with "so" and then a declaration

of who can read the paper aloud (turn 1). This use of "so" has been found to be fairly

common in discourse studies. Schiffrin (1987) identifies some of the many functions of

"so" as a way for speakers to transition between turns, or as a way of "organizing and

maintaining discourse topics" (p. 217). The "so" discourse markers found in the

openings of episodes of my data are not attempting to maintain a topic, but instead

signals to listeners that a new topic is coming and aid in organizing the discourse. Here,

we see Grant transitioning from one episode to another with "so" marking this shift.

       Information-seeking questions. Another way consultants and writers

transitioned from one topic to another was through the use of questions, more specifically

information-seeking questions (Schiffrin, 1994). Information-seeking questions are those

asked when the speaker does not possess information and elicits the information from

another party. Information-seeking questions are distinct from other types of questions

that have been noted in writing center discourse. Ritter (2002) observed both

information-checking and clarification questions (Schiffrin, 1994) in her dataset but did not make note of information-seeking questions as part of her sequence analysis. Haas (1986), Roswell (1992), and Strachera (2003) found that consultants asked questions that they already knew the answers to, what Haas called "teacher" questions, what Roswell called "test" questions, and what Strachera called "leading" questions. The questions used to open episodes in the current discourse are, in fact, seeking unknown information, and are not like those mentioned in these studies.

An example of an information-seeking question can be found in Excerpt 15 where the consultant, Lorelei, opens an episode by asking the writer a question about the commercial on which he is writing.

Excerpt 15. (Lorelei, lines 315-319)

$\Rightarrow$ 1 C: So do you hear the sirens or do you just see the--
2 W: You just see the lights.
3 C: Is the-- is the um music playing at the same time or is it playing right after? Cause it sounds like continued and followed by sounds like it's coming right after.

This example also contains the discourse marker "so" as well as an information-seeking question: "do you hear the sirens or do you just see the--" (turn 1). The writer answers the question (turn 2), and the consultant asks another (turn 3), attempting to gather information about the video understand what he has written.

Questions are a common part of institutional discourse exchanges. As Heritage (2004) notes, institutional representatives often ask questions that require the "lay" participant to answer. Citing Mishler (1994) and Drew and Heritage (1992), Heritage further explains that through questioning, institutional representatives "may secure the initiative in determining (a) when a topic is satisfactorily concluded, (b) what the next

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topic will be, and (c) through the design of their questions, how that new topic will be shaped" (p. 237). We can see at least part of this "initiative" enacted through the use of information-seeking questions, which are most commonly used by the consultant to elect a new topic and shape that topic. This excerpt provided is a common illustration of how the participants used information-seeking questions to open a new topic within the discourse and also how the consultant used the question to shape the overall topic to be discussed.

    Directing. Directing, either giving directions or directing attention, was another way participants opened episodes. Directing, or giving directions, presented itself as mostly consultants "telling writers what to do." The excerpt below provides a sample of this type of directing move.

Excerpt 16. (Lorelei, line 370)

→   1   C: So um here you need to figure out where you begin your sentence.

The discourse marker "so" is also in this excerpt, and we can see the way in which Lorelei gives her writer directions. The verb "need to" is a strong indicator that this excerpt is indeed a directing move.

    Participants could also direct the other's attention. Directing attention often contained inclusive pronouns and deictic words (which will be explained in more detail later). Inclusive pronouns are those that include the audience rather than just the speaker ("I") or just the hearer ("you"). The use of pronouns in these types of openings is different from the pronouns used in the "telling" directing examples. Above, we see Lorelei use the pronoun "you," placing the responsibility on the writer alone. Instead of

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pronouns like those used in Excerpt 16, directing attention often made use of the inclusive pronoun "we."

Studies on institutional discourse surrounding the use of pronouns (Suchman & Jordan, 1990; Whalen, Zimmerman, & Walen, 1998) have found that speakers used "we" to invoke institutional identity, what is called "institutional we." In a writing center discourse study, Brown (2010) noted the use of pronouns as a way for participants to present themselves during the interaction. Brown identified the use of "we" in his data and labeled some instances as "first-person expanded" (p. 81) because "we" sometimes included the consultant but also invoked others in the audience, such as readers, rather than referring to the consultant and the writer as simply first-person plural. Murphy (2006) also noted the use of "we" in her sessions. Murphy notes that in some instances, it is possible that consultants used "we" to indicate the writer and the consultant, but that it was also possible to interpret "we" as "students and professors of English" (p. 78) or the institutional "we" of the writing center. However, the use of inclusive pronouns in this analysis did not appear to be either "institutional" or "expanded." The following directing excerpt provides an example of an inclusive pronoun.

| **Excerpt 17. (Bryan, line 131)** |
| →   1   C: Okay, so we can move down to this next section of text. |

In this excerpt, Bryan uses "we" to refer to himself and the writer as a collective subject. As mentioned, the use of "we" in Excerpt 17 and throughout the data does not align with the "institutional we" found in other studies (Suchman & Jordan, 1990; Whalen, Zimmerman, & Whalen, 1988). Bryan is not invoking the institution but, rather, is including the writer in the interaction with his use of "we." He sees their interaction as

mutual, likely collaborative, and uses the inclusive pronoun to indicate that. Thonus (1998) also noted the use of "we" in her data and discovered that when "we" is used by consultants, it is seen as an attempt at solidarity. It is possible Bryan is attempting solidarity with his use of "we" in this excerpt as well. Additionally, Murphy (2006) noted the use of plural first-person pronouns in her study and suggested these "build rapport and reduce the face threat" (the linguistic concept of self-image) (p. 77), something also noted in Mackiewicz and Thompson (2013) in connection with writer participation and motivational scaffolding. Further, in contrast to Brown's (2010) study mentioned above, the consultant in the current study is not invoking any outside audience members and is simply referring to himself and the writer by the first-person, inclusive pronoun "we." The use of "we" in this fashion was fairly common in the data. Again, Bryan's use of "we" here is not like "we" found in other institutional discourse and offers further evidence that the writing center "we" is meant to be inclusive and collaborative, a divergence from typical institutional discourse.

Also mentioned as a way to direct attention was deictic words. Deictic words are those which help speakers and hearers refer and orient themselves in interaction. Pronouns (like "him" and "you"), adverbs (like "here" and "there"), and demonstratives (like "this" and "that") are all examples of deixis in interaction (Trask, 1993). In Excerpt 17, we also see Bryan say "we can move down to *this* next section of text." Here, Bryan uses "we" (already discussed but clearly deictic as well as inclusive) and "this" in reference to the next paragraph. The two participants are sitting together and looking at the same paper, so Bryan's use of "this" is deictic and helps to direct the writer's attention to the paragraph he wishes to read aloud and discuss.

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Consultants did the majority of both types of directing (to be discussed more later). As Thonus (1999b) reported, directives are common in writing center discourse, and here we can see directives emerged from this dataset as well. However, the use of the inclusive pronoun "we" in some of these directives separates writing center discourse from most other institutional discourse.

Also of importance is the second kind of directive, "directing attention." Although it is a common interactional feature in conversation, it has not been previously noted in writing center studies. Though labeled as directives and seemingly "telling" or even controlling in nature, the use of deixis in face-to-face conversation is not at all surprising and is a helpful conversational tool in organizing interaction and orienting participants to the surroundings. Deixis is a rich area for analysis, and future discourse-based studies could certainly examine participants' use of deictic words in writing center interaction.

Praising. There are times in a session where the consultant chose to open an episode by praising the writer or the writer's work. Consultants are trained to offer words of encouragement and support to their writers rather than offering negative feedback (Gillespie & Lerner, 2004; Meyer & Smith, 1987; Ryan & Zimmerelli, 2010). In her examination of consultation discourse, Haas (1986) found that all consultants in her study praised their writers during their interactions, and this praise was well-accepted by the writers. The praise, Haas noted, was typically text-specific, supportive, and informed writers about which parts of the text the reader appreciated. In Excerpt 18, Alyssa gives text-specific praise after the writer has read a section of her paper aloud, transitioning from a reading episode to a more discussion-based episode.

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Excerpt 18. (Alyssa, lines 106-111)			
→	1	C:	Um, I think this is really well worded and uh really clear. Uh, what do you think of like the beginning of your intro? Do you think it's like a-- an eye-catching, hooking intro?
	2	W:	@@@ Um. It could probably be a little more exciting, @@@ but um I don't know. I'm still trying to uh feel my way out on how exciting she wants papers because like I could-- like in high school I gave speeches. …

In turn 1, Alyssa expresses her opinion that the writing is "really well worded and…

really clear," which provides an opening to ask the writer some questions about how she

feels about her writing, specifically the introduction. This praise helps the consultant

provide positive feedback about the writing before transitioning to some general,

information-seeking questions, to elicit the writer's opinion. Alyssa's praise here aligns

with traditional writing center practice. Additionally, Brown (2008) and Babcock et al.

(2012) identified praise as part of the pedagogical tools used by consultants and a

communicative aspect of writing center sessions.

   Explaining. At times, an explanation opened an episode. Usually, this occurred

in the orientation phase of the session, in the explanation of the writing center. Excerpt

19 is from that phase and shows Bryan explaining the normal procedure of this writing

center.

Excerpt 19. (Bryan, lines 38-40)			
→	1	C:	Um what I normally ask clients is that if you're comfortable um we can read through a paragraph at a time. Like I can have you read it out loud, or if you're not as comfortable, I'm more than happy to read it for you.

Explaining moves were often very similar to Bryan's where he explains some details of

the writing center session. Other types of explaining, as in the lead-outs following certain

ORs, were certainly present in the data; but these types of explanations were not used to open episodes.

   Other. There was one opening that was more difficult to categorize, and I called this occurrence "other." This example comes from the Bryan transcript and is located in the final episode of the session in the conclusion phase. This episode was categorized as final wrap-up and begins in an interesting way.

Excerpt 20. (Bryan, lines 748-754)

$\rightarrow$ 1 C: And I'm not sure if you're aware, but we also have the Writing Center Outpost.   So if you're ever unable to come to like a regular session, the Outpost is from seven to ten in the library so you can also utilize that. It's a first come, first served, so you can just walk up, and if there's an available tutor uh we'll be happy to work with you.

Excerpt 20 is the opening of an episode where the consultant informs the writer of other writing center services available on campus. This is the only episode opening of this type, and it deviates from other types of episode openings in the data, thus its "other" status. In summary, participants opened episodes in many ways. Table 15 provides totals for each of the episode opening types per session.

Table 15
Episode opening totals

	Alyssa		Bryan		Grant		Lorelei		Subtotal		Total	%
	W	C	W	C	W	C	W	C	W	C		
Reading	0	2		8	3	38	1	10	4	58	62	34.64
DM	0	6	0	11	1	7	1	14	2	38	40	22.35
ISQ	2	8	1	5	0	5	3	10	6	28	34	18.99
Directing	0	4	0	7	1	4	0	13	1	28	29	16.20
Praising	0	4	0	0	2	0	0	3	2	7	9	5.03
Explaining	0	0	0	1	1	0	0	2	1	3	4	2.23
Other	0	0	0	0	1	0	0	0	1	0	1	0.56
Total	2	24	1	32	9	54	5	52	17	162	179	100.00

Note: "DM" stands for discourse marker, and "ISQ" stands for information-seeking question.

We can see that reading from the paper is the most frequently occurring way for participants to open an episode with 62 total occurrences, accounting for 34.64% of the total openings. Discourse markers (DM), information-seeking questions (ISQ), and directing also top the list with 40, 34, and 29 occurrences respectively. The other types of openings were much less frequent, accounting for 5% or less of the total episode openings. The consultants opened considerably more episodes than did their writers: 162 versus 17 or 90.50% versus 9.50%. This total is not surprising given consultants' roles as institutional representatives. As such, consultants are in charge of starting, maintaining, and ending interactions, and my findings confirm this. However, this type of control may not be as negative as writing center literature has often portrayed. Cardenas (2000) examined sessions to determine if and how collaboration was enacted. In the two sessions that were considered the most "collaborative," the consultant played the roles of "initiator" and "evaluator." Cardenas explains, "As initiator, the consultant determines the direction of the conversation, raises concerns regarding the text, and evaluates it. Ultimately, the student applies his/her knowledge of the subject and the writing process and assumes responsibility for the goals" (Cardenas, 2000, p. 150). In Cardenas' description of the sessions she analyzed, we see that initiating may not always be equal to controlling. The initiator in Cardenas' study, the consultant, opened the interaction to allow the writer to take ownership of their writing. When consultants open episodes, it is not necessarily an act of control and can allow for productive and collaborative interaction to unfold.

Episode closings. Once participants were ready to move from one topic to another, they closed the episode before broaching a new topic or issue. Closing in this

sense means the topic has been discussed and the participants have usually reached some sort of agreement or resolution and are ready to move to another topic. Closings were marked by *acceptance/rejection* by one or both parties, *writing*, *information-checking questions*, *directing, explaining, post-commentary, praising, evaluating, other, reading with the OR embedded,* and *humor*. It is important to note that three of these categories (acceptance/rejection, writing, and reading) are strategies that involve acceptance in some form (to be discussed in more detail below). Though not always an overt resolution, all episodes closed in a way that Gillespie and Lerner (2000) suggested is indicative of writing center interaction--that writing center sessions move in loops of activity called "feedback loops" (pp. 137). These feedback loops continue until a resolution is reached or time expires, and this type of "looping" occurred in the dataset throughout all of the transcripts, though how the episodes closed varied. The individual types of episode closings are discussed below.

 Acceptance/rejection. An episode can be closed with one of the participants accepting or, in rare cases, rejecting the negotiation. Acceptances typically appear in the form of minimal responses such as "Okay," "Right," and "Alright." Minimal responses are sometimes placed in the same category as backchannels. In this analysis, minimal responses are not spoken alongside another's speech, like backchannels ("mmhmm," "okay," "right"), but rather are offered as responses to questions and/or as confirmation of the receipt of information. Minimal responses count as a turn and are capitalized whereas, backchannels do not count as a turn and are not capitalized. Excerpt 21 shows the writer making use of the minimal response "Okay" to close this episode (turn 4).

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Excerpt 21. (Lorelei, lines 272-277)		
1	C:	Okay, and you do actually talk about the innocence thing first, so you want to move that up in uh your thesis [statement
2	W:	[Switch it to make sure it stays the same?
→ 3	C:	Right.
→ 4	W:	Okay.

In this excerpt from the Lorelei transcript, we see the conclusion of a larger negotiation.

Before the episode closes, Lorelei suggests the writer move some information in his

paper (turn1), he asks a clarification question (turn 2), and she confirms (turn 3). The

writer then signals his acceptance of this suggestion with "Okay" (turn 4). From the OR

Chapter, we already know that acceptances as lead-outs for ORs are fairly common in the

discourse for both writers and consultants. Acceptances at the end of episodes are not

necessarily the same acceptances that act as lead-outs in OR chains. Excerpt 21 is an

example of an episode closing with an acceptance that does not contain an OR but clearly

closes with both of the participants' use of acceptances, "Right" and "Okay." These types

of minimal-response acceptances were commonly used by the participants in this dataset.

Others have noted the prevalence of acceptances and rarity of rejections. Thonus

(2002) measured successful elements of sessions, and one such strategy that aligned with

a successful tutorial is the "negotiation of acceptances and rejections," which most often

resulted in writer acceptances in her analysis (pp. 107-108). Williams (2005) also

recognized the imbalance between acceptances and rejections, attributing this to status

differences between the participants.

However, there was one instance of a rejection that closed an episode, though the

rejection was not an outright but a more veiled rejection (as discussed in the OR

Chapter). Excerpt 22 shows one such rejection made by the writer.

Excerpt 22. (Bryan, lines 707-709)
1 C: Yeah, you can say \<OR desire OR\> or something similar.
→ 2 W: \<WR are desire WR\> I'll think about that. @@@
3 C: Okay.

This excerpt shows the consultant offering an OR structure (turn 1). The writer seems to accept the OR with her act of writing, but in the same turn, she also states, "I'll think about that" and laughs (@@@), indicating this turn might not be an acceptance after all (turn 2). The consultant then elects to resolve this issue rather than continue the conversation with his minimal response of "Okay" (turn 3), possibly accepting her rejection. This excerpt is more in line with a veiled rejection rather than an acceptance even with the presence of writing. The writer's rejection is similar to Thonus' (2002) findings where she learned that rejections in her data were supported by explanations or were masked with other moves, such as laughter. Again, Williams (2005) confirms these findings by reporting only rare instances of explicit rejections. When writers do reject, Williams explained, they mitigated the rejection. In this excerpt, we see the writer laughing to soften her possible rejection of the consultant's OR.

Writing. Writing is another form of acceptance participants used to close episodes in the dataset. After a series of negotiation, rather than verbally accepting and closing the topic, one of the participants, usually the writer, writes either new text or makes changes to existing text (see Excerpt 23 below). For obvious reasons, writing, like reading, is rarely examined in studies focusing on spoken discourse. Very few spoken discourse interactions have occasion to write, especially speaking-while-writing. In this discourse, writing was either done silently, or paralinguistically, marked as ((WR)), or while speaking, marked as \<WR\>.

Excerpt 23. (Grant, lines 392-396)		
1	C:	\<RE By working with the software, Benton and Bedore potentially close the gap that restricts anyone from getting an education in a learning environment and increases the student's chance, chance of learning in comfort-- in-- RE>
2	W:	\<OR In the comfort of their home OR>
➔ 3	C:	C: Yes. \<WR In the comfort-- WR>

In this excerpt, Grant accepts his writer's rewriting OR with "Yes" and further by speaking-while-writing the phrase "in the comfort" (turn 3). The pair does not discuss this change any further and moves directly to the next paragraph of the text, opening a new episode. Writing in this fashion was often a form of acceptance in the data and a way to close an episode. Again, writing is inherent to writing center interaction because the focus of the sessions is writing, and writers often come to sessions with the intention of making changes to their work. We see yet another opportunity for further investigation, one that looks at the specific role that speaking-while-writing plays in writing center interaction.

Information-checking questions. As Schiffrin (1994) explains, information-checking questions are those where the speaker verifies the hearer received and/or understood the information and are often marked with tags at the end such as "right" and "okay." Participants in the dataset, usually the consultants, used information-checking questions to insure the writers received the information and/or felt comfortable with the closing of the negotiation before moving to another topic.

Excerpt 24. (Bryan, lines 174-180)

	1	C:	Okay. Okay yeah. So I guess that's fine <RE emotions, wants, needs, and economic usefulness. RE> Okay that's fine. We'll leave it like that for now.
	2	W:	Okay.
→	3	C:	Um, so I'll keep going down here. Were there any other questions you had about these sections [before--?
	4	W:	[Uh no
	5	C:	Okay

In the excerpt, Bryan checks in with his writer to make sure she has no other questions

before moving to the next episode (turn 3). When the writer responds with "Uh no" (turn

4), Bryan then "okays" them to continue (turn 5). Information-checking questions can be

used in two ways. First, these questions can check the receipt of information as in "Do

you understand what I mean?" or secondly, to check if the information was understood

correctly as in "Did I understand what you mean?" (Schiffrin, 1994, p. 183). The

information-checking questions found in this data were typically used by consultants,

verifying the writers' understanding of the information. Consultants often checked in

with their writers before moving to the next topic.

Directing. Like in episode openings, directing moves were found in the closings

of episodes. Directing moves were made primarily by the consultants, and as the excerpt

below shows, do not require an acceptance or even a response from writers.

Excerpt 25. (Lorelei, lines 179-182)

→	1	C:	… Does that make sense? Like talk about, you know,
	2	W:	okay mmhmm
→	3	C:	what-- what-- what's going on with John McCain's then go into Barack Obama's rather than sort of meshing them together.

Excerpt 25 is the closing of an episode where the pair was discussing organization. The

consultant asks an information-checking question and then moves into directing the

writer about how to reorganize his ideas (turns 1 and 3). Other than the backchannels in

turn 2, the writer does not explicitly accept or reject the consultant's directions, though he

does express backchannels as the consultant speaks (turn 2). Several writing center

discourse studies have noted consultants' use of directives in their interactions with

writers (Murphy, 2001, 2006; Ritter; 2002; Thonus, 1999b; Zdrojkowski, 2007), and

many others have suspected that writing center consultants are often more directive than

manuals train them to be (Clark, 2001; Cogie, 2001; Corbett, 2011; Thompson, et al.,

2009). The excerpt provided above corroborates other studies' findings and others'

suspicions that consultants are directive in their interaction with writers. However, as the

institutional representative, the consultant has the responsibility to direct the interaction,

and as long as the writer does not assert control, the consultant must move the session

forward or face a standstill. Further analysis of these directing moves at the end of

episodes could add to the conversation about directive and nondirective consulting.

   Post-commentary. Post-commentary closings are those that follow what appears

to be a closing of another sort with additional, not always relevant, information. Excerpt

26 provides a closing that was coded as both a directive and post-commentary.

Excerpt 26. (Bryan, lines 623-628)
1 C: That's just a way you can think about as you're revising. So you might say <OR men often portrayed OR> or <OR men are often stereotyped as wanting all the girls and maybe this ad is trying to add to that kind of notion OR> or something is a way of thinking about it.

In this episode, Bryan is explaining stereotypical statements to his writer and provides her

with two OR structures as options to avoid this type of language. The ORs were coded as

rewriting and, therefore, part of a directing move to close the episode. The final phrase,

however, was coded as post-commentary: "or something is a way of thinking about it."

These post-commentary phrases appeared a few times in the data and suggest the

consultant is mitigating a more directive-type move by offering a "softening" statement

such as Bryan's above. Both Thonus (1998) and Murphy (2001) determined that

consultants often mitigated their suggestions for revision, and it appears Bryan is

attempting to lessen his directive stance with his final, post-commentary phrase used to

close this episode.

> *Explaining.* Explaining, as the label suggests, is where the speaker provides

additional information about the topic being discussed. Both writers and consultants

explained aspects of the writing in the data. In Excerpt 27, the writer gives an

explanation.

Excerpt 27. (Grant, lines 221-225)
1 C: \<OR Technological advances? OR\>
2 W: Yeah.
3 C: Instead of technologies?
→ 4 W: Cause I wanted-- I wanted to put that there, but I was like I don't-- it still sounds funny-- sounds better

After the pair negotiates the use of the phrase "technological advances" (turns 1 and 2),

and the consultant uses an information-checking question to verify the change in wording

(turn 3), the writer provides additional information about why she chose to write the

original phrase (turn 4). This type of additional information is common for both

participants to provide. Consultants often provide explanations about suggestions or

grammar rules, and writers often provide explanations about why they wrote a certain

phrase or word (like above).

The explaining moves found at the closing of an episode are very similar to those

labeled as explanations in the lead-outs for OR chains. In fact, some of these

explanations are one in the same, both an OR lead-out and an episode closing. Though in

the case of the excerpt above, turns 3 and 4 were not included in the OR chain analysis.

Rather, they are acting as a closing for this episode.

Evaluation. Also similar to the evaluation lead-in or -out is the evaluation

closing. An evaluation closing occurs when a speaker provides a value judgment about

something discussed within an episode. Most often, consultants delivered evaluation

closings. In Excerpt 28, both the writer and the consultant use an evaluation to close the

episode.

Excerpt 28. (Alyssa, lines 752-758)

	1	W:	How do you spell rhetorical?
	2	C:	R-H-E-T-O-R-I-C-A-L. So what do you think? <OR While both commercials displayed similarity in editing styles and tone, they presented differences in their use of lighting and movement. In addition the commercials created their own themes to use different
→			rhetorical appeals. OR> Nice. I like it.
→	3	W:	I like it too. @@@@
	4	C:	Good job.

In this example, one of the last episodes in the session, the writer has finished writing her

thesis statement the pair has been discussing. She opens the episode with an information-

seeking question (turn 1), which is then answered by the consultant before she reads the

final draft of the thesis statement (turn 2). At the end of reading, the consultant adds

"Nice" and "I like it" (turn 3), clear value judgments about the final product. The writer

also provides an evaluation of the work with "I like it too" (turn 3). Evaluations of this

nature were typical of the interactions in this discourse and have been found in other

writing center studies as well (Murphy, 2001; Thonus, 1999b). Evaluations are also

typical of educational discourse with the IRE, or initiation-response-evaluation, structure commonly found in classroom interaction (Mehan, 1979; Neal, 2008).

   Praising. Resembling the praise found at the opening of an episode, praise was found to close an episode. Lorelei uses this option when closing the episode in the excerpt below.

Excerpt 29. (Lorelei, lines 801-804)
→ 1 C: I think that's tying back to you know this about ethos. It's a good-- it's a really good [concluding sentence.
2 W: [Cool.

In Excerpt 29, Lorelei summarizes what she has understood from a paragraph and then praises the writer's concluding sentence (turn 1). The writer responds only with a minimal response of "Cool" (turn 2). Like their opening counterpart, the praise closing supports writing center practice of providing friendly and encouraging feedback to writers (Gillespie & Lerner, 2000; Meyer & Smith, 1987; Ryan & Zimmerelli, 2010). Lorelei seems to enact this tenet by praising her writer's concluding sentence. This is an important move for this particular consultation as there are many issues with this writer's paper, so Lorelei appears to be mitigating some of her negative commentary with these moments of praise.

   Other. There were situational circumstances in Bryan's and Lorelei's sessions that led to "other" closings in those transcripts. In the case of Lorelei's, after the pair had discussed the content of the paper, the writer then had some questions about formatting and citing. Excerpt 30 is a section of an episode where the consultant attempts to turn on a computer to show the writer how to change spacing on his document.

Excerpt 30. (Lorelei, lines 930-938)

    1 C: And that way we can go over how to get rid of these spaces too real
                quick.

    2 W: Yeah. Can you show me how to cite an internet source?

    3 C: Mhmmm sure. Uh, let me get a book for that. *Consultant leaves to
                get a book* [107:45 - 108:46] Okay, here's the internet sources if
                you want to look over that while I bring up Microsoft Word. (39s)

→   This actually has um 2003, but I'll try to uh see if it's still kind of
                similar XXXX 2007. (17s)

While they are waiting for the computer to load, the writer asks for additional help with

citing internet sources (turn 2). In response to his question, the consultant leaves the

session to find a reference book. She is gone from the frame for nearly one minute, as the

time markers show in turn 3. The consultant then gives the writer the reference book, he

opens to the internet source page, and they continue to wait for the computer. This marks

the closing of the episode as the writer elects to open a new episode with an information-

seeking question about citing sources without authors (a different writing concern than

citing internet sources). There are three such instances where the participants' attention

is directed elsewhere, like toward the computer in Excerpt 30. These other closings are

situational and not specifically writing-related and occurred infrequently in the data.

    Reading. In the same way that reading can open an episode, it can also close an

episode because it was found to be a form of acceptance in the data. Often, reading as a

closing included the negotiated form (the OR) embedded in the reading.

Excerpt 31. (Grant, lines 662-666)

    1 W: Yeah, I was exactly about to say the same thing, but I wanted to
                keep [the--

→   2 C: [Yeah, well that's the important part. <RE Can be be-- used
                to create strong educational material. RE>

As this pair comes to the end of the negotiation sequence, the consultant reads the

passage they have been working on with their revisions. There is no further negotiation

after this, and the consultant opens a new episode. In Kapellidi's (2013) study of

classroom discourse, the teacher was noted to have embedded a student's response to a

question into the ongoing discourse. "By incorporating his evaluation into the organic

talk, the teacher takes steps toward an unfolding of trajectory of action" (p. 200). The

closing of an episode with reading appears to be equivalent to the teacher's acceptance

and embedding of the student's response in the continuing discourse.

Humor. Humor was found to be an option for closing an episode as well.

According to Holmes' (2000) study on humor in the workplace, humor is a way to create

and maintain solidarity. Further, shared humor is "an important in-group vs. out-group

boundary marker" (p. 159). Humor can be used in a variety of ways, two of which are to

"de-emphasize the power differential" between participants as well as to "subvert the

overt power structure" (p. 165). If used by the consultant, humor could be a form of

equalizing the dynamics of the interaction, but if used by the writer, humor could

potentially challenge status hierarchies. There were a few instances of humor in the

sessions I analyzed. Excerpt 32 provides one such instance that appears in the last

episode of Grant's consultation.

Excerpt 32. (Grant, lines 1363-1366)

	1	C:	Um. You know the deal. If you will fill out the evaluation, I will leave you to it. And it goes in the box, as always.
→	2	W:	Right. Unless I don't put it in the box <@ I'm just kidding @>
→	3	C:	Unless you don't put it in the box. Alright.

As the session comes to a close, Grant asks his writer to complete an evaluation form of

the session and directs her to place it in "the box" (turn 1). The writer then responds with

"Unless I don't put it in the box" and laughingly says, "I'm just kidding" (turn 2). Grant responds to this humor with a sarcastic and friendly retort (turn 3). This exchange marks the end of this episode and the end of this session. In this case, it is the writer who uses humor in what could be seen a subversive way by pointing out that she does not have to place the completed evaluation in the evaluation box. As mentioned, this is at least the second meeting between Grant and this writer and not the only instance of humor during their interaction. It appears, then, that the writer is attempting to use humor as a way to equalize their interaction and minimize their status differences, and/or attempting to establish or colluding to project a "peer" relationship. Collusion by writers to maintain peer-to-peer interaction has been documented in other studies (Mackiewicz, 2001; Murphy, 2006; Rollins, Smith, & Westbrook, 2008; Roswell, 1992), and in this study, we see that humor might be a way for writers to further collude to maintain this appearance.

In summary, there are a variety of options for participants to use when closing an episode within a writing center consultation: acceptance/rejection, writing, information-checking questions, directing (both giving directions and directing attention), explaining, evaluating, praising, reading, post-commentary, other, and humor. Table 16 provides a breakdown of each of these categories by session.

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Table 16
Episode closing totals.

	Alyssa		Bryan		Grant		Lorelei		Subtotal		Total	%
	W	C	W	C	W	C	W	C	W	C		
Acceptance/Rejection	8	8	10	8	21	13	8	9	47	38	85	48.57
Writing	5	0	4	0	1	1	9	0	19	1	20	11.43
ICQ*	0	2	0	2	0	1	8	3	8	8	16	9.14
Directing	0	3	0	2	0	3	0	5	0	13	13	7.43
Explaining	0	0	0	5	2	2	0	1	2	8	10	5.71
Post-commentary	0	2	0	1	6	0	0	1	6	4	10	5.71
Evaluation	1	1	0	3	0	2	0	0	1	6	7	4.00
Praising	0	0	0	1	0	2	0	2	0	5	5	2.86
Other	0	0	0	1	0	0	0	3	0	4	4	2.29
Reading with OR	0	0	0	0	0	3	0	0	0	3	3	1.71
Humor	0	0	1	0	1	0	0	0	2	0	2	1.14
Total	14	16	15	23	31	27	25	24	85	90	175	100.00

Note: *ICQ stands for information-checking question

By far acceptance/rejection is the largest category of episode closings with a total of 85 or 48.57% of all closings. After this, the other categories drop in number. Writing, information-checking (ICQ), directing, explaining, and post-commentary all fall within 11-7% totals. Evaluation, praising, other, reading, and humor are even lower with 5% or less.

Closings were more evenly distributed among the participants than were openings. Consultants accounted for 90 closings, and writers accounted for 85 or 51.43% and 48.57% respectively. As the table shows, writers closed sessions more by using acceptances/rejections, writing, post commentary, and humor closings. Consultants closed episodes more frequently with directing, explaining, and praising.

There are specific ways participants open and close topics within the writing center session, making the division of these episodes easy. Further analysis of the episodes was needed, however, before analyzing how ORs operated within these

episodes. I determined that understanding the types of episodes, or what the participants discussed, would prove beneficial to understanding the overall "shape" (Drew & Heritage, 1992) of the sessions and would help pinpoint areas of interest for further investigation.

The next section presents the findings from that analysis. As indicated above, I focused on the middle phase of the consultation and categorize types of episodes found in that phase. I discovered that there were single-topic episodes and combination-topic episodes in the data. Within the combination episodes, I delved a little deeper to understand if the participants were "moving up" or "moving down" between higher-order (HOCs) and lower-order concerns (LOCs). As part of this analysis, I looked at episodes that contain these shifts between HOCs and LOCs to understand the discourse moves that enable participants to negotiate between these two areas. After the episodes are discussed, I then analyzed the occurrence of ORs within the episodes before finally examining the sequence of the OR within a particular episode.

Middle of Session: Episode Types

A few writing center studies have examined what participants talk about during sessions. Bell (1989) identified these as "elements": rhetorical (focus on audience, purpose, voice, or tone); intellectual (focus on the composition and the writer's elaboration and qualification of focus); syntactical (talk is on grammar, mechanics, or style); and writing process (focus on the writing process--the consultant's, the writer's, or one proposed by a composition authority). Bell also noted an "other" category to include topics not about writing (pp. 53-55). Brown (2008) categorized topics and concerns: (a) First five minutes, (b) Assignment, (c), Conclusion, (d) Documentation, (e) Grammar, (f)

Introduction, (g) Invention, (h) Meaning, (i) Organization, (j) Procedure, (k) Process, (l) Punctuation, (m) Sentence structure, (n) Spelling, (o) Talk, and (p) Word use/choice (pp. 35-37). While both of these studies' findings were informative, I chose a more recognized framework to begin my analysis of the episodes: higher-order (HOC) and lower-order (LOC) concerns.

With the transcripts divided into episodes, I began to code for types of episodes or what the pair was discussing. The guiding framework I used to categorize these episodes was Reigstad and McAndrew's (1984) "priority of concerns" (p. 11) with the intention of adding, taking away, or combining categories as needed through the coding process. I thought contextualizing these categories within a familiar writing center framework would prove beneficial to interpreting the data. In their training handbook for consultants, Reigstad and McAndrew introduce the idea of the "priority of concerns" and suggest consultants first focus on higher-order concerns (HOCs) and then lower-order concerns (LOCs). The emphasis on these higher-order or global issues is theorized to eliminate the assumption of the writing center as a "fix-it shop" (North, 1984) and helps the writing center reach its ideal goal of "better writers" and not just better writing (North, 1984).

Within the HOCs, Reigstad and McAndrew (1984) identify four priorities: *thesis/focus*, *appropriate voice/tone*, *organization*, and *development* (p. 11); LOCs are listed as *sentence structure*, *punctuation*, *usage*, and *spelling* (p. 18). The authors provide some, though limited, description of each of these concerns. I have taken their explanations and, through the process of coding my episodes, added information to create a more comprehensive definition of each category. Table 17 below outlines each of these categories.

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Table 17
Categories of episode types

Higher-Order Concerns (HOCs)	
Thesis or focus	the larger idea of a paper, what the writer intends the paper to "be about;" discussions of main ideas, argument, or "point"
Appropriate voice or tone	inappropriate or lapses in appropriateness; different styles of voice (tough, sweet, stuffy or formal, consultative, casual); discussions of formal and informal tone, clichés
Organization	the way a paper is presented; discussions of ideas being "in" or "out of order," ways to make points "flow;" moving ideas or sections to other sections in the paper
Development	areas in need of further development, finding or creating detail; discussions of how and where to add more information; areas where ideas are in/appropriately developed; discussions/praise of ideas
Lower-Order Concerns (LOCs)	
Sentence Structure	lack of variety in sentence structure, length; awkward sentences; discussions of rearranging sentences, phrases
Punctuation	misuse of punctuation/mechanics; discussions of punctuation/mechanics rules
Usage	inappropriate word choice or grammar (beyond punctuation); discussions of word choice, word choice options, and grammar rules, conventions of academic writing
Spelling	misspellings or typos; discussions of spelling
Formatting	discussions of paper formatting (spacing, font, etc.) as well as citation formatting (MLA citations rules, etc.)
Other	
Reading	episodes comprised entirely (or almost) of text being read aloud
Interruption	where someone/thing causes the pair to turn attention away from the writing or discussion of writing (secretary asks a question, music plays in background)
Additional information	discussions that do not pertain to the writing itself, usually the writer providing extra and unnecessary information about the article or video being analyzed

All of Reigstad and McAndrew's (1984) categories were maintained with the exception

of spelling, which was eliminated as no episodes addressed that writing topic. A few

additional categories were needed and were added: *formatting, reading, interruption,* and

additional information. Formatting more readily fits into the HOCs and LOCs categories, but reading, interruption, and additional information are more interactional and do not focus on specific topics of writing. They, therefore, are categorized under "other," and though they take place in the middle phase of the writing center session, will not be included as part of the HOCs and LOCs analysis (provided below).

It is important to mention that categorizing the episodes was not always straightforward as participants would often discuss several smaller issues before settling on the main focus of the episode. Further, many of these categories overlap in some ways. For example, in the Alyssa transcript, the pair was attempting to rewrite the thesis statement (possibly categorized as thesis/topic) by discussing specific word choice (possibly categorized as usage) to aid in organizing the entire paper (possibly categorized as organization). In cases such as these, I was forced to make a judgment call and code the episode for what I thought to be the "main" idea of the episode.

It is also important to mention that episodes sometimes, though rarely, contained more than one category type. There were instances when participants discussed one issue, such as development, but in relation to that (and clearly not switching to a new episode), the pair would discuss sentence structure. If I could see that there were two or more distinct categories discussed at any substantial length (more than in passing and usually in relation to each other), I coded those episodes as "combination types." These combination types will be discussed in more detail later. For now, the next section presents the totals for "single type" middle phase episodes.

Single Topic Types

Using the categories provided in Table 17 above, I calculated the totals for all

single episode types for the four sessions. Table 18 provides those totals.

Table 18
Middle episode type totals

	Alyssa	Bryan	Grant	Lorelei	Total	%	Total %
HOCs							
thesis/focus	3	0	0	1	4	10.81	
voice/tone	0	3	0	0	3	8.11	
organization	4	1	0	4	9	24.32	43.02
development	2	5	5	9	21	56.76	
Subtotal	*9*	*9*	*5*	*14*	*37*	*100.00*	
LOCs							
sentence structure	3	7	10	0	20	40.82	
punctuation	0	0	1	2	3	6.12	
usage	0	3	13	6	22	44.90	56.98
formatting	0	0	1	3	4	8.16	
Subtotal	*3*	*10*	*25*	*11*	*49*	*100.00*	
Total	12	19	30	25	86		100

Of the HOCs, development was the most frequently occurring episode type with 21 total

occurrences or 56.76% of all HOC episodes. Organization was second with 9 (24.32%)

followed by thesis/focus with 4 (10.81%) and voice/tone with 3 (8.11%) of the total HOC

episodes. Of the LOCs, usage totaled 22 instances or 44.90% followed closely by

sentence structure with 20 or 40.82% of the total LOC episodes. Punctuation and

formatting accounted for far fewer episodes with 3 (6.12%) and 4 (8.16%) respectively.

Table 18 also shows that of the 86 total episodes coded for the HOC and LOC

categories, 37 of those were HOCs and 49 were LOCs or 43.02% and 56.98%

respectively. As a whole, LOCs were more prevalent in the data, accounting for 13.96%

more instances than HOCs. These findings show that consultants and their writers more

often focused on LOCs, which does not maintain the writing center suggested practice of

focusing "more" on HOCs during sessions (Gillespie & Lerner, 2000; McAndrew & Registad, 2001; Ryan & Zimmerelli, 2010).

In Brown's (2008) dissertation, she examined sessions to determine which strategies consultants used to address both HOCs and LOCs. She discovered that three main strategies were used for both types of concerns: open-ended questioning, reader response, and suggestion. Before identifying the strategies, Brown categorized the topics of discussion, and even though she used HOCs and LOCs as her framework, she did not make use of Reigstad and McAndrew's (1984) categories or division of HOCs and LOCs.

Contrary to the results in this study, Brown's (2008) findings showed that consultants addressed HOCs in nearly 50% of the lines coded in her dataset while LOCs were addressed in only approximately 30% of the lines (the remaining 20% was coded as rapport building). Of the HOCs in her study, Brown's participants focused on Meaning, Organization, and Introduction. This is different from my findings as well. Participants in my study focused most on development in the HOC categories. Of the LOCs in her study, Brown found that Word choice, Documentation, and Punctuation were the most commonly addressed LOCs (p. 78). These findings are also in contrast to my findings concerning LOCs. I found that participants focused on sentence structure and usage. While it is possible that word choice could be part of sentences structure, both documentation and punctuation occurred much less frequently in my dataset. Brown's additional categories and division of HOCs and LOCs might account for these differences.

However, the findings from the current study align with Enders' (2009) four-year investigation concerning the focus of sessions in his writing center. Enders found that the

category of "editing mechanics" was the most frequently occurring topic in his data with 49.4% of all sessions reporting this topic. Second on the list was "editing ideas and language" with 38.2%, followed by "developing ideas" at 38%. Enders admitted that the focus on editing was high, but discovered that when looking at the sessions individually, participants also worked on other areas as well; he concluded that 40% of all visits involved no editing, and only 23% of visits focused only on editing. Enders' study considered many other aspects of the sessions from his center that I cannot cover here, but it appears that when categorized by topics such as this, writing center sessions in his study, as a whole, appear to focus primarily on editing or LOCs. Enders' categorization is somewhat different as he gathered data that was self-reported from writers and consultants rather than examining the discourse itself, so it is possible the discourse could reveal differences between what was actually discussed and what was reported.

Another study that more closely mirrors the findings of my study is Gaskins' (2006). Consultants were asked to complete a form indicating the percentage of time spend on (a) HOCs, defined by Gaskins as focus, development, and organization, (b) sentence-level matters, defined as syntax and word choice, and (c) correctness, defined as spelling and punctuation (p. 13). Gaskins' consultants reported spending an average of 40.7% of conference time on higher-order concerns/global matters, 21.4% on sentence-level matters, 18.7% on correctness, 7.1% on assignment directions, and 11.8% on documentation. He concluded that "about the same time was spent on technical matters (not including documentation) [40.1%] as on global matters [40.7%]" (p. 13). These percentages are more in line with my findings of 43.02% (HOCs) and 56.98% (LOCs).

Given the differences and similarities in the findings of my study and those that have come before, more systematic examination of participants' focus on HOCs versus LOCs in writing center interaction is needed to reveal the topics discussed by consultants and writers in their sessions and how the frequency of those topics align with or diverge from traditional writing center theory. However, participants in the current data focused 13.96% more on LOCs than HOCs, a direct contradiction to writing center orthodoxy that challenges the lore of placing importance on HOCs over LOCs.

Combination Topic Types

I previously mentioned that certain episodes focused on more than one writing issue, and as a result, those episodes were coded into "combination types." I noticed, however, that some combinations were not combinations in the sense that the participants covered two writing-related issues. Rather, some episodes contained interactional categories, like those found in the orientation and conclusion phases, alongside writing categories. For example, one episode from the Alyssa transcript was coded as both "reading" and "development." Rather than count this episode and those like it as combination types, I divided any interactional and writing categories and coded those separately. The episodes containing those types of categories, like the reading/development example above, were coded as two types: reading *and* development. There were five instances of those types of episodes, three with reading and two with checking in attached to writing issues. Those totals are included in the tables above (Table 17 and 18).

The episodes that were comprised of two writing-related types were categorized as combination episodes. To better organize the combination topics, I further categorized

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them into "moving down" (transitioning from a HOC to a LOC), "moving up"

(transitioning from a LOC to a HOC), lateral moves (transitioning from one HOC to

another HOC or LOC to LOC), and multiple moves (transitioning more than once).

Moving down and moving up. Often times, participants would begin an episode

discussing a HOC, such as development, but as the conversation progressed, the topic

moved down to a LOC, such as usage. This is considered "moving down" because the

topic shifts "down" from a HOC to a LOC. The concept of "moving down" comes from

Bonito and Sanders (2002) who looked at pairs of writers collaborating on a single piece

of writing. The three subtasks writers moved between in their study were content (what I

would argue is a HOC), wording (what I would argue is a LOC), and inscribing text

(commitment to the previously discussed material, more of an interactional move). The

moving-down combination types found in the episodes are presented in Table 19.

Table 19
Moving-down combination type totals

Category	Total	%
development → usage	2	25.00
development → sentence structure	6	75.00
Total	8	100

As Table 19 shows, there were a total of 8 moving-down types in the dataset. The

moving-down category accounts for 7.21% of the 111 middle phase episodes. Table 19

also shows that the most frequently occurring moving-down shift is from development to

sentence structure with 6 instances or 75.00% of the entire moving-down category. This

is followed by development-to-usage with two instances or 25.00% of this category. The

moving-down combination category does not account for a large percentage of the total

episodes, but these findings show that consultants and writers sometimes begin with

discussing a HOC, but shift to a LOC through the course of their discussion, much like Bonito and Sanders' (2002) participants. These shifts will be discussed in more detail below.

In contrast, there was one example when the discourse participants shifted from a LOC to a HOC, also termed "shifting up" (Bonito & Sanders, 2002). In this one instance, the participants moved from formatting to development within the course of an episode, but this shift appears to be sequential with no relationship between the discussion of formatting and development. Moving down, then, accounts for far fewer categories than moving up with only 0.90% of the total middle phase episodes.

These findings in the combination topics are different from those in Bonito and Sanders (2002). The authors used the concept of footing (Goffman, 1981) to code for disagreement and conflict avoidance in their study of students collaborating on a piece of writing. Their analysis indicated that participants took steps to avoid conflict or attenuate disagreement until it could be solved. They specifically noted speakers' footing changes "upward or downward [between subtasks]" (p. 490) and discovered that participants moved upward from a lower task to a higher task with purpose:

> [This move] was in response to apparent trouble on a lower subtask that needed to be remedied with more work on a higher subtask (trouble with inscription led to more work on wording, and trouble with wording led to a resumption of planning). (p. 506)

The researchers noted that trouble with a LOC often resulted in participants shifting up to work on a HOC, something I did not find to be the case in this analysis. The logic behind Bonito and Sanders' work, however, seems applicable to certain writing center situations.

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If a writer is struggling with sentence structure, but upon discussion, the consultant and writer discover the structure is related to the issue of content or clarity, the participants might find it necessary to move up from a LOC to a HOC.

Lateral moves. There were instances of moves within the respective categories of HOCs and LOCs, what I have labeled "lateral moves." Table 20 provides a total of these moves from the data.

Table 20
Lateral-move combination type totals

Category	Total	%
organization → thesis/focus	2	40.00
development → organization	1	20.00
usage → sentence structure	1	20.00
usage → punctuation	1	20.00
Total	5	100.00

There were only 5 examples of lateral-move combination types in the sessions, 3 lateral moves within the HOCs and 2 within the LOCs. Little can be said about these moves except that certain issues broached in consultations sometimes are multipronged: Perhaps discussion of usage alone could not completely address the issue at hand, so sentence structure was discussed as well. These types of moves seem natural in a discussion about writing.

Multiple moves. There was one episode that contained more than two moves or "multiple moves." This episode from the Lorelei transcript moved from organization to thesis to development as Lorelei attempted to clarify that the writer needed to move his topic sentence, connect it to his thesis statement, and explain what he means more clearly. Bonito and Sanders (2002) reported no such shifts in their data, probably marking these as two separate moves. But these topics occurred within a single episode

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(only one clear opening and one clear closing), and I was obligated to keep it as a single episodic type to align with my coding.

To summarize, participants used both single and combination episode types to maneuver through their interaction. Single-type episodes focused slightly more on LOCs than HOCs, challenging the notion that consultants should focus more on HOCs in writing center sessions. Combination topics, however, provided examples where participants began with a HOC as is suggested and "moved down" to a LOC through the course of the episode. As of now, these findings somewhat contradict one another, but given that a much larger percentage of episodes were coded as single topics and therefore as a HOC or LOC, those findings hold more weight. The takeaway, then, is that sessions in this data tended to focus more on LOCs than HOCs.

Up until this point, my analysis has scoped out to include *all* of the episodes in the sessions to broaden the contextual perspective of the OR. Now that we have a more complete picture of the overall consultations, we can turn our attention to the OR more directly. In the next section, I more closely examine two episodes that contained shifts from a HOC to a LOC. Later in the section, I present the findings of examining ORs per episode before I count ORs per episode type. Lastly, I analyze an OR sequence as found in an episode to complicate the current understanding of how negotiation unfolds in a writing center consultation.

Examining the Discourse of Shifts

Though the shifting between and among HOCs and LOCs was infrequent, these occurrences prompted me to examine the discourse at these moments of interaction to

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analyze how and why participants made these shifts. Table 21 provides the coding and notes for the shifts between HOCs and LOCs in the transcripts.

Table 21
Coding of moving-down & moving-up episodes

	Transcript	OR/Ø	Episode type	Notes
1	Alyssa	OR	development → SS	discussion of setting up contrast; verb construction
2	Bryan	Ø	formatting → development	only LOC→HOC; sequential; no relationship between LOC and HOC
3	Grant	OR	development → SS	paragraph as development; "say that specifically"
4	Grant	OR	development → SS	"what I'm trying to say," connection of ideas; "okay, so this sentence--"
5	Grant	OR	development → usage	unclear ideas; word choice (essay vs. article)
6	Grant	OR	development → SS	writer left space for information; restructuring of sentence to develop thought
7	Grant	OR	development → usage	word choice (over vs. about)
8	Grant	OR	development → SS	identified problem in development; negotiated way to reword it
9	Lorelei	OR	development →	development via organization; sentence structure via usage (dangling modifier); "this sentence"

Table 21 presents nine total moving-up and moving-down episodes. Example 2, from the Bryan transcript, is the only example of a moving-up episode. Further, this episode did not contain an OR, whereas all other episodes did. And because I was most interested in understanding how the OR functions in the larger session context, I excluded that example from analysis. Table 21 also shows two examples (5 and 7) with a shift up from development to usage. As the notes for these examples indicate, these episodes primarily focused on word choice and were less interesting from a discourse standpoint. For that reason, I focused on the episodes with the shifts from development to sentence structure

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and how participants made those shifts through their discourse. I have chosen two of the

six to examine more closely, Examples 3 and 1 from Table 21.

Discourse Shift in Grant Transcript

Excerpt 33 is from Episode 13 in Grant's transcript. Parts of the transcript and

backchannels have been removed to minimize the length. I have **bolded** any words or

phrases that aided in my coding, and those will be discussed below. The moment of shift

from HOC to LOC is noted with the traditional arrow.

Excerpt 33. (Grant, lines 227-320)

1   C: (lines 227-238 = the consultant reading aloud from the paper) …

      <RE…So in the future the benefits from using technology in the classroom setting will be seen in all places like-- like graduate school or the common work force. The common work force. RE> Okay. <RE These faculty are already using these XXXX school. RE> So you're kinda talking about all the maybe-- let's see (.)

2   W: **I'm trying to-- my whole point in like this paragraph** is trying to give examples of how it benefits the students, teachers, and faculty in [education.

3   C: [Okay. Gotcha ya. Okay.

4   W: Um, sometimes I'm not sure if that came across, but that's-- that's what I was trying to do.

      (lines 252-272 = the pair discussing the ideas presented in the article; the writer is attempting to clarify her ideas; the consultant appears in the conversation only as backchannels and overlaps during these lines)

      There's-- I can look. Okay. So it will just-- just be used as another educational tool not so much-- And I think-- I think that's kinda what-- what Benton wants to happen too. He doesn't want them to just come and fill in the required work. He wants them to be able to use this knowledge. You know, to be able to think on all aspects in-- in general like he-- he calls it to think uh- general-- like (.) generation lines to be able to talk to more people than other people. And be able to have like a kinda-- a widespread

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knowledge about everything and so **I just mentioned places** that
I--

→ 5 Maybe-- maybe you could **say that specifically** there. I mean <OR
benefits the technology world spread across all different- wide
variety-- wide spread across different generations OR>, right?

6 W: Mhmmm.

7 C: <OR>In all different ages. OR> Not just maybe in the college
classroom.

8 W: So maybe I can **reword this sentence** so like <OR in the future--
in the future, the benefits of using technology in classroom settings
will-- um (.) help students to-- to think along-- OR>

9 C: You could say <OR help students of all ages would be-- OR>
cause what-- what you're trying to say that-- it-- it's generational
specific?

10 W: Yeah, <OR just to be knowledgeable on-- on-- on like all
different-- like all kinds of levels. OR> And I don't-- I'm trying to
think of like a specific word instead of "levels" because I don't
know if he'll know what I'm talking about if I just say "levels."(4s)

(lines 303-310 = more discussion about the meaning of levels)

So <OR will just be seen in the common work force OR>

11 C: <OR In the common work force and maybe other learning
environments? OR>

12 W: Yeah.

13 C: Maybe like that? It could be really broad like that. That works.

14 W: Actually, it makes more sense. Yeah. (lines 316-320 additional
closing information)

Excerpt 33 is a long exchange that begins with the pair discussing the development of the

writer's ideas. In turn 1, the consultant stops reading, says "Okay," rereads a sentence,

and then attempts and fails to summarize what the writer means. The writer understands

that the consultant is having difficulty understanding her ideas, so she attempts to clarify

her meaning (turn 2), which is signaled by her saying, "I'm trying to-- my whole point in

like this paragraph…" The writer continues to talk about the ideas presented in the

article she is writing about; some parts of the transcript containing these turns are omitted

from Excerpt 33. Toward the end of her explanation, the writer clarifies that the author

communicates that he wants students to have "widespread knowledge" about technology

(turn 4). To express this idea, the writer "just mentioned places" or examples that she

thought captured this knowledge--"graduate school and the common workforce" (read in

turn 1).

Understanding what the writer intends to communicate, the consultant then says,

"Maybe-- maybe you could say that specifically there," followed by a model OR that

prompts a negotiation sequence that focuses on restructuring the sentence (turns 5-11).

This reworking of the sentence is to aid in the development of the writer's ideas. The

pair then has to stop to discuss a specific word ("levels") before continuing their

restructuring negotiation (turn 10). After that discussion, the writer offers a trial OR (turn

10), the consultant counters with a rewriting OR of his own (turn 12), and the writer

accepts the suggestion with "Yeah" (turn 12).

This excerpt allows us to see the exact moment in the interaction where the

discussion shifts from development to sentence structure (line 8). This shift is made by

the consultant with his "Maybe-- maybe you could say that specifically there" statement,

suggesting the writer incorporate what she has just articulated into what she has written

by being more specific and developing her ideas. It becomes clear that only through a

change in sentence structure can the writer clarify and develop her ideas to better

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communicate her meaning. In this instance, the discussion and negotiation of sentence structure, a LOC, actually *aids in* improving the development of ideas, a HOC. The participants are using the LOC to "get at" the HOC; or stated another way, the discussion of a lower priority allows the writer to address a higher priority in her writing.

This type of strategy, asking writers to clarify ideas through simply telling consultants what they intend to communicate, is a common suggestion in writing center training manuals (Meyer & Smith, 1987; Rafoth, 2005; Ryan & Zimmerelli, 2010). Grant used this strategy, which helped him not only understand what his writer wanted to communicate, but also assisted him in modeling for the writer a way to clarify her ideas through making changes in her sentence structure. This complicates the strategy of focusing on HOCs before LOCs. While the pair began the episode by discussing a HOC (development of ideas), they were forced to "move down" to a LOC (sentence structure) to address the expansion of the writer's ideas. The discussion of sentence structure in this example is *in service to* clarifying the writers' ideas.

Discourse Shift in Alyssa Transcript

Excerpt 34 below provides another example of a moving-up episode, this one from the Alyssa transcript. At this point in the session, the pair has already decided to rewrite the thesis statement to reorganize the writer's essay. This is the first episode where the writer attempts to construct her new thesis statement with her own ideas. In the previous episodes, Alyssa had provided model ORs: "while both commercials blah blah blah um they were different in like this were different in like this" (lines 519-520) and "while like editing and tone are similar this way, they were different this way" (lines

532-534). It is in this episode the writer has to insert her own ideas into the model structure.

Excerpt 34. (Alyssa, lines 545-591)		

1   C: ((READING SILENTLY)) @@@ I like how you said <RE The slow motion effect gives the audience a chance to see how beautiful the product makes Drew Barrymore. RE> That's a good point.

2   W: @@@ (.) Um okay <OR While both commercials displayed similarity in editing styles and tone relaying the message-- OR> (.)

3   C: I think you need to start like um-- like if you start um if you're talking about <OR While both commercials display similarities in editing, style, and tone-- OR> so here's where you need to like-- you just need a comma, not a semicolon. You just need a comma because it's not a complete sentence You need to refer back to the commercials now, right?   Because if you say just relaying the message and like start talking about the message, then this is kind of like a dangling modifier.   Then it's not clear what you're going to. So you need to restate <OR while blah blah blah blah blah the commercials or one commercial or they-- OR>

4   W: Okay. So <OR While both commercials displayed similarity in editing style and tone-- OR> like are you saying from there I need to give an example or--?

5   C: Uh let's see. <OR While both commercials displayed similarity in editing, style, and tone-- OR> see now here's-- okay so you-- **from here** you could go and say and talk about the **specific differences** in editing styles and tone, or you could say they were simili- or they **different in their use** of rhetorical appeals, right? So like-- **cause you're setting up a contrast sentence**. So you're either going **to contrast with the contrasts of them or contrast with like um the appeals** XXXX. Does that like-- I feel like that [was horribly--

6   W: [Okay. So <WR in tone they-- WR>

7   C: Like are you going to say now that they were sim- uh like you're going to talk-- like say what the **differences** were in editing and tone? Okay so then yeah <OR while both commercials displayed similarity in editing, styles, and tone um they were different in that

blah OR> or <OR the commercials were-- OR>

8   W: Could I just say they were-- ah

→ 9   C: Or they-- **you have a nice verb here. You can keep your verb-- your nice verb construction and say** <OR while both commercials displayed similarity in editing styles and tone, they-- OR> I don't know. **What's another word** for "displayed?"

10 W: Presented?

11 C: Yeah. You can say <OR they presented the differences in that-- OR>

12 W: <WR Presented differences-- WR> (.) <OR presented differences in the content of it OR>? **Would content be the--?**

13 C: Uh. It would work, but it doesn't tell you a whole lot.

14 W: Right, um. <OR Presented differences in-- they presented differences-- OR>

15 C: Like what **specifically was-- were the differences**?

16 W: Um. Well, mainly the differences were just uh the lighting and the movement was really-- but they were pretty substantial….

The episode opens with Alyssa reading silently and then praising the writer's work. The writer then presents her first attempt at her new thesis statement, a trial OR: "While both commercials displayed similarities in editing styles and tone relaying the message--" (turn 2). Alyssa responds to the OR by beginning a directive ("you need to"), but as she is rereading the OR, she stops to explain a punctuation rule (turn 3). In that same turn, Alyssa also explains that the writer needs to "refer back to the commercials" to avoid a dangling modifier and provides another model OR to scaffold the writer. In turn 4, the writer attempts to incorporate the consultant's model structure but stops to ask a clarification question.

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The consultant realizes she needs to provide more information about writing a contrasting thesis statement. The writer has decided to move from a block-by-block compare/contrast organization to a point-by-point organization, and she experiences difficulty in working her ideas into the new organization and thesis structure. Alyssa then explains that "from here" the writer could mention the "specific differences" because she is "setting up a contrast sentence." She then says that the writer is going to "contrast with the contrasts" (meaning contrasting elements such as lighting) or "contrast them with the appeals" (meaning pathos, ethos, and logos) (turn5). In turn 6, the writer takes up the consultant's suggestion by speaking-while-writing "in tone they--" before she hesitates, prompting Alyssa to ask an information-seeking question about whether the writer plans talk about "what the differences were in editing and tone" (turn 7). The consultant offers another model OR to show how the writer could fit her ideas into the sentence model structure. In turn 8, the writer begins a question but hesitates.

In the next turn (turn 9), the consultant shifts the focus of their discussion away from development and to sentence structure by commenting on the writer's "nice verb construction" and asks for "another word for 'displayed'" (the writer had previously expressed that she "hate[s] the word displayed," which is why the consultant asks for a different word). The writer offers "presented" as an alternative (turn 10), and Alyssa builds from "presented" with her next OR, "they presented differences in that." In turn 12, the writer speaks-while-writing "presented differences" and asks, "Would content be the--," presumably asking if she could write "presented difference in the content." The consultant replies that it "would work, but doesn't tell you a whole lot" (turn 13). The writer then repeats her OR in turn 14, and Alyssa asks an information-seeking question

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about the specific differences as a way to help the writer brainstorm ideas. The episode

continues (not provided here) with the writer explaining more about the commercials and

the pair continuing to work on this sentence.

Like the excerpt from Grant's session, we see the participants move from a HOC

to a LOC. The writer is still considering what she wants to say about her commercials in

the thesis statement. Even with the model ORs, the writer is still unsure. After a

discussion of contrast and several models, the writer needs to "shift down" to work on the

sentence structure itself in order to develop her ideas. When Alyssa directs the writer to a

specific word (her verb choice), the writer takes steps to add her ideas to Alyssa's model

structure. Again, the participants shift from a HOC to a LOC in order to make progress

in the session. In both excerpts, it is necessary to move down as a way to address a HOC.

These excerpts, specifically Alyssa's, not only provide a detailed look into the

participants' work with HOCs and LOCs, but also showcase the importance of

negotiation sequences containing ORs. From the exchange above, it is clear that the OR

is the locus of attention in this interaction. The entire episode (Episode 18), contained

total of 21 ORs, and in this excerpt analyzed here, there are 11 ORs. The interaction

shown here is predicated on the OR and draws attention to the way participants discuss

these issues. ORs highlight the transition space between the HOC (development) and the

LOC (sentence structure) in this episode (turn 9).

From both episode excerpts, we can see how the OR is central to the shift and the

negotiation itself. As already mentioned in the OR Chapter, the OR provides an oral

revision space for both consultants and writers to make use of during their consultations

as well as a way to move between HOCs and LOCs during negotiation. Within this

space, the work of the writing center is made explicit. Gillespie (2007) concludes that "if we don't work with the writing, we're not helping a student, and if we don't show them that we're taking them from one level to another level, I don't think they're going to come back here just to talk about the way they wrote it" (p. 31) [cited in Brown, 2008, p. 9]. The OR shows *how* consultants and writers work with writing in their sessions: They model, they trial, they repeat, they rewrite, and they do so collaboratively.

ORs per Episode

After looking at the consultations and their episodes as a whole, it became necessary to examine the ORs within that context. Some episodes contained only one OR structure, while others included several OR chains, what I have labeled "negotiation sequences." OR sequences are those that contain more than one OR within a single episode and indicate some sort of negotiation. In order to understand the intersection of ORs and episodes, I counted ORs per episode. Table 22 provides a breakdown of ORs, episodes with ORs, and the average number of ORs per episode per transcript.

Table 22

ORs per episode

Consultant	# of ORs	Ep. w/ ORs	Avg.
Alyssa	62	7	8.86
Bryan	51	15	3.40
Grant	87	30	2.90
Lorelei	44	12	3.67
Total	244	64	3.81

As a reminder, there were a total of 135 episodes in all four transcripts. Within those, a total of 64 contained ORs. Those 64 episodes contained a total of 244 ORs. As the table shows, the overall average for ORs per episode was 3.81, a total similar to Bryan's (3.40), Grant's (2.90), and Lorelei's (3.67). The Alyssa transcript had a considerably

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higher average of ORs per episode with 8.86. This higher average is attributed to the nature of the consultation. Alyssa and her writer had extended negotiation sequences as they constructed the two-part thesis statement. On average, then, participants use almost four ORs per episode to negotiate during their sessions. While the OR is not the only "discourse space" where negotiation can unfold, it provides an interesting area to examine how negotiation transpires during writing center sessions. The next step in the analysis was to examine these sequences to ascertain any patterns in the interaction to better understand how participants negotiate during a writing center session.

Negotiation Sequences

As already mentioned, activity sequences are important to the study of institutional discourse, and it seems that negotiation sequences are, in fact, activity sequences. Therefore, I decided to examine one of the lengthier episodes OR sequences to determine patterns, if any, of negotiation within this session.

Some studies on writing center discourse have found types of sequences in their data. Cumming and So (1996) identified "tutor-student roles" allocated during the sessions they analyzed between consultants and ESL writers: (1) identification, (2) negotiation, and (3) resolution. Thonus (1999a) noted these suggestion moves in sessions she observed: (1) consultant evaluation of global or specific problems; (2) writer acceptance or rejection of the evaluation (verbal or tacit); (3) consultant suggestion (occasionally substituted or augmented by writer suggestion); and (4) writer acceptance or rejection of suggestion (p. 257). The moves observed by Cumming and So and Thonus are not surprising given what we know of writing center interaction. It seems logical that consultants would draw attention to an issue; writers would then acknowledge

the issue or signal that it was not a concern; if writers were open to addressing the issue, consultants would then offer a suggestion; and finally, writers have the opportunity to accept consultants' advice or reject it.

Ritter (2002) argued that negotiation occurs through particular types of sequences: Suggestion, Clarification, Confirmation Check, and Extended Negotiation. Ritter's suggestion sequences consist of consultants making suggestions to their writers, typically after reading, much like Thonus' (1999a) sequence above. Clarification sequences show the consultant asking the writers questions to help clarify information. Confirmation Check sequences are those in which consultants ask questions about the writing to confirm meaning. And lastly, Extended Negotiation sequences are a combination of other sequences with many turns between the participants (pp. 142-152). For example, in the Suggestion sequence, Ritter identified the following pattern: (1) Reading turn, (2) Suggestion turn, (3) Suggestion plus grounder turn, and (4) Suggestion response turn. Like Thonus' sequence, Ritter's is also logical. One of the participants reads aloud, one participant (usually the consultant) makes a suggestion, another suggestion is offered with a grounder (what I would categorize as "explanation"), and then a response is given. Ritter's analysis is more in depth and shows that consultants have a range of options for opening and moving through negotiation sequences with their writers. Brown (2008) did not examine sequences *per se* but similarly learned that consultants used suggestion comments to recommend a revision. Further, "suggestions can help to move the tutorial along because they often defer a concern until later when the student has more time to revise and fully address the concern" (p. 57). The sequence I discuss below shows the

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application of the Thonus (1999a) and Ritter (2002) frameworks but goes beyond those to

provide a deeper look at negotiation.

Excerpt 35 is from the Alyssa transcript (Episode 18). Like other longer excerpts,

the backchannels have been left out to conserve space.

Excerpt 35. (Alyssa, lines 545-588)

---

1   C: ((READING SILENTLY)) @@@ I like how you said <RE The slow
         motion effect gives the audience a chance to see how beautiful the
         product makes Drew Barrymore. RE> That's a good point.

2   W: @@@ (.) Um okay <OR While both commercials displayed similarity
             in editing styles and tone relaying the message-- OR> (.)

3   C: I think you need to start like um-- like if you start um if you're talking
         about <OR While both commercials display similarities in editing,
         style, and tone-- OR> so here's where you need to like-- you just need a
         comma, not a semicolon. You just need a comma because it's not a
         complete sentence. You need to refer back to the commercials now,
         right? Because if you say just relaying the message and like start talking
         about the message, then this is kind of like a dangling modifier.   Then
         it's not clear what you're going to. So you need to restate <OR while
         blah blah blah blah blah the commercials or one commercial or they--
         OR>

4   W: Okay. So <OR While both commercials displayed similarity in editing
         style and tone-- OR> like are you saying from there I need to give an
         example or--?

5   C: Uh let's see. <OR While both commercials displayed similarity in
         editing, style, and tone-- OR> see now here's-- okay so you-- from here
         you could go and say and talk about the specific differences in editing
         styles and tone, or you could say they were simili- or they different in
         their use of rhetorical appeals, right?   So like-- cause you're setting up
         a contrast sentence. So you're either going to contrast with the contrasts
         of them or contrast with like um the appeals XXXX. Does that like-- I
         feel like that [was horribly--

6   W: [Okay. So <WR in tone they-- WR>

7   C: Like are you going to say now that they were sim- uh like you're going
         to talk-- like say what the differences were in editing and tone? Okay
         so then yeah <OR while both commercials displayed similarity in

editing, styles, and tone um they were different in that blah OR> or
<OR the commercials were-- OR>

8   W: Could I just say they were-- ah

9   C: Or they-- you have a nice verb here. You can keep your verb-- your
nice verb construction and say <OR while both commercials displayed
similarity in editing styles and tone, they-- OR> I don't know. What's
another word for "displayed"?

10   W: Presented?

11   C: Yeah. You can say <OR they presented the differences in that-- OR>

12   W: <WR Presented differences-- WR> (.) <OR presented differences in the
content of it OR>? Would content be the--?

13   C: Uh. It would work, but it doesn't tell you a whole lot.

14   W: Right, um. <OR Presented differences in-- they presented differences--
OR>

The episode opens with the consultant reading the writer's paper silently while the writer

is composing (turn 1). Alyssa comments on a line from the paper she thinks is a "good

point" (turn1). The writer then reads aloud what she has just written (turn 2), and the

consultant evaluates it (turn 3). Already we see this sequence begins differently from

those Thonus (1999a) and Ritter (2002) mapped from their data. Admittedly, the Alyssa

session is different from the other sessions in this dataset because it focuses on

production of text rather than reviewing text. But, these types of sessions, where

participants focus on brainstorming and organizing ideas, are not uncommon in the

writing center context, so it is a rich source for analysis.

    After the consultant evaluates the writer's newly written text, she explains a few

usage and punctuation issues to clarify why the sentence needs some restructuring (turn

3). After this explanation, the consultant offers the writer a model structure from which

the writer can build and/or insert her own ideas (turn 3). This "modeling move" is not accounted for in either Thonus' (1999a) or Ritter's (2002) work, both of which suggest that consultants simply evaluate and offer suggestions.

While the model provided by the OR could be seen as a suggestion, I would argue that modeling and suggesting are different. Modeling is not as explicit as suggestion and gives writers more freedom to incorporate their own ideas into a structure. Also, modeling does not require an explicit acceptance or rejection like a suggestion. Writers can simply decide to take up the model or not, allowing for a more "veiled" acceptance or rejection.

After the consultant's modeling move, the writer accepts with "okay" and begins to rework her ideas with a trial OR but stops to ask a clarification question (turn 4). We see the writer attempt to incorporate the consultant's model idea, but before she could continue, she had to first ask a question. Clarification sequences are part of Ritter's (2002) analysis, but in her sequences, the consultants ask clarification questions. In this particular exchange, the writer asks the question to clarify ideas. Ritter's combination sequences, those which have a combination of other sequences, might allow for writers to ask clarification questions, but that is not apparent from her description.

In the next turn from the excerpt, the consultant repeats the writer's OR and explains her rationale for the modeling OR previously delivered (turn 5). The consultant struggles to explain what she means and the writer attempts to continue writing (turn 6). The consultant then asks a clarification question (turn 7), attempting to elicit more information about the writer's intentions with the sentence. After receiving some

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clarification (via backchannels not included in this excerpt), the consultant provides

another model (turn 7).

Before continuing, the writer stops to ask a question (turn 8); this is left

unfinished and invites the consultant to offer additional suggestions (keeping the verb)

and models. The consultant then asks a question to which the writer responds (turn 9).

This question, however, is not a simple information-seeking or clarification question;

rather, this question includes and engages the writer in the process of writing the

sentence.

The consultant takes up the writer's response and incorporates it into yet another

model (turn11). The writer, incorporating the model, speaks two trial ORs, followed by a

question about the appropriateness of the word she has chosen (turn 12). The consultant

then answers the question with an evaluation of the word choice and informs the writer

that it may not be the best word (turn 13). The writer agrees and repeats her "draft" while

she thinks about what to do next (turn 14). I decided to end the excerpt here, though the

pair continues to negotiate for 40+ lines before the episode closes.

Though the excerpt provided is not a complete episode, it is easy to see that the

negotiation that surrounds the OR structure is more complex than the negotiation

sequences others have suggested. To show this in another way, Table 23 displays the OR

coding sequence for this excerpt along with the possible coding using Thonus' (1999a),

Ritter's (2000), and Brown's (2008) coding structures.

			My coding	Thonus (1999a)	Ritter (2002)	Brown (2008)
1	C:	((READING SILENTLY)) @@@ I like how you said <RE The slow motion effect gives the audience a chance to see how beautiful the product makes Drew Barrymore. RE> That's a good point.	reading, praise (openings)		reading turn	praise
2	W:	@@@ (.) Um okay <OR While both commercials displayed similarity in editing styles and tone relaying the message-- OR> (.)	trial (OR)			
3	C:	I think you need to start like um-- like if you start um if you're talking about	directive (LI)			
		<OR While both commercials display similarities in editing, style, and tone-- OR>	rewriting (OR)			
		so here's where you need to like-- you just need a comma, not a semicolon. You just need a comma because it's not a complete sentence. You need to refer back to the commercials now, right? Because if you say just relaying the message and like start talking about the message, then this is kind of like a dangling modifier.	explanation (LO)			elaboration
		Then it's not clear what you're going to. So you need to restate	evaluation/directive (LI)	evaluation		
		<OR while blah blah blah blah blah the commercials or one commercial or they-- OR>	model (OR)			action modeling
4	W:	Okay. So	thinking (LI)			

Table 23

Comparative coding

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		\<OR While both commercials displayed similarity in editing style and tone-- OR\>	repetition (OR)			
		like are you saying from there I need to give an example or--?	question (LO)			
5	C:	Uh let's see.	thinking (LI)			
		\<OR While both commercials displayed similarity in editing, style, and tone-- OR\>	repetition (OR)			
		see now here's-- okay so you-- from here you could go and say and talk about the specific differences in editing styles and tone, or you could say they were simili- or they different in their use of rhetorical appeals, right? So like-- cause you're setting up a contrast sentence. So you're either going to contrast with the contrasts of them or contrast with like um the appeals XXXX.	explanation (LO)			
6	W:	Does that like-- I feel like that [was horribly--				
		[Okay. So \<WR in tone they-- WR\>	question (LO)			
7	C:	Like are you going to say now that they were sim- uh like you're going to talk-- like say what the differences were in editing and tone? Okay so then yeah	question/thinking (LI)			open-ended question
		\<OR while both commercials displayed similarity in editing, styles, and tone um they were different in that blah OR\>	model (OR)			action modeling
		or \<OR the commercials were-- OR\>	trial (OR)			
8	W:	Could I just say they were-- ah	question (LO)			

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9	C:	Or they-- you have a nice verb here. You can keep your verb-- your nice verb construction and say	evaluation/option (LI)	suggestion	suggestion	
		<OR while both commercials displayed similarity in editing styles and tone, they-- OR>	repetition (OR)			
		I don't know. What's another word for displayed?	question (LO)			open-ended question
10	W:	Presented?	refining (LO)			
11	C:	Yeah.	acceptance (LO)			
		You can say	option (LI)	suggestion	suggestion	
		<OR they presented the differences in that-- OR>	model (OR)			action modeling
12	W:	<WR Presented differences-- WR> (.)	acceptance (LO)			
		<OR presented differences in the content of it OR>?	trial (OR)			
		Would content be the--?	question (LO)			
13	C:	Uh. It would work, but it doesn't tell you a whole lot.	evaluation (LO)	evaluation		
14	W:	Right, um	thinking (LI)			
		<OR Presented differences in-- they presented differences-- OR>	repetition (OR)			

When examined through the use of ORs, the negotiation sequence can be recognized as more intricate. There are evaluations, suggestions, acceptances, and rejections as Thonus (1999a) suggested as well as Ritter's (2002) suggestion sequences and Brown's (2008) action modeling. Yet, as the excerpt and the OR codes show in Table 23, there is more negotiation transpiring than previous coding analyses have suggested. In addition to more negotiation, there are different types of negotiation not previously accounted for, specifically writers' questions and trials. These moves (and others) have not been previously discussed in the literature to explain how negotiation is enacted in writing center sessions. And yet, it is clear from Excerpts 34 and 35 and from Table 23 that these moves are part of (at least some) writing center interactions and negotiations. The OR, therefore, can provide analysts with another and more complete system to map negotiation sequences within sessions.

As Heritage (2004) has pointed out, understanding sequences within institutional discourse is helpful in understanding how "business" is conducted within these contexts. "In analyzing sequences, we essentially look at how particular courses of action are initiated and progressed and, as part of this, how particular action opportunities are opened up and activated, or withheld from and occluded" (p. 230). Through my analysis, we can see that previously suggested sequences are a good starting point for analysis, but that when examined in tandem with the OR structure, these sequences are revealed to be more complicated than simple suggestions and questions. That being said, I am obligated to mention that some episodes contained only one OR, and those would easily align with Thonus' (1999b), Ritter's (2002), and/or Brown's (2008) findings. Even so, it is clear that with the limited analysis done on OR activity sequences, there is more left to be

discovered about how participants interact and negotiate in these sessions. The analysis done here is admittedly preliminary as I sought to understand only if the OR could be used to map the sequential organization and activity sequences of writing center discourse. I have found that the OR could, in fact, be beneficial to mapping activity and negotiation sequences within the writing center consultation. These findings provide evidence that a discourse-based methodology can yield information about the nature of writing center work.

Conclusion

This chapter on episodes, organization, shifts, and negotiation sequences stepped back to better contextualize the writing center sessions in this study and to answer the research question about how the OR functions in the discourse. Through my analysis, I found that there is an overall organizational structure to writing center sessions: orientation + middle + conclusion. These phases somewhat, but do not entirely, align with Agar's (1985) institutional discourse structure (diagnosis + directive + report), and the phases within writing center interaction, especially the middle phase, appear to be more complex than those originally suggested by Agar.

After understanding the overall organization of the sessions, we also learned that this interaction could be further broken down into episodes, which are signaled with openings and closings by use of specific linguistic markers. The boundaries were further strengthened by the identification of interactional and writing types within the episodes. Episode types were then coded, and analysis focused on the middle phase of the consultation.

Within the middle phase of writing center sessions, I found that participants focus more on LOCs than HOCs. This finding contradicts traditional writing center orthodoxy that suggests consultants do the opposite when working with writers. The participants in this study, like in many others, did not adhere to that principle, and this finding adds to the discussion of HOCs and LOCs in writing center literature. There were other types of episodes as well, combination types (moving up and moving down), lateral moves, and one two-move episode (present, though not frequently occurring). And when examined on the discourse-level, the shifts between HOCs and LOCs were found to have a specific purpose: Participants moved down to a LOC for the purpose of attending to a HOC. Only through working on a LOC were participants able to "get at" the HOC. This finding shows that focusing on HOCs over LOCs, as training manuals suggest, does not always provide the best method for addressing issues with writers. This analysis provided something else of importance. In some episodes, the OR is the focus of activity and a way to examine negotiation interaction on the discourse level. The OR then could be said to be the interactional space were specific kinds of interaction take place.

ORs were then examined within the context of episodes. The findings show that on average, participants used approximately four ORs per episode to aid in their negotiation and interaction. When I looked more closely at one OR sequence within one episode, I found that previous coding systems for negotiation sequences are not complex enough to capture the interaction. I noted additional moves previously unaccounted for in studies of such sequences. This finding and the admittedly limited analysis on OR sequences in this chapter suggests there is still much to be examined about writing center interaction through tracing the negotiation moves and sequences of OR exchanges.

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Lastly, this chapter provides another angle from which to understand a discourse-based methodology. Through CA methods (specifically institutional discourse principles), I mapped an overall "shape" of writing center sessions, identified and explained episodes, and coded episodes for types, which of which provides a better insight into the participants' negotiations of HOCs and LOCs. Careful examination of the discourse and application of CA methods allowed these findings to emerge from the data, and with this type of in-depth analysis, Writing Center Studies can understand the scope of the work we do. Discourse-based methods, as this chapter highlights, can be used to support or challenge lore-based ideals and reveal the true events of writing center sessions to inform both theory and daily practice. I intend for these findings to be a starting point for further research. Additional application of CA methods to writing center discourse will undoubtedly yield more specific details that offer a more composite picture of writing center interaction.

Now that I have scoped the analysis out and viewed the context more broadly, the next chapter will zoom back in to examine how the participants align themselves within the OR chain and the communicative purposes behind the interactional space of the OR.

CHAPTER VI

FRAMING AND FOOTING

Introduction

In the Literature Review, I mentioned two important features to this research

project: a conversation analysis methodology and interactional sociolinguistic

framework. The analysis in both the OR Chapter and the Consultations Episodes Chapter

has been strictly CA-based with by focusing on only the text. In this chapter, however, I

adopt an interactional sociolinguistic framework to examine the interactions, the context,

and the participants' alignment with that context and their fellow participants. Further,

these alignments are investigated in tandem with lead-ins, ORs, and lead-outs to better

reveal the OR as a unique discourse space. There are two important terms to recognize

before moving into the analysis--*framing* and *footing*. Each of these will be briefly

introduced here and then expanded further in subsequent sections.

The term *frame* is not one widely used in writing center literature, at least not in

the linguistic sense. According to Tannen (1993), the term frame is used in the fields of

anthropology, sociology, linguistics, and even artificial intelligence, but it was Bateson

(1955) who introduced the notion of frame as a psychological concept and described it as "the physical analogy of the picture frame…" (quoted in Tannen, 1993, p. 18), the concept that is the most applicable to discourse studies. From a sociological perspective, Goffman (1974) broadly described frames as 'expectations.' When we enter a new situation, we ask ourselves, "What is it that's going on here?" Gumperz (2003) describes frames (or "schemata" as he also calls them) as "embodying presuppositions associated with ideologies and principles of communicative conduct that in a way bracket the talk, and that thereby affect the way in which we assess or interpret what transpires here in the course of an encounter" (p. 219). In other words, frames help us make sense of the current interaction and shape our responses to that interaction, and as Tannen and Wallat (1987) argue, without frames, participants could not interpret the situations in which they find themselves. Perhaps the best way to describe a frame is through Goffman's and Tannen's description of "expectation." As humans, Tannen argues, we take our lived experiences and look for connections between things, both those we are presently experiencing and those we have experienced before or have even heard about. This process allows us to form expectations for situations, and those expectations are the "frame" of the expected interaction.

Footing is even less common in writing center literature, and like frame, it is a term that was first coined by Bateson (1955). The term, however, has been taken up by and, is most commonly associated with, Goffman (1981). Goffman describes footing: "At the same time participants frame events, they negotiate the interpersonal relationships or 'alignments' that constitute those events" (Tannen & Wallat, 1987, p. 207). "Alignment" is how speakers position themselves in an interaction in relation to other

participants and the interactional context and frame. Footing, then, is participants'

reactions to the frame of a situation. From a linguistic standpoint, footing is determined

by participants' use of discourse, and linguists consider that discourse to determine how

participants see themselves within specific interactions in relation to the context and the

other participants.

Framing and footing are two aspects of the interactional sociolinguistic

framework that can allow for a layered analysis and interpretation of discourse of any

given situation and interaction. Examining a frame helps researchers understand the

context, the interactional expectations participants have for that context, and how those

expectations are or are not realized during the course of the interaction. Another layer

within that frame is participants' footing, which can help researchers explain participants'

reactions to situations and other participants. Examining both frames and footing adds a

layer of analysis to the CA methodology and can provide an interpretive framework for

the OR and its chains.

The next section discusses the interactional sociolinguistic concept of "frame" in

more detail and then sets out to define the frame of writing center interaction, a frame

that is necessary to explicate before examining this interaction from the interactional

sociolinguistic standpoint.

Frames and Framing

The field of interactional sociolinguistics is particularly interested in

understanding how the language we use constructs our identities and how our identities in

turn construct our language, or the intersection of self, other, and context (Schiffrin,

1994). Therefore, an important concept of *frame* is that it is not static but dynamic and

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changes in response to the participants and interaction. Gumperz (1997) and others from anthropology and sociology view frames as activities or what people are doing when they speak, making frames "a relational concept rather than a sequence of events" (cited in Tannen, 1993, p. 19).

Related to frame is the concept of "stance." Also known as "stancetaking," stance refers to the ways in which participants "create and signal relationships with the positions they give voice to and the people they interact with" (Johnstone, 2008, p. 137). And as Johnstone explains, because there are situations that are relatively fixed, such as a waiter and client in a restaurant context repeated stancetaking moves can become "stabilized repertoires" or "styles" that are connected to particular social interactions and identities. These stabilized repertoires are similar to what Drew and Heritage (1992) define as "inferential frameworks" (p. 22). As they explain, these frameworks are part of institutional discourse because participants often expect certain interactions within the goal-specific institutional context. Writing center interaction, as a type of institutional interaction, calls upon stabilized repertoires and inferential frameworks. Stabilized repertories and inferential frameworks are both contingent on the idea of expectation or what participants expect to happen in any given interaction.

Goffman (1981) provides readers with another way to view the interactional situation. Any time anyone speaks, participants align their role(s) or function(s) within this interaction to what was just said. "The relation to any one such member to this utterance can be called 'participation status' relative to it, and [the relation] of all the persons in the gathering [can be called] the 'participation framework' for that moment of speech" (p. 137). In short, a participation framework organizes and is organized by the

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discourse and interaction, making the framework dynamic and in a continuous state of

construction and re-construction. "The point of all this," Goffman continues, "is that an

utterance does not carve up the world beyond the speaker into precisely two parts,

recipients and nonrecipients, but rather opens up an array of structurally differentiated

possibilities, establishing the participation framework in which the speaker will be

guiding his delivery" (p. 137). This description accurately captures the fluidity of frames

and participation frameworks, both integral to understanding the interaction that takes

place in a writing center session.

The Writing Center Frame

We already know and understand there is a larger writing center frame, one that

outlines the expectation that writers visit the center to work with consultants one on one

with their writing. From experience, we know consultants' expectations and writers'

expectations do not always align, resulting in frame mismatch or misalignment that then

has to be addressed and if ignored, causes miscommunication, talk at cross purposes, or

even leads participants to deem sessions unproductive or pointless. Citing Cardenas

(2000), Boudreaux (1998), and Mackiewicz (2001), Babcock et al. (2012) suggest that

these researchers' findings reflect that "unsuccessful sessions result when tutors and

tutees adopt conflicting roles, and success may occur when dyads negotiate

complementary roles" (p. 68). Though the "roles" described by Babcock et al. are more

in line with footing (to be discussed more later), it is easy to see that expectations of

writers and consultants in writing center sessions are important to the overall success (or

lack thereof) of writing center consultations and are an important element when

considering this interaction.

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Some writing center research has attempted to identify the interactional features of writing center sessions, in a sense defining the writing center frame. Flynn (1993) identified salient features of a writing center consultation: (a) writers control the direction of the learning; (b) the focus is on writers' skills, not the text; (c) the short-term goal is to assist writers with the specific issues that brought them to the writing center; and (d) the long-term goal is provide writers with the skills necessary to succeed with any college-level writing (p. 3-4). In her dissertation, Thonus (1998) sketched a profile of a "successful" writing center consultation through analyzing the discourse. In her profile, the consultant is actively engaged; the consultant rejects the role of instructor and the writer welcomes this; the consultant's authority and expertise are not openly negotiated; the consultant's diagnoses and the writer's self-diagnoses correspond; the turn structure resembles "real" conversation; involvement by both parties can be recognized through volubility, overlaps, backchannels, and laughter; the session is characterized by a moment toward solidarity; negotiation most often results in acceptances rather than rejections; consultants frequently mitigate their directiveness; and consultants and writers achieve some sort of intersubjectivity (p. vi-vii). Additionally, through their grounded analysis of writing center research, Babcock, et al. (2012) constructed a framework for writing center sessions:

> Tutor and tutee encounter each other and bring background, expectations, and personal characteristics into a context composed of outside influences. Through the use of roles and communication, they interact, creating the session focus, the energy of which is generated through a continuum of collaboration and conflict. (p. 11-12)

Though these findings are research-based, Thonus (1999b) has argued that many of the practices of a successful consultation are the result of lore, which is perpetuated through consultant training and writing center literature. According to this lore and literature, Thonus outlined the ways in which consultants can carry out an effective session: (a) attend to the writer's concerns, (b) be a good listener, (c) ask a lot of questions, (d) work collaboratively, and (e) be polite (p. 254).

These studies' findings are helpful in understanding the writing center consultation, but they do little to contribute to the understanding of the contextual frame(s) of the interaction. These findings are elements that might happen within the frame, but what is left is to understand *why* these happen.

Part of understanding the context is to better understand the specific interactional frame. Some have compared writing center discourse to other institutional discourse, like medical consultations (Thonus, 1999a). It is common in the study of institutional discourse to make comparisons between other institutional interactions and conversational interactions. To make comparisons of writing center discourse to other institutional or conversational interactions, the nature of writing center discourse must be better investigated and revealed. Drew and Heritage (1992) remind readers that "although it is easy enough, on an intuitive basis, to identify a variety of ways in which activities seem to be 'done differently' in institutional settings, it is much more difficult to specify the differences precisely and to demonstrate their underlying institutional moorings" (pp. 20-21). With that in mind, I present an analysis of writing center interaction.

Frame analysis. Schiffrin's (1994) framing and Cameron's (2003) contextual frames can help define the writing center frame in a more systematic way. Cameron offers a useful description of how contextual frames contribute to the understanding of interaction. "…We can think of language use as embedded in nested series of contextual frames that radiate outwards from any specific use of language" (Cameron, 2003, p. 4). Cameron uses these frames in analyzing specific moments in the discourse, but the descriptions provided here are about writing center interaction on a broader level. As is well-known in Writing Center Studies, each consultation is distinct with different participants, texts, and goals, so the discussion below should be taken as a general outline and a possible starting point for describing writing center interaction. In addition to these frame descriptions, information from writing center scholars and practitioners is included to support the analysis. The participant and end goal aspects are taken from Schiffrin while the remaining points are taken from Cameron.

I have eliminated two of Cameron's contextual frames, social and conceptual, because these are not easily identified or defined and do not readily pertain to the analysis presented in this study. Cameron's frames were created to examine student-teacher interaction in hopes of understanding metaphors used in educational settings. Her description of the social frame indicates "particular children, a particular teacher, with their particular school-based relationship, friendship groups, peer groups, etc." (p. 5). Cameron's research was longitudinal and followed a classroom of students and a teacher over a course of the school year to understand how the teacher used metaphors and how the students understood and took up these metaphors, thus the reason for her social frame. The research context in the current study does not allow for this type of examination of

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social frames as the data include only one interaction from each consultant-writer pair. Additionally, because Cameron's research deals with metaphors, and more specifically conceptual metaphors, her contextual frames include a conceptual frame that refers to the children's and the teacher's concepts of specific metaphors used in the discourse. Since the current study does not examine metaphor in the interaction, this frame is not applicable to this analysis. These contextual frames, however, could be an interesting place for additional research that is more longitudinal and/or studied metaphors in writing center sessions. The following sections outline the aspects of framing that were included in the analysis.

Participants. There are two participants in writing center consultations, the writer and the consultant. Some might argue there are others present, such as the writer's teacher via comments or assignment sheets; however, for the sake of this discourse-based study, I will focus only on those physically present and actually speaking during the interaction. The consultants' and writers' educational, social, economic, racial, and cultural backgrounds and their experience with English are varied and sometimes unknown. This relationship between these participants makes writing center consultations unique, complicated, and rich for investigation.

Under traditional writing center practices, consultants are "peers" with their writers, though this "peerness" has been called into question by some writing center scholars (see Trimbur, 1987; Clark, 1988; and Lunsford, 1991 as examples). Even taken at face value, the idea of peer consultants is not always literally true because some writing centers employ professional consultants, others have instructors who consult, and some have graduate students working with undergraduate writers (like the writing center

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in this current study). Harris (1982) imagined that writing center consultants could combine the roles of peer and consultant, a role that would balance the knowledge of a teacher with the non-threatening presence of a peer. As Harris (1995) later explains, consultants inhabit a "middle" space between the writers and their teachers. While this could be thought of as a balanced role, this position also places consultants in a not-quite-teacher, though not-quite-peer, role. "Students readily view a tutor as someone to help them surmount the hurdles others have set up for them, and as a result, students respond differently to tutors than to teachers" (p. 28). Hobson (2001) describes consultants as "educated, interested readers/writers who play the role of an engaged and supportive, yet simultaneously critical, audience for texts in development" (p. 166). Although consultants present themselves in such ways, writers may have different expectations.

Some studies have shown that writers expect their consultants to have expert knowledge (Blalock, 1997; Dillon (cited in Jordan, 2003)), and similarly, consultants have been found to display multiple roles during consultations, ranging from expert and teacher to something more akin to the true peer collaborator (Babcock, et al., 2012; Beaumont, 1978; Haas, 1986; Murphy, 2001; Murphy, 2006; Roswell, 1992; Williams, 2005). If writers expect experts and consultants align themselves as such, the sessions would likely run smoothly. But if writers expect experts and consultants act as peers, this can lead to conflicting frames between participants and within the session itself. The exact nature of the consultant-writer relationship is still largely unexplored, so identifying these aspects without further, evidence-based investigation is somewhat problematic. This study, specifically this chapter, aims to look more closely at the roles that *both* participants take on during their writing center sessions, which is outlined later in the

chapter in the section on footing. This chapter investigates the role of the writer during these interactions, something that has not been fully explored because other studies tend to focus on the role and responses of the consultants without taking the writers into account even though writing center sessions are *interactions* between two participants. This will be discussed in more detail later.

End goal(s). As mentioned above, institutional discourse is goal-driven (Drew & Heritage, 1992) as is writing center discourse. Broadly, the end goal of a writing center session is to improve writers and/or writing. Typically, each session has its own agenda that the writers and consultants set together, and as a result, individual sessions have different, yet specific, individual end goals. From a broader perspective, the participants may each come to the session with different individual goals. For example, the consultant will most likely attempt to uphold the writing center mantra "make better writers, not better writing" (North, 1984). The writer, on the other hand, is likely to have the goal of improving *this* paper *this* time. In fact, research has found this often to be the goal of writers visiting the writing center (Babcock et al., 2012).

Additionally, each participant may have dissimilar ideas of how the specific goal(s) they set together might be realized throughout the session. Per traditional writing center training, the consultant should transfer the responsibility of improving the writing to the writer (Brooks 1995; Gillespie & Lerner, 2000; McAndrew & Reigstad, 2001), thus realizing the theory that collaborative interaction can potentially empower writers (Warnock & Warnock, 1984; Harris, 1995). The writer, conversely, might want to receive as much help as possible from the consultant, perhaps taking on minimal responsibility. In this sense, though focused on the same overall end goal, the

participants could be working at cross-purposes to reach that goal. Through this description of session goals, interaction between these two participants requires a great deal of negotiation to keep the interaction running smoothly and productively.

Physical frame. The physical frame is the setting in which the interaction takes place. For writing centers, this is the physical location were the consultation happens, which can range from a free-standing writing center to a room in the university library and multiple variations in between. Additionally, the physical frame is the table or seating area where the two participants interact. Of course, this physical frame is much different when including online consulting practices, something this research does not address, and online sessions are common for many writing centers. It is also important to note the educational setting of this interaction. Writing centers are almost always attached to an educational institution of some kind (university, high school, etc.), and the physical setting affects interaction and expectations. Setting is complicated for some writing centers that are not sure of their institutional status or role within that institution. Further, these settings are individualized as Hobson (2001) explains: "Writing centers are highly idiosyncratic spaces; their physical location and organization, their institutional location and allegiances, their consulting routines, staffing choices, and even administrative makeup are all determined as much by local contexts as by any disciplinary norm" (p. 166). Thus, identifying the physical frame of writing centers in general is complicated. Beyond two people sitting in a room together, it is difficult to define a generic physical space of writing center sessions.

Interactional frame. The interactional frame relates to the communicative processes within the discourse. There are two ways to view the interactional frame. First

is through writing center theory or how writing centers view the interaction that takes place in sessions. The second is via the discourse or how discourse analysts have recorded and interpreted the interaction.

Broadly, writing center theory defines writing center interaction as collaborative, often citing Bruffee (1984). Bruffee calls on collaborative learning theory, the notion that thought is internalized conversation, and that writing is internalized talk made public again. This claim results in a suggestion for educators to involve students in talk among themselves. Bruffee is often associated with Vygotsky (an influence on Bruffee) who believed that interaction, talk, and thinking were linked and integral to the development of learners. Vygotksy is typically connected to "scaffolding" (though the term was not his), another important component of interaction in the writing center. Consultants are believed to scaffold their writers through collaborative conversation and questioning. Murphy and Sherwood (1995) describe collaboration as interaction that simultaneously reduces the authority and expertise of the consultant and encourages the writer's involvement and knowledge of the topic. Within this understanding, collaboration helps promote authority and also empowers the writer. Collaboration, as the writing center views it, relies heavily on the idea of socially-constructed knowledge and the constructionist movement as well as the nondirectice methods of the process movement.

Many writing center scholars have made the case for collaboration, but collaboration is not without its critics (Blau, Hall, & Strauss, 1998; Blalock, 1997; Clark, 1988; Dillon (cited in Jordan, 2003); Grimm, 1999; Lunsford, 1991; Trimbur, 1987). Babcock et al. (2012) mention the problematic nature of collaboration, claiming that collaboration has long been a "buzzword" for Writing Center Studies. "It is writing

center dogma or formalism that the tutors should adopt a student-centered or collaborative approach to tutorials, and very little research or, indeed, questioning of such a stance has occurred" (p. 3).   The decades-long, ongoing conversation on collaboration in the literature is too broad to review here, but because the idea of collaboration is so pervasive in writing center theory, it could likely be considered its own contextualization frame within the larger writing center frame.

While writing center theory tends to view interaction on a broad level, discourse analysts are interested in understanding interactional processes more locally. One way to determine interactional processes of consultations is through analyzing the discourse and sequencing of interaction, which some writing center researchers have done (as I outlined in the Literature Review Chapter, the OR Chapter, and the Consultation Episodes Chapter).

My own examination of phases (orientation, middle, and conclusion) and episodes as discussed in the previous chapter is an example of how discourse analysts can seek to understand the interactional frame of any context. These examples take a larger picture of sequences by examining the entire consultation. Others have analyzed micro sequences, which belong more in the linguistic frame, discussed below.

Linguistic frame. The linguistic frame is the language itself within the interaction, and from a CA perspective, the sequencing of the language within the interaction. Writing center theory and research views language more broadly. For example, Healy (1993) suggests that consultants use language like reader response such as "I really like this paragraph" as opposed to "you need to tone down the language" (p. 188). Brooks (1995) similarly suggests leading questions like "what do you mean here?"

instead of just telling the writer "this is unclear" (p. 222). This is the type of hedged, reader-like language typically encouraged in writing center interaction (Ritter, 2002).

Babcock et al. (2012) sought to map the emergent themes of writing center sessions by examining qualitative research in the field. One such theme was communication. Their analysis suggested that communication can surface in sessions as listening, questioning, praise, negotiation, laughter, connectedness, discourse features, and nonverbal communication. Though listed second in Babcock et al.'s list, questioning is central to institutional work (Tracy & Robels, 2009). Some might argue that questioning in the cornerstone of writing center work, and because of this, questioning has been widely researched in the field as a prevalent linguistic feature.

Writing center training manuals teach consultants to ask questions, specifically those that help guide writers to a better understanding of their work. Harris (1986) suggested that questions seeking "real" information, typically the *wh-* questions (who, what, where, when, why, and how) are preferred in "good" writing center practice. However, Bell (1989) found consultants also made use of rhetorical, closed (yes/no), probe-and-prompt (tag), and leading questions. Requesting information, according to Ryan and Zimmerelli (2010), "can help students clarify their thinking, consider the whole paper or an aspect of it more critically, refocus their thoughts, or continue a line of thinking further" (p. 25). Writing consultants ask questions because (a) they often need the information to contextualize the writing and pinpoint their feedback ("what is this paper about?), but also (b) they are speaking as the internal voice of a writer who has yet to develop one, enacting Murray's (1982) other self. Tracy and Robels (2009) suggest that questions do more than just retrieve information; they can be tools to teach writers

how to think (citing Hunkins, 1989). Further they argue that "questions are the discourse devices that scaffold student learning," (p. 142) which makes questions an important aspect of writing center talk. However, consultants' questions have been found to control and move the session in certain directions, thereby giving consultants most of the authority (Jordan, 2003). These examples are just a few ways that researchers have discussed the use of discourse, specifically questions, in writing center consultations.

When inspected more systematically through the contextual frameworks provided by Schiffrin (1994) and Cameron (2003), a more composite understanding of the writing center frame emerges. Viewing the interaction in this way allows researchers to untangle the sometimes complicated threads of writing center sessions and provides specific components, such as participants and setting, to be easily compared across discourse contexts. As the participant framework above suggests, understanding how the participants interact and align themselves during sessions is integral to the overall frame. With that in mind, the next section on footing explains the concept of footing and how it helps researchers analyze the interaction that takes place in specific contexts.

Footing

As mentioned in the introduction of the chapter, footing is within framing and can help reveal how participants align themselves with the context and their fellow participants via their discourse choices. Exploring footing to understand how writers and consultants align themselves through OR chains provides a layer of analysis that leads to a fuller understanding of this discourse space.

For Goffman (1981), participation in an interaction is much more complicated than assigning simple titles of "speaker" or "hearer." Instead, Goffman proposed

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participation statuses, which are limited to four: animator, author, figure, and principle.

Schiffrin (1994) summarizes these four roles: "An animator produces talk, an author

creates talk, a figure is portrayed through talk, and a principal is responsible for talk" (p.

104). It is important to note that these positions, though able to be filled by different

participants, do not always require multiple parties. An individual can take on different

participation statuses simultaneously and throughout the course of an interaction. Some,

for example Goodwin (with Heritage,1990, 2013), have argued that Goffman's

participant typology, an analytical construction, does not account for how participants

construct their positions through participation; thus, examining footing in interactional

settings has become a focus for institutional and conversational analysts (Clayman,

1992).

However, footing is a complicated notion. Another way to view footing is

through the metaphor of "roles." From this perspective, participants "play" or take on

certain roles during interaction to suit their particular communication goals and situation.

Harré (2003) explains that a "role" allows certain actions to belong to certain people in

any given occasion. His example is that only in the role of a licensed medical

practitioner can anyone prescribe certain pharmaceutical drugs. "It is not the individual

but the role that authorized this or that kind of action" (p. 697). To elaborate, it is not Bill

who prescribed the medicine but Bill as *doctor.* Sociologists and linguists found that the

term "role," however, did not capture what they came to understand as the ever-changing,

dynamic interactional moves participants made. As a result, Goffman and others looked

to better express and explain this concept (Harré, 2003; Rae, 2001), thus Goffman's

footing, a different metaphorical explanation of one's stance or position in the discourse.

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Footing is more complex than the notion of role. While footing may be associated with particular roles like "teacher" or "student," footing can also signal other sociological factors such as one's alignment to gender (Johnstone, 2008).

Because interactions are fluid and constructed moment by moment, so too are frames and footing, and participants often move from frame to frame and footing to footing as the interaction progresses, and their communicative purposes change and require different alignments. As a result of these moment-by-moment constructions, footing is examined most often in terms of footing shifts or when participants move from one position to another during interaction. Participants' footing is in a constant state of flux as they interact:

> In shifting their footing during talk, speakers convey messages as to their position or stance towards the talk, their interlocutors, themselves, and so on. These shifts function as cues to the hearer as to the direction the talk is going and the shape it is taking. (Sniad, 2000, p. 65)

Johnstone (2008) offers an explanation of how footing can shift during interaction. If a person is telling a story about something that happened previously, he is then shifting between his past and present footing as the story unfolds. If this story includes any dialogue spoken by other people, there is another shift in footing between the person who is telling the story and the person the storyteller is quoting (p. 142). This simple example, a common occurrence, reveals the complexity of footing in our interactions.

The concept of shifting roles or stances during interaction is not new to writing center practitioners. In Ryan and Zimmerelli's (2010) handbook for consultants, they suggest that consultants' positions vary not only from session to session but also within

sessions and describe these positions as "hats" that consultants wear during their interaction in response to their writers' needs (p. 28). Hemmeter (1990) noted, "Playing a variety of narrative roles, writing center tutors find themselves involved in a dynamic performance in which rules and roles shift" (p. 41). And Harris (1980) noted that "part of the success--and the exhaustion--one feels from tutoring is the need to change hats in mid-sentence" (p.63). The "roles" and "hats" referred to are, in fact, footing.

As mentioned, framing and footing are interrelated and, consequently, are often analyzed and presented together. According to Ribiero (2006), framing and footing are inextricably linked as each frame introduces different footings. In fact, Goffman (1981) noted "a change in our footing is another way of talking about a change in our frame for events" (p. 128). As such, shifts in footing are often a result of shifts in frames or vice versa. With this in mind, my research focuses on footing to contextualize the larger writing center frame as discussed above with a focus on the linguistic frame and participant roles.

Writing Center Research on Footing

There has been in an interest in how participants, mostly the consultants, position themselves during interaction. Several writing center studies, both discourse- and non-discourse based, have attempted to categorize the footing of consultants during a consultation (though few have used the term "footing"). Most researchers have opted to use the term "role" and have taken a more descriptive rather than analytic stance on understanding these "roles." In one of the earliest studies, Beaumont (1978) determined that there were nine ways consultants could position themselves: Evaluator, Expert, Initiator, Interested Reader, Learner/Student, Listener, Partner in Writing, Peer, and Rule-

Giver. Further, Beaumont found that of the alignments she defined, Interested

Reader/Listener, Supportive Evaluator, and Partner in Writing were more suited for

student improvement. "[Consultants] who gave their students on-target criticisms,

appropriate praise, and suggestions and questions rather than demands, enabled students

to control their own revisions" (p. 75).

Haas's (1986) study revealed different alignments for both participants.

Collaborator, Guardian, Initiator, Interested Reader, and Teacher/Expert were identified

for consultants. For writers, the roles were identified as Author, Client, Collaborator,

Initiator, and Student. Additionally, Haas found that consultants aligned themselves

differently depending on where the writers were in the writing process. For example,

when writers were in the brainstorming or early drafting stages, consultants more often

positioned themselves as Collaborator. And when writers brought in drafts with teacher

comments, consultants became mini-teachers aligning themselves as Teacher/Expert

rather than Collaborator. Unlike the interactional sociolinguistic view on footing, Haas

describes her "roles" as less dynamic: "Each tutoring dyad held only one or two

predominant role relationships during the conference" (p. 304).

Bell (1989) combined Beaumont's (1978) and Reigstad's (1980) "role structures"

and found that the common consultant roles, in descending order, were Evaluator,

Initiator, Interested Reader, Listener, and Expert on Mechanics. Additionally,

consultants did not usually act as peers; "they were partway between professors and

peers" (p. 194).

Lerner's (1996) dissertation focused on four consultants who summarized their

self-characterizations as shopkeeper, obliger, proxy, and pastor. As shopkeeper, the

consultant concluded that "writing development is the application of a set of strategies, and the writing tutor's responsibility, like an academic 'shopkeeper,' is to structure evaluation/correction sequences to present those strategies, to vouch for their effectiveness, and to model some ways of thinking about an academic assignment" (p. 238). As an obliger, this consultant accommodated writers' desires to focus on evaluation or correctness of the text rather than higher-order concerns. When positioning herself as proxy, this consultant interpreted assignments and displayed disciplinary knowledge. The last consultant, who planned to be a minister, aligned herself as pastor and assisted writers in discovering their underlying intentions. When put into a position to focus on writers' text, the pastor consultant transferred the responsibility of making corrections to the writers.

In her discourse-based study of consultation talk, Murphy (2006) discovered a continuum of authoritarian/nonauthoritarian positions: Expert, Educated-but-Confused Reader, Uninformed Consultant, and Consultant Authority of English.

Brown (2010) sought to answer the question of how consultants represented audiences to their writers and used footing as a way to determine both the form and function of this representation and consider the correlation between the two. Ultimately, Brown determined that consultants present audiences on a continuum between self and other by moving between variations of first person and third person in order to align themselves as audiences for the writers' work. These choices are determined by the intentions of the consultants. Brown's analysis, though interesting, does not address the roles that the participants enact themselves but rather how a third party, the audience, is brought into the interaction via discourse choice.

While some have researched consultations directly, like the studies just mentioned, others have investigated "roles" more broadly from practice- and theory-based perspectives. Babcock et al. (2012) have a chapter titled "Roles" and provide readers with categories that stemmed from their grounded analysis of qualitative writing center studies. Further, they defined roles as "consciously chosen behaviors that may be influenced by training" (p. 68). For consultants, they found the roles of aggressor, director, teacher, suggestion giver, and authority, and for writers, the passive student, listener and resistor. And in another chapter titled "Communication," the authors found the following "roles" to be salient in their dataset: (non)direct, (non)confrontational, taking charge, active/passive, (non) authoritarian, "gendered" approach, power, resistance, teacher/peer, (in)sincerity (pp. 68-71).

Metaphors surrounding writing center interaction, specifically the way consultants should position themselves, are common in the literature as well. Thonus (2001) commented, "One of the most thoroughgoing metaphors in tutorial manuals is 'tutor as peer'" (p. 60). And as any writing center practitioner knows, evidence of this metaphor is pervasive. Further, Thonus mentioned that while there has been exploration of "role metaphors" such as "coach, commentator (a disinterested party to the instructor-student relationship), counselor (offerer of personalized attention), and diagnostician," there has been little context-based analysis of how these metaphorical roles are or can be fulfilled (p. 60).

Another aspect of writing center footing worth mentioning is the inherent balancing or contradictions noted in the various alignments participants can take up. For Murphy (2001), she concluded that her study "demonstrates that the activity of tutoring is

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a balancing act; that the role of the consultant is conflicted inherently" (p. 185). To add

to this, in an "ideal" consultation session, Mackiewicz (2001) pointed out, consultants

should be able balance their "roles" as tutor or leader with their other "roles" of peer or

supporter to "create and maintain collaboration" (pp. 8-9). But, as Mackiewicz, like

Thonus, argued, the claims attached to these "ideal" sessions have not been fully

researched.

Likewise, Cogie (2001) mentioned the "tension" consultants face when

attempting to be both tutor and peer. She questions whether the consultant is a supporter

of the writer or representative of the university, an advocate of the writing process or

expert on the written product. Agar's (1985) study on institutional discourse revealed

that institutional representatives can do very little to alter the roles, the balance of power,

or the content of the discourse itself. Additionally, Cogie states that consultants are not

fully prepared for the types of issues they confront during their sessions, requiring, as

Williams (2005) noted, the consultants to "do a delicate dance of exerting authority and

reducing status difference" (p. 49).

Given the wide variety of footing presented in these studies and articles, it is clear

that writing center practitioners and researchers are not only interested in understanding

how participants position themselves in the discourse, but also have not reached a

consensus as to how those positions play out in writing center interaction. As

Mackiewicz (2001) and Thonus (2001) pointed out, there is still work to be done to

understand the footing that participants adhere to while moving through a writing center

consultation. With that in mind, I analyzed the footing of the participants in my study,

and the next section outlines the process of that analysis.

Analysis and Coding of Footing

Although many studies that have come before provided frameworks for examining footing in writing center consultations, I took an inductive approach to the analysis by going to the data without preconceived categories and, instead, allowed the footing categories to emerge from the data itself (Mackey & Gass, 2005). The first step in this type of analysis is to read through the data several times to fully understand the context. At this point, I already had codes for the lead-ins, ORs, and lead-outs, so I used those codes to guide my footing analysis. Preliminary coding involved identifying all possible footing categories. During second-round coding, I combined and eliminated categories as needed. Finally, I wrote descriptions of each of the remaining categories, and in another round of coding, and with those descriptors in mind, I coded again and made changes to the descriptions until I felt the categories were refined. At this stage, there were three footing categories for consultants and four footing categories for writers.

I then gave my tentative categories, descriptors, and transcripts to my corater. She analyzed the data independently before we came together to compare our codes. We discussed and negotiated our coded footing categories and refined the descriptors as we progressed through the transcripts (Creswell, 2009). It is important to note that my corater and I often used the lead-in, OR, and/or lead-out codes as a way to corroborate footing codes and felt those codes strengthened our understanding of the footing categories and vice versa. However, there were times when upon examining instances for footing, we realized a lead-in, OR, or lead-out warranted recategorization and made changes to those categories and numbers accordingly. In this sense, then, the lead-in,

OR, lead-out, and footing codes provided a checks-and-balances system to our coding procedures.

The original categories were upheld but became much more refined through our collaborative coding and discussion. Table 24 provides a description of each of the final footing categories upon which we agreed.

Table 24
Footing categories by participant

Consultant Roles	
Expert/Teacher	When consultants position themselves as experts, they are typically claiming more knowledge than their writers about writing or language itself. This often surfaces as "teaching moments" where the consultant takes on a teacherly role to explain writing or academic conventions to the writer.
Reader	Consultants act as readers when responding to writing, often commenting on clarity and expectations of readers and themselves and/or summarizing the ideas in the paper, usually to check for understanding.
Fellow writer/peer	The role of fellow writer/peer emerges in two ways. First, the consultants can attempt to align themselves with the writers by talking about themselves as writers or commiserating with writers. Second, consultants act as fellow writers/peers when they collaborate with writers by offering suggestions and options.
Writer Roles	
Novice/Student	Writers act as novices/students when they seek the expert/teacher knowledge of the consultant by asking questions and indicating uncertainty. Asking for permission and passively receiving advice are also ways writers can align as novice/student.
Apprentice	The apprentice role is between the novice/student and agent roles where writers are attempting to construct writing. This role might also be termed "uncertain writer."
Agent	Writers are agents when they take responsibility for their writing and/or ideas with confidence. Being in the agent position gives writers the ability to engage with consultants' suggestions rather than simply accepting the advice.
Fellow writer/peer	At times writers also try to align themselves with consultants. This could be in response to the consultant's fellow writer/peer frame but not always. Like the consultants' fellow writer/peer alignment, writers can also act as collaborators where there is an exchange of ideas.

Table 24 shows the final footing categories by participant type. Consultants have three

possible footing alignments: expert/teacher, reader, and fellow writer/peer. Writers have

four possible footing alignments: novice/student, apprentice, agent, and fellow/writer

peer. The next section will provide more details for each of these categories as well as examples from the transcripts.

Consultant Footing

As mentioned, consultants can align themselves in four ways. Each of those alignments will be discussed with excerpts provided from the transcripts in the sections that follow.

Expert/teacher. As Table 24 explains, consultants take on expert/teacher footing when they position themselves as more knowledgeable on the topic, usually writing and sometimes language. Ryan and Zimmerelli's (2010) handbook that discussed "hats" worn by consultants mentions the "hat" of "the writing 'expert'" (p.30), indicating this footing is expected in writing center interaction. I found that certain types of questions, i.e., "teacher" questions, also indicate this footing. "Teacher" questions are those where the speaker usually knows the answer before asking the question. Research has revealed that these types of questions are common in writing center sessions (Haas, 1986; Roswell, 1992; Strachera, 2003). Haas called them "teacher" questions, Roswell called them "test" questions, and Strachera called them "leading" questions. I also found that expert/teacher footing is common in directive lead-ins/-outs and explanation lead-ins/-outs. Excerpt 36 is an example of expert/teacher footing. Words that assisted in making this category decision are **bolded** and will be discussed.

Excerpt 36. (Alyssa lines 698-702)
1 C: Like you **want to** say something about the amount that they appealed like cause this-- they appealed like way more to like ethos with the Drew Barrymore commercial than they did with the other one so-- <OR commercials appealed to logos, ethos, and pathos-- OR> you **need** a preposition to continue with

In Excerpt 36, the consultant leads in with an explanation of what the writer should say. She uses the infinitive "want to" rather than a modal (could, might) to express this, making this particular lead-in more directive in nature. The OR that follows is categorized as a rewriting OR, and the lead-out is a directive with the verb "need," making the statement much more than a mere suggestion or option. Both the lead-in and lead-out were coded as expert/teacher footing for the consultant. Interestingly, Haas (1986) located a similar position of "teacher/expert" and defined this as "one who gives rules, directs the student's composing process, or prescribes changes in the text…" (p. 78). Our definitions of these positions are nearly identical.

Though perhaps expected in writing center discourse, others have noted similar alignments by consultants and have interpreted these as controlling and inherently negative to productive interaction. Mackiewicz's (2001) analysis suggested, "…control can be taken from students when tutors enact an expert, proofreader role, seeing text corrections as their primary goal" (p. 284). And in her study, Haas (1986) found that when consultants "performed" as teacher-experts, writers were less engaged and active than when consultants "performed" other roles. Both of these studies indicate that the footing of expert/teacher may not always be appropriate and may, in fact, hinder the type of interaction writing center praxis calls for.

Not all researchers, however, view this type of position as controlling or even negative. Thompson et al. (2009) explained there are two types of commonly accepted collaboration in Writing Center Studies: dialogic and hierarchical. Dialogic collaboration is seen as "true" collaboration (citing Blau et al., 2002), and hierarchical collaboration is

associated with power differences and directive actions. Thompson et al., however, proposed there is a third form of collaboration, what they call "asymmetrical:"

> [In their study, they found that] this type of collaboration assumed expert-novice roles, where the tutor has more knowledge and experience than the student, and the student wants the tutor to help with solving the problem or improving the draft. In asymmetrical collaboration, both the tutor and the student have the power. The tutor has greater expertise in the subject matter or skill than the student, but the student has the power to initiate the collaboration and set the agenda. (p. 81)

From their explanation, it is possible to view the expert/teacher footing in this study as a component of "asymmetrical" collaboration. Similarly, in Murphy's (2006) study on politeness and face, she noted instances where consultants aligned themselves as experts, but this display, she argued, was "not an act of domination, nor [was] it detrimental to the goals of the writing center; quite the contrary. The consultant must show his expertise to make the session succeed" (p. 69). So while expert/teacher footing can be seen as a move that controls or takes power away from writers, this alignment does not necessarily indicate the consultants intend this, nor does this alignment always have negative consequences for the overall session.

Reader. When consultants comment on confusing language or when they summarize the main points that they gleaned from reading the writer's work, they are placing themselves in the reader stance. Haas (1986) identified a similar alignment that she called "interested reader:" "one who speaks as 'I' in explaining her feelings about the [writer's] draft…" (p. 78). Murphy (2001) separated types of readers (confused,

ignorant, and frustrated), but in my analysis, they are collapsed into one "reader." I

discovered that reader footing is commonly indicated by the use of questions in both the

lead-in and lead-out positions and is common in evaluation lead-outs as an attempt to

soften the assessment.

Acting as reader is a common strategy consultants are taught to use from training

handbooks and throughout the literature. Harris (1986) advised consultants to participate

in "perception checking" or "guessing the student's basic message and asking for

affirmation of that guess" (p. 57). Her description here aligns with the reader footing that

emerged from my data. Additionally, Healy (1993) argues that consultants can resist

authority that writers may try to give them during sessions by taking on a

reader/responder role. Excerpt 37 provides an example of a consultant acting as a reader

from the current dataset.

Excerpt 37. (Bryan lines 285-286)
1   C: So (…) are you saying that body sprays and deodorants are very different but they [still--

Excerpt 37 shows Bryan aligning as a reader in a lead-in. Bryan starts with his discourse

marker, "so," and pauses (…) before asking the writer what she is "saying" in the passage

he has just read. This is a good example of a consultant clarifying meaning through

checking in with the writer about the intended message via reader footing. Murphy

(2001) suggested that the self-presentation role as "reader" is one that consultants should

use more often and one that should be made more explicit in training.

Fellow writer/Peer. As already stated in Table 24, consultants sometimes align

themselves as fellow writers/peers, and this appeared in the data in two ways. First,

consultants talk about themselves as writers, and second, they can work with writers by

offering friendly, peer-like suggestions and options. These moves align with Haas'

(1986) position of "collaborator." Haas defines a collaborator as "one who offers several

strategies and/or accepts the [writer's] suggestions; one who is tentative about changing

text, a peer who paraphrases or modifies the writer's words; one who speaks of

composing problems and uses phrases such as 'I guess,' 'I think,' or 'maybe'… (p. 78).

Like Haas describes, modals (may, might, could) and hedges (I think, I feel, to me) were

common in the data with fellow writer/peer footing. Fellow writer/peer footing is

sometimes found in option lead-ins and also in lead-outs following a writer's OR.

Excerpt 38 provides an example of the first type of fellow writer/peer footing:

consultant-as-writer. Like before, key phrases are bolded.

Excerpt 38. (Alyssa, lines 393-396)
→   1 C: So. (…) Let me just give you like an example kind of set up. Uh (.) you could like-- usually when I do thes- theses **I'll often set it up** with kind of a like whilst statement like **I'll say** <OR while the commercials were similar is such and such way um they were very different in blah blah and blah OR>

In this excerpt, Alyssa provides a model OR, and her lead-in with "I'll often set it up"

and "I'll say" indicates herself in the role of fellow writer by revealing some of her

writing strategies. Haas (1986) concluded in her study that "as peer collaborators, the

[consultants] shared with their [writers] a model for exploring ideas within a secure

relationship" (p. 312), and we can see that type of interaction unfolding in this excerpt.

Consultants can also act as fellow writers/peers when they offer or respond with

friendly suggestions or options. Excerpt 39 is an example of a turn that was coded as

fellow writer/peer.

Excerpt 39. (Grant, lines 333-336)		
1	C:	Um, you can. <RE Conditioned to the students' ability to familiarize with technology Benton found that [academically-- RE>
2	W:	[or just <OR academic software OR>
→ 3	C:	**Then put academic software.**

Excerpt 39 opens with the consultant reading from the writer's paper (turn 1). The writer

overlaps the consultant to deliver her rewriting OR (turn 2). The consultant offers a

friendly acceptance in turn 3: "Then put academic software." The fellow writer/peer role

is indicated by this type of collaborative interaction in which the consultants act as a

sounding board and/or offers friendly support to their writers. Roswell (1992) found that

the position of peer is one that takes much effort for consultants. However, she also

found in her data that consultants can take on an alignment of "writer," which seems to

be similar to what I found in Excerpt 39.

Writer Footing

Writers took on the same footing as consultants or the counterpart to the

consultants' footing with the exception of the "apprentice" role. That footing category

and the other writer categories are provided below with excerpts and additional

explanation.

Novice/student. At times, writers position themselves as novices/students when

they seek the expert advice of their consultants. This footing appears to be similar to that

of Haas' (1986) "client," which is described as "one who requests support and discusses

fears of failure or uses defensive practices to maintain self-image" (p. 78). Only the first

part of Haas' description is applicable to the novice/student footing in this study; I did not

find writers in a defensive position in relation to the OR chains in my data. Indicators of

this position were asking for permission, "Can I do that?" and claims of "I don't know."

Writers can also be a novice/student when acting as a passive recipient of the consultant's

advice: "Yeah, I'll just do that."

Novice/student footing is often indicated by questions in both the lead-in and

lead-out positions. Excerpt 40 is an example of the writer employing novice/student

footing.

Excerpt 40. (Bryan, lines 298-302)

	1	W:	Yeah <OR are very different but still compete for who has (2s) the better
→			and more successful product? OR> **Would that make more sense**?
	2	C:	I think that works well.
	3	W:	Kay.

Excerpt 40 begins with the writer trialing an OR but leading out with a question, asking if

her trial would "make more sense," a move that asks for approval in some way. The

consultant replies that he thinks it "works well" (turn 2), and after the writer's trial is

"approved" by the consultant, she accepts and moves on with "Kay" (turn 3).

Given that writers often come to the writing center for assistance with their work,

it is not surprising that those writers often align themselves as novice/student. Further,

Thompson et al. (2009) found in their survey-based study that writers do not want their

consultants to act as peers and that more directive strategies are preferred and are even

more situationally appropriate for "satisfactory" conferences. This finding suggests

writers are comfortable aligning themselves as novices/students and expect their

consultants to be more than peers during their interaction.

Apprentice. Between the footings of novice/student and agent lies the apprentice

category. Writers position themselves as apprentices when they are trying to assert

agency with their work but are still unsure about their abilities. Apprentice footing is

most apparent in writers' lead-ins before trial and repetition ORs where they work through their ideas and options. Excerpt 41 is an example of apprentice footing taken on by the writer, the same excerpt as above.

Excerpt 41. (Bryan, lines 656-661)

<blockquote>

    1 C: You have <RE that is where the money is RE> which re- which really means what?

→   2 W: **Um <RE So why not market to the people who'd be purchasing the cologne for these young men. That's where the money is RE>** <OR By marketing to the people who are actually going to be buying it for them OR>?

</blockquote>

When writers attempt to rewrite or create a new structure using a trial OR, they typically take on an apprentice stance leading in or out from the OR. Here we see the writer speak her trial OR with rising intonation and follow with a question, but before doing so, the writer attempts to respond to the consultant's question about the meaning of her wording. The writer then rereads the section where comprehension is problematic and attempts to rework this section with a trial. This space where writers feel they can attempt new structures but are still uncertain of those structures is the apprentice footing space. They are positioning themselves as something more than novices/students but are not quite confident enough to align themselves as agents, the next writer footing category.

    Agent. Writers act as agents when they take ownership of their writing and make decisions about their writing. I discovered that agent footing is typically in explanation lead-outs where writers explain their reasoning and also in acceptances and rejections of OR structures (their own or the consultants'). Haas (1986) identified a similar alignment in her data that she labeled "author." Haas defines author as "one who shows investment in or ownership of her text…" (p. 78), and her definition resembles mine. Excerpt 42 provides an example of a writer positioning herself as an agent.

Excerpt 42. (Grant, lines 292-294)

⇒ 1   W: So maybe **I can reword** this sentence so like <OR in the future-- in the future, the benefits of using technology in classroom settings will-- um (.) help students to-- to think along-- OR>

The writer leads in as an agent by stating, "I can reword." There is a slight hedge with the use of "maybe," but she takes the responsibility for herself by using "I." Another way that writers can align themselves as agents is via acceptances and rejections, and an example of a writer aligning herself as agent is provided in Excerpt 43 (continued from the one provided above).

Excerpt 43. (Bryan, lines 656-662)

1   C: You have <RE that is where the money is RE> which re- which really means what?

⇒ 2   W: Um <RE So why not market to the people who'd be purchasing the cologne for these young men. That's where the money is RE> <OR By marketing to the people who are actually going to be buying it for them OR>? **Because that's what I meant**. Kind of-- I think I used it as just kind of like uh--

In the lead-out to her trial OR, the writer accepts her own OR with "because that's what I meant," indicating that her trial OR is now communicating what she originally intended. She seems to offer an explanation for her original wording, but that is cut short when she appears to drop the topic. In this example, the writer acts as an agent, accepting her trial OR and asserting that it now communicates what she intended.

      Fellow writer/Peer. Like consultants, writers present themselves as fellow writers and peers. I noticed that this alignment is often in response to the consultants' fellow writer/peer footing and rarely on the writers' accord. Fellow writer/peer footing is usually found in the form of acceptance or agreement in the lead-out position. A fellow writer/peer footing example is presented in the excerpt below.

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Excerpt 44. (Lorelei, lines 738-742)

	1	C:	Or you could just um say you know <OR Obama has coffee with an average couple and visits and shakes hands with workers. OR> I actually think that would--
→	2	W:	**That sounds easy. It would be the easy way out for me at least.**
	3	C:	@@@@
	4	W:	Okay. This is cool then.

In Excerpt 44, we see the consultant lead in with an option (and also as fellow writer/peer) and provide a model OR. The writer responds as a fellow writer/peer with his comment, "That sounds easy. It would be the easy way out for me at least" in turn 2. Here, the writer is presenting himself as a (possibly lazy) writer to his consultant, whom he clearly does not see as someone who is evaluating his work or judging his effort. When examining compliments in medium-oriented activities, Mackiewicz (2001) discovered that neither consultants nor writers chose to position themselves as peers. She found that rather than align themselves as a fellow writer/peer, writers "played out institutional representative-institutional client relationship" (p. 123). My data, however, does not support all of that statement. As will be discussed below, consultants made the most use of the fellow writer/peer stance. Yet, in line with Mackiewicz's findings, writers used this alignment the least.

To summarize, the data yielded seven total footing categories for both participants. The consultants could align themselves with three possible footings: expert/teacher, fellow writer/peer, or reader. The writers could align themselves with four footings: novice/student, apprentice, agent, or fellow writer/peer. These categories emerged from the data and substantiate the lead-in, OR, and lead-out coding schemas. These findings offer support for claims of writing center consultants' positions running along a continuum (Cogie, 2001; Murphy, 2006) where consultants have to maintain a

balance between the possible alignments (Williams, 2005), usually between "directive"

and "nondirective" strategies. To further explore these alignments, the next section

provides the totals of each footing category by transcript and speaker.

<p align="center">**Frequency of Footing Categories**</p>

Now that I have identified and explained the possible alignment categories that

emerged from this data, I turn my attention to the frequency of these categories. The

totals by participant type and session are provided below in Tables 25 and 26. The

consultant totals are given first.

Table 25
Consultant footing totals

	Transcript				Total	%
	Alyssa	Bryan	Grant	Lorelei		
Fellow writer/Peer	36	33	45	18	132	44.90
Expert/Teacher	23	20	27	25	95	32.31
Reader	11	15	26	15	67	22.79
Total	70	68	98	58	294	100.00

Table 25 shows that consultants most commonly aligned themselves as fellow writer/peer

with 132 total occurrences, accounting for almost half of all the footing totals for

consultant participants (44.90%). Expert/teacher is the second most frequently occurring

footing consultants employed with 95 instances or 32.31% of all possibilities. Lastly,

consultants positioned themselves as reader 22.79% of the time with 67 uses. As Table

25 indicates, the footing category of fellow writer/peer dominates these totals with nearly

half of all occurrences. This means that consultants aligned themselves as fellow

writers/peers more than the other footing options and most often adhere to the writing

center literature's suggested "peer" position. These findings are similar to Haas' (1986)

that indicated the collaborator footing was the most commonly adhered to position among

her participants. There were times, however, when consultants shifted to expert/teacher, and as the description above states, this was often the case when providing explanatory information or directing writers (either their attention or directing them to take action as explained in the Consultation Episodes Chapter). Consultants did not align as a reader often, even though writing center training manuals suggest this role more than any other.

Writers' footing totals are provided in Table 26.

Table 26
Writer footing totals

	Transcript				Total	%
	Alyssa	Bryan	Grant	Lorelei		
Agent	19	13	30	7	69	39.43
Novice/Student	16	14	11	22	63	36.00
Apprentice	9	4	14	4	31	17.71
Fellow Writer/Peer	6	0	4	2	12	6.86
Total	50	31	59	35	175	100.00

Writers most frequently aligned themselves as agent, accounting for 69 uses or 39.43% of all writer footing totals. Closely following is the novice/student alignment, which writers used 63 times or 36.00%. Writers also engaged in the apprentice alignment 31 times or 17.71% of the total. The least common footing for writers was the fellow writer/peer with 12 instances or 6.86% of all writer footing options. It is interesting to note that writers most frequently aligned themselves as agents in their interactions with consultants. This could be interpreted as empowering the writers, a long-standing writing center goal.

While many of the studies reviewed above considered the roles consultants play, few have questioned how writers position themselves in the interaction, making comparison difficult. In her research, Haas (1986) concluded that writers did not

predominately take on the position of "client," which best aligns with the novice/student footing of this study, and the findings here somewhat contradict that. Writers in the current study positioned themselves as novices/students approximately one-third of the time. The least frequently occurring footing category was the fellow writer/peer. Writers aligned themselves as fellow writers/peers in only 12 examples (or 6.86%). As mentioned, in her study, Mackiewicz (2001) concluded that neither writers nor consultants enacted peer roles and opted for traditional institutional roles. Here we can see that corroborated in this study. Writers did not position themselves as fellow writers/peers often in the data.

Based on this research, we can conclude that writers most frequently align themselves, first, as agents, and second, as novices/students. The agent footing aligns with the desired outcomes of a writing center session--writers taking ownership of their work. This is important to note because this provides evidence that writers, if given the opportunity, can and will take initiative in their sessions. However, closely following the agent footing totals is the novice/student total. This is not surprising given that writers seek assistance in the writing center. Some literature has suggested that writers align themselves in this way frequently, and this study provides further evidence of that occurrence.

The apprentice footing occurred a little less than half as much as the novice/student footing with 17.71% of the footing totals for writers. Though the frequency was somewhat low, this finding indicates that writing center interaction provides writers with the context in which they feel safe to take risks and try new ideas.

Lastly, writers do not appear to take the "peer tutoring" relationship as literally as their consultants. While consultants made the most use of fellow writer/peer, writers used this category the least, indicating that writers do not see this interaction as one among peers while consultants do or at least attempt to maintain that illusion. This appears to be a contradiction to the idea of "peer tutoring." However, I would point readers to the categories of agent and apprentice, both of which align more with writing center pedagogy than does the idea of true "peer" interaction. Through the footing of agent and apprentice, writers not only participate more in their sessions by constructing writing, but they are also empowered through this process, even if that process is not exactly that of "peers" interacting.

Examining Both Discourse Participants' Roles

The alignment of both consultants and writers is important in understanding the interaction within the writing center frame. Though there are many writing center studies that have considered the role of the consultant, as outlined above, there are few that focus on the role of the writer. This is limiting because writing center sessions are *interactions* between two people, a consultant and a *writer.* Understandably, writing center practitioners are concerned with consultants' utterances and reactions during sessions because those individuals have been trained with writing center theory and are upholding writing center practice. Further, writing center practitioners can also intervene with consultants via additional training or professional development opportunities, whereas, we have very little control over the writers who visit the writing center and how those individuals will interact during sessions. However, consultants' discourse and alignments are *in response* to the context (the writing center frame) and the other discourse

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participants (the writers) and their alignments (footing). Therefore, when researchers

examine only one side of the interaction, they are seeing only half of the overall picture

of a writing center session. There are opportunities for future research to study the

interaction of both discourse participants in writing center sessions.

With the footing categories established and counted, I then inspected how these

findings overlapped with that of the OR and the OR chain. As was likely noted by

readers, ORs themselves do not have a footing alignment, but lead-ins and lead-outs do.

Analysis of OR chains and footing categories, therefore, is a comparison of lead-ins and

-outs and footing categories. However, before making that direct comparison, the next

section looks more closely at the OR types and the lead-ins and lead-outs that typically

collocate with these types, what I call "chain variations." These chain variations create a

more composite picture of the OR chain, which in turn, aid in the analysis of OR chains

and footing.

OR Chain Variations

Conversation analysis and institutional discourse studies in particular focus on

sequences of activity in interactions. Those who study institutional discourse believe that

understanding how participants navigate through these instances helps researchers

identify not only the interaction itself but the context in which it takes place, in our case

the writing center frame. With that in mind, I analyzed the OR chains (lead-in

→OR→lead-out) to determine which lead-ins and -outs most frequently occur with each

OR type. To accomplish this, I looked at each OR category and then counted which lead-

ins and -outs corresponded with each OR type and which speaker spoke each piece of the

chain. This section provides the most frequently occurring chain variations organized by

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their OR type. The data presented below includes only the most frequently occurring

lead-ins and -outs for each OR type because I was most interested in understanding what

happens most often in writing center sessions. The complete tables with all totals are

available in Appendices G-J.

Trial Chain Variations

The most frequently occurring OR was the trial. Table 27 below provides the

most likely trial OR chain variations. From left to right, the information is presented first

by speaker (Sp) with the typical symbols (C = consultant, W = writer), the lead-in, and

the percentages of each occurrence out of all possible occurrences. The middle of the

table indicates the OR, and the right side of the table reflects the same information for

lead-outs that was provided for the lead-ins. Once more, the Ø symbol indicates no or

zero lead-in or lead-out as there were occasions where speakers did not make use of lead-

ins and lead-outs in the data, necessitating the Ø category. As a reminder, trial ORs were

the most frequently occurring with 88 or 36.70% of all ORs spoken by both participants

in all sessions. Also, writers spoke the trial OR more (71 or 80.68%) than consultants (17

or 19.32%). Table 27 shows the most frequent trial chain variations.

Table 27
Trial variation frequencies

Sp	Lead-in	%	OR	Sp	Lead-out	%
	Ø	20.37			Ø	20.17
W	Thinking	16.67	→ Trial →	C	Acceptance	12.61
W	Question	16.67		W	Question	11.76
C	Option	12.96		W	Rejection	10.92

Note: The percentages presented here are out of the total of all lead-ins (108)
and all lead-outs (119). For that reason, the percentages on this table
do not equal 100. See Appendices G-J for the tables with all totals.

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As shown, the most common lead-in for the trial chain was Ø, indicating no lead-in was spoken, and accounted for 20.37% of all lead-ins for the trial OR. The second most common lead-ins were both used by the writer: thinking and question, both equaling 16.67% of all lead-ins for the trial chain. The option spoken by the consultants accounted for the next highest lead-in, 12.96% of all lead-ins for this chain. Mirroring the trial OR totals, the lead-in and lead-out totals reveal that writers spoke more lead-ins (49 or 45.37%) than their consultants (37 or 34.26%).

Like the lead-ins, the Ø was the most frequently occurring lead-out for the trial OR totaling 20.17% of all lead-outs with the trial OR. The second most common lead-out for the trial OR was the acceptance, spoken by the consultant, accounting for 12.61% of all trial lead-outs. Following is the question lead-out, spoken by the writer (11.76%) and the rejection, also spoken by the writer (10.92%).

Because writers spoke more trials, it is not surprising they spoke the largest percentage of lead-ins. The Ø lead-ins and lead-outs both account for the highest percentage of lead-ins and lead-outs with the trial OR. In most cases, where there are Ø lead-ins and/or -outs, trial ORs were spoken back to back. An example of back-to-back ORs is provided in Excerpt 45 below.

Excerpt 45. (Alyssa, lines 725-730)
→ 1 W: <OR In addition to the commercials OR> uh whoa yeah <OR in addition the commercials appeal to logos, pathos, and ethos, by-- OR> Can I say <OR by drawing the audience OR>? just a second-- <OR by drawing the audience's attention OR> No. XXXX. (.)<OR By catching the audience's attention in different ways OR>? W: No. (.)
2 C: I think you're stuck with the "by."

Excerpt 45 shows the writer working through several trial ORs with lead-ins and -outs spoken only by the writer. In this excerpt, we can see that the Ø space left before or after trial ORs allows for the writer to continue with her reworking of ideas. In the way that trial ORs give writers a space to orally "write," the Ø continues that space by giving them the additional time to think, extend, or modify these trials. The consultants seem to understand this space as well and do not offer lead-ins and lead-outs and instead allow the writer time to think.

Additionally, it is expected that the consultants will eventually respond to the writers' trials, like Alyssa did in turn 2 above. Most frequently, these consultants chose to respond with acceptance lead-outs. Though rejections appeared in the lead-out position, those occurrences were spoken by the writers themselves, rejecting their own OR trials.

Therefore, the most frequent trial OR chain variation is Ø → W trial OR → Ø. This analysis allows us to see which lead-ins and -outs most frequently occur with the trial OR to better understand the overall OR chain structure and the various chains possible with the trial OR. This examination of the trial OR in conjunction with the lead-ins and -outs further solidifies the function of the trial OR: a space for thinking and oral revision for writers.

Repetition Chain Variations

Repetition ORs were second in frequency appearing in the data a total of 52 times and accounting for 21.31% of all ORs. Both writers and consultants spoke repetition ORs, each with 26. The variations of the repetition OR chain are outlined in Table 28.

Table 28
Repetition variation frequencies

Sp	Lead-in	%	OR	Sp	Lead-out	%
	Ø	43.10			Ø	27.42
W	Thinking	18.97	→ Repetition →	W	Thinking	14.52
C	Option	8.62		C	Explanation	11.29
				C	Acceptance	11.29

Note: The percentages presented here are out of the total of all lead-ins (58) and all lead-outs (62). For that reason, the percentages on this table do not equal 100. See Appendix K for the tables with all totals.

Like the trial OR, the most common lead-in and -out for the repetition OR is zero, Ø.

The Ø occurred most frequently, accounting for 43.10% of all lead-ins for the repetition

OR. Writers spoke thinking lead-ins with the next highest frequency but much lower

than the Ø with only 18.97% of all lead-ins for the repetition variation. The frequency

decreases further with the third most common lead-in, the option, spoken by consultants.

This lead-in totaled 8.62% of all repetition OR lead-ins.

Like the trial OR, the Ø was the highest lead-out for the repetition OR chain. This

lead-out accounted for 27.42% of all lead-outs for this variation, which was not as

frequent as its lead-in counterpart. Writers used thinking lead-outs 14.52% when

responding to repetition ORs. Consultants spoke both of the next most frequently

occurring lead-outs, explanation and acceptance, and these lead-out options appeared in

the data equally at 11.29% of the lead-out totals for the repetition chain variation.

The most likely repetition OR chain, therefore, is like that of the trial OR chain:

Ø → W/C repetition OR → Ø. Like in the case of the trial variation, the presence of the

Ø strengthens the purpose of the repetition OR--to give both writers and consultants a

strategy to "buy" time and keep their conversational turns while they think. Thinking

lead-ins and lead-outs that accompany the repetition ORs (both as the second most

frequently occurring lead-in and -out) also contribute to this conclusion.

Rewriting Chain Variations

Rewriting ORs comprised 17.62% of the OR total with 43 instances. Rewriting ORs were primarily used by consultants (32 vs. 11). Table 29 provides the most common lead-ins and -outs for the rewriting OR chain.

Table 29
Rewriting variation frequencies

Sp	Lead-in	%	OR		Sp	Lead-out	%
C	Option	18.31				Ø	24.00
C	RE/RE Repeat	15.49	→ Rewriting →		W	Acceptance	24.00
C	Directive	12.68			C	Explanation	16.00

Note: The percentages presented here are out of the total of all lead-ins (71) and all lead-outs (50). For that reason, the percentages on this table do not equal 100. See Appendix K for the tables with all totals.

Because the rewriting ORs were primarily spoken by the consultants, the lead-ins were also spoken by the consultants. They chose to lead-in most often with the option. This accounted for 18.31% of all lead-ins for the rewriting OR. From the OR Chapter, we know that consultants used the RE/RE repeat when making use of the rewriting ORs, and we can see those numbers reflected here: 15.49% of all rewriting lead-ins were RE/RE repeat. Directive lead-ins were the next most frequently occurring with 12.68% of the total rewriting lead-ins. Rewriting ORs were used by both participants, though much less frequently by writers. When writers used the rewriting OR, it appears that, the majority of the time, they were prompted by a lead-in from the consultant because there were no high frequencies of writer lead-ins for the rewriting OR.

While consultants tended to lead in for the rewriting ORs, the Ø was recorded as the highest frequency percentage of all lead-outs for the rewriting variation with 24.00%. Also with that same frequency (24.00%), writers used acceptance lead-outs in response to

rewriting ORs. Lastly, consultants explained with 16.00% of the lead-outs for the rewriting OR chain.

As a result, the most common rewriting OR chain variation is as follows: C option → C/W rewriting OR → Ø. The option lead-in was the primary way consultants introduced the rewriting OR, which seems contradictory. As I pointed out in the OR Chapter, the option lead-in appears nonauthoritative and cooperative, but the rewriting OR, when used by the consultants, is more aligned as expert than fellow writer/peer. Even so, we see the consultants made use of the option lead-in for their rewriting ORs. This could be an attempt to soften their rewriting ORs, or perhaps consultants did not intend to "rewrite" when they began their turn but ended up doing so despite their best intentions.

The variation findings also indicate that consultants used the RE/RE repeat as a way to lead in to the rewriting ORs. Reading and then offering a rewriting structure allows consultants to respond as a reader might. RE repeat is a tool that consultants used to draw attention to the structure and prompt writers to rewrite their work. When the lead-ins and -outs are considered, we see that options and RE/RE repeat are typical openings for the rewriting OR. The combination of these lead-ins with this OR indicates an effort on the speakers' part (mostly consultants') to mitigate their directive strategies and also to respond as a reader.

I found the Ø as a lead-out for the rewriting OR interesting because it indicates that neither participant elected to respond to the structure. Given that the writers only respond with acceptance 24.00% of the time, and rejections in the overall dataset are much lower, this Ø space could indicate the writers' reluctance to openly accept or reject

the rewriting OR structure provided by the consultant. This can be viewed as passive

reception or an unspoken/veiled rejection of the rewriting OR. Writers' reluctance to

reject consultants' suggestions, or in this case rewriting ORs, is supported by this data

and other research findings (discussed earlier). At times, the rewriting OR was not

followed by a specific lead-out because rewriting ORs were part of a series of

negotiation, and a response was not warranted, which also accounts for the Ø. This

particular variation might hold implications for the power dynamics between participants

of a writing center consultation and warrants further investigation.

In some cases, it seems the consultant felt the need to offer an explanation lead-

out after a rewriting OR. Explanation lead-outs could be another attempt to mitigate

where consultants explain their rewriting ORs. And because writers also made use of the

rewriting OR, consultants responded as well, with acceptance lead-outs. The findings

here indicate that the rewriting OR is a sensitive situation where consultants attempted to

balance their more directive strategies with more nondirective lead-in language;

additionally, writers did not always accept (or openly reject) these rewriting structures.

Model chain variations

The model OR is the fourth most occurring OR in the dataset with 38 examples or

15.57% of the total ORs. Table 30 outlines the model chain variations.

Table 30
Model variation frequencies

Sp	Lead-in	%	OR	Sp	Lead-out	%
C	Option	52.00			Ø	23.53
C	Thinking	10.00	Model	C	Explanation	21.57
C	Refining	6.00		W	Acceptance	11.76
C	Directive	6.00		C	Thinking	7.84

Note: The percentages presented here are out of the total of all lead-ins (50) and all
lead-outs (51). For that reason, the percentages on this table do not equal 100.
See Appendix K for the tables with all totals.

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All models were spoken by the consultant, and as the table above shows, all lead-ins for the model OR were also spoken by the consultant, a logical occurrence. The option lead-in was the most common by far with 52.00% of all model lead-ins. As Table 30 shows, other lead-ins are possible but at a much lower frequency: thinking at 10.00% and refining and directive both at 6.00%, all three spoken by the consultant. The option is most commonly chosen by consultants to precede their model ORs. Leading in with an option for a model OR reifies the "openness" of this OR type.

The Ø was the most common lead-out category to collocate with the model OR with neither participant electing to respond. The Ø accounted for 23.53% of all model lead-outs. The consultants opted to explain their model structures 21.57% of the time, and following the explanation, writers accepted model ORs spoken by the consultants 11.76% of the time. Lastly, the consultants required additional thinking time after their model ORs. Therefore, thinking lead-outs accounted for 7.84% of the total lead-outs for the model OR. With this data, then, the most common model variation is as follows: C option → C model OR → Ø.

These findings align with my previous interpretations of the model OR. The consultants used the option lead-in to indicate the upcoming OR structure as *one* way of approaching writing. The Ø in the lead-out position indicates that most model ORs open a space for consideration. Neither party elected to speak when the model OR was delivered, maybe as a way to give writers time to evaluate the model and to gauge their interest in building from it. This empty space could also be seen as an unspoken rejection of the consultants' models. In accordance with the purpose of the model OR, to offer a possible writing structure, the explanation lead-out was frequently spoken by the

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consultant as well. Also, if the model OR is intended to be a starting point and exemplar of a discourse structure, it seems logical that the "more able" peer would provide an explanation for using this structure to the "less able" peer. Lastly, and importantly, writers accepted consultants' model ORs with regularity. Because the model is only one of many possible options available to writers, it becomes necessary for the writers to make choices based on these options. Overall, the model variations show how this OR structure is used by consultants to provide discourse-appropriate examples to their writers.

Correcting Chain Variations

Correcting ORs are those where writers self-correct a mistake in their writing. There were only 12 total correcting ORs in the dataset, accounting for 4.92% of all ORs, so the variations of this OR are limited in scope. Table 31 provides the most common lead-ins and -outs for the correcting OR.

Table 31

Correcting variation frequencies

Sp	Lead-in	%	OR	Sp	Lead-out	%
C	RE/RE Repeat	63.16	$\rightarrow$ Correcting $\rightarrow$		Ø	68.57
C	Directive	5.26		C	Acceptance	20.00

Note: The percentages presented here are out of the total of all lead-ins (19) and all lead-outs (35). For that reason, the percentages on this table do not equal 100. See Appendix K for the tables with all totals.

Though the correcting OR is spoken exclusively by the writers, the lead-ins were spoken primarily by the consultants, likely because the consultants were reading the writers' work aloud. The consultant read or repeated a previously read passage (RE/RE repeat) as a lead-in 63.16% of the time, making the RE/RE Repeat lead-in the most frequently occurring with the correcting OR. All other lead-ins for the correcting OR occurred

much less frequently. For example, directives, also spoken by the consultants, accounted for only 5.26% of all lead-ins.

The most common lead-out for the correcting OR was the Ø with neither participant choosing to respond. The Ø accounted for 68.57% of all correcting OR lead-outs. Some instances of the correcting ORs are in response to typographical errors, and these corrections are confidently made, nulling the need for acceptances or even recognition from the consultants. This was the case most of the time. However, at times consultants did feel the need to respond to writers' correcting ORs, and they did so with acceptance lead-outs 20.00% of the time. Interestingly, all lead-outs, with the exception of the Ø, were spoken by the consultant. Writers did not feel it necessary to respond to their correcting ORs. The most frequently occurring correcting OR chain variation is as follows: C RE/RE repeat → W correcting OR → Ø.

Corrective Chain Variations

The corrective ORs, spoken only by consultants, were the smallest category of OR with only 11 total examples in all four transcripts, so like the correcting variations, the corrective analysis is limited in scope. Table 32 provides the percentages of the lead-in and lead-out types that commonly collocated with the corrective OR.

Table 32
Corrective variation frequencies

Sp	Lead-in	%		OR		Sp	Lead-out	%
C	RE/RE Repeat	57.14				W	Acceptance	16.67
C	Directive	7.14	→	Corrective	→	W	Explanation	16.67
W	Evaluation	7.14				C	Explanation	16.67

Note: The percentages presented here are out of the total of all lead-ins (14) and all lead-outs (12). For that reason, the percentages on this table do not equal 100. See Appendix K for the tables with all totals.

As the table shows, the RE/RE Repeat was the most frequently occurring lead-in for the corrective OR. This lead-in, like the corrective OR itself, was spoken by consultants and accounted for 57.14% of all lead-ins for this OR. In these cases, the consultants read the writers' work aloud and simply "correct" something in the writing as they continue to read. Other lead-ins that appeared did so only once, like the directive (spoken by the consultant) and the evaluation (spoken by the writer), each accounting for 7.14% of all corrective OR lead-ins.

No single lead-out was the most frequently occurring. Writers' acceptances and explanations and consultants' explanations each accounted for 16.67% of all lead-outs for the corrective OR. Likely, writers felt it necessary to accept the consultants' corrections of the work, or, with the case of explanation, explain what they were thinking or trying to communicate in that particular section of text. Consultants also used explanation lead-outs to explain their corrections. Therefore, C RE/RE repeat → C corrective OR → W acceptance (or W explanation or C explanation) becomes the most common variation for the corrective OR chain.

It was only through examining these variations in this way that I was able to understand which lead-ins and lead-outs most frequently occurred with each type of OR. Examining the pieces in such a manner allows us to see a more complete picture of the OR chain and the variations of these chains. This analysis was done not only to reveal the relationship between lead-ins, lead-outs, and ORs, but also to help layer in the footing analysis. The next section provides the findings from that layered analysis by examining the lead-in footing and the OR types that follow as well as the lead-out footing and the

OR types that proceeded. The analysis also covered the lead-in and the corresponding

lead-in footing as well as the lead-out and corresponding lead-out footing.

Descriptive Statistics

In order to understand the intersection between lead-in and lead-out footing

alignments and the ORs, I consulted a statistician. To prepare the data, she asked me to

choose the primary lead-in and lead-out if the turn contained more than one. In the table

below, taken from the Bryan transcript, the lead-out position contains two categorized

lead-outs, one from the writer and another from the consultant as an example.

Table 33
Example statistics coding

4	123-127	W:	So would it be too much to say that product--	<OR Commercials pull at what the audience wants most and promises that their product will make that happen for them if they only buy their product at their-- OR>	Yeah, I think that'd be okay. C: Yeah, you could do that. W: Okay.
OR		W: question		W: trial	W: acceptance, evaluation; C: acceptance
Footing		W: novice/student		W: apprentice	W: agent; C: fellow writer/peer

In Table 33, the right column shows the coding for the lead-out. Both the writer and the

consultant responded to the writer's trial OR, so there are three lead-outs: two for the

writer (acceptance and evaluation), and one for the consultant (acceptance). In this

example, I chose to include the writer's lead-out instead of the consultant's for the

statistical analysis. The writer's is the lead-out that most directly responds to the OR just

delivered. Also, the writer is accepting her OR with this lead-out, and the consultant

seems to follow suit with his acceptance, marking the writer's as more important. Coding

decisions like this one were made with all the instances where there were multiple lead-ins and lead-outs.

A few different analyses were run with the data in order to make comparisons. First, the lead-in footing was paired with the OR type; second, the OR type was paired with the lead-out footing; next, the lead-in categories and lead-in footings were aligned followed by the lead-out categories and lead-out footing; then, lead-in footing, OR type, and lead-out footing were examined for common chains among these three variables. The sections below provide the most frequently occurring combinations for these analyses.

Lead-In Footing → OR Type

The first of the analyses focused on lead-in footing and the following OR type to ascertain if there were any patterns between how participants positioned themselves in their lead-ins and the types of ORs that followed (spoken either by the speaker of the lead-in or the other participant). Table 34 below provides the most frequently occurring patterns between lead-in footing and OR types. It should be noted that not all numbers are reported here, only the most frequently occurring.

Table 34
Lead-in footing & OR type frequencies

Sp	LI Footing	Sp	OR	#	%
C	fellow writer/peer	C	model	27	11.34
	Ø	W	trial	27	11.34
W	novice/student	W	trial	19	7.98
	Ø	C	repetition	16	6.72
C	expert/teacher	C	rewriting	16	6.72
	Ø	W	repetition	15	6.30
	Ø	C	trial	11	4.62
W	apprentice	W	trial	11	4.62
C	reader	W	correcting	8	3.36

Note: The percentages presented here are out of the total of all
lead-in footing and OR types (238).

According to Table 34, the most common lead-in footing and OR types are the

consultants aligning as fellow writer/peer followed by their delivery of a model OR. This

combination occurred a total of 27 times or 11.34% of all the lead-in footing and OR

types. The Ø (no lead-in and therefore no footing) and the trial OR spoken by writers

appeared in the data with the same totals (27 and 11.34%). The next most common

combinations were all relatively close in number and percentage. Writers aligned

themselves as novices/students with 19 instances, accounting for 7.98%. Repetition ORs,

spoken by consultants, were sometimes preceded by Ø with 16 examples (6.72%). Also

in this range was the consultant footing of expert/teacher followed by consultant

rewriting ORs, also with 16 instances or 6.72%.

These data reveal little new information about lead-in footing, OR types, or the

combination of these two. In fact, these findings are expected given what we already

know of both lead-in footing and ORs. It is not surprising that consultants align

themselves as fellow writers/peers in the lead-ins preceding model ORs. They would

likely want to present their models as a friendly suggestion or as something they as

writers might use. The Ø lead-ins and subsequent no footing categories are expected as

well. The Ø lead-in was the most frequently occurring lead-in with both trial and

repetition ORs, and these data support that. Writers leading-in with a novice/student

stance before delivering trial ORs is also not surprising. Given that trial ORs are often

tentative in nature and usually posed with question-like rising intonation, it is logical that

writers would feel uncertain with their lead-in, and their alignment reflects that

uncertainty as they most often chose to present themselves as novices/students.

However, though expected, these results strengthen the interpretation of the function of

these types of ORs and lead-ins.

OR Type → Lead-Out Footing

Similar to the lead-in footing and OR type analysis, I was also interested in how

OR types and lead-out footing correlated. Table 35 provides the most frequently

occurring combinations of OR types and lead-out footing.

Table 35
OR type & lead-out footing frequencies

Sp	OR	Sp	LO Footing	#	%
W	trial		Ø	21	8.61
C	model		Ø	13	5.33
W	trial	W	agent	13	5.33
W	trial	C	fellow writer/peer	12	4.92
C	rewriting	C	expert/teacher	11	4.51
C	model	C	fellow writer/peer	10	4.10
W	trial	W	novice/student	10	4.10
W	repetition		Ø	10	4.10
C	rewriting		Ø	8	3.28

Note: The percentages presented here are out of the total of the
OR types and footing lead-outs compiled for this analysis (244).

Much like the data for the lead-in footing and OR types, Table 35 provides further

evidence of the findings in the chain variation section above and the OR Chapter. The

most common OR type and lead-out footing was the writer-spoken trial OR with the Ø lead-out footing. This combination appeared in the data 21 times and accounted for 8.61% of all OR types and lead-out footing pairings. Second were the consultant model OR and Ø as well as the writer trial OR and writer agent lead-out footing. Both of these accounted for 13 examples and 5.33% of the total.

Like the lead-in footing and OR types, the findings with the OR types and lead-out footing align with other findings. Again, we see the Ø lead-out footing paired with the writer trial OR, an unsurprising finding given that the Ø lead-out is the most common with the OR trial chain. Similarly, the consultant model OR is followed by the Ø lead-out footing, which was also common with the model OR chain. The third most common OR type and lead-out, the writer trial and writer agent, though relatively low in overall percentage has interesting implications for writer empowerment and authority. Lead-out footings of agency preceded by trial ORs, both spoken by the writer, indicate that the trial ORs, tentative and experimental, actually lead writers to confidence of some sort, either through accepting or rejecting their own OR. There is a shift from lead-in alignments as novices/students to speaking a trial OR, which indicates a level of authority. The trial OR, appearing between these two, is a space where writers gain some sort of confidence between speaking the lead-in and lead-out. Again, these findings are expected and align with what we already know of ORs and lead-outs.

Lead-In and Lead-In Footing

While the OR Chapter outlined the different categories of both lead-ins and lead-outs, I wanted to understand how the lead-in category and lead-in footing coding aligned.

Table 36 provides a summary of the most frequently occurring lead-in categories and lead-in footing.

Table 36
Lead-in & lead-in footing frequencies

Sp	LI	LI footing	#	%
C	option	fellow writer/peer	36	19.15
W	question	novice/student	17	9.04
C	RE	reader	15	7.98
C	directive	expert/teacher	14	7.45
W	thinking	apprentice	13	6.91

Note: The percentages presented here are out of the total of lead-ins and lead-in footing codes compiled for this analysis (188).

Table 36 indicates that the consultant lead-in of option is most frequently delivered with the alignment of fellow writer/peer with 36 instances that account for 19.15% of lead-ins and their footing codes. Following is the writer lead-in of question with the footing of novice/student. This combination accounts for 17 examples or 9.04% of all lead-ins and footing. The consultant leading in with RE and aligning as reader appeared in the data 15 times for a total of 7.98%.

Like the other statistical data provided above, the findings here serve mostly to corroborate findings and conclusions previously made. Given what we know of the option lead-in and its most frequent collocation with model ORs, the trend of consultants aligning themselves as fellow writers/peers is logical. Similarly, writers positioning themselves as novices/students while leading in with questions is an expected finding.

Lead-Out and Lead-Out Footing

Like the lead-in categories and lead-in footing codes, a similar analysis was run with the lead-out categories and lead-out footing codes to see correlations between the two. Table 37 provides the results of that analysis.

Table 37

Lead-out & lead-out footing frequencies

Sp	LO	LO footing	#	%
C	acceptance	fellow writer/peer	19	10.92
W	question	novice/student	17	9.77
C	explanation	expert/teacher	15	8.62

Note: The percentages presented here are out of the total of lead-in categories and footing lead-out codes used for this analysis (174).

Consultant lead-outs of acceptance are most commonly paired with the lead-out footing of fellow writer/peer. This combination accounted for 10.92% of these totals with 19 examples. Writers who led out with questions most often appropriated the stance of novice/student with 17 occurrences and 9.77% of the total. When consultants led out with an explanation, they most frequently did so with the teacher/expert footing: 15 times or 8.62% of the total.

The most common lead-out and lead-out footing categories also fit with what has been revealed about ORs and their lead-outs. Consultants align themselves as fellow writer/peers when accepting an OR. When writers lead-out with questions, either about their OR or the consultant's ORs, they take up the novice/student footing. And at times, consultants align themselves as experts/teachers when providing an explanation lead-out.

The analysis of the lead-in categories and lead-in footing codes as well as the lead-out categories and lead-out footing codes provide further evidence of the role these lead-ins and -outs play in the OR chains. Understanding not only the function of these lead-ins and -outs but also the positioning the participants place themselves in provides further knowledge of how the OR chains provide a framework for analyzing interaction and collaboration among consultants and writers.

Lead-In Footing → OR Type → Lead-Out Footing

The last analysis focused on the three parts of the OR chain, the lead-in footing, the OR, and the lead-out footing, to determine if there were patterns in the chains with these three variables. The findings largely indicate a wide variety of combinations of these elements, and Table 38 outlines the most frequently occurring patterns that emerged from the data.

Table 38

LI footing→OR → LO footing frequencies

Sp	Footing LI	Sp	OR	Sp	Footing LO	#	%
C	expert/teacher	C	rewriting	C	expert/teacher	8	3.32
C	fellow writer/peer	C	model	C	fellow writer/peer	8	3.32
C	fellow writer/peer	C	model		Ø	6	2.49
W	novice/student	W	trial	W	agent	6	2.49
	Ø	C	repetition	C	fellow writer/peer	6	2.49
	Ø	W	repetition	W	agent	6	2.49
	Ø	W	repetition		Ø	6	2.49
C	expert/teacher	C	rewriting		Ø	5	2.07
W	apprentice	W	trial	W	agent	4	1.66

Note: The percentages presented here are out of the total of the lead-in footing, OR types, and lead-out codes used for this analysis (241).

The table shows that C: expert/teacher → C: rewriting → C: expert/teacher is the most common chain with 8 examples that account for 3.32% of all chains. The chains of C: fellow writer/peer → C: model → C: fellow writer/peer occurs in the same numbers (8 and 3.32%). There are several chains that accounted for 6 examples each, all with 2.49% of the total. C: fellow writer/peer → C: model → Ø and W: novice/student → W: trial → W: agent are among those.

Like the other findings, these do not reveal much in the way of new information, but like the other reports, this one further substantiates previous findings and conclusions: When consultants offer a rewriting OR, they position themselves most frequently as

experts/teachers in their lead-ins and lead-outs. As discussed in the OR Chapter and above in the chain variation section, rewriting ORs, when spoken by the consultants, appear to be slightly more directive than other OR options. The alignment of expert/teacher in both the lead-in and lead-out positions, then, supports this conclusion about the rewriting OR. The chain of consultant lead-in footing as fellow writer/peer footing before their model ORs and Ø lead-outs seems logical as well. Models are typically presented as options or helpful tips by consultants, so leading in as fellow writers/peers aligns with the interpretation of the model ORs. Writers leading in as novices/students, articulating a trial OR, and leading out as agents supports the notion that trial ORs provide a discourse space where writers to try out new ideas and can take ownership of those ideas.

Conclusion

This chapter sought to better understand the overall frame of the writing center consultation as well as the footing that both consultants and writers take up during their sessions and to investigate those positions in tandem with lead-ins, ORs, and lead-outs. Interrogating the writing center frame allows researchers and practitioners to more systematically understand writing center interaction, which can aid in the analysis of that interaction. My analysis of the writing center frame provides a more complete picture of writing center sessions than what the literature currently provides, which is important when examining the discourse within that frame. As noted in the analysis, the ways in which writing center lore views the writing center frame is not always supported by research findings. It is important, then, to continue to identify and shape the writing center frame and our understanding of it. Understanding the context in which interaction

takes place is paramount in explicating the findings from any research done within that context.

This chapter also examined the footing participants take on during their sessions to reveal how the participants view themselves, the other participant, and the context. This analysis uncovered three positions consultants typically take up: fellow writer/peer, expert/teacher, and reader. Consultants most often align themselves as fellow writers/peers, followed by experts/teachers. Writers, who have four positions (agent, novice/student, apprentice, and fellow writer/peer), on the other hand, made little use of the fellow writer/peer alignment, indicating that writers may view interaction in writing center consultations differently than their consultants. The alignment of agent provides evidence that writers gain agency through certain writing center interactions, and the alignment of novice/student, an expected footing for writers who are seeking assistance with their writing, shows that writers often expect or need the consultant to act as an expert/teacher. Overall, it appears the consultations in this dataset reflect a combination and balance of these stances between participants that shift according to interactional and communicative need. Footing further allowed examination of the OR chains and how participants made use of the lead-ins and lead-outs before and after their ORs. Understanding how participants aligned themselves during these utterances adds a rich layer of interpretation to what we have already established about the OR.

More importantly, however, this footing analysis revealed that research cannot look solely at the consultant when analyzing consultations. It is important to note that writing center sessions are *interactions* between two people, and examining one participant while not examining the other is seeing only half of the consultation picture.

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Further, discourse analysis relies heavily on sequential organization. Examining only one participant's responses does little to reveal how that utterance is in response to the previous. Future writing center research should be careful to account for both participants' interactions when examining sessions.

This chapter also mapped chain variations of ORs to identify how the participants most frequently used the lead-ins, ORs, and lead-outs. As mentioned, examining sequences is one of the core tenets of analyzing discourse, and though the frequencies of the chain variations were low, they provide a starting point for examining the lead-ins, ORs, and lead-outs that writers and consultants choose and for what purposes.

Lastly, the statistical analysis of the correlations between lead-ins, their footing, lead-outs, their footing, and those and the OR provided little new evidence but further substantiated previous findings and interpretations of lead-ins, lead-outs, and ORs. These frequencies provide additional evidence of how and when participants position themselves, specifically in relation to the OR, which adds a layer to the interpretive framework of the OR. Like the chain variation analysis, there was not enough data to make substantive claims about the findings, but what emerged was interesting and provides a foundation for future studies to investigate the correlations between OR chains and participant footing.

In conclusion, this chapter on Framing and Footing provides yet another lens from which to view the emergent discourse phenomenon of the OR. Specifically, this chapter allows readers to see the broader view of writing center consultations by examining the frame of writing center work via interactional sociolinguistics. Understanding the overall frame is important to understanding the micro interactions within that frame, such as

footing. While the concept of footing is not new to writing center literature, this chapter shows that there is still work to be done to uncover more about how both writers and consultants align themselves during interaction. The concepts of framing and footing both help to bring the OR into focus on the macro and micro levels.

CHAPTER VII

DISCUSSION

Introduction

This chapter brings together multiple threads introduced in other chapters to provide an overall understanding of the OR and the OR chain. First, the OR is an emergent discourse structure made possible to identify by the conversation analysis (CA) methodological approach. Second, the OR can be connected to important writing center theories such as collaboration and scaffolding. As a scaffolding tool, the OR allows researchers to understand how consultants and writers interact in ways appropriate to the needs of the situation and the participants: consultants to act as expert when needed, consultants and writers to act as peers when needed, and writers gain agency when ready to work without the aid of the consultants.

This chapter also positions writing center discourse as institutional discourse and calls for a change in expectations for such interaction. When viewed as institutional discourse rather than a true conversation, expectations for this type of interaction change.

Further, when interaction is considered as scaffolding, rather than pure peer-to-peer collaboration, expectations can better align with practice.

Lastly, this chapter highlights the methodological gap, both the discourse-analytic approach and CA and the need for systematic, RAD-based research.

Emergent Discourse Space

Qualitative research and specifically a discourse-analytic methodology allow the findings to emerge from the data in an organic fashion (Creswell, 2009; ten Have, 2007), which is how the OR was first identified. Now that we have explored what the OR is, the types of ORs, their sequences, the episodes wherein the ORs are situated, and the ways in which participants align themselves when speaking lead-ins and lead-outs, it is time to situate these findings within the discourse and writing center literature.

One of the defining characteristics and advantages of the CA methodology is allowing the data to speak for itself and for the findings to emerge from what is actually there (Goodwin & Heritage, 1990; Heritage, 2004; ten Have, 2007). In accordance with this methodology, I have stayed true to my research narrative by explaining the emergence of the OR and describing my on-going analysis throughout the chapters. With that in mind, the next section maps my interpretation of the findings as I worked through the analysis. As with any qualitative, and especially discourse-based research, these interpretations evolved as I analyzed and discovered more about the OR and its chains. Creswell (2009) explains this method:

> The research process for qualitative researchers is emergent. This means that the
> initial plan for research cannot be tightly prescribed, and all phases of the process

may change or shift after the researcher has entered the field and begins to collect

data. (pp. 175-176)

Creswell describes a shift that occurred during my own analysis process.

Collaborative Learning, Collaboration, and Scaffolding

Many of the ORs and their chains provide a framework for investigating

"collaboration" in writing center interaction, and when I first began analyzing the OR, I

saw immediate connections to collaboration. It appeared to me that the discourse space

provided by the OR also provided a space for participants to interact in a collaborative,

cooperative manner. However, as I began exploring the connection between

collaboration and the OR, I discovered that the idea of collaboration within the writing

center community is complicated and difficult to define. The next section provides a

brief overview of collaborative learning theory and collaboration in the writing center to

better contextualize why the OR does not entirely align with my original interpretations

of collaborative interaction and, instead, is better applied to scaffolding.

Collaborative Learning

One of the most accepted descriptions of writing center sessions is one that

includes two people, usually peers, working together, i.e., collaboratively, to improve the

writer, not necessarily the writing (North, 1984). Writing Center Studies primarily views

this communicative process as collaborative in nature and commonly associates the idea

of "collaboration" with Bruffee (1984). According to Trimbur (1985), educational

reformers such as Dewey, Abercrombie, Mason, and Freier are the forefathers of

collaborative learning theories. Like writing centers, collaborative learning pedagogies

were developed in response to the critiques of the educational system and the influx of

underprepared college students. However, the definition of the theory is elusive. From a

Composition and Writing Center Studies' perspective, Trimbur defines collaborative

learning as "a generic term, covering a range of practices such as reader response, peer

critiques, small writing groups, joint writing projects, and peer tutoring in writing centers

and classrooms" (p. 87). Hobson (2001) suggests "collaborative learning is an

educational philosophy that builds on people's tendency to learn from each other when

they desire to grasp difficult concepts or to overcome common obstacles" (Hobson, 2001,

p. 171). Harris and Kinkead (1989) have identified collaborative learning as "the core"

of writing center practice, arguing that sessions are "in effect, collaborative learning" (p.

1). In short, collaborative learning theorists posit that people learn best when interacting

with each other rather than interacting with things.

While the notion of collaborative learning is most often accepted as a positive

learning situation, there are some who suggest a more critical perspective is needed.

More than twenty years ago, Clark (1990) warned writing center practitioners about

passively adhering to "dogma" and suggested the field embrace the "chaos" of the early

stages of Writing Center Studies. Clark called into question such terms as "collaborative

learning," "which ring through our discipline like cereal commercials" (pp. 83-84).

Collaborative learning, Clark explained, is contingent upon participants being part of the

same discourse community, and in writing center sessions, participants are rarely part of

the same discourse community. Because of this imbalance of power, consultants are

warned against dominating sessions and instructed to use nondirective approaches.

Clark, however, felt these kinds of "ironclad rules" do not necessarily contribute to true

collaborative learning, and "perhaps during the early phases of the writing process, it

might actually be beneficial for the tutor to assume a more active role" (p. 85). Through descriptions like these, collaborative learning is depicted as a vague concept and not an approach that everyone in the field embraces.

Collaboration

Nearly one and the same, collaboration is a part of collaborative learning and is also a contentious term for many. For some time now, Writing Center Studies has been skeptical of the word "collaboration," mostly because it is difficult to define and in its overuse, has become nearly meaningless. Dillenbourg (1999), an educational scientist interested in collaborative learning, writes:

> When a word becomes fashionable--as it is the case with "collaboration"--it is often used abusively for more or less anything. The problem with such an over-general usage is two-fold. Firstly, it is nonsense to talk about the cognitive effects ("learning") of "collaborative" situations if any situation can be labeled "collaborative." Secondly, it is difficult to articulate the contributions of various authors who use the same word differently. (p. 1)

This sentiment is echoed in writing center literature as well. In the opening of their book, Babcock et al. (2012) warn against the word "collaboration" because the idea is not well-researched:

> Student centeredness and collaboration have been buzzwords in writing center studies for some time now. It is writing center dogma or formalism that the tutors should adopt a student-centered or collaborative approach to tutorials, and very little research or, indeed, questioning of such a stance has occurred. (p. 3)

Babcock et al. are not the first to highlight the lack of research surrounding collaboration. In 1994, Gillam noted no "contextualized" illustrations of the relationship between the theory and practice of collaboration. In her research, she offered summaries and a few excerpts from recorded sessions, which led to the conclusion that her recorded consultations did not resemble the collaborative conversation that Bruffee (1984) had imagined. Rather, her sessions were like the collaboration described by Harris (1992) where the consultant was more of an interlocutor (speaker) than a collaborator. Perhaps it is this lack of consistent evidence that has led some writing center scholars to question whether such interaction is possible or even desired. Trimbur (1987), Clark (1988), and Lunsford (1991) doubt the possibility of collaboration when there is a clear power dynamic in "peer" consulting and suggest that what might be considered collaboration is a rehashing of the same power dynamic writing center work purports to avoid.

However, not all who study writing center interaction view this type of collaboration as negative. Williams (2005) reports:

> Collaboration with writing center tutors is somewhat different and potentially even more beneficial since they lay claim to some expertise and authority as well as commonality of experience with the writers, hence the term, *more capable* peer. Writing center interaction is consistent with what Storch (2002) calls an *expert-novice* pattern, in which one interlocutor (the tutor) generally controls the flow of discourse, demonstrating a lack of equality. Yet, there is a moderate *mutuality,* that is, the expert actively encourages participation of the novice. (p. 60)

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Similar discussions on collaboration continue to emerge in the literature surrounding writing centers and their "collaborative" work. Though some deem this discussion of collaboration as tired or pointless, Corbett (2011) reminded readers that the debate surrounding collaboration continues to be a central matter for writing centers and their consultants.

For the current research project, making connections between the OR and collaboration seemed obvious at first, but as I began exploring what collaboration means to the field and to individual scholars within the field, I soon realized those connections would be tenuous at best. I knew the interaction within the discourse space of the OR held important implications for daily work, training, and the ongoing conversation about interaction in the writing center, so connecting these findings to something as undefined as collaboration was problematic. Therefore, I continued investigating the literature and the OR to interpret the type of interaction taking place in this emergent discourse space. I found that scaffolding was not only more accurately aligned with the interaction within the OR space, but was more clearly defined, more researched, and better documented in literature than collaboration.

Scaffolding

As mentioned, collaboration is a difficult term to define and somewhat divisive, so I looked for other descriptions of the interaction within the emergent discourse space of the OR. I realized these discourse structures provided a framework to analyze scaffolding, a specific type of collaboration that is identifiable and discussable. For example, scaffolding allows for consultants to act as models and questioners until learners are able to do so on their own (Palinscar & Brown, 1984); established, shared

goals are a core element of scaffolding (Hogan & Pressley 1997); feedback (another core element) introduces new patterns of thought (Holton & Thomas, 2001); and scaffolding helps inner speech become outer and outer speech become inner (Zimmerman, 2001). Many of these scaffolding elements have already been introduced as characteristics or functions of the OR and its chains in previous chapters. It appears, then, the OR aligns better with scaffolding than collaboration, even if scaffolding is considered to be under the umbrella of collaboration. The history of the term and some prominent research surrounding scaffolding is provided below to show that the OR offers a framework for identifying and discussing scaffolding as it unfolds in writing center interaction.

The term "scaffolding" was first introduced by Wood, Bruner, and Ross (1976), though their concept drew heavily on the work of Vygotsky (1962). Wood et al.'s work focused on how well young children learned to put together a wooden structure made of interlocking blocks with the assistance of a tutor (Ross). The researchers stressed that the social interaction that took place between the children and tutor was not merely modeling and imitation. They explained:

> More often than not, it involves a kind of "scaffolding" process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts. This scaffolding consists essentially of the adult "controlling" those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence… It may result, eventually, in development of a task competence by the learner at a pace that would far outstrip his unassisted efforts. (p. 90)

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As mentioned, scaffolding relies heavily on the theories of Vygotsky (1962) whose ideas are heavily rooted in the social constructivist philosophy. Vygotsky saw learning as a profoundly social process, one that emphasized the importance of dialogue and interaction with others. As Wertsch and Stone (1985) explain, that which begins as external, ends with the internal, and Vygotsky's development scheme provides the "bridge that connects the external with the internal and the social with the individual" (p. 164). One such way that bridge is established is through Vygotsky's (1962) "zone of proximal development," one of Vygotsky's key contributions and what Wood and Middleton (1975) later labeled "region of sensitivity to instruction" (p. 185). According to Vygotsky (1978), the zone of proximal development (or ZPD) is "the distance between the actual development level as determined by independent problem solving and the level of potential development determined through problem solving under adult guidance or in collaboration with more capable peers" (p. 86). The ZPD, then, is an essential feature of learning:

> …that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. Once these processes are internalized, they become part of the child's independent development achievement. (p. 90)

Vygotsky (1962) reported that "…the only good kind of instruction is that which marches ahead of development and leads it… Instruction must be oriented toward the future, not the past" (p. 104). In their chapter on teaching as assisted performance, Tharp and Gallimore (1988) outline the four stages of the ZPD: (1) Performance is assisted by more capable peers, (2) Performance assisted by self, (3) Performance is developed,

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automatized, and "fossilized," and (4) De-automatization of performance leads to recursion back through the ZPD (pp. 33-38). One of the most important aspects of Tharp and Gallimore's stages is within Stage 4. Stage 4 indicates the recursiveness of the learning process. "The lifelong learning by any individual is made up of these same regulated, ZPD sequences--from other-assistance to self-assistance--recurring over and over again for the development of new capacities" (p. 38). This kind of learning is precisely what writing center scholars hope to achieve when they seek to create "better writers" rather than just better writing (North, 1984) and to empower writers to be better writers, thinkers, and citizens outside of the writing center (Cardenas, 2000; Gillespie & Lerner, 2000; Grimm, 1999; Harris, 1986, Jordan, 2003).

Scaffolding in the Writing Center

Though mentioned throughout writing center literature, especially in relationship to collaboration and collaborative learning, the most recent and thorough work done on scaffolding in the writing center is Thompson's (2009) microanalysis of a consultant's verbal and nonverbal strategies as they relate to scaffolding and a follow-up piece by Mackiewicz and Thompson (2013) that focused on motivational scaffolding and politeness.

In her literature review, Thompson (2009) remarks that contrary to traditional writing center theory, current research on sessions shows that interaction between writers and consultants is asymmetrical. Thompson explains how this asymmetry relates to scaffolding, which mirrors Williams' (2005) explanation of collaboration in writing center sessions above:

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In this asymmetrical relationship, the more expert tutor is expected to support and challenge the less expert student to perform at levels higher than the student could have achieved without assistance. The expert tutor and the less expert student work together to achieve the student's goal, which becomes shared by both participants in the collaboration. (p. 419)

This balance, the working together and the consultant moving between providing more and less help as needed, is what it means to scaffold. Important in this conclusion is Thompson's mention of the asymmetrical nature of the consultant-writer relationship. Dillenbourg (1999) also postulated on the symmetry of collaborative interactions, and his thoughts coincide with Thompson's conclusions. He suggests that symmetry can be objective or subjective, and more importantly, "there is no situation of pure knowledge symmetry: There are no two individuals in the world with the same knowledge" (p.7). Given these two assessments of learning, it seems then that both collaborative interaction and scaffolding cannot, and maybe should not, rely on the symmetry between participants, i.e., the peer-to-peer relationship central to writing center philosophy.

Thompson (2009) uses two frameworks for analysis: Puntambekar and Hubscher (2005), from the field of computer-aided tutoring, and Cromley and Azevedo (2005), from the field of reading education. Puntambekar and Hubscher identified "key features" of scaffolding as a theoretical construct: intersubjectivity, ongoing diagnosis, dialogic and interaction, and fading. *Intersubjectivity* refers to a shared understanding of the goal or activity and is achieved when participants negotiate a task in such a way that there is shared ownership. *Ongoing diagnosis* refers to the consultant's response to the needs and capabilities of the writer. "Besides thorough understanding of how to accomplish the

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task, the tutor needs to assess what the student can do, and as the student becomes more expert, the tutor needs to change instructional strategies accordingly" (Thompson, p. 421). Ongoing diagnosis is possible through a *dialogic and interactive* exchange or the writer's active participation. Lastly, fading can occur. *Fading* refers to consultants retracting assistance once the writers are able to work on their own.

Thompson's (2009) analysis combines these features of scaffolding with Cromley and Azevedo's (2005) types of scaffolding: instruction, cognitive scaffolding, and motivational scaffolding. Cromley and Azevedo called on information-processing theory (IPT) and discourse processing literature when examining more and less experienced reading consultants in an adult education center. They describe *instruction* as telling students explicitly what to do. *Cognitive scaffolding* occurs when consultants give students "hints" or "clues" to help the students solve the problem or find the answer themselves. Lastly, *motivational scaffolding* is defined as consultants providing feedback, both positive and negative, to students, which aims to keep the students active in interaction.

Thompson (2009) found that the consultant in her study made most use of cognitive scaffolding, followed by instruction, and lastly motivational scaffolding. It was more difficult, however, to determine the effects of these scaffolding moves on the writer. The larger takeaways, according to Thompson, relate to scaffolding as a way to view writing center interaction and how Writing Center Studies talks about consultant-writer interaction. Thompson explained:

> … discussing tutoring strategies in terms of directiveness limits our understanding
>
> of how writing centers can best serve students. Directiveness relates to how tutors

get students to do things—to make revisions, to develop ideas through

brainstorming. It is intended to provoke an action from a student—either in

process… or product. It does not account for the importance of student

engagement and comfort or for the interactive quality of successful tutorial

conversations. (p. 446)

Thompson's piece turns attention to scaffolding in the writing center by distinguishing

between cognitive and motivational scaffolding (which she and Mackiewicz discuss in a

later piece). However, there is still work to be done to understand what scaffolding is and

how it occurs in consultations, as she herself noted.

Combining their work on politeness theory and motivational scaffolding,

Mackiewicz and Thompson (2013) examined how politeness strategies (citing Brown &

Levinson, 1987) kept writers involved in writing center sessions and therefore provided

motivational scaffolding (citing Cromley & Azevedo, 2005). Motivation, in their study,

refers to generating rapport and solidarity in writing center consultations via feedback.

To gauge if and how consultants created rapport and solidarity, Mackiewicz and

Thompson focused on consultants' "linguistic resources" (p. 39). Their study sought to

show and describe examples of these language choices in an effort to assess how

consultants can enhance writers' participation.   They identify five types of motivational

scaffolding that are connected to politeness strategies: praise, statements of

encouragement or optimism about writers' possibilities for success, demonstrations of

concerns for writers, expressions of sympathy or empathy, and reinforcement of writers'

feelings of ownership and control (p. 47). Though the dataset consisted of 51 recorded

consultations (over 30 hours of video), their findings presented examples from only two

of the sessions. In arguing the importance of motivation in consultations, Mackiewicz and Thompson's findings suggest that understanding consultants' linguistic options for providing motivational scaffolding is a significant aspect of writing center interaction.

Mackiewicz and Thompson's (2013) conclusions about scaffolding are less representative of the scaffolding that the OR is framing. The OR and OR chain can act as rapport-building devices, as will be discussed below, but these structures also provide ways of describing and talking about scaffolding interaction not under the description of motivational scaffolding.

Scaffolding and discourse intersect in one significant way: *interaction*. Scaffolding has always been described as interaction between parent and child, teacher and student, or tutor and tutee. Reid (1998) explained, "It is *interactions*, then, that drive the play and, consequently, effective scaffolding (and other activities in ZPD)" (pp. 388-389).   And much like writing center research has focused on the role and alignment of the consultant and not the writer (as discussed in the Framing and Footing Chapter), Reid points out that, in educational literature, there has been a "misplaced emphasis on *teaching interventions,* to the near exclusion of the dynamic, dialogic *interactions* that occur between teachers and learners and have the potential to elucidate the contributions of both persons" (p. 398). It is this "bidirectional nature" (Reid, p. 394) that needs to be examined, and a discourse analysis methodology allows for interaction to be captured and analyzed.

Dillenbourg (1999) also noted the importance of interaction in collaborative learning situations when he identified four aspects of learning that make the act collaborative and therefore allow scaffolding to take place: *situation*, *interaction*,

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mechanisms, and *the effect*. Interaction, though admittedly difficult to operationalize, is not the quantity of interactions but rather the degree of interactivity among peers. Interaction implies "doing something together," or communicating synchronously (as opposed to asynchronously, which is more akin to cooperation). Negotiation, as described by Dillenbourg, is another feature of collaborative interaction: No one participant should be able to impose his or her viewpoints on the interaction. In that sense, interactions are negotiable because there is collaborative dialogue. Further, this interactive, negotiation space also allows for misunderstanding where "when two partners misunderstand, they have to build explanations, justify themselves, reformulate statements, and so on, all of these being activities which can lead to learning" (p. 10). Both spaces, negotiation and misunderstanding, are required in collaborative situations. It is clear that interaction and examining that interaction are important when looking at collaboration and scaffolding. Because scaffolding is interactional, each person in the interaction has a role, as the Framing and Footing Chapter highlighted, and as such, both roles need to be examined when studying scaffolding. The OR and OR chains provide a framework for tracking and analyzing both participants' roles during interaction and can offer researchers a way to study scaffolding in writing centers.

Scaffolding Agency

In a piece that seeks to broaden the idea of scaffolding, Holton and Clarke (2006), educators in the field of mathematics who are interested in cognition and classroom teaching, identify *scaffolding agency* as the key element to expanding the notion of scaffolding. From their perspective, learner agency is central in understanding how scaffolding takes place in learning situations. Agency is a theme that has long been

connected to writing center interactions and is often identified as a core outcome of writing center sessions. "The more decisions students make, the greater their agency in their own learning. Over time, this process empowers students. Not only do they begin to improve as writers, but they begin to see themselves as writer" (Rafoth et al., 2011, p. 10).   Agency is sometimes connected, as it is in the previous quotation, to empowerment, another theme in writing center literature aimed at helping writers become more effective and confident (Cardenas, 2000; Gillespie & Lerner, 2000; Grimm, 1999; Harris, 1986, Jordan, 2003). In this sense then, Holton and Clarke's scaffolding agency allows for an examination of interaction, scaffolding, and learner agency.

Before identifying the ways in which scaffolding grants agency, Holton and Clarke (2006) first define scaffolding as "an act of teaching that (i) supports the immediate construction of knowledge by the learner; and (ii) provides the basis for the future independent learning of the individual" (p. 129). Further they note that this definition does not identify what a scaffolding act is; however, "it does tell us how we can judge whether a given teaching act is an act of scaffolding; that is, it identifies scaffolding by its function rather than its form" (p. 131). Similarly, it is important to distinguish that the OR is not scaffolding itself but rather a framework for interpreting and analyzing scaffolding. Holton and Clarke also identify empowerment as integral and define three types of scaffolding that ultimately lead to learner empowerment: *expert scaffolding, reciprocal scaffolding,* and *self-scaffolding.*

Expert Scaffolding

Expert scaffolding is similar to that introduced by Wood et al. (1976) wherein the scaffolder (teacher, tutor, more capable peer) is responsible for the learning of another or

others, placing the agency with the scaffolder rather than with the learner. Expert scaffolding can also be compared to Cromley and Azevedo's (2005) instruction that involves the scaffolder providing specific instructional assistance. Likewise, in Tharp and Gallimore's (1988) four stages of the ZPD (mentioned above), during Stage I, the tutor (or parent or more capable peer) offers more assistance to the learner through giving directions and providing models. The learner's response is typically "acquiescent or imitative" (p. 33). These descriptions offered by Cromley and Azevedo as well as Tharpe and Gallimore align with Holton and Clarke's expert scaffolding.

Holton and Clarke (2006) expand the definition of expert scaffolding to include situations where the expert may not "know" the answer. They see scaffolding occurring in two domains: conceptual and heuristic. Within the conceptual domain, the expert would provide scaffolding relating to the content or concepts of the topic at hand. Within the heuristic domain, the expert would provide scaffolding relating to the doing of a task. When the expert is unable to provide the conceptual scaffolding, i.e., the "answer," heuristic scaffolding may take place. We see this type of heuristic scaffolding in writing center sessions frequently. Writing center consultants, who are often skilled writers themselves, sometimes struggle to provide a writer with a "reason" why a particular phrase is awkward or how to write a thesis statement. In these cases, consultants draw on their experiential knowledge to provide writers with heuristic scaffolding, a type of expert scaffolding. In this dataset, expert scaffolding is made visible through model ORs, rewriting ORs, correcting ORs, and explanation lead-ins and lead-outs, all spoken by the consultants, as well as question lead-ins and lead-outs and acceptances spoken by writers.

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Model ORs. One strategy for consultants to use as a scaffold, and arguably one

of the most important scaffolding techniques, is providing writers with a model. As

mentioned previously, modeling is a prime example of the consultant acting as the "more

capable peer" (Vygotsky, 1978) and is a common suggestion for consultants in writing

center training materials (Brown, 2008; Clark, 1985; Harris, 1983; Harris, 1995;

McAndrew & Reigstad, 2001; Meyer & Smith, 1987; Ryan & Zimmerelli, 2010).

Excerpt 9 provides an example of a consultant-spoken model OR that highlights an

obvious scaffold, which the writer uses to shape his own ideas. As a note, the excerpts

presented in this chapter are excerpts that have been presented in other chapters;

therefore, the numbering order of the excerpts is no longer sequential.

Excerpt 9. (Lorelei, lines 806-811)			
→	1	C:	…So I think in your first sentence here you need to say something about how <OR this is going to be about Obama and his ability to relate to the public. OR>
	2	W:	So like the type of strategy being used here <RE XXXX RE> like move that up before that and kind of re-word it? But

The consultant's model provides the writer with a structural model by giving some

suggestions for the content of the sentence (turn 1). This model is an important

distinction from providing the writer with an "answer" because this model gives the

writer just enough assistance to be able to continue on his own. The writer asks a follow-

up question to receive more scaffolding before he is ready to write his own structure.

This excerpt is a clear example of how a model OR framework shows consultants acting

as expert scaffolders during writing center sessions.

Rewriting ORs by consultants. Through rewriting ORs, consultants enact

expert status by rewriting or reworking a writer's text. The rewriting ORs are typically

preceded by options, which are likely used to "soften" the directiveness of the scaffolding. This idea was previously mentioned in the discussion of the option lead-in in the OR Chapter and demonstrated in Excerpt 46 below.

| **Excerpt 46. (Bryan, lines 687-690)** |
| 1 C: Okay. So right in here I noticed that <RE having a catchy jingle in |
| → the background that RE> I think maybe you could say-- take out |
| "one" and say <OR that directly correlates with the product-- OR> |

Excerpt 46 shows the consultant responding as a reader might in the first part of this lead-in. He OReads a section that he "noticed." He then offers an option lead-in before his rewriting OR. The option lead-in is heavily mitigated with both "maybe" and "could." This is followed by more directive wording, "take out 'one' and say," which is the consultant instructing the writer how to rewrite her work. This expert status was corroborated by the footing coding that indicated consultants often aligned themselves as experts/teachers before and after rewriting ORs. The rewriting OR is another way to highlight the ways consultants and writers participate in expert scaffolding.

Correcting ORs by consultants. Correcting ORs are those which are spoken by the consultants to offer a correction and are another example of an expert scaffolding space. These ORs are typically preceded by RE/RE repeat lead-ins with 57.14% of all lead-ins categorized as RE/RE repeat as the Framing and Footing Chapter outlined. There were not enough instances of correcting ORs to indicate a frequently occurring footing alignment with this OR. However, in the excerpt below, we can see the consultant making use of a reader alignment before speaking the correcting OR.

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Excerpt 11. (Bryan, lines 168-172)			
⟶	1	C:	\<RE Commercials play upon emotions, wants, needs, and economic usefulness. The ad RE> uh \<OR uses OR>?
	2	W:	mmhmm
	3	C:	So you might want to mark that. ((WRITER WRITING)) (3s) \<RE The ad uses humor, drama, memorable design and color and catchy jingles to keep the audience thinking about the commercial and product. RE>

Excerpt 11 shows the consultant reading (turn 1) where he then pauses with "uh" and

offers a corrective OR with the word "uses," which is also delivered with rising

intonation. This lead-in was coded as reader alignment because the consultant is reading

and stops to question the writing as a reader might. However, though the reader footing

and RE/RE repeat lead-in are typically viewed as more "peer-like," we can conclude that

the corrective OR highlights this example of expert scaffolding because of the directive

nature of the consultant's statement, "So you might want to mark that." This statement

also indicates that agency rests with the consultant.

Explanation lead-ins and lead-outs by consultants. Another way the OR chain

allows researchers to identify expert scaffolding is through the use of explanation lead-ins

and lead-outs spoken by the consultants. Explanation lead-ins and -outs provide

examples of consultants explaining concepts and writing strategies as a form of

scaffolding writers. Excerpt 47 from the Lorelei transcript shows the consultant

providing an explanation lead-in before her model OR.

Excerpt 47. (Lorelei, lines 420-422)			
⟶	1	C:	Well uh what you're actually missing here is-- you're missing your verb. So um if you're going to make it a complete sentence. So you could say um \<OR subtitles of the narrator uh appear or pop up or um-- OR>

The consultant explains that the writer's current sentence does not contain a verb but needs one in order to make it a complete sentence. This explanation is necessary before Lorelei's model OR because the writer is clearly struggling with constructing complete sentences. This type of expert scaffolding is needed in many cases, as in this one, where writers lack the expert knowledge to complete a task. In this instance, the writer lacks some basic writing skills, and the consultant needs to bridge his learning with an explanation before providing a model. These examples illustrate the ways in which consultants provide expert scaffolding, but as scaffolding is interactive, there are also ways the OR and its chains highlight writers participating in expert scaffolding.

Question lead-ins and -outs by writers. For expert scaffolding to truly take place, the writer has to assume the role or stance of novice, and one way writers aligned themselves as novices/students in the dataset was through asking questions in the lead-in and lead-out positions within the OR chain. Excerpt 40 (shown previously as an example of novice/student footing) offers an example of a writer participating in the expert scaffolding space by asking an acceptance-seeking question after her trial OR.

Excerpt 40. (Brian, lines 298-302)			
→	1	W:	Yeah. <OR are very different but still compete for who has (..) the better and more successful product. OR> Would that make more sense?
	2	C:	I think that works well.
	3	W:	Kay.

In turn 1, the writer speaks a trial OR and then follows that trial with "Would that make more sense?" Positioning herself in this way, as a novice/student, allows the consultant to be in the role of the expert with his response "I think that works well." In this

example, we can see how expert scaffolding is framed by the participants' use of the OR
and the OR chains.

Passive acceptance lead-outs by writers. Newkirk (1995) studied writing
conferences between students and teachers by examining performance roles (citing
Goffman, 1959). Though a different context than that of the writing center, some of
Newkirk's findings can also be applied to the writing center dyad. For example, Newkirk
found that students will present a front of competence, and to match that performance
role, the teacher will accept this display of understanding, thereby colluding to avoid
challenging the student's knowledge. This same scenario could transpire in writing
center sessions as well. In this dataset, acceptances, what I would call "passive"
acceptances, appeared to be similar to those in Newkirk's findings. Though coded as
simple "acceptances," I noted instances where writers seemed to accept consultants'
suggestions (models, trials, rewriting ORs) without much consideration, taking on a
novice/student stance and participating in expert scaffolding as the receiver of
information. Excerpt 48 from the Bryan transcript is an example of the consultant
providing an option lead-in and a rewriting OR, which is then accepted by the writer.

| **Excerpt 48. (Bryan, lines 598-500)** |
| 1 C: Maybe another option we have is <OR Many young men aspire to be like uh Urlacher. OR> |
| → 2 W: Okay. |

In this example, the writer accepts Bryan's rewrite of her text with a simple "Okay" (turn
2). This was a particularly troublesome sentence that the writer had issues with
rewording a few turns prior, so perhaps this is why she passively accepts the consultant's
rewriting OR. Whatever the circumstance, we see that the writer accepts the "more

capable peer's" rewriting OR, and the agency is with the consultant. Like those teachers in Newkirk's example, Bryan accepts the writer's response, maintaining his expert status within this expert scaffolding space while also accepting the writer's front of understanding and decision-making.

These instances--model ORs, rewriting OR, and correcting ORs spoken by consultants and question lead-ins and -outs and passive acceptances by writers--help to identify the expert scaffolding space in writing center interaction. According to Holton and Clarke (2006), this type of scaffolding is important in learning interaction and necessary when learners need more assistance. Nearly all scaffolding literature agrees that there are instances when learners require more assistance and that teachers, parents, and tutors should provide that assistance. Clark (1990) would agree there are moments in consultations when peer interaction is not possible and more direct methods are required. This "direct" assistance, however, is largely discouraged in writing center theory, presenting a conflict between what it means to scaffold learning and expected consultant-writer interaction. The next type of scaffolding, *reciprocal scaffolding,* shows the participants enacting more peer-like roles during their interaction and sharing agency.

Reciprocal Scaffolding

Holton and Clarke (2006) describe reciprocal scaffolding as interaction that takes place while participants are working collaboratively on a common task. In their description, reciprocal scaffolding provides a fluidity of roles among participants with each playing "expert" and "peer" as the situation calls for it. This means individuals each bring their knowledge and experience to the interaction, and the role of scaffolder moves from one person to another with no one individual being responsible for the scaffolding

or learning. With reciprocal scaffolding, agency is exchanged among participants, moving in accordance to the moment-by-moment interaction. Cromley and Azevedo's (2005) scaffolding types do not account for this type of interaction. Their *cognitive scaffolding* is the most similar where tutors or teachers give "hints" or "clues;" however, described in this way, Cromley and Azevedo's cognitive scaffolding still places agency solely with the tutor or teacher who still has the answer, aligning more with expert scaffolding than reciprocal scaffolding.

The type of interaction described by Holton and Clarke's (2006) reciprocal scaffolding is the type most often envisioned by writing center theorists and practitioners. Hawkins (1980) writes, "The tutoring contract is productive because there is a reciprocal relationship between equals, a sharing in the work of the system (for example, writing papers) between two friends who trust one another" (p. 66). The description offered by Hawkins mirrors that of Holton and Clarke, even to the point of sharing the term "reciprocal." Similarly, Behm (1989) explains that education is "sharing and exploring:" "In an effective writing center, the tutor and the learner are truly collaborators, peers involved in a give and take, a communal struggle to make meaning, to clarify, to communicate" (p. 6). Described in this way, reciprocal scaffolding is most often the "ideal" type of interaction as envisioned by most writing center literature and consulting handbooks. We can also see the ways in which scaffolding and collaboration are interconnected and somewhat tangled: Scaffolding can be collaborative, but collaboration is not always scaffolding.

The interaction that takes place under reciprocal scaffolding is shared between the participants, and several ORs and their lead-ins and -outs indicate ways consultants and

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writers interact in a reciprocal manner and share agency. The OR and its chains provide space for writers to compose and for consultants to give feedback that, in turn, demonstrates how agency shifts among participants and the dyad enacts alignments beyond expert/teacher and novice/student.

Space for composing. One of the most obvious and important functions of the OR is the space it opens for composing during the session. The writing center is typically viewed as a place where writers can talk about their ideas with readers, i.e., consultants. This talk is in service to the writers then committing those ideas to paper. In most cases, however, writers visiting the writing center have an already-written piece of work. Even so, there are times when rewriting or adding of new information requires composing to happen during this interaction. The interactional space of the ORs and the OR chains provide participants with space for composing and that exemplifies reciprocal scaffolding. Space for composing is provided by the trial OR and also by the rewriting OR. The trial OR is the space where participants can experiment with ideas before committing them to writing.

As a reminder, the trial OR provides participants, mostly writers, with the opportunity to "talk out" ideas before committing them to paper. Excerpt 5, from the Lorelei transcript, provides an example of a trial OR spoken by a writer.

Excerpt 5. (Lorelei, lines 248-252)

	1	W:	[So should I-- should I-- should I give-- give McCain some credit in this paragraph here and talk and-- and explain how like <OR even though Obama is attacking as well but he's not doing it in such a manner that McCain is OR>? I don't know how I would write it out.
→			
	2	C:	Yeah, I mean I think-- I think you could mention that you know …

In this example, the writer works to make sense of what he can add to make his sentence more specific. In this reciprocal scaffolding example, we can see how thinking, talking, and writing are linked. Bruffee (1984) makes this connection specifically: "…Because thought is internalized conversation, thought and conversation tend to work largely in the same way" (p. 639). What the student speaks in Excerpt 5 are his thoughts, though he has yet to make the connection that what he thinks and speaks could also be written when he says, "I don't know how I would write that out." Perl (1980) quoted in Meyer and Smith (1987) argued:

> Writers construct their discourse inasmuch as they begin with a sense of what they want to write…Constructing simultaneously affords discovery. Writers know more fully what they mean only after having written it. In this way, the explicit written form serves as a window on the implicit sense with which one began. (Meyer & Smith, 1987, p. 69)

As Perl explains, the writer in Excerpt 5 is discovering his ideas as he is composing them. Though his "composition" is oral and not yet committed to paper, it is clear the writer is determining what he means to communicate as he is composes orally with his consultant. At this moment in time, the agency is with the writer as he orally "writes" his thoughts. That agency shifts when the writer mentions his uncertainty with his oral writing. The consultant is then able to align herself as the expert/teacher when she responds to his attempt and offers more advice. In this interaction, the agency is transferred between the participants and marks one way that reciprocal scaffolding takes place.

As mentioned, rewriting ORs are another way for writers to have the space they need to write while in the writing center. Though the trial OR gives writers space to

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compose *new* ideas during a session, the rewriting OR reworks *existing* ideas in the

session. Excerpt 8 provides an example of a writer speaking a rewriting OR.

Excerpt 8. (Grant, lines 232-239)

	1	W:	So maybe another way of wording that?
	2	C:	\<RE these arguments which address the positive and negative effects that technology--RE>
→	3	W:	\<OR has on the American society OR>
	4	C:	Okay

In this example, the writer opens the exchange with a question (turn 1). The consultant

rereads the segment from her paper the two are working with (turn 2), and the writer

proceeds to orally rewrite the phrase (turn 3). The consultant accepts this rewrite with

"okay" (turn 4). With this example, the OR provides a space for oral revision as well as

oral composing.

Beyond the reciprocal interaction that takes place in these examples, the

connection between thought, talk, and writing is demonstrated in both of these excerpts

through the participants' use of ORs and OR chains. These examples should be

particularly important to writing center practitioners because although writing center

theory speaks to the importance of this type of interaction, the literature has provided few

tangible examples of this process. But as can be seen from the OR excerpts, writers are,

in fact, able to think out loud and, in the end, turn that thinking and speaking into writing.

These excerpts enact what Bruffee (1984) described:

> Collaborative learning provides the kind of social context, the kind of community,
>
> in which normal discourse occurs: a community of knowledgeable peers. This is
>
> one of its main goals: to provide a context in which students can practice and

master the normal discourse exercised in established knowledge communities in

the academic world and in business, government, and professions. (p. 644)

The examples above, both the trial and the rewriting OR, show writers practicing and

mastering discourse in this emergent, reciprocal space in the way that Bruffee describes.

This reciprocal composing and scaffolding space highlighted by the OR framework,

therefore, provides evidence that this type of interaction not only takes place in writing

center sessions, but also that this type of interaction between writers and consultants

enacts some of the key tenets of writing center theory.

Space for providing feedback. While it is important that writers have the space

to write, without a responsive peer, those actions would have minimal effect. Another

way in which the OR highlights reciprocal interaction is with space for feedback, usually

spoken by the consultant. This feedback space is similar to Cromley and Azevedo's

(2005) *motivational scaffolding* that allows consultants to give feedback, both positive

and negative, to their writers as a way to keep the students involved in the interaction.

Some have suggested that motivation is an important aspect of interaction and

collaboration in writing center sessions (Mackiewicz & Thompson, 2013). Feedback is

part of reciprocal scaffolding, and I do not view it as a tactic for keeping writers active

and attentive during a session, like motivational scaffolding literature suggests. Rather,

feedback within the reciprocal scaffolding phase is a *response* to the composing done by

the writers and is truly reciprocal and responsive to the interactional situation.

There are various ways consultants to give feedback via ORs and reciprocal

scaffold unfolds. Two of the most obvious would be the acceptance and rejection lead-

ins and -outs. Though the section on rejections in the OR Chapter indicated consultants

made little use of the structure, they used the acceptance lead-out with regularity. In

Excerpt 49, the consultant accepts a rewriting OR provided by the writer.

Excerpt 49. (Bryan, lines 211-214)

   1 C: Um so <WR get the girls WR> and we'll replace that with what did
            you say one more time?
   2 W: Um. <OR Be attractive to women. OR>
→   3 C: <WR be attractive to women WR> Okay that works.

The consultant and writer attempt to replace the cliché phrase "get the girls" with

something more specific (turn 1). The writer offers "be attractive to women" (turn 2),

and after the consultant writes that down, he accepts this rewriting with "Okay that

works" (turn 3).   Without this acceptance, the writer would be left to wonder if her

rewriting OR made sense to her reader, in this instance, the consultant. In the same ways

that ORs can open spaces for composing, ORs open a space for participants to respond to

writing during a session, which points to one way the pair share the agency and

reciprocally scaffold one another.

In the dataset, I found these responses, however, go beyond just simple

acceptances and rejections. In the next example, the consultant, Alyssa, provides an

evaluation of the writer's trial that aims to have the writer consider her trial and a way

she might rework it.

Excerpt 50. (Alyssa lines, 584-589)

   1 W: <WR Presented differences-- WR> (.) <OR presented differences
            (..) in (..) the content (.) of it OR>? Would "content" be the--?
→   2 C: Uh. It would work, but it doesn't tell you a whole lot
   3 W: Right. Um. <OR Presented differences (..) in– (..) they presented
            differences-- OR>
→   4 C: Like what specifically was-- were the differences?

The consultant essentially accepts the trial with "It would work," but offers an evaluation of how "it doesn't tell you a whole lot" (turn 2). This then prompts the writer to reconsider. She repeats her trial OR at which time the consultant responds with a question to help aid in her thinking: "Like what specifically…were the differences?" (turn 4). This feedback is integral to the writing process, and consultants' questions or explanations can lead writers to provide more information or clarify their ideas. Harris (1995) states, "Strategies are easy to learn in an environment where the person next to the writer can answer questions as the writer proceeds and can offer some midstream correction or encouragement when something is not going well"(p. 34). In Excerpt 50, we see the explanation OR spoken by the consultant evidencing the type of response Harris described and how this type of interaction can be categorized as reciprocal scaffolding.

Meyer and Smith (1987) also explain why this type of feedback is important in writing center sessions: Inexperienced writers do not have a fully developed "inner monitor, another 'self' that comments and questions as the writer self sets down ideas" (p. 27). It is through interaction with another, who plays the role of the inner self by asking questions and making suggestions, that inexperienced writers gain that skill. This concept is also very similar to that described by Murray (1982), the "other self." As Murray explains, the act of writing is a conversation:

> The self speaks, the other self-listens and responds. The self proposes, the other self considers. The self makes, the other self-evaluates. The two selves collaborate: a problem is spotted, discussed, defined; solutions are proposed rejected, suggested, attempted, tested, discarded, accepted. (p. 165)

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Like Meyer and Smith, Murray argued that the other self can be made "articulate" (p. 167) through practiced conversation with others like that which takes place in writing center consultations. The space provided by the OR chains, specifically the lead-outs in these examples, provides concrete examples of how consultants can and do respond to writers and how that feedback is received and incorporated (or not). Like the space for composing, this space for providing feedback, as evidenced by the OR discourse structure and chain, adds credence to the longstanding writing center theory that reciprocal interaction between readers and writers can produce better writers.

The excerpts provided above show that the OR structure provides a much needed feedback space for a particular composing moment that is taking place in the writing center. However, Trimbur (1985) sees this interaction as something larger than one composing moment because "peer feedback helps student writers understand the potentialities in a piece of writing as it passes through loops of feedback created by a community of readers and writers" (p. 98). Importantly, feedback space, like composing space, also exposes writers to the discourse they need to be successful writers. Trimbur (1992) also suggested that "we might profitably expand this frame of reference to see tutoring not simply as a dyadic relationship between tutors and tutees but as part of the wider social and cultural networks that shape students' emergence into literacy" (p. 174). Feedback and reciprocal scaffolding then, as framed by the OR chain, is integral to introducing writers to specific discourse communities. ORs and OR chains give writers the space they need to compose and consultants the space they need to respond during their writing center sessions. Further, this discursive space provides the evidence to

support claims of and the ability to identify and study scaffolding in writing center sessions.

Self-Scaffolding

The third and final type of scaffolding defined by Holton and Clarke (2006) is self-scaffolding. Self-scaffolding (coined by Holton and Thomas, 2001) is applied to situations where individuals can provide scaffolding to themselves when working through a problem or new material. Holton and Clarke indicate that self-scaffolders rarely possess the same conceptual or even heuristic knowledge as experts. However, one benefit of self-scaffolding is self-knowledge. Self-scaffolders know what they know and do not and which approaches work best for their learning. Self-scaffolding is the end goal of scaffolding in general because it empowers the learner by transferring the authority from the expert to the learner. When learners self-scaffold, the agency has been transferred entirely to them.

Holton and Clarke (2006) further argue that self-scaffolding is, in effect, metacognition because "the external dialogue of scaffolding [from the expert] becomes the inner dialogue of metacognition" re-externalized as self-scaffolding. Bruner (1985) made a similar argument that "the tutor or the aiding peer serves the learner as a vicarious form of consciousness and control" (p. 24). When conceptualized this way, immediate connections can be made between Holton and Clarke's self-scaffolding and the internal-external dialogue mentioned by others, notably Vygotsky (1962; 1978) and Bruffee (1984). According to Zimmerman (2001), "inner speech was a source of knowledge and self-control for Vygotsky, an interactive dialogue between adults and children as a vehicle for conveying and internalizing linguistic skill" (p. 26). Tharp and Gallimore

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(1988) also note the importance of self-directed speech as an important stage in transitioning through the ZPD. They note that once a learner begins to self-direct or guide, this marks the transference of control from the scaffolder to the learner. Holton and Clarke's categories of scaffolding agency provide an additional way to overlay the categories of OR and its chains on the discourse.

 Space for thinking. As the trial and rewriting OR excerpts above show, composing and thinking are inextricably linked. Those excerpts are evidence that writers use the OR discourse space for moments when they want to orally write during sessions which then becomes actual writing. In addition to this composing space, lead-ins and -outs also exemplify the thinking that happens both before and after these composing ORs and indicates that the OR chain designates a much needed thinking space for writers as they transition to self-scaffolders. Thinking is a key component to writing center theory and interaction because writing centers were built on the notion that through interaction, i.e., talk, knowledge could be mutually shared and created. This understanding is a reflection of the social constructionist movement that maintains there is no absolute knowledge or reality because those things are socially constructed through communities and interaction (Bruffee, 1984). In an argument similar to that he made in his 1984 piece, Bruffee (1995) draws connections among social constructivism, thinking, and conversation. In fact, Bruffee suggests that it is "possible to take the position that knowledge is identical to language and other social systems" (p. 778). Rather than viewing language as a conduit by which ideas are "transmitted," Bruffee argues that language can be placed at the center of our understanding of knowledge, later calling on both Bahktin's "dialogic" (1981) and Vygotsky (1962, 1978). With this in mind, through

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their interactions with consultants, writers are better able to think, and more importantly, writing center interaction, specifically the OR and its sequences, give writers the space they need to compose those thoughts. The OR framework, therefore, illustrates how writers gain agency and self-scaffold. Additionally, Holton and Thomas (2001) argue that dialogue with peers is where learners are introduced to new ways of thinking. "This is because peer dialogue is by nature a cooperative exchange of ideas between equals and therefore emulates several critical features of critical thinking" (p. 77). But within these exchanges, writers also need time to think, and the OR chain provides that important space for participants in writing center sessions.

One way thinking space is created during a consultation is through the repetition OR. The repetition OR permits both participants to "buy" think time and to formulate ideas by repeating either their own or the other participant's previously spoken OR structure. As mentioned in the OR Chapter, repetition serves a few purposes for speakers. First, it allows ready-made structures to hold speakers' places while they decide how to proceed next (Tannen, 1994). Examples of ready-made structures include "let me think" and "well." Secondly, it provides a "dead space" for speakers as they prepare for their next utterance (Cameron, 2001). Excerpt 51 below provides an example of a speaker, in this case the writer, using repetition as a space for thinking. The speaker is repeating her own words, which are **bolded** in the example for emphasis.

Excerpt 51. (Bryan, lines 493-497)			
	1	C:	[Yeah I'm just wondering-- Yeah the "is who" I'm not quite sure about.
→	2	W:	\<OR Urlacher is who a great many young men **aspire to be** OR>?
	3	C:	Right.
→	4	W:	\<OR **aspire to be** like OR>? \<OR **aspire to be--** OR>? I don't know.

In this excerpt from Bryan's consultation, the consultant hesitates over the wording of a particular phrase. The writer attempts to repair this issue by offering a trial OR (turn 2) that the consultant then accepts with "Right"(turn 3). The writer is not quite satisfied with the first trial and offers another trial (turn 4). The writer repeats the phrase "aspire to be" in her two trials and then lastly as a repetition OR. We can see here this repetition holds the writer's place while she considers how she would like to continue. She is thinking as she repeats the OR in turn 4. This excerpt indicates how the repetition OR and the OR chains allow for speakers to think out loud during their turns. This is an important space for writing center consultations because these sessions have the ultimate goal of assisting writers with becoming autonomous thinkers and composers.

As part of the OR chain, lead-ins and lead-outs play a vital role in providing time to think. These thinking spaces are realized by thinking and Ø lead-ins and -outs. As their name indicates, thinking lead-ins and -outs show speakers "thinking" as they speak. This type of lead-in provides spoken evidence of writers thinking as they work through writing problems in their sessions. The Ø lead-in and -out does something similar; it provides quiet moments for consideration. Unlike the repetition OR and thinking lead-ins and -outs, the Ø does not provide discourse-based evidence of thinking, but instead shows a blank, quiet space where thinking is clearly happening, though no discourse was spoken. The first example below illustrates how space for thinking is provided via the OR chain.

Excerpt 52. (Grant lines, 297-302)		
→	1 W:	Yeah, just <OR to be knowledgeable on-- on-- on like all different-- like all kinds of levels. OR> And I don't-- I'm trying to think of like a specific word instead of "levels" because I don't know if he'll know what I'm talking about if I just say "levels."(4s)

In Excerpt 52, the writer trials in turn 1, but then stops and speaks, "trying to think." Her

inner dialogue is turned into external dialogue in turns 2 and 3 as she works out whether

the word "levels" is suitable for what she intends to communicate. As a note, the "he"

mentioned in the writer's dialogue is her instructor, so she considers a very specific

reader as she questions the use of "levels." This thinking lead-out is somewhat obvious

with the word "think" provided within the statement. Even so, it is apparent that those

words spoken after the OR are, in fact, verbalized thinking as the writer works her way

through her ideas and the use of the term "levels." This example evidences how the OR

framework can aid in identifying ways that writers take on agency. In this example, the

agency is still externalized thought, but it clearly rests with the writer as she self-

scaffolds.

The Ø is another way that space for thinking is used by participants. As a

reminder, the Ø is used when no lead-in or lead-out is spoken before or after an OR.

Unlike the thinking lead-ins and lead-outs just discussed, the Ø is a blank or quiet space

for participants to utilize during their interaction. Rather than spoken discourse in these

spaces, we see silent or wait time that allows for a different type of thinking space. In the

table below, the writer in the Alyssa consultation provides back-to-back trial ORs, and

Alyssa, the consultant, refrains from interjecting for several lines. Table 39 is a

simplified version of my coding tables (provided in their entirety in Appendices G-J) and

shows the ways in which the Ø is interspersed in this turn. This table better illustrates

where and how the Ø fits into the OR chains.

Table 39

Back-to-back ORs with Ø

Lines	Lead-in	OR	Lead-out
752-757	W: Ø	\<OR In addition to the commercials OR>	Ø
	W: uh whoa yeah	\<OR in addition the commercials appeal to logos, pathos, and ethos, by-- OR>	Ø
	W: Can I say	\<OR by drawing the audience OR>	Ø
	W: just a second--	\<OR by drawing the audience's attention OR>	No. XXXX. (.)
	W: Ø	\<OR By catching the audience's attention in different ways OR>?	No. (.)
			C: I think you're stuck with the "by."

This table has better timed pauses in the defense presentation PPT. Copy over.

In Table 39, the writer starts this exchange with a trial OR, without a lead-in or a lead-out. Her response of "uh whoa yeah" could be either a lead-in or an -out and was coded as a thinking lead-in. There is no lead-out following the next OR, but there is a lead-in, "Can I say." Again, no lead-out follows the OR, but there is a lead-in, "just a second--," also a thinking lead-in. The first lead-out is a rejection by the writer, "No. XXXX (.)." For her last OR, there is no lead-in, but there is another "No" rejection lead-out. At this point, the consultant interjects to let her know the writer is "stuck with the 'by'." When broken down in this way, the Ø provides space, although empty, for participants to think. This is a different kind of space than that for feedback. Rather than responding to each of the writer's trial ORs, the consultant patiently waits and allows the

writer to work through her options on her own and scaffold herself. Only when the writer

continues to struggle does the consultant intervene.

The examples presented in this section provide evidence of how the OR and the OR chain

provide a space for thinking for both participants, which then demonstrates ways that

reciprocal scaffolding occurs.

Space for listening. The other side of "space for thinking" is space for listening,

which used by the consultants. Meyer and Smith (1987) suggest consultants listen and

wait for responses because, by waiting, consultants can obtain more information as the

silence prompts writers to continue thinking and working. Additionally, waiting

minimizes the risk of intimidating writers with a barrage of questions. Thonus (1999b)

argues that "be[ing] a good listener" is part of the consultation heuristic that has

coalesced from a variety of sources including training manuals, newsletters, and online

forums. Further, listening beyond the conversational level is necessary for consultants

because throughout the session, they are listening as readers of and responders to a text.

As these descriptions suggest, listening is something consultants should strive to do

during their interactions with writers. As such, this listening space is utilized most often

by the consultants in the dataset. Similar to the other discourse spaces discussed above,

the OR and the OR chain provides opportunities for the consultants to listen to their

writers, which in turn, helps writers gain agency and self scaffold. The listening space is

realized through the repetition OR and the Ø lead-in and out.

Like the space for thinking, repetition ORs let consultants listen as writers

articulate (and repeat) ideas. Tannen (1994) suggests repetition could be a form of

participatory listenership (p. 59), and this type of participatory listening happens in the

dataset as well. Excerpt 53 shows the consultant repeating an OR the writer has just

trialed in the previous turn.

Excerpt 53. (Alyssa, lines 561-567)
1 W: Okay. So <OR While both commercials displayed similarity in editing style and tone-- OR> like are you saying from there I need to give an example or--?
→ 2 C: Uh let's see. <OR While both commercials displayed similarity in editing, style, and tone-- OR> see now here's-- okay so you-- from here you could go and say and talk about the specific differences in editing styles and tone, or you could say they were simili- or they different in their use of rhetorical appeals, right?

In this excerpt, the consultant does not add to or change the writer's OR but simply

repeats it. This exchange could be an example of a consultant buying time for her own

production (thinking), or this could be the consultant acting as a participatory listener by

echoing back the writer's OR. Either way, it is clear the repetition OR serves as an

important function in the discourse exchange by giving space to the consultant to actively

take part in the conversation and offer support as a listener, while not taking on agency.

Supportive listening is a feature of writing center interaction mentioned by Harris (1995)

and exemplified in this OR and appears to be important for consultants as they step back

and allow their writers to scaffold themselves. Pumtambekar and Hubscher (2005)

referred to this act as "fading," or when tutors or teachers gradually withdraw their

assistance.

Another way consultants make use of the listening space is via the Ø lead-in and

lead-out, which is used similarly as a thinking space per the examples discussed above.

The Ø could also be another way of "fading" (Pumtambekar & Hubscher, 2005). If we

examine Table 39 again, but this time from the consultant's perspective, we can see how

the Ø is not only a space for the writer to continue thinking but also a space for the

consultant to wait and listen, thereby allowing agency to be the writer's and opening the

possibility of self-scaffolding.

Table 39
Back-to-back ORs with Ø

Lead-in	OR	Lead-out
W: Ø	<OR In addition to the commercials OR>	Ø
W: uh whoa yeah	<OR in addition the commercials appeal to logos, pathos, and ethos, by-- OR>	Ø
W: Can I say	<OR by drawing the audience OR>	Ø
W: just a second--	<OR by drawing the audience's attention OR>	No. XXXX. (.)
W: Ø	<OR By catching the audience's attention in different ways OR>?	No. (.)
		C: I think you're stuck with the "by."

As can be seen, this "exchange" is dominated by the writer. She is speaking and

responding to herself. The consultant, on the other hand, is waiting and listening. She

does not interject to offer feedback or suggestions; she is waiting for the writer to make

progress on her own. Only when the writer begins to struggle does the consultant make a

comment.

Both the repetition OR as active listenership and the Ø lead-ins and lead-outs

provide a discourse space for consultants to listen to their writers. This listening is

important as it not only enacts the collaborative learning theories outlined in most

consultant training handbooks but also because it transfers agency to the writers who can

make decisions about their writing, an important aspect of self-scaffolding. Like the

other ORs and sequences discussed above, the repetition OR and Ø lead-in and lead-out

provide the discourse evidence needed to substantiate claims that giving writers space to

think by listening supportively allows for not only productive interaction but also the

chance for writers to become autonomous through self-scaffolding in writing center

sessions.

As Holton and Clarke (2006) envision, instruction moves through the three stages

of scaffolding--expert, reciprocal, and self--and leads to learner agency. In this dataset,

there were many instances of this progression happening on a small scale, usually

through the course of an episode. However, the Alyssa transcript provided a broad view

of this progression that warrants further discussion.

A Case of Scaffolding Agency

The interaction in the Alyssa session appeared to grant agency to the writer in

specific, evidentiary ways that align with Holton and Clarke's (2006) stages of

scaffolding. The writer in this session transitioned to display more confidence in her

abilities and rely less on the consultant. With this particular writer, we can see how the

interaction between consultant and writer can lead to positive learner empowerment.

This is the end result of Bruffee's (1984) collaborative model: Talking with others about

writing leads to a better internal dialogue within oneself. Here, the writer typifies that

practice, and the excerpts below show this writer's transition.

Excerpt 54 is an example of Holton and Clarke's (2006) expert scaffolding in

which the consultant is responsible for the learning that is taking place in the session.

Excerpt 54 is a longer version of Excerpt 38 provided as an example of fellow writer/peer

footing for the consultant. The categories of lead-in, OR, and lead-out are provided, and

spaces were added between lead-ins, ORs, and lead-outs to better present the information.

Excerpt 54. (Alyssa, lines 393-405)

C:	So. (...) Let me just give you like an example kind of set up. Uh (.) you could like-- usually when I do thes- theses I'll often set it up with kind of a like "whilst" statement like I'll say	➔ option lead-in (C)
	<OR while uh the commercials were similar is such and such way um they were very different in blah blah and blah OR>	➔ model OR (C)
	And then like you can just like I-- like I was	➔ explanation lead-out (C)
W:	okay	
C:	saying earlier like you can kind of group them up into like uh categories of analysis like	
W:	uh huh	
C:	lighting, editing and this stuff uh of characters, um use of like rhetorical appeals. Um, you know any-- like whatever categories that you thought worked the best for you and then you can- that's how you can kinda make it more concise. Um, and you	
W:	mhmmm	
C:	Um, and you don't want different in this, this, and this ...	

In this excerpt, we see the consultant taking a long conversational turn. The writer is

only present through her use of backchannels (which are provided in this example). The

consultant first speaks an option lead-in, then a model OR, and then ends her turn with an

explanation lead-out. The excerpt is from early in the transcript (note the line numbers),

and this is the first OR of the Alyssa session. The consultant is directing the interaction

at this point in the session, and the writer is minimally present and listens as the

consultant speaks, both important aspects of this stage of the scaffolding process.

This excerpt embodies the type of interaction Holton and Clarke (2006) describe in their expert scaffolding category where the agency rests entirely on the scaffolder. The consultant in this interactional exchange is providing the writer with heuristic scaffolding or with experiential knowledge she has as a writer herself. This is evident in her language "when I do theses, I'll often set it up..." The model OR provided then is also an example of heuristic scaffolding because it provides the writer with the example that she can then use for her own production. The explanation provided also maintains the consultant's agency.

This type of scaffolding is important to the learning context, and modeling is seen as an important vehicle for scaffolding learners (Tharp & Gallimore, 1988; Vygotsky, 1978; Williams, 2005; Wood et al., 1974). The model provided by Alyssa in Excerpt 54 is a scaffolding device to help bridge the writer's learning--she needs assistance in structuring her thesis statement, and the consultant provides that. Once again, the model OR provides evidence of consultants offering appropriate discourse structures for writers, thereby scaffolding writers in the area of academic discourse. Bruffee (1984), citing Rorty's (1982) "normal discourse" or the everyday writing of discourse communities (a variation of Kuhn's (1962) "normal science"), argues that peer consulting gives learners the opportunity to engage with members of their community to better understand the expectations and conventions of that community. This engagement is important because learning the normal discourse of these communities is a central focus of a college education, a stance Bartholomae (1985) applied to composition classrooms and later something Harris (1995) specifically addressed in writing center literature. The model OR illustrates how this engagement happens in Excerpt 54: The consultant provides a

discourse-appropriate example for the writer, acting in this scenario as a slightly more-capable peer and someone who is more familiar with academic discourse conventions.

Williams (2005) notes that models and modeling is controversial in writing instruction as they can be viewed as "telling" and do not readily invite participation by the writer. It is important, however, that this model is an example structure and not an "answer." Rather, the model OR fulfills two of the consultant's roles as set out by Harris (1995). The OR helps the consultant lead the writer toward finding her own answers by giving her a simple model and also helps the consultant suggest strategies for the writer to try (p. 371). In these ways, the model OR upholds the theoretical collaborative learning practices by giving us a specific way in which collaboration, more specifically scaffolding, takes place in the writing center consultation.

The next stage of transferring agency, according to Holton and Clarke (2006), is the reciprocal scaffolding stage. In this stage, the agency is shared among participants, and no one person acts as the expert. The next excerpt, Excerpt 56, shows the consultant speaking the lead-in, an option, the writer speaking the OR, a trial, and the consultant following with the lead-out, an acceptance. This interaction is more indicative of reciprocal scaffolding.

Excerpt 56. (Alyssa, lines 635-638)

W:	We don't-- I don't even have to have "theme" in there. I could just say	➔	refining, option lead-in (W)
	<OR they presented differences in their use of lighting and movement. OR>?	➔	trial OR (W)
C:	Okay. Yeah, I mean that's definitely-- I think that's plenty. And you could kinda go into why they were different right? In your actual paper.	➔	acceptance, explanation lead-out (C)

This excerpt, from later in the session than the previous excerpt, shows the writer revising the prepositional phrase from the previous OR to remove the word "theme," making her trial OR more concise (refining then option lead-ins followed by trial OR). The consultant accepts this structure by saying "okay" and that it is "plenty." Here the writer leads in and uses a trial OR but gives the turn to the consultant to accept/reject and/or evaluate her OR. This example shows transfer of agency from the consultant to the writer, as the writer is now more confident in producing her own OR. The agency is then shifted back to the consultant when the writer waits for feedback. This interaction is more reciprocal than the previous interaction in that both parties are contributing to the construction of this writer's sentence, similar to a dialogical process. This type of shared agency represents the interactional goals of the writing center.

The final stage of scaffolding, and the ultimate goal of learning interaction according to Holton and Clarke (2006), is self-scaffolding wherein writers are able to provide scaffolding to themselves in much the same way that a teacher or peer might. The last excerpt shows an OR chain in which the writer leads in, speaks the OR, and leads out in one turn.

Excerpt 55. (lines 743-744)	
W: Yeah. (5s) <WR Created their own themes to-- (4s) appeal. WR> Can I say	→ question lead-in (W)
<OR to-- OR> or could I say <OR themes to appeal (5s) efficiently OR>?	→ trial OR (W)
No.	→ rejection lead-out (W)

Excerpt 55, though not an interaction between the two participants, shows the writer asking and answering her own question, taking full responsibility for creating a trial OR,

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and rejecting her OR. By this point in the consultation (lines 770-771), the writer has gained a sense of agency that allows her to take ownership of her writing. The consultant is now the minimalist participant because the agency has been fully transferred to the writer.

This example embodies Holton and Clarke's (2006) argument that self-scaffolding is akin to metacognition. The writer is speaking aloud her inner speech or thoughts. The writer, no longer in need of the "other voice" provided by the consultant, is able to ask herself questions and respond to those questions. "As students gain agency, they are able to self-scaffold, conduct an 'internal conversation' by questioning their 'epistemic selves'" (Holton & Clarke, 2006, p. 128). This outcome, learner empowerment and agency, is the goal of collaborative learning, scaffolding, and writing center interactions. Cardenas (2000) recommends that students must be active participants for this process to take place, and the writer in the Alyssa session becomes a more active participant as the interaction proceeds. Even though independence is the goal, "…student independence does not preclude collaboration. Collaboration is not meant only as a step to student independence. Independence makes use of collaboration" (Cardenas, 2000, p. 4).

Conclusion on Collaborative Learning, Collaboration, and Scaffolding

As this example from the Alyssa transcript and the other examples above show, much of the interaction surrounding the OR and its chains contributes to maintaining the frame of writing center work by allowing participants to scaffold on different levels. These examples also show both participants interacting and having agency. For writers, they are given space in which to compose and think, receive consultant feedback, and

have opportunities to gain agency and scaffold themselves. Consultants also have space

to think and additional space to listen, occasions for scaffolding their writers as experts,

and the means to deliver much needed feedback and responses to writers through

reciprocation. The OR and its chains illustrate ways center participants scaffold on

different levels and reach many of the collaborative learning outcomes encouraged by

writing center literature.

Collusion vs. Collaboration vs. Scaffolding

This discussion could not be complete without addressing the possibility of

collusion in select examples presented above. Rollins, Smith, and Westbrook (2008)

cited McDermott and Tylbor (1995) to define collaboration as "…how members of any

social order must constantly help each other to posit a particular state of affairs, even

when such a state would be in no way at hand without everyone so proceeding" (p. 120).

The study suggested that rather than true collaboration, both participants in the writing

center sessions they examined were complicit in maintaining the appearance of

collaboration when, in fact, collaboration was not happening. Similarly, Roswell (1992)

concluded that both participants colluded to maintain "the ideal conferencing text" in her

data (p. 254). Others (Mackiewicz, 2001; Murphy, 2006) have made similar claims, so

this idea should be addressed in the context of the findings of this study. Is it possible

that rather than certain ORs and their chains upholding traditional notions of writing

center interaction that they, in fact, deviate from those notions? Could these ORs be

considered as acts of collusion or projecting the *appearance* of collaboration?

Specifically, rewriting ORs when spoken by consultants, correcting ORs, and

even writer acceptance lead-outs could be seen as examples of collusion masquerading as

collaboration. Rollins et al. (2008) suggested that consultants disguise authority and go

to "extraordinary linguistic lengths" to appear as a peer collaborator (p. 135). The

rewriting OR on its own is a potential example of a directive strategy that consultants are

encouraged to avoid. As discussed in the OR Chapter, rewriting ORs are often preceded

by option lead-ins. The choice of this lead-in adds credence to the idea that consultants

try to disguise their authoritative actions. With correcting ORs, we see the consultant

essentially making a correction for the writer, but this correction is situated in reader

footing and rising intonation of the OR, indicating a question-like response rather than an

outright correction. Both of these instances are similar to Mackiewicz's findings (2001)

that suggested "that because tutors sometimes do students' work for them, they collude

with students in fostering an *appearance* of a collaborative revising activity" (p. 236). It

is possible, then, that consultants might want to appear less directive than their actions

suggest, and their word choices are one such way to temper their actions. To answer the

questions above, yes, these three examples illustrate the possibility that OR structures

may actually deviate from traditional collaborative interaction as outlined in writing

center literature.

As already mentioned, the notion of collaboration is complicated, or perhaps

made impossible, by the inherent power dynamics between writers and "peer" consultants

(Clark, 1988; Lunsford, 1991; Trimbur, 1987). This reported imbalance of power causes

participants to collude with one another to uphold collaborative expectations, but this

power imbalance is inherent in institutional discourse. That being said, in the current

data, there were occasions when OR structures and their chains might appear to be

collusive but when examined as scaffolding rather than collaboration, these ORs are

simply different levels of interaction between consultants and their writers. Rather than viewing these "directive" techniques as collusive, the way some researchers have described them, writing center practitioners should see these instances as scaffolding, which requires different levels of assistance based on the learners' needs. These levels are mentioned in the scaffolding literature.

For their analysis of scaffolding, Wood and Middleton (1975) created a coding structure they called "levels of intervention" for analyzing the mothers' interactions with their children. Level 1 was identified as general verbal instruction. Level 1 interventions included mothers speaking general instructions to their children, usually intended to activate the child to the general task (in this case building a structure from wooden blocks). For writing center contexts, this intervention would be very similar and would include consultants providing general instructions to their writers. Level 2 was identified as specific verbal instruction. Level 2 verbal instruction is much more specific than Level 1 and usually provides a clearer parameter for the process. In Level 2 interactions, consultants would provide writers with more specific verbal instructions. Level 3 occurred in Wood and Middleton's data when the mothers directly intervened and showed the children something specific. Level 3 would likely be categorized when the consultant intervened to indicate something specific in the writer's text that might need attention, like a concluding paragraph or a section of the text. Level 4 interactions were those in which the mothers selected the blocks needed for construction and placed them in front of the child. Level 4 would be the next step in intervening if Level 3 was unsuccessful. The consultant would likely identify specific sentences or words for the writer to focus on, essentially showing the writer which elements needed attention and

perhaps provide models for writers. In Level 5, mothers modeled the operation while the children watched.

For a writing center scenario, some of the levels would be explained a little differently. Level 5 would be the most intervention possible for consultants. The consultant would go beyond simply pointing out the problem to solving the problem by taking action. In writing center contexts, this might include writing words or phrases or making corrections for the writer directly on the text. As these example levels indicate, scaffolding interaction happens in a variety of ways, even in "directive" ways that are often eschewed in writing center theory. Collaborative interaction, at least as it is most often defined in Writing Center Studies does not adequately describe interaction that takes place in writing center sessions. If, however, we view consultant-writer talk in terms of scaffolding, this interaction would better align with writing center expectations.

Implications

This section outlines the major implications of this study. First, I sought to answer a call for more evidence-based research in the field of Writing Center Studies. To do so, I applied a conversation analysis approach to investigating writing center discourse and allowed the substantive finding, the OR, to emerge from the data.

In the Episodes chapter, I called on institutional discourse scholars when I scoped out from the OR and considered the larger contexts of the sessions in the dataset. Not only do the frameworks of institutional discourse help researchers to more thoughtfully examine writing center discourse, findings from these studies align with many of those in writing center discourse studies. Viewing writing center discourse through the

institutional discourse lens, instead of a purely conversational one, calls for researchers and practitioners to reconsider expectations of writing center interaction.

The Framing and Footing chapter highlighted the importance of interaction in the writing center setting. Participants' responses are not isolated but rather are in response to that which comes before, the other participant, and the context itself. Considering responses from only the consultant, as most writing center research has done, is problematic and does not take into account the interactive nature of writing center sessions. This research highlights the importance of considering both participants' responses, especially in response to each other.

Earlier in this chapter, I discussed how my initial interpretation of the OR was rooted in collaboration and through more analysis and consideration, decided the OR and its chains was a better framework for examining scaffolding. This moves discussion away from the "theory" of collaboration to focus more on how scaffolding takes place between participants in writing center sessions.

Filling a methodological gap has called attention to other methodological issues present in writing center literature, most notably the lack of RAD-based (Haswell, 2005) research. Finally, this study calls attention to the need for more RAD research but with a warning to researchers who are quick to take up the RAD call without full understanding of what RAD entails. Each of these implications will be discussed in more detail below following a section on limitations and future research.

Emergent Findings

One of the major implications for the current study is the significance of the OR as an emergent discourse structure. Using pure conversation analysis methods, I went to

the data to discover "what was there." The OR emerged from the transcripts because I was not aiming to answer any specific research question. This approach offers writing center researchers a valuable methodological tool as the field searches for (dis)connections between theory and practice. If writing center scholars want to truly discover what "is happening" in writing center consultations and whether those "happenings" match the best practices currently outlined in the literature and training materials, waiting for findings to emerge is a logical methodological approach.

Not only does this approach fit with the needs of writing center researchers, approaching the data in this way is a common qualitative research approach: "Qualitative researchers build their patterns, categories, and themes from the bottom up, organizing the data into increasingly more abstract units of information" (Creswell, 2009, p. 175). Further, examining discourse also requires an inductive approach because discourse analysts believe that discourse is shaped by and shapes the world around us (Johnstone, 2008). Discourse itself is emergent.

Writing Center Discourse as Interactive

Because writing center sessions are *interactions* between two participants, consultants and writers, researchers must look at *both* participants, not just the consultant as most writing center research has done. While the consultant is the variable that writing center practitioners can "control" through training and intervention, it is important to remember that consultants are *interacting with* writers and *responding to* emergent discourse situations. Examining the consultants' roles and reactions gives researchers only half of the interactional story. If writing center scholars want to examine collaboration and scaffolding in writing center sessions, it is important to track the

sequential conversational turns to determine how these interactions unfold in relationship to what came before and what comes after.

Of the studies reviewed, only one attempted to look at the session as interactive. Mackiewicz (2001) analyzed discourse activity (knowledge domain) to understand the discourse participants' relationships, reporting that examining interaction in this way found that "discourse in the writing center is not quite as grim as claimed by previous empirical research on writing center discourse, which analyzed tutor-student discourse in terms of meta-discourse patterns." Mackiewicz concluded that when examined in this way, "peer tutor-student writer interactions do promote student authority" (p.265).

In the Episodes chapter, sequencing was introduced as an integral part of discourse and conversation analysis. For conversation analysts, it is important to understand what comes before and after an utterance when determining the function of that utterance. Sequencing can be analyzed on a macro level, as with mapping the phases of consultations (orientation, middle, conclusion), as well as on the micro level, as with mapping the OR chain (lead-in→OR→lead-out). Tracing sequences in this way is an important feature of CA because it helps researchers to understand relational aspects of interaction from what is evoked in the context and aligns with the CA approach to allow findings to emerge from the data.

In the Framing and Footing Chapter, I coded participants' lead-ins and lead-outs and determined their alignment, or footing, during that utterance. Many studies have analyzed and created categories for consultant talk (Beaumont, 1978; Haas, 1986; Murphy, 2001; Murphy, 2006), but it appears none have fully investigated how writers position themselves during sessions. Considering that discourse is emergent and

responsive, bearing in mind the writers' alignment is critical in understanding the interaction as a whole.

In the section on scaffolding above, the literature indicated that scaffolding is interactive and responsive to learners' needs. If researchers are interested in examining scaffolding practices in writing center sessions, they would need to consider not just the ways in which consultants scaffold during sessions but also how that scaffolding is in response to the situation and the writer.

Writing Center Discourse as Institutional Discourse

Babcock and Thonus (2012) argue that "in a truly student-centered tutorial, the student would or should be the one asking most of the questions" (p. 51). Not surprisingly, other research has noted that writing center consultations do not meet expectations set out by writing center theory, specifically the ideals of conversational and student-centered goals (Bell, 1989; Roswell, 1992; Wolcott, 1989). The writing center session cannot be a type of institutional discourse *and* student/writer-centered. Mackiewicz (2001) made a similar point. "It is…naïve to suggest that peer tutoring sessions in writing centers, which are goal-directed and institutional interactions, are immune to the effects of authority differences" (p. 9).

The field of Writing Center Studies should view writing center discourse as institutional discourse rather than as some idealized notion of "peer" discourse. As proposed in the Literature Review Chapter, writing center discourse is a combination of conversation and institutional interaction, what Drew and Heritage (1992) call a "quasi-conversational" mode (p. 28). Understanding writing center discourse as both types helps clarify the aspects of daily work that takes place in centers. Though many writing center

scholars site talk as the crux of our work, it is not enough to think of what we do as just "talk" because it is much more than that. Rather, writing center discourse needs to be understood as a type of institutional discourse and *interaction* to contextualize work done at the consultation table. Writing center and institutional discourse cannot be separated because, as Roswell (1992) discovered, institutional discourse "laminates" writing center discourse. If writing center discourse is viewed as a hybrid of conversational and institutional discourse, expectations for sessions would shift to align with more attainable goals.

One aspect of institutional discourse that provides insight into writing center sessions is asymmetry. Drew and Heritage (1992) state asymmetrical interaction is a distinct feature of institutional discourse, especially when compared to conversation. One reason for this asymmetry is the question-answer pattern so predominant in institutional settings. In these contexts, there is not always opportunity for the "lay person" to take control of the situation. The "professional" may always have some control over the topics and or agenda of the meeting. This is important to understand because, as institutional representatives, the consultants are in the "professional" position while their writers are the "lay people." This understanding contradicts Babcock and Thonus' (2012) assumption above about a "truly student-centered" consultation. While writing center discourse provides more opportunities for the "lay people" to interact and take control, we see this institutional relationship realized in nearly every writing center session. The consultants usually ask the questions, giving them control over the conversation and the session. Writing center researchers have noted this asymmetry, usually labeling this as directive, noncollaborative, or even dominating behavior on the

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part of the consultants. Many studies have focused or reported on volubility (Bell, 1989; Davis et al., 1988, Wolcott, 1989; Wong 1988). Kim (2000) equated the time-at-talk as a marker of collaboration. The more the consultant talked, the more asymmetrical the interaction was considered to be and the less collaborative the session was deemed. Similarly, Thonus (1999b) discovered in her study, consultants "dominated" the sessions, talking one and half more times than their writers. Williams (2005) also noted that in general, consultants take longer turns than their writers, and Mackiewicz (2001) found that consultants in her study talked two-thirds of the time while their writers spoke only one-third of all words. This, she argued, is consistent with other studies on institutional discourse (citing He, 1993) but inconsistent with what writing center literature claims. Findings such as these are prevalent in writing center research. Researchers and practitioners struggle to reconcile the work at the consultation table with the notions of that work presented in literature.

If writing center interaction was categorized as institutional rather than conversational, or even as something in between, the assumption that talk should be equally distributed among consultants and writers would no longer be valid. Institutional representatives (consultants), in charge of directing and maintaining the interaction, would, of course, speak more than the noninstitutional representative (writers). Recognizing writing center discourse as at least partially institutional allows researchers and practitioners to better research and interpret the interactive features of consultations. Dillenbourg (1999) emphasized that it is not the quantity of interactions but rather the degree of interactivity among peers that determines the success of interactive collaborative situations. Discourse-analytic approaches to studying writing center

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interaction allow researchers to understand the interaction and focus on quality and not just quantity.

Scaffolding, Not Collaboration

What is clear from the findings of this discourse-based study is that the way in which Writing Center Studies views and expects interaction to unfold during sessions does not always align with what transpires during these interactions. As many of the calls for research have suggested, an exploration of sessions can better inform both theory and practice. And while some of what is outlined in training manuals and seminal texts is brought to bear from a close examination of session interaction, there are other aspects that are not. Because of these findings, this research suggests that writing center interaction be viewed differently. If writing center discourse is accepted as a type of institutional discourse, as discussed above, expectations for interactions must shift.

First, "collaboration" should no longer be the goal or primary description of writing center interaction. The word collaboration is fraught with complicated notions and carries with it a history in the field of Writing Center Studies, and recent research confirms this. Blau et al. (1998) found that "in a number of cases that [they] examined, an undue--or misdirected--emphasis on the collaborative approach resulted in tutorials that seemed to waste time and lack clear direction" (p. 38). They are careful not to suggest that collaboration should be discarded, but their findings corroborate the conclusion that collaboration may not be an appropriate framework for writing center sessions.

Further, Babcock and Thonus (2012) concluded that "the term 'collaboration' has the potential to be misunderstood or applied haphazardly as a synonym for 'success,' a

polyseme too elastic to be instructive" (p. 117). As Babcock and Thonus suggest, it is

time to abandon "collaboration" and all the baggage that comes with it. As previously

discussed, it is nearly impossible to quantify collaboration, especially when the term itself

is difficult if not impossible to define. In light of these findings, it is more productive to

view writing center interaction under the purview of scaffolding. Scaffolding theory,

which includes a range of interactive possibilities, more accurately describes the ways in

which consultants and writers respond to each other during writing center consultations.

Scaffolding agency, as outlined by Holton and Clarke (2006), provides specific levels

that consultants can work on and toward when scaffolding their writers. The framework

of the ORs and OR chains provide the examples for trainers and consultants to respond to

the wide range of writer needs presented at the consultation table.

Part of shedding collaboration and taking up scaffolding is eliminating, or at least

lessening the use of, the terms "directive" and "nondirective." Working through this

project, I found it difficult to describe interaction between consultants and writers as

anything but directive, nondirective, and more or less directive/nondirective, all of which

limit accurate description of the interactive complexities of consultant-writer discourse.

Yet, terminology within the field is limited to describe interaction as anything but (or at

least related to) these two terms. There has been a long-standing resistance to these terms

in writing center literature because many have understood that a nondirective approach is

not always an appropriate one. When reflecting on a consultation, Cogie (2001) writes,

"Fostering student authority is not a matter of following a single approach and avoiding

another" (p. 47). Cogie's statement is in reference to the directive/nondirective

dichotomy and the ineffectiveness of adhering to a particular consulting method, especially without consideration of the moment-by-moment session context.

Likewise, Thompson (2009) argues that labeling what we do in terms of directive and nondirective is restrictive and no longer useful. As the current study and other discourse-based studies have revealed, interaction between writers and consultants is much more complicated than identifying what transpires as directive or nondirective, and many have noted this (Blau et al., 1998; Clark, 2001; Corbett, 2011, Murphy, 2006, Thonus, 2001, 2008). Researchers have made use of a continuum metaphor to describe how interaction takes place in the sessions they examined. Thonus (2001) determined that the consultant's role is not static but rather on 'a continuum…from teacher to peer, negotiated anew each tutorial." Based on the findings presented on the OR, particularly in the discussion of footing, these roles are not negotiated anew for each consultation but rather through each interactional exchange. Murphy (2006) notes that her research helped her to "understand the complexity of the phenomenon of writing center discourse… and how in practice, being nondirective moves irregularly and sometimes recursively along a continuum as a session progresses" (pp. 62-63). The true negotiated space in many of these studies is the shifting of roles and approaches the consultants take on to respond to their writers' needs most appropriately. Murphy's results showed that consultants shifted power positions to achieve their goals as well as "collaboratively construct self-presentations for themselves and their writing centers," thus complicating the traditional notion of nondirective tutoring (p. 63). Thompson (2009) maintains that it is knowing when to shift roles, when to be directive, and when not to that determines the

effectiveness of a session, something Blau et al. (1998) called "informed flexibility" (p. 38).

While the continuum metaphor is a more apt descriptor of writing center interaction, scaffolding agency (Holton & Clarke, 2006) and the ORs and chains provide researchers and consultants with a framework for understanding how interaction moves along the continuum. This framework and discourse examples from authentic consultations provide terms other than the limiting "directive" and "nondirective" to describe and interpret writing center interaction.

Training

While this was not part of the research frame, writing center practitioners are typically interested in pedagogical implications, and this research provides some insights into consultation training. The OR and OR chains provide examples that can be used to train and prepare consultants for interactions with their writers. The OR provides a framework for analyzing how consultants work with and transfer agency to writers in writing center sessions, and these specific examples offer new consultants real-world scenarios and responses to use as references and guides. The OR and OR chain further provide the terminology needed to fully discuss what writing center consultants do during these interactive negotiations at the consulting table. We can now open conversation about the ways in which consultants can scaffold and respond to writers in a variety of ways--with a model OR or with a with explanation lead-out among others. Tharp and Gallimore (1988) mention that "for pedagogical skills to be acquired, there must be training and development experiences that few teachers encounter--opportunity to observe effective examples and effective practitioners…" (p. 42). This statement refers

to teachers but is easily applicable to consultants and training programs. The categories of ORs and their lead-ins and -outs provide trainers with explicit and systematic terminology for talking about the work that happens during writing center sessions. Further, the OR when contextualized within Holton and Clarke's (2006) scaffolding framework, gives trainers the terminology and examples needed to discuss what scaffolding is and the ways in which it unfolds in writing center interaction.

RAD-Based Research: Larger Methodological Implications

The Literature Review outlined the current status of Writing Center Studies, including the continuing calls for more data-driven research. A recent trend in writing center literature is RAD research as defined by Haswell (2005). RAD, short for replicable, aggregable, and data supported research, is "a best effort inquiry into the actualities of a situation, inquiry that is explicitly enough systematized in sampling, execution, and analysis to be replicated; exactly enough circumscribed to be to be extended; and factual enough to be to be verified" (p. 201). That is, a study must provide enough details that another researcher could carry out the same study in a different context to test the findings; a study must both come from previous research and allow future research to extend from it; and a study must provide enough evidence (data) that the findings can be checked and confirmed by other researchers.

Writing Center Studies is not well-practiced in delivering RAD-based research. As Driscoll and Perdue (2012) found, very few articles published in *The Writing Center Journal* qualify as RAD research (only 16%), though the authors noted that these types of articles have increased in recent years. As I pointed out in the review of discourse-based writing center studies, there were many projects that did not provide a clear methodology,

meaning the study could not be replicated because not enough details were given on the

collection and analysis of the data, and/or there were not enough data examples to prove

the study's findings (known as data saturation). My observations align with Driscoll and

Perdue's conclusion:

> We argue for a revised definition of research and its relationship to our practices
>
> and publications. While there are those who would argue that this is not necessary
>
> or appropriate for a writing center audience, the field must embrace such change
>
> to validate our practices and to secure external credibility and funding and to
>
> develop evidence-based practices. (p. 30)

Writing Center Studies has taken up Haswell's (2005) notion of RAD research in recent

writing center publications. However, it is important to mention that many qualitative

researchers would likely take issue with Haswell's use of "replicable" in his RAD

acronym. Though loosely defined by Haswell as systematic examination of data, the

term is often associated with quantitative research and refers to researchers providing

enough details to allow for the study to be repeated in exactly the same way (Mackey &

Gass, 2005). Replicability is essential in many scientifically-based research projects, but

when dealing with qualitative data, usually human subjects, and interpretation of results,

replicability does not apply to the qualitative research paradigm. Mackey and Gass point

out that "virtual replications in which everything is copied are clearly almost impossible"

in qualitative reearch (p. 22). Rather than repblicability, qualitative researchers should

focus on "transferability" or the extent to which findings may be transferrable to other

contexts (because qualitative research contexts are rarely identical and replicable). To

aid in a study's transferability, researchers must provide readers with a "thick description:"

> The idea behind thick description is that if researchers report their findings with sufficient detail for readers to understand the characteristics of the research context and participants, the audience will be able to compare the research situation with their own and thus determine which findings may be appropriately transferred to their setting. (Mackey & Gass, 2005, p. 180)

The concepts of transferability and thick description are better applied to qualitative research than replicability.

In order to achieve transferability, qualitative researchers should strive to provide their readers with the details mentioned above, specifically the methodological aspects of a study. Researchers must be careful to describe their data, the collection methods, and analysis. Haswell's (2005) "replicability" focused on systematic examination of the data, an important component to transferability and thick description. This concept is better known in qualitative research as "confirmability" and involves researchers providing full details of the data from where their analysis and interpretation comes. In short, confirmability allows other researchers to examine the data in the same fashion and to accept or reject the study's interpretations and conclusions.

It is important for writing center researchers to recognize and understand these concepts if they are to carry out the type of research both Haswell (2005) and others have called for. This study sought to fill a methodological gap, and in doing so, found another gap in research methodologies often employed in Writing Center Studies. Writing center researchers should strive to produce qualitative research that provides readers with

sufficient detail to recreate the study in their own context and that provides readers with enough description of their data analysis to allow others to examine the data and draw their own conclusions. It is important to know what RAD research truly means to the writing center context and the data with which writing center researchers work. Only with these systematic approaches to reporting research will these studies be transferrable and confirmable and provide the type of research the field has been calling for and needs. Though Haswell's (2005) piece and Driscoll and Perdue's (2012) highlights important, yet missing, components of writing center research, I would warn researchers not to wholly accept the concept of RAD research without first interrogating what the acronym means and how those definitions are applicable to the research done in writing centers.

Another of Haswell's (2005) arguing points for the lack of RAD research in Composition Studies was that writing-related research is being conducted outside of the discipline, proving that such research can be done, but simply, Composition Studies is not doing it (nor do they tend to value it). A similar argument can be made of Writing Center Studies. While writing up the findings, I had difficulty locating source material published in the field to confirm or contradict my data. Most of the pieces that are under the purview of Writing Center Studies are unpublished theses or dissertations. Pieces connected to collaborative learning and scaffolding were largely drawn from the field of education and educational psychology, which is logical, but very few of these studies specifically examined writing, so comparisons had to be made across activities rather than writing-related activities. The primary framework for examining scaffolding (Holton & Clarke, 2006) comes from the field of mathematics education. There were many pieces from that field as well as from computer-based tutoring. This indicates there

is a gap in the field of Writing Center Studies, one between theoretical foundations and evidence-based research. Though calling on sources and scholars outside the field can offer a richer analysis and interpretation, situating the current findings within the context of writing and specifically consulting writing would strengthen the conclusions drawn from the data.

Limitations and Further Research

This research is not without limitations. The analysis focused on only four writing center consultations, and a much larger sample, including samples from other writing centers, is needed to argue these findings are applicable across different contexts. Further research, then, should include more consultations. However, given the labor intensive steps in conversation analysis, including too many consultations is would be cumbersome.

Further, the current dataset includes only native English-speaking consultants and writers, and all writers were first-year composition students. These variables allowed for some consistency within the transcripts, but they do not represent the wide range of consultant, writer, paper, or level possibilities in most writing centers. While I suspect ORs appear in consultations with nonnative writers and consultants, I would also suspect they happen in fewer numbers, though only research can confirm this. I also suspect ORs appear in consultations with upper-level undergraduate and graduate writers, but again, only research can confirm this. Future research might consider examining these types of consultations for OR structures and comparing any differences or similarities between different populations, assignment types, and levels of writers.

As mentioned, the videos were transcribed in their entirety, and the OR emerged from the data during this process. However, once the OR was identified, subsequent analysis focused only on the sections of the discourse that contained ORs and OR chains. As the Episodes chapter revealed, about half of all episodes contained ORs. While this is a significant for arguing the prevalence of the OR, this also means that half of the episodes in these consultations were not part of the full analysis. The OR is the focus on this research study, but future research might look beyond the OR episodes for other important interactive features.

Conversation analysis allows for examination of the body, such as gestures and gaze, in discourse interactions (Goodwin & Heritage, 1990). This study did not include these physical factors in the analysis and interpretation of the text. Returning to the videos and transcripts to examine the physical interactive features of the sessions might yield interesting findings that could support or complicate the understandings of the OR.

Though not a limitation from a conversation analysis point of view, some might see the focus on text alone as a weakness of the study. It could be argued that the findings would be strengthened by triangulating the data with, for example, post-session interviews with consultants or session evaluation

CHAPTER VIII

CONCLUSION

Introduction

This study examined writing center consultations using a conversation analysis (CA) methodology to first interrogate interaction between participants and later to focus on the emergent discourse phenomenon of the OR. The findings in this study, including the categories of ORs, the lead-ins and lead-outs, and the footing alignments speak to the role of scaffolding in writing center interaction and provide practitioners with concrete ways to both examine and practice scaffolding techniques.

Though the findings of this research are important for writing center work and theory, the methodology and research design employed have major implications for writing center research. Discourse-analytic methods allows researchers to analyze interaction on the micro and macro levels, which as this study and others in the field have shown, has much to reveal about the features of writing center sessions. These methods can most readily assist in defining writing center work through evidence-based conclusions rather than relying on lore and anecdotal evidence to shape the field's identity.

Though mentioned throughout the chapters, it is important to again note that the OR discourse space is not scaffolding in and of itself. Rather, the OR is a framework for

analyzing the discourse. I have been careful to describe the OR and the OR chain as ways to describe scaffolding. That is, the OR framework acts as an "overlay" to the discourse and helps to organize what the participants say, thereby providing a method for analyzing the talk. The OR framework can *describe* scaffolding action but cannot itself *be* scaffolding action. Having a descriptive framework for analyzing discourse helps researchers and practitioners consider. For researchers who might consider applying the OR framework to their transcripts, I would caution that they do so with an understanding of the OR.

Next Steps for the Research

Many points of interest emerged from the data during my analysis. The OR was at the center of the analysis, and there are other aspects of the OR chain that I would like to further explore. For example, I have noted throughout the chapters that both writers and consultants make use of hedges and boosters (Hyland, 2005). While they played a minor role in the interpretation of some of the lead-ins and lead-outs in this current study, these discourse features were prevalent and warrant further investigation.

Another aspect of the OR chain that caught my interest was participants' the use of pronouns. Their use of "we" was mentioned in this analysis, but I also made note of the ways that participants shifted pronouns during a single turn. For example, consultants and writers would often shift from "we" to "you" and vice versa in the lead-in structures in what I interpreted as an attempt to maintain the collaborative interactional frame advocated by writing center literature. These referent shifts appear to be evidence of the ways in which consultants and writers are experts/teachers, novices/students, agents, and fellow writers/peers and often move between those alignments.

I am also interested in mapping the grammatical aspects of the OR structure to understand if participants negotiate in specific ways in reference to the grammar of the OR. I wonder, for example, if consultants and writers negotiate more on single words (such as word choice), phases, clauses, or whole sentences. My preliminary glace at the data tells me that ORs are typically negotiated in smaller pieces like words and phrases and that while whole sentences may be the initial starting point of negotiations, participants often focus on much smaller pieces to optimize the negotiation sequences. I need to systematically analyze these structures to fully understand the role grammar structure plays in these interactions.

I also realize that these ORs, though located (but not necessarily transcribed) in all videos in the dataset (a total of 25), are contextual to this writing center during the semester the data were recorded. For that reason, I am interested in examining other writing center contexts with different consultants and writers to further investigate the prevalence of the OR across more consultations. The sessions in this data were also one-time visits. Another project I want to explore would be a longitudinal study of pairs of writers and consultants to determine if or how their OR negotiation changes during the course of their relationship.

Future Research

Including the options just mentioned, there are various ways in which other researchers can extend or contribute to this current research. Other researchers who have already collected consultation data and have transcripts could reexamine those transcripts for OR structures and determine if there are other categories of ORs present in different datasets.

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This study purposefully did not focus on nonnative writers or consultants. Other researchers should explore the possibility of ORs in sessions with either/both nonnative writers and consultants. As already stated, I suspect that ORs do, in fact, occur in these sessions, though further research is needed to determine if the same types of interaction occur with this set of participants.

Lastly, with the need to validate writing center work in data-driven studies, future research in writing centers could encompass a variety of research methodologies to address this need as the quote from North (1982) highlights:

> The simplest and most effective way to begin such research would be to design and carry out tutorial case studies. These would have to be, obviously, more extensive than conventional writing case studies, accounting not only for the writer's behavior, but for the tutor's as well, and for the interaction of tutor and writer. The central feature of such studies would be a trained observer sitting in on each meeting. Other data-gathering procedures might include inviting composing-aloud protocols; making video- and audio-tapes of sessions (with selected transcripts); making tapes and transcripts of stimulated recall sessions for both tutors and writers (where subjects review the tapes of tutorials with a researcher, trying to remember what they were thinking at the time); conducting pre- and post-tutorial interviews with tutors and writers; administering questionnaires; encouraging tutors to monitor their own activities (either in journal entries or on a carefully-constructed log sheet); and assembling portfolios containing all the written work associated with the tutorial. This kind of study would begin to answer the question of what happens: What does the tutor do?

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What does the writer do? How do they respond to one another? Does the writer

seem to be influenced by what happens in the tutorials? Does the written product

change? Do such changes seem to be traceable to specific tutorial strategies? (p.

440).

As North remarks, all types of research inquiry are needed to uncover the work of writing

center practitioners. However, researchers should seek to carry out studies with a specific

and planned research design (Creswell, 2009) with attention to the RAD components

advocated by Haswell (2005) and Driscoll and Perdue (2012). Intent and purpose are

needed for this level of research. Research designs and accounting for RAD would

ensure that future studies conducted would be valid and generalizable to best serve the

field of Writing Center Studies.

Epilogue: Identity as a Writing Center Researcher

The prologue in the Introduction accounted for my identity as both a writing

center "person" and a researcher and how this project brought those identities together to

create my professional identity, what I call "writing center researcher." It is my hope that

this dissertation brought these two components together in a way that maintains the

values of writing centers and the writing center community while presenting a rigorous

research project that may serve as a model for other writing center researchers.

As Geller and Denny (2013) articulated so well, there is a tension among writing

center directors in balancing these roles of practitioner and intellectual: "...how one

might gain disciplinary identity and status through work in writing centers remains a

question almost no one seems to be able to answer" (p. 99). Participants in Geller and

Denny's studies, writing center directors at various stages in their writing center careers,

questioned how the writing center's "intellectual labor does--or does not--fit into disciplinary conceptions of intellectual labor in English or composition studies, more commonly understood as research and scholarship..." (p. 102). For me, conducting research of this nature (i.e., writing center-focused with the idea of informing writing center practice for a writing center audience) allowed me to reconcile these two personas and led me to realize that writing center work and research do, in fact, work together for mutually beneficial purposes.

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APPENDICES

Appendix A: IRB Approval

Oklahoma State University Institutional Review Board

Date:	Monday, March 10, 2008
IRB Application No	AS0813
Proposal Title:	Tutor Talk in the Writing Center

Reviewed and Processed as:	Expedited

Status Recommended by Reviewer(s): Approved   Protocol Expires: 3/9/2009

Principal
Investigator(s):

Rebecca Damron
104 Morrill Hall
Stillwater, OK 74078

The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

☒ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 219 Cordell North (phone: 405 744-5700, beth.mcternan@okstate.edu).

Sincerely,

Shelia Kennison, Chair
Institutional Review Board

Appendix B: Transcription conventions

Transcription conventions and symbols

Conventions	
Backchannels	Contributions made by other participants while the first speaker maintains the floor. Backchannels are written in lower case **(okay)** to distinguish them from minimal responses. **Examples: uh-huh, yeah, mmkay, okay, (all) right, mhmm**
Filled pauses	Any spoken word that speakers use to fill gaps. **Examples: um, hmm, er, uh**
Minimal responses	Utterances by a speaker that signal engagement. **Examples: Uh-huh** (= yes), **Uh-uh** (= no), **Yeah, Okay, (All) Right**
Pauses	Pauses are marked by a (.) for a short pause (1-2 seconds), and by the number of seconds (5s) for a timed pause (2+ seconds).
Symbols	
W: C:	Speakers are identified as "W" for writer and "C" for consultant
- {hyphen}	Truncated word, a word that was not spoken in its entirety. **Example: Wha- where is he?**
-- {2 hyphens}	Truncated thought, where the speaker stops mid-thought and picks up another. **Example: But he-- I thought he was coming.**
[words	Speech overlap. Beginning shown by a right-facing bracket ([) placed vertically. Overlaps between participant contributions are marked using brackets aligned directly above one another. Overlaps continue until one interlocutor completes his/her utterance. **Example:** **W: That is really random. [Because I was pretty sure I was** **C: [Really? I could swo-** **W: for today.**
<Q words Q>	The angle-bracket pair <Q Q> indicates a stretch of speech characterized by a "quotation" quality. **Example: He was all like <Q you must cite your sources Q>**
@	The symbol @ is used to represent laughter. One token of the symbol @ is used for each "syllable," or pause, of laughter. **Example: That's what I was thinking. @@@@**

<@ words @>	The angle-bracket pair <@ @> indicates a laughing quality over a stretch of speech, i.e. laughter during words enclosed between the two @ symbols. **Example: <@ Yeah @> it was pretty funny.**
<WH words WH>	The angle-bracket pair <WH WH> indicates a whispered quality over the words spoken between the two WH symbols. **Example: <WH He's not going be there tomorrow WH>**
<RE words RE>	Reading aloud from the paper. **Example: <RE technology not just for educational purposes but for real life situations RE>**
<WR words WR>	Verbalizing words while writing them. **Example: So <WR corrupts--WR>**
<OR words OR>*	Oral writing or revision* **S: <OR Urlacher is who a great many young men aspire to be OR>?** **T: Right.** **S: <OR aspire to be like OR>? <OR Or aspire to be-- OR> ? I don't know.**
Paralinguistic markers	Nonverbal features (( )) additional observation—COUGH, SIGH, READING, WRITING XXXX Indecipherable or doubtful hearing $\rightarrow$ Turns focused for analysis

*Note: the <OR> symbol is a new transcription convention created for this study. More details of the OR will be provided in the next chapter.

Appendix C: Alyssa Transcript[2]

<u>Alyssa Episode 1 [orientation: agenda setting]</u>

3   C: Alright, so. I thought you said something in your notes about having a [history essay?
4   W: [Yeah I
5   changed. Is that okay?
6   C: Oh yeah, that's fine. I was just confused for [a second.
7   W: [Yeah I uh I went and talked to uh my TA
8   yesterday   because it was kinda part of the requirement of the
9   C: mmmm
10 W: paper and uh after talking to him, it really kinda clarified a lot of things, so I switched
11   because   I needed some help on my English paper as well so [I--
12 C: okay   [Okay well that's
13   fine. What do you-- you have a compare and contrast essay   about commercials?
14 W: yeah
15 Mmmm. And basically like I have put everything as far as I know put everything in the
16   essay that she wants.   Um, but the length needs to be five to six
17 C: okay
18 W: pages and that's what I'm having trouble on is the length. And I don't want it to be
19   five or six pages and then it to be rambling on.   I still want
20 C: right right
21 W: it to be quality. So—-
22 C: So you want to come up with some more content   and maybe expand on what you
23 W: mmmm
24 C: have already?
25 W: Yes.
26 C: Okay.

27 **Alyssa Episode 2 [orientation: information gathering]**
28 C: Did you bring your assignment sheet?
29 W: No, I did not.   I'm sorry.
30 C: okay
31 No, that's okay. Um, can you kinda just tell me like what she emphasized in the
32   assignment sheet?
33 W: She definitely wants like our thesis statement throughout the paper. Um she wants
34   argument, like all that stuff, but um who the audience is, why the audience is who they
35   are. Um, editing styles in the uh commercial montage, long take, all that stuff,
36   lighting, music, <WH what else did she say WH> um the similarities,   the
37 C: okay
38 W: differences.
39 C: Between two [different commercials? Have you-- is this um like your rhetorical
40 W: [Yeah.
41 C: analysis essay?   Or is this the one after?
42 W: um
43 This is the one after,   but she still kind of wants that a little bit-- a little bit in there
44 C: okay
45 Okay. So argumentative thesis and then analyze-- it sounds like context and argument
46 and that sort of thing. Okay.

47   **Alyssa Episode 3 [orientation: explanation of WC session]**
48   C: Well, here's some scrap paper in case we need it.   Um. What we usually do is
49   W: okay
50   C: we have people-- have you been here before?
51   W: No.
52   C: Okay, we'll have people um read out loud a little bit so that you can kinda hear how
53   your writing sounds   like when you're saying it out loud and then sometimes I'll
54   W: mmhmm
55   C: go back and forth and like maybe I'll read some and have them read some, but we'll
56   see how it goes um and go from there.   So um here's a pencil in case you see
57   W: okay
58   C: anything you want to mark while you're reading.
59   W: Okay.

60   **Alyssa Episode 4 [reading → thesis/focus]**
61   C: Why don't you go and read just the introduction to me?
62   W: Okay. Uh- <RE Commercials have long become an extremely effective way to reach
63   an audience in a way nothing else can. However, the key is developing a commercial
64   that attracts the targeted audience in a positive way. I selected two commercials
65   advertising Covergirl makeup but to my surprise they were two very different
66   approaches to selling the product. While I watched both commercials, my main
67   objective included defining what type of product is being sold, who was the intended
68   audience, and the overall effectiveness of the commercial. RE>
69   C: Okay, so what are-- how are you setting up your paper here with this introduction?
70   Can you kind of just explain your thought process?
71   W: ummm
72   Yeah. I-- I'm just kind of introduction what my compare and contrast is going to be over.
73   It's going to be over the commercials. And then um with my thesis, I'm kinda of
74   laying out what the rest of my paper will be about and what I'm going to try and define
75   or whatever throughout my paper.
76   C: Okay, so you're setting-- you're kinda forecasting   right?
77   W: mmhmm
78   C: What you'll be talking about. Um, does she want your-- your theses to be-- like
79   usually when you have like say you have an argumentative thesis,   um,
80   W: mmhmm
81   C:you'll kind of lay out your argument there like in the thesis before you even-- before
82   you talk about the rest of it,   so do you think that's something she like-- she
83   W: mmhmm
84   C: wants you to do? Or are you clear on that at all?
85   W: Hmmm.
86   C:Cause my-- uh my understanding is usually is that like you would have everything that
87   you already have here and then you would go ahead kind of forecast what your
88   argument is as to how the commercials are different or similar, right?
89   W: Okay, yeah, I see what you're saying. [Um--
90   C: [So like instead of just saying this is what I'm
91   going to say like go ahead and summarize   what it is that you're arguing with
92   W: oh okay
93   C: your thesis statement.
94   W: okay
95   Um. Okay. I see what you're saying, and I kind of do that   in the other parts of the
96   C: okay
97   W: paper. I just-- I just didn't put it here, which maybe I need to.
98   C: Okay. Uh, you might-- yeah just think about that. And think um about-- like every
99   instructor kinda has a little different way they want you to do a thesis. But, usually I
100   think that's kinda like with the standard um you know composition essay that's
101   argumentative you go kinda lay out your arguments, and then you go through each of
102   them and you have your points, right?   Your arguments?
103   W: mhmm
104   C: Okay.

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105   **<u>Alyssa Episode 5 [development]</u>**
106   C: Um, I think this is really well worded and uh really clear. Uh, what do you think of
107   like the beginning of your intro? Do you think it's like a-- an eye-catching, hooking
108   intro?
109   W: @@@ Um. It could probably be a little more exciting, @@@ but um I don't know.
110   I'm still trying to uh feel my way out on how exciting she wants papers because like I
111   could-- like in   high school I gave speeches.   And so my introduction was
112   C: uh huh   uh huh
113   W: like way out there. Like it was just like drawing you in and sometimes you're like <Q
114   what does that have to do with anything   that you have to talk about Q>?
115   C: @@@@@
116   W: And so I did that on my first paper, and she was kinda like <Q let's uh tone the intro
117   down   and a little bit Q>, so   I'm still trying to figure [out.
118   C: @@@@   okay
119   [To find a
120   balance?
121   W: And she's only gave us feedback-- like this is our third essay-- no fourth essay and uh
122   she's only given us feedback on one, so I'm still trying to figure out.
123   C: To feel it out? Okay. Well, I think-- um I think you can still-- you can still use that
124   probably. Um, the main thing is just to make sure that it is relevant   to what you're
125   talking about. So um-- so can you-- can you   like give me some examples of
126   W: mmhmm
127
128   C: what you might do here to like kinda catch-- catch attention the way you would have
129   done in the speech or something?
130   W: Uhhmm. (.)
131   C: Or maybe just one example? (..) Let's start with like-- what you're saying? Like what
132   is your first paragr- first er sentence conveying to your audience?
133   W: (.) That like commercials are unlike anything else and it relays a message that nothing
134   else could relay in that particular way. [Like--
135   C: [Okay. What's the message that it's relaying?
136   W: (.) Umm. It's like (.)commercials are an argument in itself trying to get the audience
137   to agree with their product and--
138   C: To buy it? Okay, so um that's good. I think-- um I think you would totally know
139   would what to do with this um as far as like especially with your-- your speech stuff.
140   And um like this first sentence uh- it sets up your paper,   but it doesn't really
141   W: mmhmm
142   C: really tell you a whole lot really,   right? Like um <RE they're an extremely
143   W: mmhmm
144   C: effective way of to reach an audience in a way nothing else can. RE> So, you're
145   setting up commercials as um you know they're really their own specific kind of genre,
146   that there's nothing else like them, but you're nt really giving a whole lot of
147   W: mmhmm
148   C: details about what-- what it is that they do and um how they do it and what their
149   purpose is.   Um and I think you can do that in a fairly creative way just as

150   W: mmhmm
151   C: long as it's not um you know-- I-- I don't know what your other thing was that-- that
152   Jannah said that um you   should maybe tone it down a little. Um. So can you
153   W: @@@
154   C: think of any ways that you could like kinda bri- I know I'm being kind of vague [but
155   W: [No,
156   no you're fine.
157   C: kinda bring in like um like an exciting way, kind of illustrate what- what the purpose
158   of commercials are and- and how they work?
159   W: Um. I thought about when I first started it I thought about having an intro- a small
160   intro of like um the Super- the Super Bowl and how like the commercials in the Super
161   Bowl are such a (.)[profound thing. Like everybody wants to sit
162   C: [A big thing.
163   W: down and watch the commercials of the Super Bowl and I kinda thought about
164   bringing something like that in, but I wasn't for sure.
165   C: Well, um. Is everybody doing commercials?   Everybody's doing that?
166   W: mmhmm
167   Yeah.
168   C: Uh okay. Well I think that's a really good idea. Like it's a good way to point out kinda
169   what they're about, but I would probably like since everybody's doing commercials
170   W: mmhmm
171   C: like see if you could make it a little more specific to kind of what you're doing.
172   W: mmhmm
173   C: Uh. (.) I don't know. What do you think?Like (.) it does sound like a really good way
174   to start   I think. Uh.
175   W: mmhmm
176   C: Is there any way you could make it-- like how could you draw that into the more
177   specific like aspects of your paper?
178   W: Um. I'm trying to think. My commercials are Covergirl. Um (...)
179   C: Let's come back to that.
180   W: Okay.

181   **Alyssa Episode 6 [orientation: checking in]**
182   C: Do you want to uh write anything based on we talked about before we
183   go on? About like anything about your thesis? Or-- or will you
184   remember all that?
185   W: Mmmm, yeah. I'll write that down. ((WRITING)) Okay.
186   C: Okay, so let's um go a little further and then come back to the
187   intro. That's usually a pretty good strategy.

188   **Alyssa Episode 7 [reading → sentence structure]**
189   C: Why don't you go ahead and keep reading?
190   W: Okay. <RE The first commercial I watched starred Kerry Russell playing the role of a
191   secret agent. The thesis or catch line for it, the commercial went like <Q Ever been
192   double-crossed by your lip gloss? Q> The product she sold was Covergirl lip gloss that
193   would outlast anything. The intended audience spoke to a regular-- all regular make-up
194   wearing females. The mood of the commercial displayed an action packed daredevil,
195   an exciting position to be in. Through the theme in the commercial and the main use
196   of logos, it really-- it relayed the message of a high quality product that would out-
197   outlast up to five times longer than any other make-up product. The advertiser proved
198   his argument by the visual aid of after fighting off the bad guys, Russell wiped off--
199   wiped her white gloves over her make-up and showed clean results. The editing of
200   this commercial is a montage style. The reason for this style is because of the
201   storyline it is trying to portray in a thirty-six second bleh bleh bleh segment.RE>
202   @@@ that may be a little wordy um <RE Using montage editing, the producer was
203   able to capture not only the agent under cover story but also different lighting effects
204   and a fast-paced movement. Throughout the commercial, all of the background
205   lighting remained bright, vibrant, and eye-catching. The idea of the lighting draws in
206   the audience and also draws a parallel to how the advertiser wants the audience to feel
207   about the product. Now only RE> That's supposed to be not. <RE Not only is the lip
208   gloss strong enough for a secret agent, but radiant enough for a beautiful woman.
209   Even though the main appeal throughout the commercial refers to logos, there also is a
210   silent argument of sending a personal message to the audience watching. The message
211   sent told-- sold the idea that wearing the Covergirl make-up could make a woman
212   fierce, bold, and independent as well as beautiful when XXXX. RE>
213   C: Okay, good. So your last sentence there kinda um summarizes what you think the
214   message of that commercial is. Okay, let's look at kinda the whole paragraph. What
215   do you-- how do you feel about this paragraph? Do you like it?
216   W: (.) No. @@@
217   C: No? Why do you not like it?
218   W: Um, it is a little wordy at times.
219   C: How-- how so?
220   W: Ummmm. (.)
221   C: You mean it's just a long paragraph or the volume of words per sentence is high?
222   W: (.) Um, maybe a little bit of both.   Um, let's see. There's a couple of times I felt
223   C: okay
224   W: like I-- I was maybe-- was repeating myself and in a way I could probably make my
225   sentences more concise.
226   C: Okay. What do you think of just like the overall um I guess like theme of this
227   paragraph? Do you think-- do you think it's concise? Or does go in to kind of you
228   know being wordy?
229   W: (.) Ummm. I think it's pretty concise. Like I mean I touched on all the aspects of-- all
230   the aspects she wanted without really just going on and on and on.
231   C: Okay, um. I wonder about-- like you-- this is obviously like the-- uh the paragraph
232   about this commercial, right?   Where you go through all the things she wants y

233 W: mmhmm
234 C: you to talk about with this commercial, so I assume the oth- the second one you go
235   through like that um she wanted you talk about the second commercial,   right?
236 W: mmhmm

237   **<u>Alyssa Episode 8 [orientation: checking in]</u>**
238   C: Um so. You were sa- mentioning that um you need some more   length on it,
239   W: mmhmm
240   C: so I think probably you could kinda divide these-- this up into um like
241   W: mmhmm
242   C: different   like aspects of the commercial, right?   Um let's go ahead
243   W: okay   mmhmm
244   C: and uh- let's see. How much do we have? Oh, we still have-- you have quite a bit
245   already. How many pages do you have?
246   W: She said-- uh what, we've got four.
247   C: 1-2-3-4 and a half. Okay.
248   W: And she wanted 5 to 6. So--
249   C: Okay.

250	**Alyssa Episode 9 [organization]**

250   **Alyssa Episode 9 [organization]**
251   C: So. Since it's kind of longer, why don't you give me like just kinda-- kinda an outline
252   of like what you do in the paragraphs?
253   W: Okay. Well, [like--
254   C: [For each-- the rest of it.
255   W: Um. The first, right here, it's basically-- it's a summary, yet also all the dynamics that
256   she wanted us to bring out in each commercial.   And the second one is just like
257   C: okay
258   W: that except I'm   talking about the second commercial.   Um, and then here
259   C: okay   okay
260   W: is when I compare both of them, um and then here is where I say all the differences in
261   them, but I like give a reason why like um I can see the similarities in them and like
262   why they might be similar because of them both being like uh Covergirl   and kinda
263   C: okay
264   W: see the similarities of like those. And the differences and like why they were
265   different. For instance the second commercial is more focused on the celebrity than it
266   is the actual product but because of the celebrity Drew Barrymore it like draws the
267   audience in. <Q Oh, if it's good enough for Drew, then it's good enough for me. Q>
268   Um. But it   was just-- just is way different. Like lighting was way different
269   C: right
270   W: because Drew was in the spotlight and not like [all-- the action. Yeah, so I talked
271   C: [Like the lip gloss? Okay.
272   W: about that.
273   C: So you talked about like the differences in appeal?
274   W: Mmmm.
275   C: Okay. Those two things okay.
276   W: And then this is just kind of summarizing both of them again and my conclusion.
277   C: Okay. How are you summarizing both of them again?
278   W: Um I just talked about like the effectiveness of them and how I thought-- and then she
279   also wanted us to like in the end um pick which one like we liked the best and   like
280   why.   So I mean-- I-- so in the last paragraph there's   like some personal
281   C: okay   okay
282   W: opinion stuff. Um, and-- and then also if we were like a producer which one we
283   would pick to like use XXXX.
284   C: Okay. Um. Sounds good.

285   **Alyssa Episode 10 [organization]**
286   C: Why don't we-- why don't we-- did you make an outline before you wrote this?
287   W: Um, yeah it was extremely vague. It was just kinda of that but-- what I just told you.
288   It's just--
289   C: Just kind of that? What do you think of like um the overall way that you organized?
290   Do you like--   do you like it or do you feel like--?
291   W: ummmm
292   It's okay. I almost-- as I start back-- like start going over it again like last night when I
293   was going over it um I almost thought about maybe breaking it up to where like I
294   would have at least two extra paragraphs and it would be my intro and then another
295   one that would just literally just sum up my first commercial like no details or
296   anything just literally say what it was selling and the theme of it. And that was it.
297   And then after that, then go into all the details of the first commercial.
298   C: Okay. So let's write down um the outline you have now and then we can kind of
299   examine other ways to like organize it. ((STUDENT WRITING)) (45s) Okay, so then
300   what you were saying is you thought about having um-- instead of having all the
301   details in one paragraph and the next one, you um talked about just doing a really
302   quick summary and then going into like   the details? Okay. Uh.
303   W: mmhmm
304   C: So do you think that would work better like as you're thinking about it now or--?
305   W: (.) Uh, it might. Uh, like uh I'm trying to think of my readers' point of view like if I
306   was reading this um after reading the first commercial, I don't know what would really
307   keep me going for the second commercial.   Because I haven't heard anything
308   C: okay
309   W: about the second commercial. Like, I mean, why would I continue?   But if I
310   C: okay
311   W: would hear a summary of   both of them before I got all the details, then I might
312   C: mmhmm
313   W: want to be like you know I already know kinda what the second one is about. I want
314   to-- to continue to read and see.
315   C: Mmkay. Yeah, I think uh also it is-- it's kind of a lot to remember,   right? Like
316   W: mmhmm
317   C: you read all about the first commercial and then all about the second one, and then you
318   go into the comparing and contrasting, so it might be kinda a lot like for a reader to
319   keep in mind as they're going along. Uh. What would you think about dividing it up
320   um like to where instead of-- there are two different ways really-- like basic ways to
321   do a comparison-contrast essay. Uh, you talk about you know item #1 and then you
322   talk about item #2 and then you end it. Um, and the other way is where you talk about
323   item number- you pick an aspect. You talk about aspect 1 of 1 and 2, and then aspect
324   2 of 1 and 2 and aspect 3   of 1 and 2. So, uh how do you think-- like what do you
325   W: uh huh
326   C: think about that in relation to your essay? Like do you think-- do you like the way you
327   have it? Um or does that give you any kind of ideas of how to organize it? Like what
328   do you think would be most effective for this particular essay?
329   W: (.) Ummmm. (.) That would probably work. Ummm.

330   C: See, it's not like-- like I'm not saying um that one or the other is better.   It's
331   W: right right
332   C: just uh like you know another way to consider how to organize it.

333   **Alyssa Episode 11 [reading → organization]**
334   C: And um. So like, let's read a little more like keeping that in mind.   Let's skip
335   W: mmhmm
336   C: to um like where you start to compare and contrast   and read that paragraph.
337   W: okay
338   Okay. <RE While comparing both pieces there were similarities presented that tied the
339   two together. Both pieces use celebrities to catch the audience's attention. The
340   background music gave a dramatic feel to the commercials. The style of editing was
341   both the style of montage. Throughout both commercials a fair amount of movement
342   was involved was express main points about the product. Both commercials give a
343   positive, warm vibe of a woman who is happy and confident in themselves RE>
344   themselves um <RE either on could be used at any season or time. In addition, even
345   though the main goal is to sell makeup, both commercials focused on hair, clothing,
346   conduct and the overall vibe the two women sent out. The ultimate goal of the selling--
347   the ultimate goal of the selling RE> what @@@ <RE of the product of Covergirl
348   foundation seemed to be both advertisers objectives. Even though they were present-
349   presented in much different ways the audience never needs to guess what product is
350   being sold. The only question that may be asked is why should the product be bought.
351   Therefore, answering that question lead into the contrasting aspects of the two pieces.
352   RE>
353   C: Okay. So then here-- what's the um-- your overall theme here is just like-- just like
354   comparing similarities,   right? Okay, so what differences do-- do you talk
355   W: mmhmm
356   C: about in here? Like, you talk about similarities. So-- they both use celebrities. Um,
357   you talk about background music. You talk about editing. Uh. And movement. You
358   talk about the vibe of the commercial. Uh. And then you talk about-- a little bit about
359   the product and the goal of the commercial and how that's similar. So-- and then I
360   assume like you probably in like-- in the next paragraph you contrast like the
361   differences there,   right? So, what would you think about uh-- and I think
362   W: mmhmm
363   C: this might help you with length too, like, kind of doing the other organization and
364   saying- and like you can categorize. Say okay like-- like editing, lighting, and
365   something else. And then talk about both of them in like that context.   And
366   W: mmhmm
367   C: talk about uh the use of like the character like celebrity versus the other person. You
368   could talk about that. Like uh like how-- what-- what would you think about that?
369   W: Yeah, it would probably break it up and just add clarity.
370   C: You think?   Okay, so um why don't we try to-- like if you don't have tha-
371   W: mmhmm
372   C: and you don't have to do that certainly because it's your paper.

373   **Alyssa Episode 12 [organization → thesis/focus]**
374   C: Um, but let's look at how you could um-- let's like write an alternate outline for   how
375   you could you set this up   so it was like that.   Okay, so you   have-- um
376   W: okay   okay   okay
377   C: let's look at your   other one just to can keep it-- you have your intro obviously.
378   W: okay
379   C: Um and then you're going to add your-- your um argumentative thesis.
380   W: mmhmm   mmhmm
381   C: Like what are-- what are your main arguments? Like your-- like what are your main
382   arguments? What are the main uh I guess main similarities and differences overall in
383   the two commercials that you would like put in a thesis?
384   W: (.) Umm. (4s) Well (...) like when I'm doing that (.), do I-- do I need to state just like
385   (..)the ma- well, not just the main things, but-- like I think that's part of my problem is
386   cause there's-- there's a lot contrast within them,   and so it's kind of-- I'm not
387   C: mmhmm
388   W: for sure how to put that into a concise thesis statement without it being like long and
389   drawn out.
390   C: Okay. Well, let's try and see--   see what happens. Um.
391   W: okay

392   **Alyssa **Episode 13 [thesis/focus]**
393   C: So. (...) Let me just give you like an example kind of set up. Uh (.) you could like--
394   usually when I do thes- theses I'll often set it up with kind of a like "whilst" statement
395   like I'll say **<OR while uh the commercials were similar is such and such way um**
396   **they were very different in blah blah and blah OR>**   And then like you can
397   W: okay
398   C: just like I-- like I was saying earlier like you can kind of group them up into like uh
399   categories   of analysis like lighting, editing and this stuff uh and use of
400   W: uh huh
401   C: characters, um use of like rhetorical appeals. Um, you know any-- like whatever
402   categories that you thought worked the best for you and then you can- that's how you
403   can kinda make it more concise.   Um, and you don't want to say well they
404   W: mmhmm
405   C: were different in this, this, and this.   You want to give a little bit like-- um just a
406   W: right
407
408   C: a little bit of detail into-- into what way they were-- what they were different.   Um.
409   W: mmkay
410   C: You know that's just   one way to do it.   So you can think of-- you can't
411   W   mmhmm   mmhmm
412   C: use mine-- can you think of another way that you could like set up a sentence like that
413   would kinda like have like on one side of it the similarities and on the other side of the
414   it the difference that you could kinda use to summarize?
415   W: Um. (.) Could you-- could you go into like (.) the way it would like draw in the
416   audience?   And the like when do the same-- do how the commercials were--
417   C: mmhmm
418   W: use some of the same stuff and different? But it would-- I mean it would be a little
419   different because almost-- instead of more of logos aspect of the sentence, it would be
420   more of an ethos or pathos.   A little bit.
421   C: okay
422   Well, do they-- I mean what do they use- like what do they use the most of, do you
423   think? The commercials?
424   W: Um. Well like the first one uses more logos but it's like I mean, as far as the verbal
425   use in the commercial, it's definitely logos. But all the action and the going on in the
426   background   is more leans more towards pathos and ethos.   Now on the
427   C: mmhmm   okay
428   W: second commercial the more verbal is more pathos and ethos and um--
429   C: It's ethos in that is uses Drew Barrymore,   right? [She's like an
430   W: yeah
431   [Exactly.
432   C: incredible figure. Okay. So yeah definitely. Like if you-- but if you make your thesis
433   about those rhetorical aspects then your whole paper needs to pretty much talk about
434   that stuff, right?   So, um I think I would-- and you don't have to have just
435   W: okay right
436   C: one thesis sentence that has everything in it that you want to say. Like   you could

437   W: uh huh
438   C: say something about uh you know the use rhetorical appeals and then something else
439   about uh you know all the other stuff like the uh the lighting and all that kind of stuff
440   that XXXX.   Does that make sense?
441   W: okay

442   **Alyssa Episode 14 [orientation: checking in]**
443   C: Um so let's see what time it is. Okay, well, it's getting   a little-- a
444   W: mmhmm
445   C: little late. Uh so do you want-- why don't you-- I don't think we really have time for
446   you to try to like-- um do you want to-- well, I'll give you the choice. Do you want to
447   try and write a thesis sentence while we're here? Or would you rather um kind of wrap
448   up like how you're going to organize it and then look at like smaller like grammar
449   punctuation things for a minute before you go?
450   W: Um. (.) Why don't we do the thesis statement?   Because I think we kinda
451   C: okay
452   W: talked about how to reorganize it, and I think if I get a solid thesis statement that
453   would help me even   more.
454   C: okay
455   Yeah. I think so too definitely.

456   **Alyssa Episode 15 [sentence structure]**
457 C: Okay, so how do-- how do you want to start? What kind of sentence do you want to
458   use to start your thesis statement? [You used the while sentence here actually
459 W: [Um I like--
460   yeah
461 C: actually, so you probably don't want to do that again. <RE While both
462   commercials-- while I watched both commercials RE> Oh well, this is a different
463   while. It's not a contrast while it's a time while,   right? <RE While I
464 W: mmhmm
465 C: watched both commercials my main objective included finding what type of product
466   was being sold, who was the intended audience, and the overall effectiveness of the
467   commercial RE> Okay, so uh-- so how do you want to start? If you want to start your
468   thesis with while you could always-- since that's at time while you could just change it
469   to as and it would be the same   thing.
470 W: right
471 I like the "while."
472 C: You like it there?   Okay. So how do you want to start--
473 W: mmhmm
474   Oh, I mean the while thesis like the way that you had said it before.   The
475 C: okay
476 W: way-- the example that you used.   So, I can change that. ((WRITING))
477 C: okay
478   Okay.

479   **Alyssa **Episode 16 [thesis/focus]**
480   Alright, so then what do you want to say in your thesis?
481   W: (.) Um (3s)so mainly um (3s) we talk about the-- mention the appeals and the um
482   editing styles? And? (7s)
483   C: What else did you talk about?
484   W: The tone or vibe or whatever
485   C: Okay, that's good.
486   W: Of them. And-- could you throw in there-- well, I guess the appeals would be
487   audience.
488   C: You probably um--
489   W: Or should I not even-- should I not put appeals in there?
490   C: No, you can.   You mean like the rhetorical appeals?   Yeah yeah totally.
491   W: okay   mmhmm
492   C: Especially-- I mean it looks like you talk about that in your paper.   And it
493   W: mmhmm
494   C: seems like that's one of the big differences   between the two commercials,
495   W: mmhmm
496   C: so yeah definitely I think you would want to talk about that. So you have appeals, uh
497   editing techniques, and then tone and like vibe.
498   W: And like the editing techniques um-- she-- we had a lady come in and give a
499   presentation cause her-- she's getting her PhD, but her main thing is writing papers
500   over commercials and movies, so she's like but this-- in our type of paper she said the
501   editing part of the commercial, you could put everything in it together like under
502   editing you can put in movement and lighting and music and all that stuff.   So that
503   could be all in one.
504   C: Okay good. Yeah, that   would help a lot with like condensing that down into a
505   W: okay
506   C: sentence.   Okay so then what can you say that uh just kind of lays out similarities
507   W: okay
508   C: and differences in those three areas? Or four?
509   W: So we said <WR appeals, editing, and tone. WR> Is that what we--? Okay yeah.
510   Okay so um. Let's see. <WR While WR> Let   me think a minute.
511   C: mmhmm
512   W: ((WRITING)) I'm going to start out by comparing. So <WR while the-- WR>
513   C: I was just going to say keep in mind like that at this point that your audience doesn't
514   really know which commercial is which, right?   [Like if you say first and
515   W: right
516   [I guess that's--
517   C: second commercial, they're going to be like <Q what Q>.
518   W: True.
519   C: So you might just um kind of lump them together and say like you know **<OR while**
520   **both commercials   blah blah blah um they were different in like this**
521   W: okay
522   C: **were different in like this OR>**   or something like that.
523   W: okay

524   Very true. ((WRITING))

525   **Alyssa **Episode 17 [sentence structure]**
526   C: ((READING SILENTLY)) I like your conclusion.
527   W: Oh thanks. ((WRITING)) So, question. I'm writing this. Even though there were
528   similarities in like um editing and tone, there were contrasts in that too. So how do
529   you--?
530   C: Um well, you could say like um well-- what were the similarities and differences?
531   Like you could go into it a little bit of what they were, right?   Like um say **<OR**
532   W: mmhmm
533   C: **while like editing and tone are similar this way, they were different this way.**
534   **OR>** And like I was saying earlier, you don't necessarily have to fit appeals, editing,
535   and tone all in one thesis sentence.   If you have two sentences that lay out your
536   W: okay
537   C: argument like that's not like XXXX or whatever. You end up with pretty much two
538   thesis sentences. So if you wanted to say like you know use whatever you have the
539   most to say about have that one sentence and then have like the other two aspects in
540   another sentence or something like that.   Then it won't be like you have to fit it
541   W: okay
542   C: all into one thing.
543   W: Okay. ((WRITING))

544   **Alyssa Episode 18 [development → sentence structure]**
545   C: ((READING SILENTLY)) @@@ I like how you said <RE The slow motion effect
546   gives the audience a chance to see how beautiful the product makes Drew Barrymore.
547   RE>   That's a good point.
548   W: @@@
549   (.) Um okay **<OR While both commercials displayed similarity in editing styles and**
550   **tone relaying the message-- OR>** (.)
551   C: I think you need to start like um-- like if you start um if you're talking about **<OR**
552   **While both commercials display similarities in editing, style, and tone-- OR>** so
553   here's where you need to like-- you just need a comma, not a semicolon. You just
554   need a comma because it's not a complete sentence.   You need to refer back
555   W: okay right
556   C: to the commercials now, right?   Because if you say just relaying the message
557   W: uh huh
558   C: and like start talking about the message, then this is kind of like a dangling modifier.
559   Then it's not clear what you're going to. So you need to restate **<OR while**
560   W: okay
561   C: **blah blah blah blah blah the commercials or one commercial or they-- OR>**
562   W: Okay. So **<OR While both commercials displayed similarity in editing style and**
563   **tone-- OR>** like are you saying from there I need to give an example or--?
564   C: Uh let's see. **<OR While both commercials displayed similarity in editing, style,**
565   **and tone-- OR>** see now here's-- okay so you-- from here you could go and say and
566   talk about the specific differences in editing styles and tone, or you could say they
567   were simili- or they different in their use of rhetorical appeals, right?   So like--
568   W: mmhmm
569   C: cause you're setting up a contrast sentence. So you're either going to contrast with the
570   contrasts of them or contrast with like um the appeals XXXX. Does that like-- I feel
571   like that [was horribly--
572   W: [Okay. So <WR in tone they-- WR>
573   C: Like are you going to say now that they were sim- uh like you're going to talk-- like
574   say what the differences were in editing and tone?   Okay so then yeah
575   W: mmhmm
576   C: **<OR while both commercials displayed similarity in editing, styles, and tone um**
577   **they were different in that blah OR>** or **<OR the commercials were-- OR>**
578   W: Could I just say they were-- ah
579   C: Or they-- you have a nice verb here. You can keep your verb-- your nice verb
580   construction and say **<OR while both commercials displayed similarity in editing**
581   **styles and tone, they-- OR>** I don't know. What's another word for "displayed?"
582   W: "Presented?"
583   C: Yeah. You can say **<OR they presented the differences in that-- OR>**
584   W: <WR Presented differences-- WR> (.) **<OR presented differences (..) in (..)the**
585   **content (.)of it OR>**? Would "content" be the--?
586   C: Uh. It would work, but it doesn't tell you a whole lot.
587   W: Right, um. **<OR Presented differences (..) in– (..) they presented differences--**
588   **OR>**

589   C: Like what specifically was-- were the differences?
590   W: Um. Well, mainly the differences were just uh the lighting and the movement was
591   really-- but they were pretty substantial. Like the lighting in the first commercial like I
592   said was kind of a way of catching the audience's attention. It was bright and vibrant
593   and stuff, which was also what they were trying to relay the message of the lip gloss
594   being. Um and then like it was all fast paced which went with the theme   of
595   C: mmhmm
596   W: being a secret agent and stuff.   And then second commercial it was just the
597   C: right
598   W: lighting was like real like dull colors um mainly because they didn't want to take
599   away from Drew Barrymore like she was like [the center of attention.
600   C: [Center? Okay. So- so then just how could
601   you say that? Like you talked about lighting and movement,   right? So how
602   W: uh huh
603   C: could you say-- like illustrate that they were like how they were different in that
604   category?
605   W: Um. **<OR They presented differences-- OR>** I don't know. I'm going to say this out
606   loud. @@@@
607   C: That's fine.
608   W: Um **<OR They presented differences within editing style-- within the editing**
609   **styles related to light and movement OR>?**
610   C: Okay. Um. I think-- like that was good and it says what you want it to say, but-- but it
611   was a little wordy.
612   W: Yeah, it was a little wordy. @@@@
613   C: Um so you could even go as short as saying **<OR they presented differences in their**
614   **use of lighting and movement OR>**   Or you could be a little more specific
615   W: okay alright
616   C: and say **<OR they presented differences in-- OR>** um like-- like it kind of seems
617   like there theme is different, right?   Um so you could say that like **<OR they**
618   W: mmhmm
619   C: **presented differences-- OR>** um oh, I'm trying to think of how I can say that. Like
620   something-- like that seems to be the difference in the thing   so you could say
621   W: mmhmm
622   C: something like um-- you could even go back and say there **<OR While both**
623   **commercials displayed similarities in editing styles and tone um their different**
624   **themes um did somethi- or made them have like differences in lighting or**
625   **movement OR>** or something   Does that make sense? Help me out.
626   W: mmhmm
627   C: @@@@ Because I can't-- I don't always know the best way to phrase things either.
628   W: mmhmm
629   **<OR Presented differences-- OR>** could I just well-- no that would probably take
630   XXXX. I was going to say **<OR presented differences in their theme of lighting**
631   **and movement. OR>** No.
632   C: Well, it's not the [theme of lighting and movement. Um.
633   W: [Yeah, exactly. Um.

634   C: **<OR They presented differences-- OR>**
635   W: We don't-- I don't even have to have "theme" in there. I could just say **<OR they**
636   **presented differences in their use of lighting and movement. OR>**
637   C: Okay. Yeah, I mean that's definitely-- I think that's plenty. And you could kinda go
638   into why they were different   right? In your actual paper.
639   W: mmhmm
640   And like when like talking about it they'll find out. Like in my-- like cause right after that
641   I'm going to have a summary of both of them   which they'll find out what the
642   C: right
643   W: theme is anyway.
644   C: Right okay. Differences in their use of—-
645   W: Oh.
646   C: Well you don't have to get rid of all of that part.
647   W: <WR Differences in-- WR>
648   C: Yeah just add an in in there.
649   W: <WR in their use-- WR>
650   C: Of, right?
651   W: Right.

652   **<u>Alyssa **Episode 19 [organization]</u>**
653   C: Okay, so then now do you want to say something about uh the appeals?
654   W: Yeah. So when I do another sentence uh can I use while again, or do I need to do
655   something different?
656   C: Yeah, you should probably do something different   uh but you want like
657   W: okay
658   C: a transition   into it, right? So what would you use to-- to add that?
659   W: right
660   Can I say like **<u><OR in addition OR></u>**?
661   C: Yeah, totally.
662   W: ((WRITING))

663   **Alyssa **Episode 20 [development]**

664   W: How do you spell addition?

665   C: a-d-d

666   W: Okay, that's what I thought.   Okay, **<OR in addition-- OR>** Can I say

667   C: yep

668   W: **<OR in addition to editing style, and tone OR>?** Or should I just not say anything

669   at all?

670   C: Um. I think in addition is fine since I mean it was right there   I don't think

671   W: okay

672   C: they're if you had a really long sentence [with a bunch of other stuff going on there.

673   W: [True.

674   W: <WR In addition, both commercials-- WR> (.) well, actually, their appeals were

675   probably their biggest contrast.   So, **<OR in addition-- OR>**

676   C: okay

    You could say **<OR the commercials OR>**

678   W: Yeah. (.) Um **<OR In addition the commercials-- OR>** (.)

679   C: What's a good verb there?

680   W: I know that's why I'm trying to think of.   Um. **<OR In addition the commercials--**

681   **OR>** I don't like showed.   I hate that word.   But--

682   C: ummm

    What about-- you could use like exhibited.   You could say um-- well a lot of times

684   people say uh **<OR appealed to logos,   ethos, and pathos OR>,** right?

685   W: okay

    Right. **<OR In addition the commercials-- OR>** Can I list all three of them?   Cause

687   in a way they all did, but it was one that-- there was some that were definitely more

688   dominant than others.

689   C: Mhmmm.   Yeah uh you can list all three.   And then say something XXXX or

690   W: okay

691   C: something.

692   W: ((WRITING)) **<OR In addition-- OR>**

693   C: XXXX sentence there?   It doesn't really give you your   argument.   Cause

694   W: right

695   C: you're say-   saying-- you're like contrasting it.

696   W: right

    Pathos-- Um.

698   C: Like you want to say something about the amount that they appealed like cause this--

699   they appealed like way more to like ethos with the Drew Barrymore commercial than

700   they did with the other one   so-- **<OR commercials appealed to logos, ethos,**

701   W: right

702   C: **and pathos-- OR>** you need a preposition to continue with.   You can say

703   W: yeah

704   C: **<OR by OR>** uh **<OR in different ways OR>** uh--

705   W: Can I say **<OR in contrast OR>?** (.) No.

706   C: Uh you can say **<OR in contrasting ways. OR>** Uh, eh.   Yeah, I agree.   That wasn't

707   so great.

708   W: Um. I like by. Um. <WR By-- WR> Let's see. **<OR Appealed to logos by-- OR>**
709   C: You can say **<OR by contrasting means OR>**. <@ That would sound real cheesy
710   @>
711   W: **<OR By-- OR>** Um. I'm just trying to think. Cause like--
712   C: You can say "contrasting" there if you used it as like an adjective, right?
713   W: Mhmm. **<OR By contrasting-- OR>** [because like-- cause they still don't
714   C: [er--
715   W: know what my commercials are.
716   C: Right. [So all you're trying to say really is that they used
717   W: [So--
718   C: like-- they used logos, ethos, and pathos uh to different extents.
719   W: **<OR By-- OR>** Um.
720   C: Or you could say like **<OR the strategies OR>**. You could say **<OR by um
721   presenting OR>** er I used presenting already. **<OR by presenting um like (.) the
722   characters OR>** or something or whatever they used   that was like the most
723   W: okay
724   C: different that went into their--
725   W: **<OR In addition to the commercials OR>** uh whoa yeah **<OR in addition the
726   commercials appeal to logos, pathos, and ethos, (.) by-- OR>** (..) Can I say **<OR by
727   drawing the audience OR>** just a second-- **<OR by drawing the audience's
728   attention OR>** No. <@ XXXX @>. (15s) **<OR By catching the audience's
729   attention (..)in different ways OR>?** No. (6s)
730   C: I think you're stuck with the "by."   I think maybe you should decide what
731   W: <@ yeah @>
732   C: you want to say and the fill in the appropriate preposition.
733   W: Um. Okay. Well--
734   C: Really like-- um I mean-- well, mmmm
735   W: Could I just **<OR appeal to logos, ethos, and pathos in-- OR>** uh (..)
736   C: Maybe you should focus instead-- instead of putting um the appeals at the beginning
737   you could say **<OR in addition, the commercials used blah uh [to appeal
738   W: [Could I--
739   C: differently to logos, ethos, and pathos. OR>**
740   W: Could I say **<OR In addition, the commercials created their own theme to appeal
741   OR>?**
742   C: Yeah, that sounds good. Like their own different theme?
743   W: Yeah. (5s) <WR Created their own themes to-- (4s) to appeal. WR> Can I say **<OR
744   to-- OR>** or could I say **<OR themes to appeal (.) efficiently OR>?** No.
745   C: **<OR To appeal OR>?** Um. I guess-- well, it's not really to different audiences, right?
746   W: Right [it's the same.
747   C: [It's pretty much the same audience, so **<OR appeal to different-- OR>** um
748   W: **<OR To appeal-- OR>**
749   C: Or how about just to uh **<OR use different rhetorical appeals OR>?**
750   W: Okay. ((WRITING))

751   **Alyssa **Episode 21 [concluding: summarizing]**
752   W: How do you spell rhetorical?
753   C: R-H-E-T-O-R-I-C-A-L. So what do you think? **<OR While both commercials**
754   **displayed similarity in editing styles and tone, they presented differences in their**
755   **use of lighting and movement. In addition the commercials created their own**
756   **themes to use different rhetorical appeals. OR>** Nice. I like it.
757   W: I like it too. @@@@
758   C: Good job.

759   **Alyssa Episode 22 [concluding: goal setting]**
760 C: Okay, so now you have that, and you can use that. So now probably-- how do you
761   think you'll kind of go from there in contrast to how this outline is?
762 W: Um, I'll probably uh like I said I'll start out with two different summaries of like the--
763 C: Like the basic   overview   of each commercial?
764 W: yeah   yeah
765   And then underneath that I'll start out with editing and tone and their similarities and
766   differences.   And then I'll move into the rhetorical appeals.
767 C: okay
768   Good, yeah.

769   **Alyssa Episode 23 [concluding: summarizing]**
770   C: And I think really um you have a lot of good analysis in here already.   It's just
771   going to be a matter   of like kind of rearranging   some.
772   W: mmhmm   mmhmm
773   C: And you know you might have to add some different transitions and that sort of thing
774   so that it flows good. Um the other thing I kinda just want to point
775   W: mmhmm
776   C: out is-- it doesn't really work right here. You might try to do kinda of the same thing
777   with your thesis in um your topic sentences.   To where so that instead of just
778   W: okay
779   C: kinda saying you know like here you say <RE the differences in the two commercials
780   stood out right away. RE> You might want to say something that gives the reader a
781   clue as to what the differences were   [in respect
782   W: okay
783   [and then--
784   C: to tone or editing or whatever.
785   W: And then go into detail about it?
786   C: Right,   right. And so then that'll-- that helps the writer keep track really of what
787   W: okay
788   C: your writer-- the reader of what you're talking about.   Okay and then the next
789   W: okay
790   C: thing just encourage you to-- like it sounds like you could totally cam come up with
791   was just like your intro. And I-- I would something   that's a little more
792   W: <@ yeah @>
793   C: exciting. Don't be afraid to do that just because your first one was a little too out
794   there.   Just you than this. Um and don't be you know-- kinda go
795   W: <@ yeah @>
796   C: somewhere in between this one and your first one   and just make sure it relates to
797   W: okay
798   C: what-- what you're talking about
799   W: Alright.

800   <u>Alyssa Episode 24 [concluding: final wrap-up]</u>
801   C: Is there any-- any other questions you had?
802   W: No, I think that's it.
803   C: Okay. Would you mind filling out this evaluation for us?
804   W: Oh sure.

1　　　　　　　　　　　**Appendix D: Bryan Transcript**

2　　**Bryan Pre-Session Talk (no episode)**
3　　W: ...I was dating her son, so- @@@ [I know her pretty well @@@
4　　Recorder:　　　　　　　　　　　　　　　[I think it's ready.
5　　C: Do I have to be seated in a certain-- like am I supposed to be in the video too?
6　　R: Oh yeah, yeah.
7　　C: So. (.) I'm not trying to intrude on [your space so please forgive me
8　　W:　　　　　　　　　　　　　　　　　[You're fine. Don't worry about it.
9　　C: I do to make sure I'm actually on here.
10　W: I'm sorry I didn't bring a more current copy of this [I kinda uh--
11　C:　　　　　　　　　　　　　　　　　　　　　　　　　[Oh, this is fine. Does that work
12　　　for you, R?
13　R: Yep, I can just XXXX up here ((WALKS OUT)).

14   **Bryan Episode 1 [orientation: agenda setting]**
15   C: Okay. Okay, [Karen], so what brings you in today?
16   W: Um, I just want to make sure that this essay is pretty close to as good as it's going to
17   get. Uh, cause we've had to do two more before this one   and I haven't used the
18   C: okay
19   W: the writing center   and I figure with this one-- by the third-- third essay the--
20   C: okay
21   W: your writing should be pretty good it should be um about the best it can be.
22   C: Okay. Is this your Essay 2 or Essay 3?
23   W: This is Essay 3.
24   C: Okay and are there particular points-- I know you've checked here that you're wanting
25   to look at the body as well as the conclusion but I also see that you have like concerns
26   about organization   and clarity so you kinda want to touch on all of those
27   W: mmhmm   yeah
28   C: during our session? What's most important to you that we cover in the session?
29   W: Um probably just that it makes sense as a whole   and that I convey my points
30   C: okay
31   W: clearly and with proper organization so it's not kinda like um all decent points   but
32   C: okay
33   W: they're just   mixed up.
34   C: mmkay
35
36   Okay. Alright I think we'll be able to accomplish that we have a clear goal set out.

37   **<u>Bryan Episode 2 [orientation: explanation of WC]</u>**
38   C: Um what I normally ask clients is that if you're comfortable um we can read through a
39   paragraph at a time. Like I can have you read it out loud, or if you're not as
40   comfortable, I'm more than happy to read it for you.
41   W: Okay
42   C: Um okay so which would you prefer? [Would you like me to read through it?
43   W: [You can read <@ it @>.
44   C: Okay. So what we can do is we can just take a paragraph at a time and um then we can
45   address some of the uh questions that you might have about your paper.

46   **Bryan Episode 3 [orientation: information gathering]**
47   C: Okay, uh also I was going to ask is there and assignment sheet or anything that [your
48   W: [Uh-- I
49   should have brought it. It's on D2L.
50   C: professor gave you for this? Okay, it's on D2L. Um pretty much can just describe to
51   me what you're supposed to do in the essay?
52   W: Um well we're going over ethos, pathos, and logos and how they are used in two
53   television commercials   that are marketing the same kind of product, but they're
54   C: okay
55   W: different   um and kinda picking them apart and talking about what they used
56   C: okay
57   W: and how they appeal to audience and who the audience is and um the details they use
58   on TV.
59   C: Okay. So the details used? Okay have the various appeals, the audience, and the
60   details. Okay, this gives me a good idea and as far as the length, how long does it have
61   to be?
62   W: Um it was supposed to be 5 or 6 pages. I got to barely <@ 5 @> @@.
63   C: Okay and-- and when is it-- is it due like coming up [pretty soon?
64   W: [Friday.
65   C: This Friday. So tomorrow? Okay.

66   **Bryan **Episode 4 [sentence structure]**
67   C: well I'll start off then. Your title <RE Be the man you want to be. Television
68   commercials um are always trying to sell something RE> and I noticed you've already
69   corrected here um <RE with main intentions. Depending on the product being
70   advertised, the ad that goes along with the-- RE>
71   W: I'm sorry. Um <RE depending on the product being advertised RE> uh I don't know
72   why I wrote that. <RE Depending on the product being advertised XXXX RE> **<OR**
73   **The ad that goes along with it. OR>** I don't know if that was necessary or not. **<OR**
74   **Depending on the product being advertised   the ad that goes with it OR>**
75   C: okay
76   W: That doesn't make sense. So never mind. [That's
77   C: [Okay, that's fine.
78   W: why I'm here. @@@

79	**Bryan Episode 5 [usage]**
80	C: \<RE The ad has a particular target audience and a goal in mind RE> Okay. \<RE The
81	ads are-- are aired during specific hours of the day according to who's watching TV at
82	those times in order to get maximum appeal for the product. For instance, laundry soap
83	or home fragrance commercials will be shown during the day time when the quote
84	housewife unquote target audience uh audiences are watching their soap operas. Um
85	commercials pull at what the audience want most and promises that their product will
86	make that happen for them if they only buy it at their local supermarket or mall. RE>
87	Okay. So are there particular um concerns we should talk about um or questions you
88	have about this particular paragraph? Obviously you already have some corrections
89	that have been made. Let's see if there's anything else that I notice. Uh here I might
90	suggest that you-- and I'm just going to write on this scratch sheet since we're
91	supposed to write on those as opposed to your paper. Uh but you might spell out
92	W: okay
93	C: uh--
94	W: TV
95	C: Yeah to television. ((WRITING))(..) And \<RE in order to get the maximum appeal
96	from their product RE> Okay let's see anything else I noticed here. Okay. Now here
97	you have \<RE for instance laundry soap or home fragrance commercials would be
98	shown during the day time when the quote house- housewife unquote target audiences
99	are watching their soap operas RE> Okay.
100	W: I had is and I didn't real- I didn't know if that was a tense issue. Should be is or are.
101	C: Is are. Yeah I think are is fine.
102	W: Okay.
103	C: Okay

104   **Bryan **Episode 6 [development]**
105   C: so your thesis <RE Commercials pull at what the audience wants most and promises
106   that their product will make that happen for them if they only buy it at their local
107   supermarket or mall. RE> Um. What do you mean by <RE make that happen RE>?
108   W: Make what the audience wants most I guess.   Um, without being specific at all
109   C: okay
110   W: I guess because it depends on what product it is and what they're telling you is going
111   to happen.
112   C: So do you think you want this to read a little bit more specifically-- not that you have
113   to pinpoint a certain uh product but in terms of let's see <RE commercials pull at what
114   the audience wants most and promises that their product will make that happen if they
115   only buy it at their local supermarket or mall. RE> So one-- one way you could
116   approach it is by being more specific uh you could tell what the "that" is if you have
117   an idea of a generalized word that could replace that. Uh or you could also approach
118   the "it" here. <RE for them if they only buy RE> you could say **<OR the product**
119   W: okay
120   C: **or the mentioned   product OR>** at the local supermarket or mall. That would
121   W: okay
122   C: be another way of looking at that just to be a little more specific.
123   W: So would it be too much to say that product-- **<OR Commercials pull at what the**
124   **audience wants most and promises that their product will make that happen for**
125   **them if they only buy their product at their-- OR>** Yeah, I think that'd be okay.
126   C: Yeah, you could do that.
127   W: Okay.
128   C: So that's one way of doing it I mean. Not that this is so much wrong but you could be
129   more specific than just it. Yeah.

130   **Bryan **Episode 7 [sentence structure]**
131 C: Okay, so we can move down to this next section of text. <RE There is high
132   competition with products between companies who make the same things. Within
133   each ad, the audience is uh is coaxed into believing that a certain company makes a
134   certain shampoo better than another, and many even go as far as to say <Q compare
135   our products to theirs Q> unquote meaning the opposing brand RE> [so--
136 W: [Would that
137   already-- I think that saying shampoo is kind of confusing because then they think I'm
138   just talking about shampoo. I [guess.
139 C: [What do you mean?
140 W: Um. <RE Within each ad, the audience is coaxed into believing that a certain
141   company makes a better shampoo than another RE>   That I guess I mean that's
142 C: okay
143 W: pretty specific when I guess I'm really just talking about like for instance   the
144 C: oooh
145 W: shampoo's better [so--
146 C: [So you could maybe uh preface your statement by saying **<u><OR for</u>**
147   **<u>example uh or in one example OR></u>** <RE the audience is coaxed into believing that a
148   certain company makes a better shampoo than another, and many even go as far as to
149   say quote compare our products to theirs unquote meaning the opposing brand RE>
150 W: Okay. [Can I write on this?
151 C: [So that's what I-- Sure you can.
152 W: <@Okay @>
153 C: They just want us to write on these scratch sheets which is not a problem.
154 W: Okay.((WRITING)) Okay yeah, I'll know what to do with that.
155 C: Okay.

156   **Bryan **Episode 8 [usage]**
157   C: Let's see I'll keep reading here. <RE Ways of convincing people that one product is
158   better than another are many. Uh they tell the audience that they must use their product
159   to achieve a certain status, look, or feeling. And these things cannot be obtained with a
160   substitute product. Commercials play upon emotions, wants, needs, and economic
161   usefulness. The ad RE> uh **<OR uses OR>?** So you might want to mark that.
162   ((STUDENT WRITING)) (...) <RE The ad uses humor, drama, memorable design and
163   color and catchy jingles to keep the audience thinking about the commercial and
164   product. RE> Okay so one that I was going to say here. (7s) What do you mean here
165   by <RE economic usefulness RE>? I'll let you have these here.
166   W: Oh, okay. Um just how-- (..) I don't know. Maybe uh more like up-to-date technology
167   and kinda makes-- I guess what I'm trying to say is makes your life easier   by
168   C: okay
169   W: saying economic usefulness.
170   C: Okay, so <RE Commercials play upon emotions, wants, needs, and economic
171   usefulness. RE> Cause I'm wondering-- how did you define that one more time? I
172   want to make sure I understood.
173   W: Oh, just products that would make your life easier.
174   C: Okay. Okay yeah. So I guess that's fine <RE emotions, wants, needs, and economic
175   usefulness. RE> Okay that's fine. We'll leave it like that for now.
176   W: Okay.
177   C: Um, so I'll keep going down here. Were there any other questions you had about these
178   sections [before--
179   W: [Uh no.
180   C: Okay.

181 **Bryan **Episode 9 [voice/tone]**
182 C: Let's see <RE Young men in America can be a big target for these products just like
183   anyone else. They want to be taken seriously, um be the tough guy, get the girls, and
184   make the money. RE> ((TURNING PAGE))
185 W: I'm generalizing <@ a little bit @> @@
186 C: Let's see. <RE Commercials advertise that if men wear a certain type of clothing, use
187   a certain type of mouthwash, and smell a certain way, that all these things will happen
188   for them. RE> Okay. So, I'm wondering here-- since you caught this as I was reading it
189   uh maybe how could you make this-- cause this might be considered what we'd call a
190   cliché   uh language.
191 W: okay
192 C: Like you know <Q be the tough guy Q>. And what I mean by cliché-- those are kind
193   of phrases that are very common so we don't really know who came up with them
194 W: right
195 C: but maybe there's a way you could put these in your own words. So instead of be the
196   tough guy you may-- What's another way you might say--?
197 W: **<OR be seen as masculine OR>?**
198 C: Okay. So--
199 W: Or uh--
200 C: <WR be a tough guy WR> uh I'll just put replace. I'll put <WR replacement option
201   WR> so you can decide how you want to do that, but we'll put masculine for now
202   since you said that. Um, what about get the girls? (4s) What could we use?
203 W: Um
204 C: That might be a little more specific (5s). <RE guys want to be taken seriously RE>
205   maybe **<OR appear masculine OR>**
206 W: **<OR appear masculine OR>**
207 C: Or **<OR macho OR>**
208 W: **<OR appear masculine and attractive to women OR>?**
209 C: Okay. I'm going to put macho   just so you have that as an option.
210 W: <@ okay @>
211 C: Um so <WR get the girls WR> and we'll replace that with what did you say one more
212   time?
213 W: Um. **<OR Be attractive to women. OR>**
214 C: <WR be attractive to women WR> Okay that works. And let's see <RE make the
215   money. RE> I mean that's another kind of-- kind   of bordering on
216 W: @@@@
217 C: cliché. Like show me the money. Give me the money.   That kinda thing.
218 W: mmhmm
219 C: So how might you be more specific um there? Cause I noticed you caught like I said
220   all three of these when we read it.
221 W: <@ Um. @>
222 C: And if you can't think of one we can just come back to that. You might underline it.
223 W: Sure. Yeah. I need to find [something else.
224 C: [When you go back through you might find another word
225   or another phrase for these words I should say. Okay other than that I think you're uh

226   okay. I'll just keep this bottom one because this has like the various points that you uh
227   are wanting to cover.

228   **Bryan **Episode 10 [orientation: checking in → sentence structure]**

229 C: So you <RE want to make sure that everything makes sense, clarity, and also make

230   sure you have good organization. RE> Let me just check our time so we can make sure

231   we're progressing and get to the various things you want to cover. Okay, so I'll move

232   on to here. <RE Body spray and deodorant are a staple in today's society and when it

233   comes to young men smelling good is crucial. Two commercials that are airing right

234   now are advertising for Axe and Old Spice body sprays and deodorants with men as

235   the target. RE> Um let me just make a little mark here. Uh <RE They are very

236   different but still compete for the better and more successful product. RE>

237   ((MARKING ON STUDENT'S PAPER)) This will just help me remember if I have a

238   question for you.

239 W: Okay.

240 C: <RE The Axe ad is for the new Dark Temptation scent which is a chocolate essence.

241   The ad shows a young man spraying himself with the said product and transforming

242   into a grinning chocolate man who is irresistible to all the women he encounters. The

243   song playing during the commercial is Sweet Touch of Love by Alan Tasada. This of

244   course makes perfect sense since the boy is chocolate, and he's being touched lovingly

245   by all the girls he meets. The music unifies the ad, and the chocolate man has a jolly

246   bounce in his step that goes along with the beat of the song making everything in his

247   world just wonderful. The girl takes bites out of him seductively-- seductively dips

248   strawberries in his chocolate belly button, and inhale his rich aroma. These sensual

249   acts are partly-- RE> Just make a note here.   <RE These sensual acts are partly

250 W: okay

251 C: due to the promiscuous nature of Axe ads but also because chocolate is a said

252   aphrodisiac. It makes sense to sell the audience that wearing a chocolaty scent will

253   make the female sex think about doing sexual things with the weaOR of the fragrance.

254   Ultimately the commercial is telling its audience that if they use uh Axe Dark

255   Temptations, they will be completely irresistible and delicious to females. RE>

256 W: @@@@

257 C: Okay. So yeah. You have a lot here and is this kinda where you're introducing your

258   first commercial I guess basically?

259 W: Uh huh. We're supposed to summarize the commercial. Both of them actually.

260 C: Okay.

261 W: So this is the first one.

262 C: So I made just a couple of uh little dots that will remind me of uh things that maybe

263   we could think about. Um. Let's see. And you have here <RE with men as the target.

264   So two commercials that are airing right now are advertising for Ol- RE> excuse me

265   <RE for Axe and Old Spice body sprays and deodorants with men as the target. RE>

266   So, what do you mean by men as the target? Do you mean like target audience?

267 W: Mmhmm.

268 C: Okay.

269 W: I could kinda rearrange that sentence I think looking at it again. I could say **<OR**

270   **Two commercials that are targeting men-- OR> <OR that use men as the target**

271   **audience are-- OR>** like I could-- do you think that would make sense to kinda switch

272   that up?

273 C: I think you can do that.
274 W: Kinda um ((WRITING ON PAPER)) put that over here.
275 C: Here's a scratch sheet if you want to um-- or obviously you can write on your own
276   paper if you want to.
277 W: It's uh yeah probably just rearrange that sentence ((WRITING ON PAPER))
278 C: Okay. Great. So we have that.

279 **Bryan **Episode 11 [development]**
280 C: Um this says-- the other part I marked was <RE There are very different-- they are
281   very different RE> excuse me <RE but still compete for the better and more successful
282   product. RE> Now what do you mean that? Because I'm understanding both of these
283   are products, right?   <RE Old Spice body sprays and deodorants with men as
284 W: uh huh
285 C: the target. RE> So (...) are you saying that body sprays and deodorants are very
286   different but they [still--
287 W: [No, **<OR the commercials are very different. OR> <OR The**
288   **commercials are very different but they still compete for which product is better.**
289   **OR> <OR Which product they're advertising is better. OR>**
290 C: Okay. So--
291 W: Should I say **<OR the commercials OR>**?
292 C: Yeah, you might want to reference [the commercials--
293 W: [Or the ads.
294 C: Yeah.
295 W: I'm switching between ads and commercials.   So I don't say one too much.
296 C: okay
297   Right, I think that's a good approach.
298 W: Yeah **<OR are very different but still compete for who has (..)**   **the**
299 C: mmhmm
300 W: **better and more successful product. OR>** Would that make more sense?
301 C: I think that works well.
302 W: Kay.

303   **Bryan Episode 12 [sentence structure]**
304   C: Um. Another place I noticed and I kinda heard this uh <RE the girls take bites out of
305   him, seductively dip strawberries uh in his chocolate belly button and inhale his rich
306   aroma RE> So I was thinking-- okay now that's fine <RE seductively dip RE> Okay
307   so that's actually fine. I was thinking we needed to add somewhere that that was
308   actually wrong.
309   W: There was one other really long sentence that I saw that I didn't know if you'd help
310   me kinda break up if it needed to be <RE The music unifies the ad, and the chocolate
311   man has a jolly bounce in his step that goes along with the beat of the song making
312   everything in his world just wonderful. RE> Is that too long of a sentence?
313   C: Hmmm.
314   W: If it's not, that's good, but @@ I didn't know if I needed to--
315   C: <RE music unifies the ad and-- music unifies the ad and the chocolate man has a jolly
316   bounce in his step that goes along with the beat of the song making everything in his
317   world just wonderful. RE> I think that's okay [the way you have it. Yeah, were there
318   W: [It's okay?
319   C: any other sentences that you thought might be too long?
320   W: No that was the only one that I thought-- oh, I did have a question about-- um when I
321   say the name of the product uh should I italicize it or just leave it? I think I asked
322   Jannah and she said to just leave it but I wasn't sure.
323   C: Um, you could leave it. Um, that's something that we could look uh look at the uh
324   Pocket Manual.   I'm not sure if your class if you have one of those, but it usually
325   W: okay
326   C: gives you guidelines in there for um in-text citations but as well as like what things to
327   italicize and put into quotes.
328   W: Okay.
329   C: So if you want that's something we could come back to, or if you want-- do you have
330   the Pocket Style Manual?
331   W: I don't have it with me.
332   C: Okay, you don't have it okay. Cause that's also-- you would find things like that in the
333   Pocket Style Manual.

334   **Bryan Episode 13 [orientation: checking in → formatting → development]**
335 C: Um. Let's see here. You have how many--? ((FLIPPING PAGES)) [Four. Five.
336 W: [Five.
337 C: Okay so let's keep going here. Okay <RE The second ad is for Swagger deodorant and
338   um body spray by Old Spice. This commercial takes a slightly different, less sexual
339   approach to advertising. Majorly successful football lineman Brian Urlacher--
340   Urlacher RE> or however you say it <RE is featured telling his fictional success story
341   after he began using Swagger. It opens with Urlacher as a gangly adolescent dressed
342   in medieval garb challenging a bearded man and his posse to a dual. They all laugh at
343   the skinny boy and he begins to cry. Urlacher presents himself to the audience as he is
344   today and in a serious tone quote who's laughing now unquote. He credits all of his
345   successes to the fragrance of his deodorant. RE>
346 W: Since that's a quote, should I cite that since [it's uh direct quote?
347 C: [Yes.
348 W: Okay. So-- @@
349 C: XXXX do that.
350 W: I didn't catch that before.
351 C: So <RE majorly successful football lineman Brian Urlacher is featured telling his
352   fictional success story after he began using Swagger. RE> One thing I did notice is
353   that it would give your writing more validity and more strength if you tried to avoid
354   starting with it.   Because it causes your readers to kinda have to go back and
355 W: okay
356 C: reference like what sentence or sentences before the "it" is referring to. So there's like-
357   - I know there's one [here.
358 W: [There is probably a lot cause I know when I was writing it and
359   rewriting it that I caught myself doing that. So there's probably a lot.
360 C: Okay. So as far as clarity-- I don't think that's more of a clarity issue. I think it's a
361   more of a variety issue. It's not that it's going to be so much incorrect as it is going to
362   weaken your point or make your uh-- make what you're writing appear somewhat dull,
363   so if we look in this paragraph, like you might start a sentence with "the," then you
364   have "this," then back to "the," then back to "the," these is okay, but then you go into
365   the "it."   So those are just like things that you can think about, not to nipick,
366 W: @@@@
367 C: but just to kinda give you an overall picture of like little things that you can do that
368   will like I said give strength to what you're doing.
369 W: That's really good advice because I didn't think about that.
370 C: So and I think that's something I think that all writers go through. I go through that
371   was well, making sure I have variety   in what I'm doing.
372 W: yeah

373　　**Bryan Episode 14 [organization]**
374　C: Um. <RE They all laugh at the skinny boy and he begins to cry. Urlacher presents
375　　　himself to the audience as he is today and in a serious tone RE> Okay, so you're going
376　　　to cite that.　　　　　　　　<RE and credits all his success to the fragrance of this
377　W:　　　　　　　　mmhmm
378　C: deodorant RE> Okay and again-- are you supposed to on each ad talk about like the
379　　　various appeals, the audience, and the details for each ad or--?
380　W: Uh because of the length of the paper.　　　　I separated those into separate uh--
381　C:　　　　　　　　　　　　　　　　okay
382　W: It's kinda how I organized it was I summarized one then I summarized another one
383　C:　　　　　　　　　　　　　　　　　　　　　　　okay
384　W: and then I went back to the first one and well actually I think I talk about-- in this one
385　　　I kinda introduce how the first one uses uh rhetorical appeals and then the second one
386　　　and then I kinda trickle on down from there
387　C: Okay. So yeah this is the part then we're just getting to. So you have here in this
388　　　paragraph <RE Both commercials use rhetorical appeals. The Axe ad uses the appeal
389　　　to pathos or the viewer's sense of humor to convey its message RE> Okay and you
390　　　provide citation there. So again we have what we're talking about with it.
391　W:　　　　　　　　　　　　　　　　　　　　　　　　　<@ yeah @>
392　C: <RE It is completely unrealistic to a man to literally change into a chocolate man but a
393　　　funny idea. The ad is extremely sexual to a point where it is humorous. Very
394　　　attractive girls are savagely and sensuously attacking the chocolate man throughout the
395　　　ad, fighting to get a taste. Uh it is so over-exaggerated that it is uncomfortable. Axe is
396　　　successful in the endeavor in trying to appeal to young men. Um what young men save
397　　　a few would not want to be sought after so intensely by gorgeous girls? RE> Okay, so
398　　　in this uh paragraph one thing that I notice is maybe you could as you're-- and this is
399　　　due tomorrow?
400　W: Yeah.
401　C: So you might not have as much time, but just as a kinda road map, when you talk
402　　　about rhetorical appeals uh you say here that <RE the Axe ad uses the appeal of pathos
403　　　or the viewer's sense of humor to convey its message RE> so when you think about
404　　　pathos, how-- how are you defining uh pathos?
405　W: Um. [By talking how it's funny and that's how they kinda get their point across. Like
406　C:　　　[As far as--
407　W: really like if you've seen the ad, like these girls are [literally yeah like biting him and
408　C:　　　　　　　　　　　　　　　　　　　　　　　[Yeah, I've seen it.
409
410　W: I mean it's funny, but it's also getting the message across that they y chasing him yeah
411　　　chasing him and attacking him like ou that want him kinda thing. And so that is the
412　　　appeal to pathos because it's humorous. Um it's not really-- it's not really logical
413　C:　　　　　　　　　　　　　　　　　　　　　　　　　　　right
414　W: and I don't know how it would be an appeal [to ethos-- ethos
415　C:　　　　　　　　　　　　　　　　　[So-- so maybe-- and that makes sense.
416　　　Maybe-- um maybe I should ask like the larger definition of how we think of pathos as
417　　　like more appealing to the emotional side　　　so maybe-- maybe what you're doing--

418   W: uh huh

419   C: and I don't want to quote you wrong, but are you wanting to pull into this paragraph

420   that because of pathos this is going to bring up some type of emotional thing which is

421   going to cause the ad to go in this particular direction. Is that kind what you-- how

422   you're trying to tie it in or not? Because again pathos is more dealing with specifically

423   like emotions and everything connected to that.

424   W: Uh well I think how I chose to use pathos is really how we were taught [that-- that

425   C: [Gotcha.

426   W: pathos-- um what it represented and I think um what I took out of my class was that

427   the humor part falls under pathos.

428   C: Ah okay that's a good point then. Okay that sounds good. Let me see if I had any

429   other places here that I was-- were there any places in here that you have questions

430   about?

431   W: I think it's okay.

432   C: Okay.

433   **Bryan Episode 15 [voice/tone]**
434   W: I-- I didn't know if-- I wasn't sure if it was okay to ask questions like this in essays
435   [if it's--
436   C: [Yeah, I think that adds like variety to your writing   too because you're not just
437   W: okay
438   C: like sentence period, sentence period so I think that actually shows maturity in your
439   writing.

440 **Bryan **Episode 16 [orientation: checking in → development]**
441 C: Um okay so I'll keep going down further. Let's see how we're doing ((LOOKS AT
442   WATCH)). Okay we've got about 20-- 22 more minutes.
443 W: Okay.
444 C: <RE The Old Spice ad goes for a different angle. Uh it [mostly uses appeals to pathos,
445 W: [Uh yeah @@@@
446 C: but it does not stop there. By using a spokesperson, the ad also has the appeal to ethos
447   or authority of speaker RE> and there you quote the lines from Lunsford,
448   Ruszkiewizc, and Walters 38 through 39. <RE When Brian Urlacher says that he
449   became handsome, famous, muscular, talented uh at football, and wealthy in so many
450   words because he began using Swagger. Uh this is speaking from the point of view
451   and experience-- from his point of view and experience. It says that he believes in the
452   product and guarantees that it brings coveted results however silly the claim may be.
453   The appeal to pathos is strong because the humor is so random. No one knows why
454   Brian and the posse are dressed in medieval clothing and the conversation they
455   exchange is even more ridiculous. It   is funny to see a quirky, awkward by become a
456 W: @@
457 C: magnanimously RE>?
458 W: Magnanimously. @@
459 C: <RE magnanimously RE> I can't ever say that word <RE famous athlete just by using
460   a certain scent of deodorant. Old Spice is successful with this ad because it touches on
461   a man's desire to be successful, athletic, and tough by presenting a role model like
462   Urlacher. RE> I like that point.
463 W: Thank you.
464 C: <RE He's a man who a great many young men would like to be, and the ad says if they
465   wear Swagger, they will be. RE> Okay. So again the issue of it is something I think
466   you can fix by trying to provide more uh variety
467 W: That is going to make it a lot better [when I go through there--
468 C: [in your sentence openings. So you can do that.
469   Um, let me see other things that I noticed. Of course there's another occurrence of
470   there. I like the point you made here <RE because the humor's so random RE>
471 W: That's a funny one. Have you seen that one?
472 C: I don't think I've seen this one.
473 W: I had to get it from YouTube. I don't know.
474 C: <RE Old Spice is successful with this ad because it touches on a man's desire to be
475   successful, athletic and tough XXXX RE> Okay. <RE He is who-- RE> Hmm. This is
476   a sentence I had a question about. <RE He is who a great many young men would like
477   to be, and the ad says if they wear Swagger, they will be. RE> So the beginning of this
478   to me is   s- maybe a little questionable maybe not. But I was wanting
479 W: mmhmm
480 C: to know what is your main point that you want to get across in this sentence and that
481   might help me understand a little bit deeper.
482 W: Um. Well I pointed out that he is a role model and <RE he is who a great many young
483   men would like to be. RE> There's just kinda a lot of people who would want to be
484   him because of many reasons that   he's on the commercial in the first place

485   C: right

486   W: because he's famous and talented and [rich.

487   C: [So he-- and that makes sense. Since we have

488   <RE he is who a great many young men would like to be and the ad says that if they

489   were will wear Swagger they will be RE> you might want to like make um or pull

490   Urlacher actually into the sentence instead of just having he. [So--

491   W: [I could say uh **<OR**

492   **Urlacher is-- OR>** is it-- is "who is" the problem? **<OR [Urlacher is who-- OR>**

493   C: [Yeah I'm just wondering--

494   Yeah the "is who" I'm not quite sure about.

495   W: **<OR Urlacher is who a great many young men OR>?**

496   C: Right.

497   W: **<OR aspire to be like OR>?** Or **<OR aspire to be-- OR>?** I don't know.

498   C: Maybe another option we have is **<OR Many young men aspire to be like uh**

499   **Urlacher. OR>**

500   W: Okay.

501   C: And **<OR the ad suggests that by wearing Swagger you can fulfill your dream**

502   **OR>** or something like that

503   W: Okay. <WR a great-- WR>

504   C: That's just one-- one other way aside from the way you said, so not that you have to

505   use that it's just another way of thinking about it.

506   W: Okay. ((WRITING))

507   C: But the fact that you make those notes there you can like decide when you're revising

508   uh which option you want to choose whether you use yours or another option is fine.

509   W: Okay.

510   C: Uh but over all I think that part is fine.

511   **Bryan **Episode 17 [sentence structure]**
512   C: [Um, let's see--
513   W: [We already attacked that one. @@@@
514   C: Okay, let's see. <RE There are things that are likable and dislikable about both ads.
515   Uh though they are both successful, they are not perfect. The Dark Temptations ad is
516   very creative and cheerful and the fact that it gets in-- its point across very clearly is
517   attractive. It [<@ says @> RE>
518   W: **<OR [Its point. OR>** Sorry.
519   C: Okay. So we have "it"--"it" there.   Uh <RE It says that if a man wears the
520   W: yeah
521   C: fragrance-- RE> You might even say here **<OR if a man wears the fragrance, it is**
522   **suggested that he will smell like chocolate, which all women love OR>** Um <RE
523   This means that he will be sought after and loved by all women and they will not be
524   able to resist him. It is a bit uncomfortable how graphically sexual the ad is RE> So
525   this sentence here <RE is a bit uncomfortable how graphically sexual the ad is RE>
526   Um you might turn this around. Instead of like having to use it   that might
527   W: mmhmm
528   C: help you with your structure.
529   W: **<OR The graphic sexuality is OR>** Maybe?
530   C: Or **<OR the graphic sexuality within the ad makes the viewer uncomfortable**
531   **OR>** or something-- you know something along those lines
532   W: That'd be good.

533   **Bryan **Episode 18 [usage]**
534   C: <RE This seems prudish in a sex-saturated world, but watching uh this commercial
535   especially in the company of others has the capability to make the viewers sque- RE>
536   W: <@ Squeamish @>
537   C: <RE squeamish by the intent of-- RE>
538   W: <RE visual stimulus leading to arousal RE>
539   C: Okay. <RE visual stimulus leading to arousal. The message is one of promiscuity and
540   lust and it does not so and it [does so in a way it just-- that is just over the top. In the
541   W: [does so--
542   C: Old Spice ad-- RE>
543   W: Um. **<OR His. OR>** ((MARKING ON PAPER)) Sorry.
544   C: Okay. <RE his ridiculous humor is what stands out the most [as--
545   W: [I should probably say
546   **<OR Urlacher's OR>** instead of his.
547   C: <RE Urlacher's ridiculous humor is what stands out the most as the um attention
548   grabber. RE> Um. <RE The young Brian Urlacher character is memorable and
549   hilarious. It is a good strategy to use a well-know celebrity to endorse the product as
550   well. It shows accountability--   ((MARKING ON PAPER)) it shows
551   W: mmhmm
552   C: accountability   that the celebrity puts his or her stamp of approval and guarantee to
553   the product. Urlacher triumphs over the evil bully and his posse and become-- RE>
554   W: **<OR And becomes OR>**
555   C: <RE and becomes a superstar, but the audience can tell the recollection of the memory
556   is painful and he is still hurt by how they laughed at him. Urlacher's seriousness--
557   RE> This is a really long, long piece.   I would probably suggest to
558   W: @@@@
559   C: someone-- my thinking here would to make this at least two paragraphs   because
560   W: okay
561   C: this is like extremely-- it'll make it easier on your reader too like when the professor
562   reads it   uh <RE Urlacher triumphs over the evil bully and his posse and
563   W: okay
564   C: becomes a superstar. The audience can tell the recollection of the memory is painful
565   and he is still hurt by how they laughed at him. The seriousness about the subject is
566   very funny. Uh, the cheesy football theme and the music that is playing in the
567   background while Urlacher is talking is silly, unnecessary, and annoying. The only use
568   for it would be if the viewer had no idea that Urlacher is a football star. The music
569   would more clearly convey that fact. It is hard to say which ad is better because they
570   are both very different. It would have to be Old Spice because the sexuality of the Axe
571   is just too much. This is probably due to the fact that neither of these ads is targeting
572   teenage girls like myself RE> You mean audience? <RE Since young--
573   W: <RE men RE>
574   C: <RE men generally want to get all the girls, they do not mind when an ad shows them
575   how by wearing a featured body spray. RE> Hmm. So, okay let's go back to this quite
576   long piece. Quite a bit of this we covered. Um, but I will start with-- (4s) So okay
577   <RE unnecessary and annoying the use of-- RE> you might want to be specific here.

578   **<OR would be-- would be maybe for viewers unaware OR>**

579   W: Oh, **<OR unaware viewers OR>?** Okay.

580   C: Yeah so it might read like one example you could think about is **<OR the only use for**

581   **the ad would be for viewers uh that are unaware of Urlacher**   **is a**

582   W: okay

583   C: **football star OR>** could be one way maybe of thinking about it.

584   W: ((WRITER WRITING)) (4s)

585   **Bryan Episode 19 [orientation: information gathering]**
586   C: Are you supposed to give an opinion as to which ad is better? Is that part of the
587   requirement? Because you mention that here [you said--
588   W: [I said myself or oh--
589   C: <RE It is hard to say-- RE>
590   W: <RE which ad is better RE>
591   C: <RE because they're both very different RE>
592   W: Yeah. One of the um things in the assignment that we're supposed to do is we're
593   supposed to tell which one we liked better and which one and what we liked and didn't
594   like about each of them, but we're not allowed to say I liked--
595   C: Right, okay that makes sense.
596   W: So, um yeah, we're supposed to kinda say which one is better.
597   C: Okay.

598   **Bryan **Episode 20 [development]**
599   C: So, what we can do here is-- there was something else that just caught my eye. <RE It
600   would have to be Old Spice because the sexuality of the Axe ad is just too much. RE>
601   So this part here <RE it would have to be Old Spice RE>, kinda is not giving enough
602   information. It's like <RE it would have to be Old Spice RE> um--
603   W: I could say **<OR the more successful ad would have to be-- OR>?**
604   C: Right.
605   W: Okay. ((WRITING))
606   C: It just provides I think your reader with more information without kinda losing them
607   as you know progress from point to point.

608   **Bryan **Episode 21 [voice/tone]**
609   C: Who's your instructor?
610   W: Uh, [Jamie]
611   C: Okay. And I think that was the main thing. The last part here <RE since men want to
612   get all the girls RE> or **<OR since young men generally want to get all the girls--**
613   **OR>** So maybe there's a way you can convey um what you're trying to say there
614   without out showing bias   in what you're saying. So it's like if I said all
615   W: mmhmm
616   C: Mexican-Americans want to something that might be borderline almost stereotypical
617   W: yeah
618   C: generalizable. Maybe we could look at a way to maybe say uh something about **<OR**
619   **t** or overly **he portrayal OR>** or **<OR since men are stereotyped as generally**
620   **wanting all the girls OR>**   something like that. That way it doesn't sound--
621   W: okay
622   C: put you as the author of the piece in a position where you are getting into like bias or
623   prejudging. You know making a blanket statement or something like that.   That's
624   W: right
625   C: just something to think about as you're revising. So you might say **<OR men often**
626   **portrayed OR>** or **<OR** just a way you can think **men are often stereotyped as**
627   **wanting all the girls and maybe this ad is trying to add to that kind of notion**
628   **OR>** or something is a way of thinking about it.

629 **Bryan **Episode 22 [orientation: checking in → development]**
630 C: Um, okay so, ((LOOKS AT WATCH)) yep we're right on schedule. <RE Both of the
631   commercials cast extremely effective arguments for their products. Axe is the selling--
632   Axe is selling sex through smelling like an aphrodisiac, and Old Spice is selling
633   success and happiness by telling their audience they must smell like Swagger whatever
634   Swagger smells like RE> Okay. Now just here you started--
635 W: Italicizing. [Yeah. I--
636 C: [Italicizing. So I would say once you look at the Pocket Style Manual, just
637   be consistent throughout. But I think if I remember correctly that you would italicize
638   the   names of those. <RE In a different light the ads could be marketing for
639 W: okay
640 C: girlfriends of the young men. A girl watching either of the ads might think she wants
641   her boyfriend to be super successful or smell like sex. In way this is saying that
642   cologne is a perfect gift in almost any situation: birthdays, Christmas, anniversaries,
643   and Valentine's Day. RE> so <RE cologne is a perfect gift for almost any situation
644   RE> Hmm.
645 W: Would that be colon right there since it's   alluding to a list kinda.
646 C: yeah
647 W: Like that? <RE cologne is a perfect gift in almost any situation RE> Oops sorry. Not
648   there. ((MARKING ON PAPER))
649 C: Yeah, that helps us out a lot. <RE So why not market to the people who'd be
650   purchasing the cologne for these young men? RE> There's a question again. Which I
651   like that variety. <RE That is where the money is. RE> Hmmm. <RE Market to men
652   producing the appeal for success and sex then advertise it to women who will buy it
653   for them. RE> So, I don't really like this reads where you have is at the end, but
654   perhaps there's a way you can still get your point across and maybe not end with is
655   because that can sometimes get into an awkward type thing. Um, so what is your main
656   point maybe that you'd like to [be clear to your audience? You have <RE that is where
657 W: [Um.
658 C: the money is RE> which re-- which really means what?
659 W: Um <RE So why not market to the people who'd be purchasing the cologne for these
660   young men. That's where the money is RE> **<OR By marketing to the people who**
661   **are actually going to be buying it for them OR>?** Because that's what I meant.
662   Kinda-- I think I used it as just kinda like uh--
663 C: Kinda answering a rhetorical question?
664 W: Kinda, yeah. Kinda summing it up. Kinda--   Maybe, but you-- if you think I
665 C: okay
666 W: should take it out the--
667 C: It's not necessarily-- like I said it's just hmmm ending with the "is," but I'll let you
668   decide what you think about that and maybe if there's another way you can say it
669   where it doesn't cause you to end in "is."
670 W: Okay.
671 C: Um, other than that--

672   **Bryan **Episode 23 [sentence structure]**
673   C: I'll move down to this paragraph. <RE Both ads are effective and successful. They tell
674   you what the product is and what will happen to the person who uses it. Um. Toss in a
675   little emotional appeal or humor to break the ice and make the audience more
676   approachable especially if the topic is controversial like sex Uh. Add a catchy jingle
677   in the back ground, one that directly correlates with the product and will not soon be
678   forgotten by the viewer. Maybe use a celebrity endorsement to secure the validity and
679   quality of the product and pinpoint exactly what the audience wants. And in this case
680   it is girls, sex, success, and happiness. The commercials are both successful because
681   they fully-- fully uti- blah fully utilize the three appeals ethos, pathos, and logos which
682   are the backbone of winning advertisements. Anyone can see by either of these that
683   man's wants and dreams can come true by if he only purchases uh-- RE>
684   W: is it **<OR only purchase OR>?**
685   C: Yeah **<OR if he only maybe just purchases OR>?** Maybe you could omit that
686   W: Yeah.
687   C: <RE purchases Swagger by Old Spice or Dark Temptation by Axe. RE> Okay. So
688   right in here I noticed that <RE having a catchy jingle in the background that RE> I
689   think maybe you could say-- take out one and say **<OR that directly correlates with**
690   **the product-- OR>**
691   W: Or should I say **<OR directly correlating OR>?**
692   C: Yeah, you could do that too.
693   W: Okay. ((WRITING)) I don't know if it has two "L"s or not. Uh, we'll see.

694   **Bryan **Episode 24 [sentence structure]**
695   C: <RE the product and-- and a catchy jingle in the background directly-- RE> Hmm, I
696   [think--
697   W: [**<OR to OR>**
698   C: <RE to the product and will not soon be forgotten by the viewer RE> okay <RE
699   maybe use a celebrity to secure the validity and quality of the product and pinpoint
700   exactly what the audience wants. RE> (..) Period.
701   W: Yeah. ((MARKING ON PAPER)) I thought about that probably the second you did.
702   C: Start with "in this case--" <RE in this case girls, sex, success, and happiness RE>
703   **<OR are-- blah blah blah. OR>**
704   W: **<OR In this case comma?   girls, sex, success, and happiness are um (.)**
705   C: okay
706   W: **the main desire or-- OR>**
707   C: Yeah, you can say **<OR desire OR>** or something similar.
708   W: <WR are desire WR> I'll think about that. @@@
709   C: Okay.

710 **Bryan Episode 25 [concluding: summarizing → goal setting]**
711 C: Well, we're almost out of time for our session. Um, so basically what you wanted us
712   to go over we uh started off talking about what you're assignment was asking you for
713   with the various appeals, the uh audience as well as providing details. I know you
714   didn't have your sheet because it's already on D2L.   So, you talked about what
715 W: uh huh
716 C: was the most important is everything makes sense as far as like flows coherently and it
717   depicts the commercials-- obviously I haven't seen them, so I can just basically look at
718   what you have and try to point you in a certain direction to get you to talk about that.
719   And then as far as organization, uh again, so far I think you have good organization uh
720   I would just say that within points just making sure that you flow in an order that will
721   be logical to-- is your professor going to view the ads as well?
722 W: Um, a long time ago, she said that in our Works Cited we're supposed to have a link,
723   but she hasn't really followed up   with anything about that. I'm not sure.
724 C: okay
725   Okay, as long as you provide proper organization as it relates to each thing,   I
726 W: mmhmm
727 C: think will cause you go in a logical type of order.
728 W: By reading it, could you kinda get an idea of what [the commercials are like?
729 C: [Oh, I could get an idea of the
730   what the ads and that kinda thing, so yeah. Um, the other thing I was going to ask you
731   was once you leave, what things do you think you'll work on as far as what's most
732   important to take away from what we've talked about?
733 W: Um, definitely going to try and get rid of all the "its" at the beginning of the sentences
734   and the "the's" and the uh couple of the clichés we talked about.
735 C: Okay.
736 W: Um, and kinda probably think about the organization um as well as split up that one
737   big paragraph   [as best I can and maybe organize within that too.
738 C: yeah
739   [Because we did have that. That might be something you can
740   definitely think about because it was kinda long so you might be able to split it into
741   two separate ideas.   Um so the only think I was going to give you,
742 W: mmhmm
743 C: [Karen--] this is just our um survey that basically asks you questions about how the
744   session went.   And as far as these two pieces here-- you can definitely take
745 W: okay
746 C: those because those just had a few other ideas that we talked about-- about.

747   **Bryan Episode 26 [concluding: final-wrap up]**
748   C: And I'm not sure if you're aware, but we also have the Writing Center Outpost.
749   W: mmhmm
750   C: So if you're ever unable to come to like a regular session, the Outpost is from seven to
751   ten in the library   so you can also utilize that. It's a first come, first served, so
752   W: oh okay
753   C: you can just walk up, and if there's an available tutor uh we'll be happy to work with
754   you.   And I'm going to put this in here, and if you'd like to take one of
755   W: okay
756   C: our pencils-- it has the Writing Center-- you can have one of <@ those too @>
757   W: Okay. @@@
758   C: Our evaluations box is just right over here, so I'll be on the other side and I can show
759   you where that is.   So, I have to leave so you can fill
760   W: okay
761   C: that out.
762   W: I have to do this on camera?
763   C: Uh, I'm going to see if the camera person will help you turn it off.
764   W: Okay.
765   C: Great.
766

2   **<u>Grant Episode 1 [orientation: information gathering]</u>**
3   W: So I got in like five pages like you said. And um (.) I went ahead and you know
4   formatted it and then stuff and   I didn't get time to really just look through
5   C: okay
6   W: it and uh read the whole thing over again   like I read it through, but when I--
7   C: okay
8   W: when I did the formatting I didn't get to read through all the way so   that is what
9   C: okay
10   W: I have.
11   C: Okay, so we want to [just look at--
12   W: [there's enough XXXX

13   **Grant Episode 2 [interruption]**
14   Desk Worker: Um, [Sarah]'s not with you.
15   C: She's not with me?
16   DW: Mhmm.
17   C: Who's she with?
18   DW: You had an appointment on Tuesday.
19   W: Yeah. [Tuesday
20   DW: [But you didn't come. Or you did come.
21   C: She came on Tuesday.
22   DW: But you're with Chelsea who just got here.
23   C: I am?
24   DW: Mmhmm.
25   W: I thought I was-- I scheduled one for Thursday too. I was pretty sure.
26   C: Mmmmm. Does it matter? I mean I've worked with-- with [Sarah] for the last few
27   times this week.
28   DW: Yeah, but that's the thing is that   she's not scheduled.
29   C: right
30   She's not scheduled?
31   DW: No.
32   W: That is really random. [Because I was pretty sure I was scheduled.
33   C: [Really? I could swo--
34   DW: Did you get an email?
35   W: Yeah.
36   DW: For today? It wasn't for next week?
37   W: What's-- what's today's date? The 23rd? Yeah.   Pretty sure I got an email.
38   C: okay
39   Mmmmmm.
40   DW: Um, just a second.
41   W: <WH I don't know. WH>
42   C: Did you-- did you use the schedule?
43   W: Huh?
44   C: Did ya-- did you use the schedule-- the, uh, schedule-- the scheduler when you made
45   your appointment?
46   W: Well, I was-- I made it with her?
47   C: Oh you made it with [Samantha].
48   W: I told her-- I said I need one Tuesday and then I had already made one for Thursday
49   because I knew--   That's really weird.
50   C: okay
51   Things happen. Um(.) It's [just uh--
52   W: [I mean-- I don't think-- I don't think it was a because I was
53   miscommunication cuz I'm pretty sure I [scheduled one.
54   C: [Yeah cause-- cause I thought you were
55   going to do one. I was pret-- pretty sure.
56   W: [Yeah, especially--
57   DW: [Okay, you guys are good.

405

58   C: We are good?
59   DW: Yeah, [Jamie]'s going to work with Chelsea.
60   C: Okay. Thanks, [Samantha].
61   DW: You're welcome.
62   C: Sorry about all that.
63   DW: Oh, that's okay.
64   C: Okay, no worries now.
65   W: Okay.

66   **Grant Episode 3 [orientation: agenda setting]**
67   C: So (.) you want to look at organization as far as--
68   W: Uh just organization-- making sure that I'm getting-- let me get out that paper--
69   making sure I get my point across.   And then like really um--
70   C: okay
71   W: I integrated some quotes in there   but I'm still not comfortable with, like,
72   C: okay
73   W: citing them.   If that makes sense. So   basically just looking at it, making
74   C: okay   okay
75   W: sure my argument is-- is coherent and then citations.   So--
76   C: okay
77   So, we'll go through all that.   So, what do you think? Let's-- let's review this I think
78   W: okay
79   C: And we'll look for all that stuff.
80   W: okay

81 **Grant Episode 4 [usage]**
82 C: So you can read it or I can read it. It's up to you.
83 W: You can read it.
84 C: You want me to read it?   Alright.
85 W: yeah   @@@@
86 C: Okay. <RE At this time, America is currently in a digital age. No one uses
87   typewriters, checks out books, plays LPDs-- LPDs RE> That's just LPs.
88 W: Is it LPs?
89 C: Yeah.
90 W: I thought it was LPDs.
91 C: Well, it's-- it's long playing records, but LPs is like the (.) popular name   for
92 W: yeah
93 C: records. I think that's what you're talking about.
94 W: The [popular--

95   **Grant Episode 5 [usage]**
96   C: [<RE plays LPs and really has to find resources outside their homes. Computers,
97   television-- computers, television, cell phones, DVDs, and other digital electronics
98   are regularly seen everywhere and can be obtained at minimum price. Due to the
99   creative insight of scientists and scholars, technology is now a universal resource
100   that has been embedded in consuming cultures as a necessary tool. For instance,
101   America's reliance on technology has led-- has lead to many-- many inventions or
102   advances in the digital age such as the iPhone, Maxx, Skype, and Dance Dance
103   Revolution. RE>   Dance Dance Revolution probably should all be caps
104   W: @@@
105   C: since it's a title of a video game.   So <WR DDR WR> all cap.
106   W: okay yeah
107   C: <RE In addition-- in addition to that-- in addition-- RE> Here   you can just
108   W: mmhmm
109   C: use <WR in addition WR> and take out that "addition."

110 **Grant **Episode 6 [usage]**
111 C: <RE Some discoveries in technology have   led to many setbacks such as--
112 W: okay
113 C: amany setbacks such as MySpace, computer viruses, and a decrease in the education
114   of XXXX and laziness. Looking at the arguments made from Benton, in his column
115   called *On Stupidity,* some are angry that technology consumes the average
116   American, especially when it comes to pressing the issue RE> <WR-- issue- WR>
117 W: **<OR Issues. OR>** It's supposed to be issues.   So like
118 C: <WR Issues WR>   yeah
119 W: I said XXXX--
120 C: No, you're fine.

121 **Grant **Episode 7 [usage]**
122 C: <RE especially when it comes to the issues of emailing and texting. Although the
123   author-- although the author, Bedore, who wrote a paper on distant-- who wrote a
124   paper RE> is this the title of it?   [Distance Education?
125 W: yeah
126   [It's Distance Education More and More and
127 More Choices, but I just leave it to "Distance Education." That's kinda-- that's the main
128 title and the subtitle is "More and More-- More and More and More Choices."
129 C: Okay. I actually think here you should say **<OR wrote a paper entitled Distance**
130   **Education OR>**   instead of saying on-- it's kind of like (.) when you say
131 W: okay
132 C: "writing on" it's-- it'll be writing on a subject   rather than writing on the title of
133 W: yeah
134 C: your-- (.) So--
135 W: Okay. That makes more sense.

136 **Grant **Episode 8 [sentence structure]**
137 C: <RE XXX argue that technology is a tool, used to reduce-- reduce limitation and
138   expand education and growth through programs such as online academic courses.
139   These arguments which address-- which address the positive and negative effects--
140   effects RE>
141 W: So maybe another way of wording that?
142 C: <RE these arguments which address the positive and negative effects that technology--
143   RE>
144 W: **<OR has on the American society OR>**
145 C: Okay.

146	**Grant **Episode 9 [usage]**
147	C: <RE has on the American society make two very valid points. There is one idea that
148	both authors-- both authors commonly share. Benton and Bedore believe America's
149	next generation is so de- so dependent on technology they predict a better outcome
150	in the future if the American society-- if the American society continues to
151	incorporate technology into the education system. RE> So that's your main thesis
152	right there?
153	W: Mmhmm. Yes.
154	C: The only thing I'm seeing here is that I don't think you need an article here, "the" [If
155	W: [The-
156	- in the future I'm writing about society
157	C: Yeah if <RE American society-- if American society is already XXXX RE>
158	W: the-- the-- if-- Okay. Should-- should it be **<OR in the future America's society?**
159	**OR> or <OR American society OR>?**
160	C: American society.
161	W: Okay. Is it just-- is it just because--
162	C: Well, American is-- America refers to the country, right?
163	W: Right.
164	C: American is like specific to America.
165	W: Okay alright (.) that makes sense.
166	C: It's-- it's like a qual- it's something from America. It's-- it's describing-- well, it's not
167	like it's describing America. It's-- How am I going to explain that?
168	W: It's-- I understand.
169	C: It's-- pro- it's from America I guess I would say. It's of America.
170	W: mhmmm
171	It's not actually talking about the country, but like yeah-- America.
172	C: yeah

173 **Grant **Episode 10 [sentence structure]**
174 C: So the thesis is good. <RE In Benton's column,   On Stupidity, and
175 W: mmhmm
176 C: Bedore's essay Distance Education there are-- few- there are-- there are few
177   similarities to compare the two arguments. RE> So you're saying there are very few?
178 W: Yeah. So like there's-- there's not a lot to compare,   but there are some
179 C: yeah okay
180 W: similarities.   So maybe instead of few we maybe should say **<OR there are**
181 C: okay
182 W: **some similarities that compare OR>**. Maybe that would sound better.
183 C: You could also say **<OR there are very few. OR>** That would be-- you could still use
184   that word
185 W: So **<OR very few OR>?**
186 C: Yeah, that just shows a smaller number   smaller limit.
187 W: okay
188 Okay yeah that's very-- @@@@

189   **Grant Episode 11 [usage]**
190   C: <RE there are very few similarities to compare the two arguments. One of the most
191   obvious is that they both agree that technology benefits the students-- benefits the
192   students, teachers, and faculty RE> You're making a list here.   I don't know
193   W: mmhmm
194   C: if it's---
195   W: Or should we just stick with the students?
196   C: Or-- do they talk about all aspects? How [teachers use-- use it or how faculty use it?
197   W: [They-- I mean they themselves-- they talk
198   about technology their experiences in technology education. So that means-- and--
199   and especially they talk about how um-- which one was it? Benton talks about how
200   he has discussions with his   colleagues about using different teaching methods
201   C: okay
202   W: [and so I-- that's-- I kinda ass-- I assume. I don't know for sure, but I assume
203   C: [Are they--
204   W: that they do.
205   C: And it I mean it makes sense, right? That they're talking about their classroom.
206   W: They're talking about their classrooms their [experiences as a teacher.
207   C: [So yeah-- I mean-- Yeah. It is--
208   technology does kinda address that-- talks about teachers and faculty.   Well in
209   W: okay
210   C: this case, what I'm seeing is that you don't need the article "the." <RE And if it's
211   students, teachers <WR comma WR> and faculty RE>
212   W: I notice that a lot. I put a the-- I put an article in front of a lot of things.   Me-
213   C: yeah
214   W: more-- I need to distinguish more when it's necessary and when it's not.
215   C: It's just one thing to look at.

216   **Grant **Episode 12 [usage]**
217   C: <RE So they mention that college   students in particular benefit from
218   W: mmhmm
219   C: technology RE> <u>**<OR benefit from technologies? OR>**</u>
220   W: Yeah, that one was hard to word.
221   C: <u>**<OR Technological advances? OR>**</u>
222   W: Yeah.
223   C: Instead of technologies?
224   W: Cause I wanted-- I wanted to put that there, but I was like I don't-- it still sounds
225   funny-- sounds better

226 **Grant **Episode 13 [development → sentence structure]**
227 C: <RE the education system because of the famili- familiarity with a computer and its
228   resources. For example, Benton explains how using various teaching methods that
229   incorporate technology such as Power Point, blogs, wikis, and network sites in his
230   curriculum to improve the students'-- improve the students' ability to make
231   connections and easier intuition to communicate more thoroughly. Similarly--
232   similarly RE> comma <RE Bedore shares her online classroom experience as an
233   educator by explaining how the board-- how the blackboard or chat rooms will
234   interact the discussion and communication found normally in a classroom setting.
235   By-- by doing this, Bedore points out she not only wants the-- wants the students--
236   wants the students to complete the required material, she-- she wants these students
237   to start discussions, understand the connection she's trying to make, and have them
238   use their intuition. So in the future the benefits from using technology in the
239   classroom setting will be seen in all places like-- like graduate school or the common
240   work force. The common work force. RE> Okay. <RE These faculty are already
241   using these XXXX school. RE>   So you're kinda talking about all the maybe--
242 W: mmhmm
243 C: let's see (.)
244 W: I'm trying to-- my whole point in like this paragraph   is trying to give
245 C: mhmmm
246 W: examples of how it benefits   the students, teachers, and faculty in [education.
247 C: okay
248   [Okay. Gotcha
249   ya. Okay.
250 W: Um, sometimes I'm not sure if that came across, but that's--   that's what I was
251 C: okay
252 W: trying to do.
253 C: I know. It sounds like you're talking about like-- Y- you're describing these different
254   things, right, and how they use and how they might [XXXX
255 W: [Yeah I'm really trying to give a
256   lot of [detail.
257 C: [I think you do that. The only thing-- and this one reason in the last line um
258   this <RE writing so in the future these benefits from using technology in the
259   classroom will be seen in all places like graduate school and the common work force
260   RE>
261 W: Yeah, that needs to be a little bit more-- either general, or-- no I don't know. It's just
262   these last two--   I think the like <RE graduate school RE> and then <RE the
263 C: okay
264 W: common work force.RE>
265 C: So you're thinking like these learning techniques of technology will be [used--
266 W: [Yeah, I mean
267   she [uh like Bed- Bedore mentioned that like ((THROAT))
268 C: [Used in different places--
269 W: you can-- I'm sorry I cleared my throat [you can use-- that they use some
270 C: [It's okay

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271   W: of these technologies that we're using in education now to in the work force to train--
272   to train   other people. There's-- I can look. ((GETS PAPER OUT OF
273   C: okay
274   W: BACKPACK)) Okay. So it will just-- just be used as another educational tool
275   C: mhmmm
276   W: not so much-- And I think-- I think that's kinda what-- what Benton wants to happen
277   too.   He doesn't want them to just come and fill in the required work. He
278   C: okay
279   W: wants them to be able to use this knowledge.   You know, to be able to think on
280   C: okay
281   W: all aspects in-- in general like he-- he calls it to think uh- general-- like (.) generation
282   lines   to be able to talk to more people than other people. And be   able
283   C: okay   okay
284   W: to have like a kinda-- a widespread knowledge about everything   and so I just
285   C: okay
286   W: mentioned places that I--
287   C: Maybe-- maybe you could say that specifically there. I mean **<OR benefits the**
288   **technology world spread across all different- wide variety-- wide spread across**
289   **different generations OR>,** right?
290   W: Mhmmm.
291   C: **<OR>In all different ages. OR>** Not just maybe in the college classroom.
292   W: So maybe I can reword this sentence so like **<OR in the future-- in the future, the**
293   **benefits of using technology in classroom settings will-- um (.) help students to--**
294   **to think along-- OR>**
295   C: You could say **<OR help students of all ages would be-- OR>** cause what-- what
296   you're trying to say that-- it-- it's generational specific?
297   W: Yeah, **<OR just to be knowledgeable on-- on-- on like all different-- like all kinds**
298   **of levels. OR>**   And I don't-- I'm trying to think of like
299   C: okay
300   W: a specific word instead of levels because   I don't know if he'll know what I'm
301   C: okay
302   W: talking about if I just say levels.(4s)
303   C: Um, you can think about that.
304   W: Cause I think it's just-- honestly I really just think it's this last part.   This is fine.
305   C: yeah
306   W: I think just this and this should change.
307   C: I agree. (4s) Well <RE common work force RE> I think is right. [Because--
308   W: [But maybe not <RE
309   graduate school RE>
310   C: Cause grad school's already kinda part of the education experience, like college
311   W: So **<OR will just be seen in the common work force OR>**
312   C: **<OR In the common work force and maybe other learning environments? OR>**
313   W: Yeah.
314   C: Maybe like that? It could be really broad like that. That works.
315   W: Actually, it makes more sense. Yeah.

418

316   C: Cause the classroom's not really-- not really a new-- a new learning environment. I
317   guess it could [be--
318   W: [I guess that's what I was trying to get at. I thinking well, what's up
319   from undergraduates? Graduates. So maybe--
320   C: Yeah, we're using computers in grad school. All the time. It's become my best friend.

321 **Grant **Episode 14 [usage]**
322 C: <RE So in addition to the student's ability to   famil- to familiar-- to familiarize
323 W: yeah
324 C: with the technology, Benton and Bedore found that the academically, that the
325   academically routed software has helped expand educational opportunities. RE>
326   Okay, this is- soft- this is ac- this is [Software? Plome?
327 W: [This is where it gets-- mhmmm it's just-- it's that
328   word "academically" isn't it? @@@@ I just didn't know--
329 C: Okay. (4s) Maybe **<OR specific software? OR>** Is it related? Cause I know what
330   you're saying-- [you want to--
331 W: <WH [Academically? Specifically? Academically? Specifically? WH>
332   Can you say academically?
333 C: Um, you can. <RE Conditioned to the students' ability to familiarize with technology
334   Benton found that [academically-- RE>
335 W: [or just **<OR academic software OR>**
336 C: Then put academic software.
337 W: Okay.
338 C: You can say that.

339　**Grant **Episode 15 [sentence structure]**
340　C: <RE academic software helps expand educational opportunities. For example, Bedore
341　　uses Plome software that stores information in documents-- that stores information
342　　in documents such as-- such as a sample of acquisitions-- RE>
343　W: the samples-- the samples of-- the sample of essays. Basically what the Plome-- the
344　　Plome software is-- is-- it's a management software　　　exactly. And it holds
345　C: 　　　　　　　　　　　　　　　　　　　　　　　okay
346　W:things like um um yeah like essays　　　and grades and--
347　C: 　　　　　　　　　　　　　　okay
348　A big archive of stuff.
349　W: Yeah basically.　　　It's kinda-- it's kinda like the D2L. I think of.
350　C: 　　　　　　　uh huh
351　Well, what if we-- if you took this-- <RE Bedore uses Plome's software to archive
352　documents such as RE> so maybe just saying-- instead of just saying **<OR sample**
353　**essays that are easily reviewed and graded by staff-- OR>**
354　W: Just not sample of but just **<OR sample essays OR>**
355　C: Yeah. **<OR Sample essays were easily reviewed and graded by the staff. OR>**
356　W: It's really-- it's really unique when she mentions that they don't-- they go as far as to
357　　writing the paper　　　probably by hand or on computer, but they don't turn the
358　C: 　　　　　　　uh huh
359　W: whole thing in. They just look at what the sample of it　　　and they just grade it
360　C: 　　　　　　　　　　　　　　　　　　　　　　okay
361　W: from there because they can tell-- I'm sure any English can tell, just from-- just like
362　　the first page what the article-- you know what the article or an essay's going to be
363　　like so anyways. Yeah it is cool.　　　Yeah it sounds kinda cool.
364　C: 　　　　　　　　　　　　　　　　　okay

365   **Grant **Episode 16 [usage]**
366   C: <RE She also mentions other software from Plome that-- that has (.) RE> **<OR helped**
367   **OR>?**
368   W: Yeah.

369 **Grant Episode 17 [development]**
370 C: <RE that has helped her and her colleague enroll more students in classes,
371   communicate through email, and keep track of students. Benton, on the other hand--
372   ((TURNS PAGE)) Benton on the other hand works with specific software identical
373   to Plome called Moodle   in which she posts updated information,
374 W: @@@@
375 C: evaluates discussions, and confirms RE> I'm sorry. <RE combines his class to four
376   hours a week-- combines his class four hours a week RE>
377 W: That's just kinda some of the things he listed there that--   that Moodle-- that he
378 C: okay
379 W: does on Moodle. It's basically again-- like I said, they're both like D2Ls.   They
380 C:
381 W: post updated information   and they, you know, discussions and they put grades
382 C: okay
383 W: on there. That way-- the way he explains it is-- it is-- it makes it easier to combine his
384   class in four hours a week.   Instead of being in class all the time. That way
385 C: okay
386 W: they can stay-- he says-- he says that way they can stay engaged during the semester
387 C: okay
388 W: without [having to go class all the time. Like--
389 C: [So--
390 Okay. I think I got you. Okay that makes sense.

423

391 **Grant **Episode 18 [sentence structure]**
392 C: <RE By working with the software, Benton and Bedore potentially close the gap that
393   restricts anyone from getting an education in a learning environment and increases
394   the student's chance, chance of learning in comfort-- in-- RE>
395 W: **<OR In the comfort of their home OR>**
396 C: Yes. <WR In the comfort-- WR>

397 **Grant **Episode 19 [sentence structure]**
398 C: <RE In the comfort of their home XXXX flexible schedule. The column On Stupidity
399   by Thomas H. Benton in a magazine for teaching have two different very compelling
400   arguments-- have two different very compelling arguments that can be assumed that
401   there is a battle going on between technology's-- (...) technology's relationship with
402   education RE>
403 W: **<OR Or the-- or about the-- the education's relationship with technology. OR>**
404   Geez I need to change those up. @@@@@
405 C: It's up to you. How do you think you want to phrase it?
406 W: I don't know. I'd rather change the words around. It just sounds more--
407 C: **<OR Education's relationship with technology? OR>**
408 W: Oh, well it's really **<OR technology's relationship with education OR>**
409 C: But they're-- they're writing about education, right?
410 W: Mhmmm.
411 C: Would you classify it as like an article-- these articles-- is about technology
412   specifically or education?
413 W: It's about education. So you'd put education first?
414 C: Yes.
415 W: Okay.

416	**Grant Episode 20 [interruption]**
417	C: Do you hear that music?
418	W: Yeah.
419	C: Where's it coming from?
420	W: Over there.
421	C: Oh. It sounds like it's outside the door.
422	W: It's-- it sounds like-- you know, a guitar.
423	C: Someone's playing the guitar. I don't know .

424 **Grant **Episode 21 [sentence structure]**
425 C: So <RE education's relationship with technology. This battle is determined by the
426   traditional teaching method-- is determined by-- RE>
427 W: just **<OR determined by traditional-- OR>** cut by the-- just **<OR determine- just**
428   **determined by traditional teaching methods. OR>** Take that that out.
429 C: **<OR is determined by traditional teaching methods OR>** <RE Benton refuses to
430   give up. RE> Alright.

431 **Grant **Episode 22 [punctuation → sentence structure]**
432 W: Then--
433 C: <RE XXXX Bedore XXXX tradition teaching method RE>
434 W: Should we put a <Q comma s Q> after Bedore or would it still seem kinda weird?
435 C: <RE This battle is-- RE> <RE This battle is waged by-- waged by traditional teaching
436   meth- by- RE> (...) <WH XXXX WH> RE> (4s) So you're trying to draw a contrast
437   between these two?
438 W: Mhmmm. Yeah, it came out weird. @@@@ And by <RE traditional teaching RE>
439   methods-- like I'm basically saying that he is sticking with the traditional teaching
440   methods. She's non-traditional.
441 C: Benton?
442 W: Meaning that like she's very open   to technology but I-- I don't know where I
443 C: okay
444 W: got (.) this. @@@ (6s)
445 C: Okay, so <RE the battle-- RE> let's see if maybe-- we like say [it like--
446 W: **[<OR the battle is**
447   **based on-- OR>**
448 C: more succinctly-- like succinctly say it like **<OR this battle is between OR>** what
449   and what? It's **<OR between traditional teaching versus teaching with technology**
450   **OR>?** Which, is that really, like, a quick shorthand way of saying it?
451 W: Yeah.
452 C: You think? Okay.
453 W: So just reword it. <WR The battle is traditional-- traditional teaching methods WR>
454   [is between-- Okay.
455 C: [betw- **<OR between Benton's traditional teaching--? OR>**
456 W: Yeah <WR Benton's traditional blah blah blah WR> @@@@. It takes me a long
457   time to write it like this.
458 C: It's okay.
459 W: And I write kinda big. And keep that. Bedore's?
460 C: Bedore's.
461 W: It can't be. It's spelled Bedford.
462 C: Bedore. You know you think it [would. I think it's a French name.
463 W: [I don't--
464 Yeah. Cuz, Yeah. Jean-- because it says-- it says Jean
465 C: Yeah that's a French name.
466 W: Yeah Jean, but I think Jean. Jean be Jean. @@@

467   **Grant **Episode 23 [development]**
468   C: <RE towards a non-traditional teaching method RE>
469   W: Period.
470   C: Thank you. Well maybe you want something-- say **<OR that incorporates**
471   **technology OR>?** See you want to-- technology is the thing that separates them a
472   little bit, right?
473   W: So **<OR that uses technology OR>** or **<OR incorporates? OR>**
474   C: **<OR that incorporates technology OR>** perhaps
475   W: Yeah. I just didn't know if I could-- like I've used <Q incorporates-- Q> I just didn't
476   want to use it like so much because he-- he made a comment-- and I'm trying not
477   lose-- you--, like you watch your commas in his instructions. I put too many. @@@
478   C: Okay. [I haven't-- I haven't seen too many problems like that just yet.
479   W: [So like things like that--

480 **Grant **Episode 24 [development]**
481 W: <RE technology not just for educational purposes but for real life situations. Benton is
482   willing to accept the benefits of having technology in the education system, but
483   claims that it has no purpose outside of the environment simply because activities
484   like surfing RE> <WR XXX WR> <RE on the web corrupts thinking quickly and
485   focus RE> I was-- yeah-- I need to change--
486 C: **<OR Corrupt OR>?**
487 W: **<OR Corrupt something OR>**
488 C: **<OR Corrupt deep thinking OR>?** Or **<OR they-- corrupt-- [corrupt deep**
489 W: [I guess-- guess **<OR**
490   **corrupts thought process OR>**
491 C: **thinking OR**>. Yeah there you go.
492 W: So <WR corrupts-- WR>
493 C: **<OR Corrupts the thought-- corrupts the thought process OR>**
494 W: Cause that's what he focuses on-- is-- is how his students-- because he supposedly
495   can't do math and science cause he doesn't know much about it because--
496 C: Benton can't?
497 W: Yeah. He's an English teacher so--[so--
498 C: [He can't do that. I can't do that.
499 W: So yeah-- I just-- so he just mainly mentions how students can't analyze arguments,
500   can't find evidence,   write mainly about their feelings and not about argument
501 C: okay
502 W: is-- the same problem as me @@@@
503 C: But you're doing it.
504 W: Yeah. I think it's getting better.
505 C: I think you're going-- just between the first paper I saw and-- and this one and I can
506   see the improvements.   That's for sure.
507 W: yeah

508　　**<u>Grant Episode 25 [punctuation]</u>**
509　　C: <RE Although there are many cases were Benton uses lectures with power point--
510　　　　RE> With Power Point? You don't need this--　　　<RE with Power
511　　W:　　　　　　　　　　　　　　　　　　　　　　okay
512　　C: Point RE> <RE interactive-- with power point- interactive blogs, integrating
513　　　　technology with education-- lectures with power point, interactive blogs, integrating
514　　　　technology with education RE> <WR Comma WR> I think you need a but here.
515　　W: Mhmm. So is it-- would it be [like one of those half like, semicolon commas?
516　　C:　　　　　　　　　　　　　　[although-- Yeah, you would just use the comma here.
517　　W:　　　　　　　　　　　　　　　　　　　　　　　　　okay
518　　C: Because if you take-- Okay, if you think about it, it introduces this part of the
519　　　　sentence, the although, and the response to that is <RE he still insists on making
520　　　　interactive blogs, integrating technology with education. RE> I'm sorry. I just read
521　　　　the wrong sentence twice. <RE He still insists on making traditional teaching
522　　　　methods. RE> (...)
523　　W: You know, I was trying to give an example　　　but I was like <Q I don't even
524　　C:　　　　　　　　　　　　　　　　　　　right
525　　W: know-- know why I did that Q> @@@
526　　C: <RE Although RE> comma <RE XXXX RE>
527　　W: So maybe I don't even need that there.
528　　C: Right. Just take that out.
529　　W: Okay. Omit. ((MARKING OUT TEXT))
530　　C: That's a good idea.
531　　W: That is okay with me.

532 **Grant **Episode 26 [development → sentence structure]**
533 C: <RE teaching methods RE> Here, you need a comma. Okay <RE so that the digital
534   natives that students use XXXX to apply them to evidence and rational orientation
535   RE>
536 W: Yeah, he uses those-- he says he uses those for those reasons. Supposedly.
537 C: Okay.
538 W: So that's-- that's-- I'm trying-- what I'm trying to do is I'm trying to make a connection
539   giving example, trying to tell them how he does that. Or-- or how he thinks that will
540   be useful and I don't know if that's coming across but that's what   I'm trying to
541 C: okay
542 W: do.
543 C: Okay. Okay. This is for Bedore?
544 W: Umm[mm.
545 C: [That's what you're talking about?
546 W: Up here?
547 C: Okay, no, no. no.
548 W: No, this is Benton.
549 C: This is Benton. Okay gotcha.
550 W: And then it goes-- I-- what I do, is I probably break it up uh because I think this is the
551   differences. Where is [it?   [Yeah. Okay
552 C: [Yeah, you're [talking about the big differences.
553 W: I just want to make sure. Yeah, I talk about Benton first and then I go on to Bedford.
554   That way I'm not switching back and forth, you know just picking a couple of
555   sentences Bedder- Bedore @@@ and a couple sentences about Benton.   That's
556 C: okay
557 W: how I broke it up.
558 C: Okay. So okay, so this sentence-- in this sentence-- okay it begins <RE The visual
559   natives or students were able to use their skills and to apply-- apply them to evidence
560   in their education RE> Okay.
561 W: So maybe like **<OR to find evidence OR>? <OR Know what evidence is? OR>**
562 C: <RE XXXX RE> (10s)
563 W: <WR XXX WR>
564 C: Cause right now the way you have-- is that-- (.) this sentence seems almost want a
565   comma and connect with-- since, already there's a subject, so(.) [that's you're talking
566 W: [<WH Right. Yeah, I
567   don't think I want that WH>
568 C: about. It's not-- it's not, like it's not explicitly said. It's right-- it begins <RE Student
569   XXXX to find evidence XXXX RE>. Maybe we-- maybe we could-- if we reorder it
570   a little bit.   We can think about that.
571 W: mhmmm
572 C: Um. <RE <WH XXXX WH> RE> Okay so you could sa- maybe say something like
573   **<OR These traditional methods ensure the digital native-- These traditional**
574   **methods ensure that the digital natives or Benton's students are able-- digital**
575   **natives OR>** or **<OR Benton's students are able to use their skills to find**
576   **evidence in XXXX. OR>**

432

577 W: In XXXX
578 C: Cause you're talking about traditional teaching methods being able to do this, right?
579 W: mhmmm
580 C: Instead of, like, technology of random stuff, right?
581 W: Yeah, I'm having to like-- like his students being able to do this   because he
582 C: okay
583 W: incorporates technology in education. If that makes any sense.
584 C: <RE <WH XXXX >WH RE> Okay. <RE WH XXX teaching methods WH> RE>
585   (10s) I almost feel like you want-- like you almost want to connect-- I know exactly
586   XXXX somehow. It's almost fl-- in the same sentence. It would really almost-- it
587   would work in the same sentence if you wrote it like that.
588 W: Yeah, but, man, he would so get me on that.
589 C: **<OR Although there are many cases where XXXX these luxuries XXXX still**
590   **insists on maintaining traditional XXX. OR>** (5s) Actually, maybe not-- I mean,
591   well, it'd be a longer sentence if you take that out.
592 W: I mean would he-- do you think he'd accept that?
593 C: **<OR Although there are many cases where Benton uses lectures with Power**
594   **Points-- with Power Point XXXX he still insists on maintaining traditional**
595   **teaching-- traditional teach-- he still maintaining traditional-- maintaining**
596   **traditional teaching methods so that his students are able to use OR>**
597 W: **<OR are able to find evidence and latch on. OR>** Boom.
598 C: Yeah, that would just shorten it up a little.
599 W: Yeah.
600 C: And still, you'd say the same thing.
601 W: But I'm trying to think-- is it true to just say <Q find evidence Q> cause [that's--
602 C: [Wait. Let's see your--
603 W: I don't want to lie. I was pretty sure.
604 C: So-- So, on this section, is he talking about-- when he says <RE maintains traditional
605   teaching methods so that the students will be able to find evidence- will be able to
606   find evidence-- RE> **<OR[to support evidence? OR>**
607 W: [Like he wants the digital natives to use the skills that
608   they have, but he also wants them to-- to be able to rate-- like make rational
609   arguments   and to-- um-- like list it-- just a sec. Yeah. <RE expecting
610 C: okay
611 W: evidence he says for me still means embracing the traditional essay RE> which just
612   means another way of traditional teaching.   <RE Expecting evidence and
613 C: right
614 W: examples with correct citations RE>   Um and then-- where are you-- (5s) oh
615 C: uh huh
616 W: yeah. Um, here's where I got it from. It says, um, <RE there's a taboo with
617   intellectuals sometimes when facing the freedom of teachers to experiment with the
618   traditional method and a way can respond to the skills of the digital natives such as
619   interconnectivity and intuition while training them in the use of evidence and
620   rational argument RE>
621 C: Okay. Okay.   Okay.

622 W: so
623 Basically.
624 C: Okay, so it's maybe talking about **<OR support and making rational arguments**
625   **through evidence? OR>   <OR Are able to find evidence and make rational**
626   **arguments that defines-- OR>?**
627 W: Can we say [that?
628 C: [So-- Yeah. You can say that. **<OR XXXX traditional teaching**
629   **methods so that the students are able to find-- are able to find evidence and**
630   **make rational arguments. OR>** Which students?
631 W: Just his students.
632 C: Yeah.
633 W: Yeah, I wanted to incorporate digital natives, but I was like-- I mean if I've already
634   got other quotes in here
635 C: You can find other quotes to do that.
636 W: Yeah. I'm pretty sure I've already got a quote in there. I got it in there somewhere,
637   so that's okay.   It's shorter and it makes more sense.   Rational
638 C: okay   alright
639 W: arguments? I'm just going to write the whole word.

640   **Grant **Episode 27 [usage]**

641   C: <RE But Bedore goes on-- Bedore goes on to the ideas-- RE> <WR to the idea WR>

642   this is singular <RE to the idea that all technology sources-- that all-- RE>

643   W: **<OR technology sources available OR>**

644   C: Okay. [<RE Technology sources--RE>

645   **<u>Grant Episode 28 [usage]</u>**
646   W: [<RE Whether it's the internet, an iPod, an online database and email, she suspects
647   those resources can be used to create relevant educational material. RE>
648   C: Could maybe-- could take out <Q available Q>.
649   W: Yeah.

650   **Grant **Episode 29 [usage → sentence structure]**
651   C: <RE All technology sources whether it is the internet, an iPod, an online database--
652   online-- RE>
653   W: **<u><OR Or an email? OR></u>** But I don't know if you could do <Q or Q>. Don't you have
654   to just have two-- two subjects to do or--?   Isn't there a rule? There's some
655   C: umm
656   W: kinda rule with or.
657   C: <RE The internet, an iPod, an online database, or email. An iPod, an online database,
658   an email. She says-- RE> You can use "or: here.   Or email. <RE They hold on
659   W: okay
660   C: to the idea that all technology sources whether it is the internet, an iPod, an online
661   database, or an email-- RE>(.)**<u><OR email can be used to create relevant-- OR>?</u>**
662   W: Yeah, I was exactly about to say the same thing,   but I wanted to keep [the--
663   C: okay
664   [Yeah,
665   well that's the important part. <RE Can be be used to create strong educational
666   material. RE> Okay.

667 **Grant **Episode 30 [development → usage]**
668 C: Okay. Let's keep going.
669 W: <@Page 4 @>.
670 C: Page 4. We're in the home stretch, right? Yeah.　　　<RE Based on comparing
671 W:　　　　　　　　　　　　　　　　　　　　　　yeah
672 C: and contrasting the arguments made by these two authors-- these authors-- the authors,
673 　　　Benton's column On Stupidity best represents a sustained argument, building blocks
674 　　　to a solid foundation. RE> You want a comma here.　　　<RE Benton's column
675 W:　　　　　　　　　　　　　　　　　　　　　　　okay
676 C: best represents an argument like the building blocks to a solid foundation. At the
677 　　　beginning of his paragraph-- RE> Is this the first paragraph? Talking about which
678 　　　paragraph?
679 W: Um, in the beginning of his whole--　　　his whole, like, column. I'm trying to
680 C:　　　　　　　　　　　　　　　　okay
681 W: explain how he-- how he structures it　　　and I just go by in the beginning, then in
682 C:　　　　　　　　　　　　　　okay
683 W: the body, and then　　　finally in his conclusion.　　　Just **[<OR in the beginning**
684 C:　　　　　　　　okay　　　　　　　　　　okay
685 W: **of his essay-- his article OR>?**
686 C:　　　　　　　　　　　　　　　　　　　　[So just--
687 Yeah, you can do that. **<OR In the beginning of his article-- the beginning of his**
688 　　　**essay-- OR>** whatever it might be.
689 W: I'm pretty sure it's an article. And hers is-- hers-- well, his is a column. They call--
690 　　　call it a column. Isn't that the same thing as an article?
691 C: Um, they can be different things. A column-- an article is usually something that's out
692 　　　of a magazine or out of a [publication.
693 W:　　　　　　　　　　　　　　　[Yeah, hers is out of a [magazine and his out of The
694 C:　　　　　　　　　　　　　　　　　　　　[XXXX
695 Chronicles of Higher Learning　　　so that's basically like--
696 C:　　　　　　　　　　　　　okay
697 A column. A column is usually used if it's like from a newspaper or something like a
698 　　　newspaper
699 W: So should I-- maybe it should be column then.
700 C: It's from-- where's it from?
701 W: The Chronicles of Higher Learning. I'm pretty sure.
702 C: I think you can keep with <RE the beginning of his-- RE>
703 W: It just sounds so weird.
704 C: Um-- Do you have the source with you?
705 W: Uh, yeah.
706 C: I just want to look at it ((GETS PAPER OUT OF BACKPACK))
707 W: Benton. Yeah.
708 C: I just want to see what this source looks like. Okay, this is The Chronicle of Higher
709 　　　Education.
710 W: Did I say Higher Learning?
711 C: Yeah.

712   W: <@ Higher Education. @> Same thing.
713   C: Chronicle of Higher Education is actually a-- I can't remember if it's weekly-- I don't
714   think it's daily. But it's-- it's a fairly reoccurring, almost weekly or daily column--
715   newspaper that   people in higher administrators or people who work in
716   W: mmhmm
717   C: education. Um, I think in this case, we'd call it   a column.
718   W: okay
719   A column.
720   C: I think. It's even in like a newspaper format-- like a printed form.
721   W: Really?
722   C: It's sort like a weird hybrid because it-- it's printed in--in almost a newspaper kinda
723   tech-- you know like material?   It's laid out sort of like a newspaper and
724   W: mmhmm
725   C: it's also-- (...)it's also at the same time the elements of a certain magazine like--
726   W: mmhmm
727   C: there are like articles and like essays   it's-- but I think if you stick with column it--
728   W: okay
729   Be safe.

730 **Grant **Episode 31 [development → formatting]**
731 C: Okay, so <RE In the beginning of his column he does this by telling the reader that
732   America is becoming more and more stupid. And the body of the paper explains why
733   the lack of intelligence in America should be addressed. Finally in his conclusion,
734   he discusses how educators should train their students. RE>
735 W: I put that there because-- um-- just it's train the digital nat- like it said something
736   weird and I wanted to put their students in there, so I kinda just put a space. It
737   basically says-- well, this is the extra add in <RE It's trai- train them against the grain
738   of their   experience RE>.
739 C: okay
740 W: Just put train their students and put that space there   for train them-- for <Q train
741 C: okay
742 W: them Q>.
743 C: We could just begin with **<OR Against the grain of their experiences OR>**
744 W: I can?
745 C: Yeah.
746 W: Oh, [cause I thought if you had-- cause that's the whole quote.
747 C: [Wait. So you--
748 Where is it?
749 W: The whole quote is <Q train them against. Q>   So I-- so that's why I put that
750 C: okay
751 W: space there   cause I thought that's what you do when you put in a whole quote
752 C: okay
753 W: when you [don't want the whole word you just want bits
754 C: [<RE XXXX RE>
755 W: and pieces of it.
756 C: You could begin at **<OR Against the grain of their experience OR>** [because this is
757 W: [I mean if you
758   can that's fine.
759 C: your own writing. This-- this is your own writing, right?
760 W: Yeah.
761 C: The students?   <RE Training the students   against the grain of
762 W: yeah   mmhmm
763 C: their experiences RE>
764 W: So--
765 C: I don't think you really need that space.
766 W: Okay.

767   **Grant **Episode 32 [usage]**
768   C: <RE against the grain of their experiences to make them use the skills they have
769   developed in digital technology. They also carefully learn to structure those
770   sentences in a way that com-- that com-- that come close close to being offensive--
771   RE> **<OR in a way that comes close to being offensive? OR> <OR Come close?**
772   **OR>**
773   W: Just that **<OR come close to being offensive. OR>** Not in a way, extra words,
774   probably unnecessary.

775   **Grant **Episode 33 [development → usage]**
776   C: <RE Come close to being offensive. But in Benton's argument using seven books he
777   collected over--RE> Wait. It's about? Seven books he [collected--
778   W: [Yeah, I'm basically done
779   [with the books.
780   C: [<RE anti-intellectualism in America. RE>
781   W: I wanted to use anti-intellectualism. But I don't [need that verb.
782   C: [Okay.
783   It's really-- It's about, though anti-- these books are about anti-intellectualism?
784   W: Yeah. What do you call that-- words in a group? Is it a verb? Or not really the-- what
785   is it called?
786   C: In this case?
787   W: Mhmmm.
788   C: <RE Seven books he collected books over RE> **<OR about OR>**
789   W: Would that be-- am I trying to use it in verb form?
790   C: Well actually this-- well my problem with over is I don't think it's the right word to use
791   W: yeah
792   C: in that case.
793   W: I'm just trying to think, well how-- how would I-- like, [avoid that in the sentence
794   C: [because--
795   W: there's-- there's-- you always start it with a nou   and then a verb.
796   C: hmmm
797   Noun, verb, or adjective.
798   W: Yeah, something like that. So, I'm trying-- I guess I'm just trying to identify where
799   I'm having these extra words and [what specifically what
800   C: [it's not--
801   W: form that   I use them in.
802   C: okay
803   It's not an ex- over-- it's not an extra word, actually. It's just-- um-- it's just what it
804   describes, I think it's the word.
805   W: I think it's-- yeah-- out of context.   [It's not in the right context
806   C: yeah
807   [A little bit.
808   W: so I-- uh yeah.
809   C: Cause talking-- <RE collected over RE> it would be ((SIGH)) it's not-- it's just not
810   the right wording I guess is what I'm saying. Cause over kind of implies could be
811   over time, could be over a wide swath of things, right?
812   W: You mean when using about it's more specific   and over is just too general,
813   C: yeah
814   W: too broad.
815   C: Yeah, in that case, cause we know it's very important-- it's very specific for
816   intellectualism in America.
817   W: If we just said <Q over America Q> then maybe, but   since you say
818   C: ummm
819   W: <Q anti- int- anti-intellectualism Q> then you have to put about, don't you?

820   C: Um. No actually in that case you'd use about in either-- in both situations.
821   W: Okay.
822   C: Over in describing something you don't describe the b- okay, so if you're talking about
823   a book and tell somebody wh- wh- what was going on, alright.
824   W: ((YAWN)) Yeah.
825   C: You wouldn't say the book is over um you know-- the book is over-- um what would
826   be a description? <Q The book is over the role women have society-- Q> You say
827   something. You describe the book as saying <Q the book is about women in society.
828   Q> It's just a different word   it hardly means a different thing.
829   W: okay
830   Yeah, and that sounds better.
831   C: You got that?
832   W: Yeah.
833   C: Alright cool.

834 **Grant **Episode 34 [sentence structure]**
835 C: Okay. <RE In one of his sentences, Benton claims that   college students
836 W: @@@@
837 C: in particular are self-absorbed and arrogant because they are not embarrassed by their
838   lack of knowledge and seem hostile to-- **<OR to address the issue OR>?** Instead of
839   <RE addressing the issue RE>? **<OR They're too hostile to address the issue.**
840   **OR>** What do you think you need there?
841 W: Um, well, I'm just trying to figure out what I was thinking when I wrote it. @@@@
842   [Uh.
843 C: [Well what I'm looking at is this part-- the addressing--
844 W: Yeah, yeah, it bothers me too.
845 C: Cause if you use the--
846 W: Well, I basically-- I'm explaining that like--
847 C: **<OR hostile   to address-- to address the issue-- OR>**
848 W: yeah
849 They were so self-absorbed and all-- so arrogant in a way that we're not looking at the
850   bigger picture, we're not--   we don't really care-- we should care about our lack
851 C: okay
852 W: of knowledge and want to know more   but the fact is we don't.   And
853 C: mmhmm   okay
854 W: the fact is when somebody asks about--   wants to help us, we are-- we are
855 C: okay
856 W: hostile about it.   We don- we don't think there's anything wrong.
857 C: okay
858 Okay. I think that's a good point. Let me see-- **<OR address the issue-- OR>** I think you
859   can use the singular here instead of addressing.
860 W: And say yeah instead of addressing. Would that make more sen- like does that make
861   sense?
862 C: It does.
863 W: Okay. That's what I was worried [about.

864 **Grant Episode 35 [development]**
865 C: [<RE address the issue RE>
866 W: Do I need to be specific about what issue? Or--
867 C: Well, you're talking about-- the issue is-- (...) their self-absorption and their-- their
868   arrogance.   That's-- I think that's fine.
869 W: right   okay

870 **Grant **Episode 36 [usage]**
871 C: XXXX. <RE So Benton also draws digital pictures of America as he sees it, which is
872   stupid. RE> So you're describing America as he sees it, which is stupid?
873 W: As he sees it. He calls it stupid. I'm not saying it's stupid. Which that looks like I'm
874   saying,   which is stupid, I'm saying he's saying <@ is stupid @>
875 C: okay
876 Well actually it does sort of read like that in a way. It reads <RE So Benton also draws a
877   digital picture of America as he sees it [which-- RE>
878 W: [**<OR which he says is stupid OR>**
879 C: **<OR which he says-- OR>** yeah, so you--
880 W: **<OR which he claims OR>?**
881 C: **<OR which he claims is stupid OR>** Yeah.
882 W: Because I can't say st- I can't say-- if I started with says that means I'm trying to quote
883   him   and I'm not trying to quote him.
884 C: yeah
885 You can use claims.   That's another good word to talk about someone's
886 W: okay
887 C: argument. I mean-- or the way-- the argument they make.

888 **Grant Episode 37 [development]**
889 W: Now let's-- something more specific. <RE By reflecting upon an encounter he had
890   with a stranger who seemed to ignorant of his profession. RE>
891 C: Okay. <RE By reflecting upon-- by reflecting upon an encounter he had with a
892   stranger-- RE>
893 W: I'm basically saying that like um he kinda-- he visually for me draws a picture and
894   then this um maybe-- it's yeah-- it's here says, <RE as an English professor I can
895   attest to the positive element of American culture as can just about anyone in the
896   academic field without direct practical applications. When a stranger asks me what I
897   do, I usually just say that I'm a teacher.   The unfortunately follow-up
898 C: mmhmm
899 W: remarks usually about political bias in the classroom   and sham apologies.
900 C: yeah
901
902 W: RE> Like, I could visualize this guy like-- I feel so stupid talking. ((LOOKS AT
903   CAMERA))   <RE and sham apologies for their poor grammar meant to
904 C: okay
905
906 W: imply that I'm a snob usually make me wish I had said I sell hydraulic coopers which
907   are more likely to produce hums of respect and   comprehension. RE>.
908 C: @@@@
909 W: So he's basically saying that because he says he's a teacher
910 C: <@ okay @>   mmhmm
911 W: they're responding to him in a way like <Q Oh my gosh my grammar is so bad! Q>
912 C: yeah
913 W: and he's-- I don't think anybody-- any English teacher wants to hear about that
914   innocence like how bad the grammar is   how stupid they feel when they're
915 C: right
916 W: writing a paper.   What he's saying is like if he said like hydraulic coopers, he'd
917 C: right
918 W: be like <Q okay, yeah. I have no idea what you're talking about. Okay. Q>
919 C: [<Q That sounds like a good field Q>.
920 W: [You know they don't even-- yeah--
921 C: So I-- I mean there are certain biases maybe that people have against certain
922   professions so--
923 W: Yeah, yeah-- and the fact that yeah it can be that way or it can be the fact that just like
924   <Q yeah, you're a teacher. Good for you. Q> @@@@

925 **<u>Grant **Episode 38 [sentence structure]</u>**
926 C: What do you think looking at-- at this-- maybe seeing a way this flow a little bit better
927   with this last sentence?   <RE So Benton also draws a visual imagine as he
928 W: mmhmm
929 C: sees it. RE> So what if we-- we took out <RE as he see it RE> and say **<u><OR Benton</u>**
930   **<u>also tries to draw a picture of America, which he claims is stupid by reflecting</u>**
931   **<u>upon [XXXX OR>?</u>**
932 W: [And-- and just complete--
933 C: Cause you're-- cause [you--
934 W: [Because as I see-- I'm already saying that he draws a visual
935   picture, so why should I say that?
936 C: <RE As he sees it RE>. Yeah.
937 W: Cause that's just repetitive.
938 C: Yeah.
939 W: Okay.
940 C: So his claims-- his claim's his own, so you're already talking about the way he sees
941   that anyway.
942 W: Right.
943 C: Okay. I think that works.
944 W: Yeah. Yeah.

945 **Grant Episode 39 [development]**
946 C: <RE Bedorde's--Bedorde argument-- RE> Do you want to say Bedorde's?
947 W: Yeah.
948 C: <RE Bedorde's argument over distance learning lacks the evidence to support her
949   opinions on technology. She only draws from her personal teaching experiences to
950   back up most of her claims by adding-- adding in almost every paragraph I, my, or
951   we RE>
952 W: It bugs me. She does that. And I wanted to write more about how she was just like <Q
953   in my teaching experience- Q>   I just feel like it's an old lady I really do.
954 C: mmhmm
955 W: It's like an old lady who's like a teacher just like grading her papers saying <Q well,
956   this is what you should do. Q> It-- it just doesn't- to me it-- it just doesn't seem like a
957   magazine article.   It's just like <Q this is how you do this. This is how you
958 C: okay
959 W: you do this. Q> It's like teachy.   You don't learn-- I want to read about the
960 C: right
961 W: benefits of technology   and the benefits of distance learning. I don't want to
962 C: right
963 W: hear about how you do things.
964 C: You're getting-- you're getting everything. You find out what she had for breakfast--
965   everything.
966 W: <@ Yeah. @>

967 **Grant **Episode 40 [sentence structure]**
968 C: <RE So she-- she only draws on her personal teaching experience to back up most of
969   her claims by adding in almost every paragraph I, my, we, instead of separating
970   herself from writing so that she would-- RE> Do you want to say unbiased?
971 W: **<OR So that she won't seem-- OR>**
972 C: **<OR so that she wouldn't seem biased. OR>**
973 W: Yeah.
974 C: **<OR So that she wouldn't seem biased. OR>**
975 W: Because that's right-- that's how I feel that she's really like biased about it. When you
976   put a lot of I, my, we to me it makes the argument less credible   because just
977 C: right
978 W: like who says you're right?
979 C: Well, it implies like a sense of authority because she's like done this before. It's all
980   ethos.
981 W: Yeah. Exactly.
982 C: Okay.

983 **Grant Episode 41 [development]**
984 C: <RE Another way Bedorde-- RE> Bedorde's argument? <RE Bedorde's argument
985   lacks the quality that Benton's paper possesses is because she points out a huge flaw
986   in her argument, which is that students have limited-- which is that students have
987   limited face-to-face interaction RE>   Yeah you definitely need to fix that.
988 W: @@@
989 C: @@ <RE Face-to-face interaction with distance learning. It does not-- it does not
990   explain how that might-- that might be beneficial RE>?
991 W: Mhmmm.
992 C: <RE be beneficial for some students RE>
993 W: There's not as many grammatical errors as XXXX. @@@
994 C: Yeah. It's pretty good.
995 W: Yeah. @@@@
996 C: <RE XXXX RE>
997 W: If [there's--
998 C: [<RE XXXX RE>
999 W: Basically like she goes into the very last part of her article is like right here yeah. She
1000   says <RE communication is done by email and telephone with limited face-to-face
1001   interaction. RE>   No explanation. <RE Most importantly distance
1002 C: mmhmm
1003 W: education-- RE> It's just like-- okay, you're gonna-- you're gonna point that out and
1004   then you go one wondering so then why is this education good?   Why is it
1005 C: right
1006 W: beneficial? Like, you know there some people who don't want that interaction.
1007 C: right
1008 W: I mean and you kinda need it in fact. So yeah.

1009   **Grant Episode 42 [orientation: checking in]**
1010   C: Okay let's check the time. Six more minutes. We can finish this.
1011   W: Yeah.
1012   C: Okay.

1013   **Grant **Episode 43 [development]**
1014   C: <RE So Bedorde also conducts an unnecessary step-by-step process of how distance
1015   learning is set up. When there's-- when there's a good time for distance learning--
1016   when there is a good time for distance learning, one does not explain how distance
1017   education is more and more and more choices RE>
1018   W: Basically I'm just saying what's-- that's what-- that's not where there's a good time-- I
1019   mean like-- what's-- (4s) I don't know.
1020   C: I was thinking you might want to start a new sentence here too. <RE Bedore conducts
1021   unnecessary [XXXX RE>
1022   W: **[<OR When there's no explanation for why distance learning-- just**
1023   **when-- OR>** I know what I'm trying to say, but I don't know why-- <@ why I did
1024   that. @>
1025   C: Is she talking about-- (.) Is [this-- is this--
1026   W: [Like I'm-- I'm talking about how she doesn't like-- well--
1027   C: Is this step-by-step process here that you're talking about used for-- what's the rest?
1028   W: Well, this is unnecessary-- unnecessary explanation. Yeah I don't know if XXXX is
1029   supposed to be there. ((MARKING STUFF OUT ON PAPER)) Honestly. And just
1030   connect that? ((WRITING ON PAPER))
1031   C: Yeah.
1032   W: And then explain how distance education is XXXX.
1033   C: There you go.
1034   W: Uh. Mmmm. I don't know how that got there. @@@
1035   C: Hey, it happens-- happens to the best of us.

1036   **Grant Episode 44 [orientation: checking in]**
1037   C: Okay. Is this the conclusion?
1038   W: Yeah. Well--
1039   C: Sort of?
1040   W: Well.
1041   C: Kinda?
1042   W: Did I say that?
1043   C: I don't know. I'm just wondering if it was--
1044   W: Oh actually the conclusion, if you want me to be real, was like here XXXX ((POINTS
1045   TO PREVIOUS PAGE OF THE PAPER))   Well, it's when I start talking about
1046   C: okay
1047   W: Benton making a better argument.   So. But if this can be the conclusion, that's
1048   C: yeah
1049   W: fine by me.
1050   C: Well, just wondering where it goes that's all.

1051   **Grant **Episode 45 [sentence structure]**
1052   C: <RE So in the digital era where almost every- everything-- almost every- everything in
1053   America was once man-made has been taken over by technology, has been
1054   manipulated by mass over the years. So, since America is so dependent on the- RE>
1055   I don't think you need that so. <RE Since America is so dependent on this-- this new
1056   found resource- RE>
1057   W: Just since-- jus- just since?
1058   C: Yeah.
1059   W: Not <Q so since.Q>   That doesn't make any sense. So <RE since RE>
1060   C: yeah
1061   <RE Since America is so dependent on this new found resource-- RE> okay <RE Since
1062   America is so dependent on this new found resource, the continuation of technology
1063   in the education system will prove beneficial, but the amount of unwanted junk mail
1064   in America's technology-- technology systems might overbearing to see-- to see the
1065   opportunities technology provides. Might be-- RE>
1066   W: **<OR too overbearing OR>**
1067   C: Yeah. **<OR Too. OR>**
1068   W: Yeah. I wrote the rest of this-- this morning, so obviously-- @@@@
1069   C: I think you need a be here too. Like **<OR be too overbearing to see the**
1070   **opportunities that technology provides. OR>** If society can be meet a-- if society
1071   could need a meet on common ground then someone would   [establish.
1072   W: [Comma? Then
1073   maybe?
1074   C: <RE If someone-- if society could meet on a common ground-- RE> actually you don't
1075   need a comma there.
1076   W: Okay.

1077 **Grant **Episode 46 [development → usage]**
1078 C: <RE If society could meet on a common ground then maybe someone could establish
1079   some kind of balance between traditional learning and integrative learning which
1080   combines standard teaching methods with technological advances XXXX. If society
1081   could meet on a common grounds then maybe someone-- RE> So you're talking
1082   about like this-- actually the two different ideas, like, the more traditional methods
1083   and the-- [technology, right?
1084 W: [Yeah, it's what-- what-- it's just my personal opinion kinda sort of seeping
1085   through there.   As like here-- I sh- I could see my teacher arguing that it's
1086 C: okay
1087 W: here, but it's not everywhere.   And there's still-- there's still schools and
1088 C: right
1089 W: educational   systems that teach only the traditional way. And that maybe one
1090 C: okay
1091 W: day those schools will find some common ground to integrate technology into their
1092   schools.   So that we'll have it all around, not just in college. High school,
1093 C: right
1094 W: middle school. And all in the work force.   So. Yeah @@@@
1095 C: okay
1096 Okay, so [XXXX--
1097 W: [Because like I said I think this battle of technology and traditional education
1098   is-- is still going on. There's still people who like-- do not like technology because
1099   it's XXXX. I don't like the traditional way of teaching because when I think we
1100   should incorporate both.   Like Benton.   That's why I like [Benton's
1101 C: okay   okay
1102 W: argument.
1103 C: [Okay, okay.
1104   So you're saying both. **<OR If society could find common ground OR>** take meet
1105   out. Could find a common ground because we're still looking for it. **<OR If society**
1106   **could find a common ground then maybe someone-- OR>**
1107 W: **<OR could establish OR>**
1108 C: **<OR could establish OR>**
1109 W: I changed it to could, then I changed it would.
1110 C: **<OR could establish OR>?** Maybe-- just maybe XXXX? Yeah. <RE a balance
1111   between traditional learning and integrated learning, which combines standard
1112   teaching methods RE> Okay. Very good.
1113 W: The end. @@

1114 **<u>Grant Episode 47 [concluding: commentary]</u>**
1115 C: I like how you kinda come at the end-- kinda with a synthesis of the two ideas. I like
1116   the technology but-- it's still learning XXXX if these traditional methods still work.
1117   Yeah, it's cool. I think you have a good paper.
1118 W: Yeah, is that okay?
1119 C: I like it.
1120 W: I worked really hard on it.
1121 C: I like it.

Grant Episode 48 [formatting]
1123   C: Um, anything you can think of-- you also want to look at-- we've got like two minutes.
1124   W: Citations.
1125   C: So when-- you're using MLA format?
1126   W: Mhmmm
1127   C: Okay.
1128   W: Yeah, and he's really picky about that. Well you know. You had class with him.
1129   @@@@
1130   C: Yeah, I know XXXX. Um.
1131   W: I'm sure you do. @@@@
1132   C: There are a few places where you need to use citations. Do you know-- are you going
1133   to use parentheticals? [Which is in-text citations look at MLA
1134   W: [Um, he said-- he gave me page-- he said 31. I didn't-- I
1135   thought I wrote it down, but I don't. Yeah.
1136   C: What's he using?
1137   W: Page 140. He wants me to use page 140. He wants me to look at that cause I told
1138   him-- cause everybody most everybody-- it's really weird but they did YouTube
1139   videos
1140   C: They did YouTube videos?
1141   W: And that would be so hard to write about. I cannot write about that.
1142   C: Could be.
1143   W: I'm sure if I [put my mind to I could--
1144   C: [It's tough. Yeah. It's-- I wouldn't be too worried about, so-- like give
1145   examples maybe.
1146   W: Yeah 31 is the example he wants me to look at. And I didn't get a chance to read it
1147   because I've just been working on this paper.
1148   C: <RE XXXX RE> Okay. This is for cite-- this is for giving the Works Cited for
1149   database.
1150   W: Yeah because the other-- the other information- because like one is document he
1151   provided us with   and the other is--
1152   C: right
1153   Okay, you got it from a database?
1154   W: Yeah.
1155   C: Okay.
1156   W: So he's like <Q Oh, you really need to cite. Q>
1157   C: Okay. In that case--
1158   W: Sorry I wasn't very clear.
1159   C: Oh, that's okay. I gotcha. I understand now. So in that case-- let's see-- it doesn't
1160   seem too bad. If you got the author, we just need the author's last name first, first
1161   name. Then the title of the-- yeah, just pull that out. Probably just look and put it
1162   right here on the back of it, so. 3, 4 sec.
1163   W: Is it going to be that long? I mean-- is it like a full page?
1164   C: No, no.
1165   W: I just don't understand it.
1166   C: It's just going to be this small citation   for the Works Cited at least.

1167	W: okay okay
1168	C: So here's what you're going to do. So, it's just going to be the author's last name, first
1169	name.
1170	W: Okay. And then is there a comma right there?
1171	C: No. There's a period after the author's fir- after the author's first name.
1172	W: But there- what about that comma right there?
1173	C: Yeah, it's last name, comma, first name.
1174	W: Okay.
1175	C: Period.
1176	W: Okay.
1177	C: Then in parentheses is the title of the article.
1178	W: So do I need to put that quote?
1179	C: Yeah, the whole thing.
1180	W: Okay.
1181	C: Use the whole thing.
1182	W: In like any-- just like the capital letters--
1183	C: Yeah.
1184	W: [Just everything
1185	C: [You write it exactly the way it has it on the article. Just one--Just one more quote?
1186	W: <@ Yeah @> It's kind [of yeah, a long title.
1187	C: [a long title Okay, so a period inside the parentheses. And
1188	then-- after the title, you're going to use-- you're going to give the title of the journal
1189	you got it from.
1190	W: So then another parentheses?
1191	C: Nope. It's actually-- it's going to be underlined?
1192	W: It's going to be underlined?
1193	C: Yeah. [XXXX--
1194	W: [So that basically--
1195	C: Searcher?
1196	W: <RE Searcher the Magazine for Database for Professionals RE>
1197	C: In that case you'd just use Searcher.
1198	W: Searcher?
1199	C: Yeah. Searcher.
1200	W: Okay.
1201	C: Let's see. The next thing would be the volume number and the issue number.
1202	W: Which is?
1203	C: It's going to be here. This is volume
1204	W: 15?
1205	C: 15.
1206	W: Comma 9?
1207	C: Period. 15 point 9. Period 9. It's just going to be written 15 period 9.
1208	W: Okay.
1209	C: And then in parenthesis following that there's going to be the year
1210	W: 2007
1211	C: It needs to be in parentheses. The year.

1212   W: Oh, wait. Do I have that right?
1213   C: You have it written fine. Just parentheses around 2007.
1214   W: Yeah. Alright.
1215   C: No, wait a minute. What did I say?
1216   W: Oh parentheses.
1217   C: Sorry. The little brackets things. I'm sorry. It's not <Q parentheses Q> @@ It's in
1218   brackets. [XXXX
1219   W: [Well, isn't it-- well, it's not quotes- what's the word? I don't [know-- I don't
1220   know. Yeah.
1221   C: [I'm losing
1222   my mind. Okay. So following that is going to be a colon.   And it looks like you
1223   W: mmhmm
1224   C: use the page numbers.
1225   W: Page 18 through 22.
1226   C: After that-- this is-- this is actually the title of the database that you used to access the
1227   XXXX.
1228   W: ProQuest.
1229   C: So you used ProQuest.
1230   W: Mhmm. That's what I remember.
1231   C: <RE XXXX RE>
1232   W: That's what I remember.
1233   C: ((WHISTLING MUMBLE)) Okay. ProQuest. ((READING)) Okay.
1234   W: And with the quotation-- I think I have like one quotation that I use. What would I
1235   like-- how would I-- well, I guess you can show me. That will probably take 2
1236   seconds.
1237   C: So you use ProQu- actually they give a sort of citation XXXX. You don't on the
1238   internet for some reason. It's not-- why not?
1239   W: Yeah why not?
1240   C: Okay.
1241   W: Kay.
1242   C: Okay so ProQuest-- ProQuest is fine. ProQuest and then you give the unive- @@
1243   And then you give the name and the location of the library where you retrieved the
1244   article, so-- so Oklahoma State University libr-.
1245   W: So Oklahoma State University like the whole word?
1246   C: Yeah, write it out.
1247   W: And just--
1248   C: Library.   Period after library. Looks like.   Then a comma. You can
1249   W: mhmmm   kay
1250   C: write the city as Stillwater. And if you have it-- if you know it- you can write the date
1251   that you accessed it. [According to the format.
1252   W: [No, I don't-- I have no idea.
1253   C: I don't know. When do you think you access it?
1254   W: It was like last-- it was[like-- Last Tuesday.
1255   C: [Last week?
1256   Last Tuesday? Okay so--

1257   W: Well, it was-- when did we meet last? Was it Thurs- it was Thursday.
1258   C: Oh, I don't remember.
1259   W: It was Thursday.
1260   C: You're probably right.
1261   W: It was Thursday, so what was Thursday?
1262   C: Last Thursday?
1263   W: Yeah.
1264   C: I have to look. ((TAKES OUT PHONE)) Last Thursday was what?
1265   W: It's like October-- like-- 15th maybe
1266   C: I have to look.
1267   W: If I'm right, then that's pretty amazing.
1268   C: My phone just died on me. What happened? (...) I'm looking for the calendar. I don't
1269   know. Um.
1270   W: Those phones. Razors.
1271   C: The 16th was last Thursday.
1272   W: So I was close?
1273   C: Yeah.
1274   W: <@ Cause I said the 15th @> So the 16th, so you just put--
1275   C: You're going to write it out in military form.
1276   W: So it'll period 16 O-C-T.
1277   C: Yep. Period 2008
1278   W: Okay.
1279   C: 2008. And then you would give that URL the http colon backslash.
1280   W: Yay.
1281   C: XXXX. And that would be it for that citation.
1282   W: And I have to do the other one. That one too?
1283   C: Yeah [the one for Benton. Right? Yeah. What's this- what's this from?
1284   W: [The Chronicles of--
1285   C: Higher Education?
1286   W: I think it's from the same thing.
1287   C: You got this from ProQuest?
1288   W: Mmmm. Oh, I don't know where he got it from. He gave it to us.
1289   C: Oh he gave it to you. I'd ask him where he-- for some of that information probably.
1290   W: Okay.
1291   C: But this would be--
1292   W: Cause he-- the thing is when we turn it in, he's not going to be there on Friday and I to
1293   turn it in like early-- like 8:30 is my goal.
1294   C: How would you classify this article as? (5s)- ((READING)) I think you would do it
1295   the same way from like a database. I don't know the problem is you don't know
1296   where he got it
1297   W: Yeah, he didn't--
1298   C: Can you send him an email?
1299   W: Yeah, I could.
1300   C: I think if you could do that. Do it today. Tomorrow he's going to be busy
1301   W: <WH Yeah, he's going to be gone WH>

1302   C: Tomorrow. Well, there's a big-- a big conference tomorrow for screen studies. Um. It's
1303   the World Picture Conference so a lot of different scholars actually from several
1304   different universities coming to give papers. So he's probably going to be busy with
1305   that all day.
1306   W: To give papers?
1307   C: Well, not give papers, but people will be reading and presenting papers and be
1308   listening to them, um.
1309   W: He would-- he would be into something like that.
1310   C: Yeah, so. You email him about that   and see what-- I'm guessing if he
1311   W: okay
1312   C: gives you the name of the database, you'll cite it the same way. With the same-- same
1313   sort of format.
1314   W: Okay.
1315   C: And in-text stuff.   We can do that real quick, so whenever you're in-text, I'm
1316   W: yeah
1317   C: guessing he'll want you to use parentheticals. And in that case, because you have two
1318   authors,   you're going to use in parentheses there, their name and then the
1319   W: mmhmm
1320   C: page number you got it from.   And that's it.   And that will be [outside.
1321   W: okay
1322   [Their name?
1323   C: Yep their last name.
1324   W: Last name
1325   C: Last name parentheses. Last name then um--
1326   W: Is there a comma?
1327   C: No. No. There's no a comma.
1328   W: So that's-- What about when I say On Stupidity, that's quoting somebody, right?
1329   C: That's the name of their column, right?
1330   W: Yeah, [so--
1331   C: [You don't have to use that- don't have to do that.
1332   W: Use quotes? [Or parentheses?
1333   C: [No. Use quotes, use quotes.
1334   W: But you don't have to [cite--
1335   C: [quotations but you don't have to cite the author. It's just only
1336   when you're taking text that they wrote themselves, using it word for word in your--
1337   [in your essay.
1338   W: [I think there's only-- I only have two in there. That's pretty good.
1339   C: Or the other instance when you want to cite or give-- write a citation in the text is
1340   when you paraphrase-- paraphrase something really closely to what they're saying,
1341   then you would give also the citation of the author
1342   W: So you would say something kinda-- if I have something that's kinda like that
1343   C: yeah
1344   W: but I don't think--
1345   C: If- if you think it's close, it's better to do one anyway if you think it's really close

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1346   W: I don't know. Sometimes if I feel like it's going to be close, I just look up the word
1347   and try to find another definition for it, another way of explaining it so it should be
1348   okay.
1349   C: Okay. Well if-- if you think it's really close then it's always best to be safe and give
1350   them credit than get yourself in trouble. Those are my words of wisdom that I give
1351   to you @@@@
1352   W: @@@ Yeah. Okay.

1353   **Grant Episode 49 [concluding: summarizing]**
1354   C: Alright. I think we're actually out of time. Actually, over time.
1355   W: Yeah. Thanks.
1356   C: So, You're--
1357   W: Is it okay?
1358   C: I think it's good.   I think you're on your way   Looks good to me.
1359   W: yeah   okay
1360   I'm making good comparison? XXXX
1361   C: Awesome.
1362   W: Okay, yeah-- that makes me feel better that I pretty much got it done
1363   C: Um. You know the deal. If you will fill out the evaluation, I will leave you to it. And it
1364   goes in the box, as always.
1365   W: Right. Unless I don't put it in the box <@ I'm just kidding @>
1366   C: Unless you don't put it in the box. Alright.

Appendix F: Lorelei Transcript

2 <u>**Lorelei Episode 1 [orientation: information gathering]**</u>
3 C: Okay, so what did you have to work on today?
4 W: Um I have a um essay due tomorrow   um it's a- it's for English Comp I.
5 C: mhmmm
6 W: It's uh essay assignment three.   It's a comparative analysis essay.. Um I bas-
7 C: okay
8 W: I've basically finished it but um my last one I got a 60 on it. And I thought I did well.
9   Apparently I didn't. This time I went over peer review, and they said I did some of it
10   well, so-- so I'm coming here to see so I-- I printed off two copies   so you could
11 C: okay
12 W: see it I also need help on citing because the citing is on uh is on um- is an internet
13   source, so I uh I mean so yeah that's what I need help with.

14   **Lorelei Episode 2 [orientation: explanation of WC session]**
15   C: <@ Alright @>. Uh, have you ever been to the writing center before?
16   W: No.
17   C: Okay um what we do is we actually-- we read the papers aloud, so do you mind [uh,
18   reading it aloud?
19   W: [That's
20   totally cool. That's totally cool. Do you want me to?
21   C: Yeah, would that be alright?
22   W: Yeah.
23   C: Wonderful.
24   W: You want me to start right now?
25   C: Sure.

26   **Lorelei Episode 3 [reading]**
27   W: Okay. <RE Attack ads in commercials have been used constantly in the past few
28   months involving Senator John McCain and Senator Barack Obama in the race for the
29   presidential election. Each one is speaking out his opponent's flaws and twisting each
30   other's words to benefit the other. It seems every commercial has sparked another
31   ounce of controversy in being debated which more of an argument ineffective-- which
32   more of a strong and effective argument is. There are similarities and differences in
33   McCain's ACORN ad and Obama's Low Road Ad as well. In McCain's ad, the
34   strategies used are facts, fear, and the argument of logos. Where in Obama's ad, the
35   use of relating with the people, a portrayal of innocence and an argument of ethos
36   leads to a-- lead to benefiting Obama's ad to be a better argument with it being more
37   appealing to the audience. RE>
38   C: Okay.

39	**Lorelei Episode 4 [orientation: checking in → reading]**
40	W: Just keep on going through the whole thing?
41	C: Yeah.
42	W: Okay.
43	C: It's not too long, is it?
44	W: No.
45	C: It's fine.
46	W: <RE In McCain's commercial, visual arguments are being used throughout the whole
47	ad, as well as with Obama's. Little details in each scene from the commercial can go
48	a long way to appeal to the audience. For example, at the beginning of the
49	commercial, a colorful picture of John McCain is shown. More appealing than the
50	picture of Obama throughout the rest of the commercial, and with a relaxing tune
51	playing in the background as well. Then suddenly flashing lights that look like police
52	lights pop up, a more serious and dark piano tune and sub--, uh, subtitles of a- the
53	narrator that look like they belong on a shipping cargo, not appealing, asking who is
54	Barack Obama with a picture of Obama pondering. Seeing this delightful scene
55	((TURNING PAGE)) o=of John McCain can put someone at ease and experience a
56	good feeling with a nice melody. But then switching to the scene of Obama could
57	throw someone off with the police lights and serious music, almost scaring them and
58	have them wonder what uh serious matter is going to be discussed through the
59	commercial. Senator Obama is also using visual arguments in his commercial such as
60	black and gray videos as-- of John McCain and then bright, colorful videos of him
61	come into play. It seems to be the same visual argument that McCain's ad is doing as
62	well. For example, after showing the black and gray videos of McCain, it continues
63	into a joyful tune and more color in Obama's ad giving that same warm and fuzzy
64	feeling that McCain's ad was attempting. Besides the sim- similarities that both of the
65	candidates use, there are also many differences in each other's commercials. A use of
66	fear was shown a little in the example explained earlier in John McCain's ad with the
67	dark scene of Obama Barack Obama. In McCain's commercial, the dark music and
68	police lights are being used almost through uh the whole time in the ad. Some
69	exaggeration is obvious in the commercial like when the narrator is discussing Obama
70	moving to Chicago and becoming a community organizer. A portrait of Obama is
71	shown when he was younger and the color of uh the picture still in black and gray.
72	And showing him wearing a dark leather jacket, blue jeans with one of his hands in
73	his pockets, hair's grown out, and a smile on his face. The use of this exaggeration
74	comes into effect with the curiosity of why they couldn't have just included another
75	picture of Barack O- of Obama in a business suit, dressed up, but rather showed
76	rebellious-looking Barack Obama. The fear that can come from this is the question
77	who would you rather trust. A gentleman dressed appropriately or a kid in blue jeans
78	with a grim smirk? Of course anyone uh would pick the gentleman looking like he's
79	ready for a job as a president. Another form of fear that McCain's ad uses is the
80	comparing of ACORN and the economic crisis-- ((TURNING PAGE)) economic
81	crisis that America is dealing with right now. The problem of why this use of fear
82	isn't as effective is that this seems to-- to just be the narrator's opinion because the
83	claim the same types of loans that cause the financial crisis we are in today was not a

84   cited source so the question the aud- audience could ask is how should they-- how
85   should they believe this is true or not. The other strategy being used in McCain's ad
86   is the use of facts and logos. Throughout the whole commercial, cited sources are
87   being used. Some that prove good points like ACORN bullying banks and disruption
88   of business being cited by the New York Post, but others like Vast Ambition and
89   Obama's ties to ACORN-- ACORN run long and deep. Not citing material that don't
90   prove the facts that McCain's ad is attempting to pursue. So without this types of
91   facts, how can audience members believe such allegations and trust it? It is difficult
92   for someone to believe something that doesn't have fact- facts or truth behind it is
93   rath- rather than just stating something. In the first 15 seconds of Obam- Obama's ad,
94   it is sh- uh showing video of uh John McCain speaking with-- with subtitles at the
95   bottom of the screen in all white letters reading John McCain's-- John McCain attacks
96   on Barack Obama. Continuing in the commercial are cited sources saying not true,
97   false, the low road, baseless, etcetera. Unlike McCain, Obama is showing his
98   innocence by him an- by him and his campaign denying the accusations that McCain
99   is accusing of him of through attack ads, just like the ACORN ad. Obama is not
100   attacking McCain throughout this commercial. He is showing that he is a better man.
101   Seeing this is a commercial-- seeing this in a commercial is appealing to someone
102   because it shows the integer- integrity and value that they stand for rather than
103   attacking someone at their work. ((TURNING PAGE)) If the audience watches both
104   of these commercials, it is easy to spot out who purposely-- who is purposely
105   attacking who as explained above. After proving his first point in the commercial, the
106   Obama-- the Obama ad then focuses on candidate himself and moves into the other
107   effective strategies. While having coffee with an average couple and visiting and
108   shaking hands with workers. The type of strategy being used here is Obama showing
109   that he can relate with the public. How this is effective is the sense of security and
110   trust that someone can gain from Obama. Seeing video clips of someone spending
111   time with the people, taking time out of their day, and showing that they are
112   concerned help provides the sense of security and trust. The audience would rather
113   be more likely to lean towards someone who shows his concerns with the public
114   themselves rather than fight and attack an opposing candidate. During the clips of the
115   videos of Barack Obama uh subtitles at the bottom following the narrator include a
116   thousand dollar middle class tax cut, energy plan taking on oil companies, develop
117   alter- alternative fuels, break grip of foreign oil. These plans have Barack Obama as
118   showing concern about and appeal to his character and what he plans to do if he
119   becomes President. By this Senator Obama also is letting the public know what he
120   cares about doing. It seems with the total of voters-- it seems with the total of voters
121   would base their votes on-- vote on what the candidate plans on pursuing and
122   accomplishing when President-- RE> I may have messed up there. <RE in
123   accomplishing when President and showing the guidelines of it in a commercial help
124   get the point across effectively. Unfortunately besides the fear and the use of logos,
125   this is McCain's ad-- this is McCain's ad only uh attempt at proving their argument.
126   RE> Oops. I copied and pasted that somewhere so that's messed up. <RE With even
127   a minute longer than Obama's ad it would seem ((TURNING PAGE)) that McCain's
128   commercial is the more strong argument but contains a lot of weaknesses explained in

129   the beginning of the essay. Whereas in Obama's ad there's a variety of different
130   tactics or strategy that help benefit the subject being discussed and the argument
131   itself. Proving the differences between him and Senator McCain, explaining false
132   statements, showing his care and concern with the American people, and what his--
133   what his character stands for in Presidential position. These points guarantee a more
134   effective argument rather than focusing on one man's negative subject like McCain
135   did. A positive approach towards the audience could lead to one more positive--
136   more vote toward a positive argument. RE>

137   **Lorelei Episode 5 [orientation: information gathering → formatting]**
138   C: I think you have really good ideas in here. I like um I like the   commercials that you
139   picked. Did you just get to go through and choose [whichever ones?
140   W: [Yeah. I just went through a
141   bunch.
142   C: Okay. Um, there's just one, little uh- [thing @@@
143   W: [Just go off on me. If I got something messed up,
144   tell me, please.
145   C: Oh what I was-- well this is just like-- this doesn't really matter that much, but I
146   noticed that you've got these spaces in between here. [Did you see that?
147   W: [Am I not supposed to have
148   those?]
149   C: No. It should all be together. I'm assuming that you're using uh 2007 Word
150   W: yeah
151   C: because it automatically adds these spaces. I'm gonna write this down. I think it just
152   makes it seem more jumpy.   So, what you do is-- you right click like just with
153   W: okay
154   C: your mouse   and it will-- if you want me to show you this, I can……….. In a
155   W: uh-huh   okay
156   C: second and um it will come--   come up and it will say um-- I believe it's
157   W: okay
158   C: paragraph, and you click on paragraph and there will actually be a little box that says
159   don't add space between paragraph. And then you click that.
160   W: It will take out one of these spaces?
161   C: It will take [out--
162   W: [You'll have just one blank line through it?
163   C: Mmhmm. It'll take out all of the extra spaces.   So if you want to, I'll XXXX.
164   W: alright
165

166   **Lorelei Episode 6 [organization]**
167   C: Okay, and I think the main thing um that I noticed   was you have some
168   W: cool
169   C: organization issues.   Um because it seems like at the beginning that you're just
170   W: okay
171   C: going to talk about McCain's ad, and I think that primarily that's what you did like I
172   mean for the first part of your paper, but uh at the end of this-- this first body
173   paragraph, you start going into um Obama's ad um. See <RE Senator Obama's also
174   using visual arguments in his commercials such as black and gray videos of John
175   McCain. RE>   And I think that um you don't really mention again Obama's
176   W: mmhmm
177   C: ads until you get to this,   so I think maybe there's where your like comparison
178   W: mmhmm
179   C: should start.   Does that make sense?   Like talk about, you know, what
180   W: okay   mmhmm
181   C: what what's going on with John McCain's then go into Barack Obama's rather than
182   sort of meshing them together.
183

184   **Lorelei **Episode 7 [development]**
185   C: Let's see um-- (..) Okay. And what's the difference here? You   say
186   W: mmkay
187   C: <RE In McCain's ad, the strategies used are facts, fear, and the argument of logos.
188   RE>
189   W: Logos and facts are the same.
190   C: That's-- I mean, are they?
191   W: Yeah. I don't know. I was just talking. Uh, I guess-- I don't know uh **<OR the s-**
192   **strategies used are-- would be-- OR>**
193   C: Well down here I mean you didn't-- you talked about the visual arguments which I
194   thought was really interesting because you talk about the music   and uh
195   W: mmhmm
196   C: what's going on actually with the color,   but you don't really
197   W: mmhmm
198   C: um talk about that up here but you go into it a lot in your paper so you might want to
199   actually look and see--
200   W: Include the visual argument in this?
201   C: Mmhmm.
202   W: Okay.

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203 **Lorelei **Episode 8 [organization → thesis/focus]**
204 C: So, let's see. (...) Uh, what's your next one about?
205 W: My next?
206 C: What's your next paragraph about? (.) So this is where you talk about fear which you
207   talked about in your thesis statement, so I think that's fine.   And then facts and
208 W: mmkay
209 C: logos and then what did you say about Obama? Let's see. <RE The use of relating
210   with people. RE> I suppose. (.) Well instead of talking about relating with people
211   next you seem to well--
212 W: I did-- well- well I did the innocence uh <RE the portrayal of innocence RE> I-- the
213   thesis   says <RE these relating to people and the portrayal of RE> and I-- I
214 C: mmhmm
215 W: went the innocence part first and explained how that was a factor. (..)
216 C: So you mean um by <RE portrayal of innocence RE> um-- what- what exactly do you
217   mean by that?
218 W: Like uh like in McCain's commercial it's like all just like attacking Obama and blah
219   blah blah and getting at him. And uh in the uh Obama's ad commercial it's-- he's
220   showing that he's not, you know, going to attack someone. He's going to be-- be a
221   good guy you know and talk about his plans and what he wants to blah blah blah
222 C: okay
223 W: and not attack him. Like he's kinda like-- like cause at the beginning of Obama's ad,
224   it's-- it's like the first 15 seconds er all like-- all focused on John McCain pretty much,
225   but like it's not like attacking him. It's just showing that the attacks that McCain's
226   made on him aren't true blah blah blah and like showing that he's like a better guy,
227   you know?
228 C: Is it um-- well wouldn't that be attacking him in a way though because I mean he's
229   pretty much saying that John McCain's lying.
230 W: Right. So [But well--
231 C: [But I agree that he's still you know proclaiming   his innocence and
232 W: yeah
233 C: saying you know that "I'm a better guy because I'm not lying." [I'm setting the story
234   straight
235 W: [So should I-- should
236   I-- should I give-- give McCain some credit in this paragraph here and talk and-- and
237   explain how like **<OR even though Obama is attacking as well but he's not doing**
238   **it in such a manner that McCain is OR>?** I don't know how I would write it out.
239 C: Yeah, I mean I think-- I think you could mention that you know that **<OR this is in a**
240   **way a form of attack, but it's not you know so overt maybe**   **as John**
241 W: okay
242 C: **McCain's form of attack which is obvious. OR>**

243   **Lorelei **Episode 9 [usage]**
244 C: But um @@ going   back to what I was saying before the <RE portrayal
245 W: uh huh
246 C: of innocence RE> it sounds like um that he's more of an innocent guy like I--
247   ((SMACK)) like you know a child I guess. You know you think of children [as
248 W: [Yeah, I
249   can see that.
250 C: innocent, so I thought maybe you were saying he was very youthful and you know
251 W: yeah
252 C: and very morally upright so um I think maybe you might want to sort of tweak your
253   language a bit there.
254 W: Okay, what can I use instead, do you think?
255 C: Well um ((SMACK)) what do you think you can use instead?
256 W: I don't know. Um.
257 C: What do you-- what do you think this entire paragraph is about? You just sort of [went
258   over it.
259 W: [He's
260   like-- he's like you know he's covering his ass basically. I just don't know how to say
261   it [in proper terms
262 C: [<@But you probably shouldn't say that @> in your paper
263 W: Yeah. I'm just thinking. I don't know (...) Mmmm.
264 C: Well how is he relating to McCain's ad? (4s)
265 W: By attacking?
266 C: Well, he's attacking, but let's see. <RE The strategies used are facts and the argument
267   of logos where in Obama's ad um he uses-- RE> you could say that **<OR he um--**
268   **that he claims that he's innocent from McCain's attacks OR>** or that **<OR he is**
269   **um not guilty of the-- of McCain's attacks. OR>** I just think that portrayal of
270   innocence just sounds [kinda strange.
271 W: [Okay. No that makes-- No, that's cool (4s)
272 C: Okay, and you do actually talk about the innocence thing first, so you want to move
273   that up in uh your thesis [statement.
274 W: [Switch it   to make sure it stays the same?
275 C: mmhmm
276 Right.
277 W: Okay.

278   **Lorelei Episode 10 [organization]**
279   C: So then what do you talk about next? Then you talk about-- I see you do into the
280   people-- <RE the use of relating with people. RE>
281   W: Yeah, yeah.
282   C: Okay. And then (..) an argument of ethos-- (...) Okay, I think that follows logically
283   now. So I think now your thesis statement seems to align more with your   paper
284   W: yeah
285   C: topic (.)So-- (...)Okay, and let's look at   this sentence. <RE Then suddenly flashing
286   lights that look like police lights pop up, a more serious dark piano tune and subtitles
287   of the narrator that look like they belong on shipping cargo, not appealing, asking
288   Who is Barack Obama? with a picture of Obama pondering. RE> I understand what
289   you're saying here,   but I think that the language is a little bit-- it's a little bit
290   W: mhmmm
291   C: [confusing.
292   W:[It's hard to follow? Mmkay.
293   C: Um, is there any-- how do you think you can maybe rewrite this sentence? Because I
294   think it's kind of long maybe you could um chop it up   so it would be so--
295   W: yeah
296   C: there's just a lot going on   I think.
297   W: mmkay
298   ((WRITING)) Would <RE pop up RE> be okay?
299   C: Yeah.
300   W: ((WRITING))

301 **Lorelei **Episode 11 [usage]**
302 W: Let's see. (6s) How is that first sentence?
303 C: <RE Then suddenly police lights pop up-- RE> um what's the-- that next one?
304   Confined?
305 W: Con-- continued
306 C: <@ Oh @>
307 W: Sorry, [I have really bad writing
308 C: [That's fine. @ I do too. Don't worry.
309 W: Okay.
310 C: <RE Then suddenly police lights pop up continued by a serious and dark piano tune.
311   RE> Um ((SMACK)) <RE continued RE>-- I think maybe <RE continued RE> is
312   not-- maybe **<OR followed by OR>?**
313 W: Okay. That will work.

314 **Lorelei **Episode 12 [usage → punctuation]**
315 C: So do you hear the sirens or do you just see the--
316 W: You just see the lights.
317 C: Is the-- is the um music playing at the same time or is it playing
318   right after? Cause it sounds like continued and followed by sounds like it's coming
319   right after.
320 W: Yeah, it's well I know like right when the lights come on like-- and then like-- it's like
321   when they all start together.
322 C: They all start together? Okay. <RE So then suddenly police lights pop up-- RE>
323   Maybe you could say **<OR at the same time a serious and dark piano tune starts**
324 W: yeah
325 C: **or begins or plays. OR>** Something like that.
326 W: ((WRITING)) Just keep it like that? Or?
327 C: <RE At the same time a serious um and dark piano tune-- RE>
328 W: **<OR play or-- OR>?**
329 C: Mhmmm. <RE So then suddenly police lights pop up at the same time a serious and
330   dark piano tune plays RE>. This is actually two sentences now   because you
331 W: okay
332 C: have um <RE a dark piano tune plays RE> and then <RE police lights pop up RE>.
333   Those are both-- both complete sentences.   So you can either begin this as a
334 W: okay
335 C: new sentence or you can add a conjunction like and. Or--
336 W: So should I cut it in half? I like-- I don't know what to do.
337 C: It's up to you. Do you want to have two sentences or do you want it to just be one
338   sentence.
339 W: Whatever sounds the best. I have no idea.
340 C: They both sound about the same. [So it's your--
341 W: [What would you do?
342 C: It doesn't matter what I would do. @@@ I would either-- I just wouldn't combine the
343   two sentences. I would either do something with an and or I would separate them. So
344   I mean that's up to you. [That's completely just a stylistic choice. It's not going to
345 W: [So do I--
346 C: matter in the long run.
347 W: Right. So do I include and here?
348 C: Well um where-- where do you see two sentences? Where would the sentences begin?
349   What are they?
350 W: Uh. (4s) So not include that or-- what do you mean?
351 C: Okay. Here. Can I see your pencil?
352 W: [Yeah.
353 C: [Sorry.
354 W: No, you're cool.
355 C: Okay. ((WRITING)) Now this is kind of silly, but um one of these is-- needs a comma
356   in it.   Do you know which one it would be?
357 W: okay
358 Uh. <RE The cat runs, and the dog runs RE>?

359   C: Right. Do you know why?
360   W: It just sounds right.
361   C: <@Okay @>. Because after the and you have a complete sentence. So you have <RE
362   a dog runs RE>. You can say that. But after um-- after this, a cat-- you have um a
363   dog run, a cat and a dog run   It's just-- it's not-- you wouldn't say a dog run.
364   W: uh huh   okay
365   C: Does that make sense?   Do you see   that?
366   W: okay   yeah
367   Yeah, yeah. It does.
368   C: The dog runs makes sense.

369 **Lorelei **Episode 13 [punctuation]**
370 C: So um here you need to figure out where   you could begin your sentence.
371 W: yeah
372 C: So where is there another subject in here?
373 W: Uh, piano?
374 C: Right mhmmm. So um-- <RE serious dark piano tune RE> well actually a piano tune
375 W: okay
376 C: same time a serious and dark piano tune plays RE>. So where do you think maybe you
377   plays. So I think they sort of go together. <RE at the might have the comma then?
378 W: **<OR And suddenly police lights pop up at the same time a comma OR>?** Would
379   a comma go there? After "a"? **<OR a serious and dark-- OR>** No.
380 C: Well, [whenever you were reading it you instinctively paused, so read it
381 W: [I think XXXX--
382 C: aloud again.
383 W: Not pausing <@ or @>--?
384 C: No, just read it.
385 W: **<OR Then suddenly police lights pop up at the same time comma OR>?**
386 C: <RE at the same time--RE> yeah, you can have a comma there, but you still need--
387 W: **<OR then suddenly police lights pop up at the same time a serious and dark**
388   **piano tune plays OR>** (5s) Hm, let's see. Would it go there?
389 C: <@Okay@>, well I'll do this one for you. And then-- okay you'd actually need a
390   comma either here and add a and, or you can begin this without the same time. So
391   <RE Then suddenly police lights pop up. RE> That's a complete sentence.
392 W: Okay.
393 C: <RE at the same time-- RE> I think this is what was confusing you. You have this
394   thing that says at the same time and then <RE a serious and dark piano tune plays.
395 W: okay
396 C: actually a complete sentence. I think this one is more confusing because have this uh
397   So <RE a serious and dark piano tune plays RE> is phrase that sort of offsets at the
398   beginning   you know like this introductory clause. So   this is I know--
399 W: right   okay
400 C: that was confusing. Let's see if--Let's go on and see if maybe you have any of these
401   other things in your essay. I actually didn't notice this too much in your essay. I just
402   wanted to make sure [that if you're re-writing it.
403 W: [No, no that's cool.
404 C: that you know you have it right. (..)

405 **Lorelei **Episode 14 [usage]**
406 C: Okay, so then you have-- you have another attachment to this sentence, so you would
407   need uh-- you need to rewrite the rest of it as well. Let's see. Do you think you need
408   another sheet of scratch paper? [I bet you could still do it on here.
409 W: [It doesn't matter. (4s) Could I just start it with like
410   **<OR then subtitles of the narrator blah blah blah blah OR>?**
411 C: <RE Then subtitles of the narrator that look like they belong on shipping cargo-- on
412   shipping cargo, not appealing, asking "who is Barack Obama" with a picture of a
413   picture of Obama pondering. RE> Okay, um what do these subtitles do?
414 W: Uh (..)like in the commercial where they were like used for?
415 C: Well, you have <RE subtitles of the narrator RE> That's-- and then you go on and you
416   talk about them that <RE they look like they belong on shipping cargo. RE>
417 W: Right like it seems like in the McCain ad, he's trying to make it as dark and
418   unappealing as possible you know to you know incorporate that with Barack Obama
419   as well.
420 C: Well uh what you're actually missing here is-- you're missing your verb.   So um if
421 W: okay
422 C: say um **<OR subtitles of the narrator uh appear or pop up or um-- OR>**
423 W: you're going to make it a complete sentence. So you could **<OR Appear and-- OR>**
424   Wait like **<OR the subtitles of the narrator appear and-- appear and look like**
425   **blah blah blah OR>?**
426 C: Yes mhmmm.
427 W: Is that cool?
428 C: Yes.
429 W: Alright. I'll probably do that. Can I just do **<OR then or the subtitles? The**
430   **subtitles OR>?**
431 C: Mhmmm.
432 W: Okay, I'll just do that. ((WRITING))
433 C: Because in all of your sentences you need to have a subject and a verb, so   you're
434   were just sort of missing the verb in this one.
435 W: Okay. ((WRITING)) Alright.

436   **<u>Lorelei Episode 15 [organization]</u>**
437   C: Okay. ((TURNING PAGE, READING SILENTLY))(18s) Okay and here, this is the
438   part where you begin talking about Senator Obama's ad.   So um I don't
439   W: mhmmm
440   C: think you want to go into Obama's ad just yet because you're still not finished talking
441   about McCain's ad.   So I think if you're going to include [XXXX
442   W: mmkay
443   [So don't include this
444   really? Yet?
445   C: Right. I think you should just find another place for that.
446   W: Okay.

447 **Lorelei **Episode 16 [organization → thesis/focus → development]**
448 C: (8s) Okay, so at this point this means that your paragraph is going to end right here.
449   Whenever you end one of your paragraphs, you want to talk about how it relates back
450   to your thesis.   So, what was the purpose of this paragraph? Why did you
451 W: okay
452 C: include it?
453 W: (..) Uh it was talking about visual arguments, and that's not included in the thesis, so
454   that's why I didn't include it in my thesis. Right?
455 C: Right.
456 W: Okay, so--
457 C: But you are going to include it in your thesis, so-- @@
458 W: Right. No, I will. Yeah, I'll put it in my thesis and then after <RE through the
459   commercial period RE> that's whenever I talk about how McCain's using this--
460   because I don't give McCain any credit in the thesis statement you know. I'm trying
461   to like-- I got like--
462 C: Well I think that you say right here that um <RE McCain can put someone at ease and
463   experience a good feeling with a nice melody RE> Um so but are you then saying that
464   this doesn't work because he switches so quickly to the scene of Obama?
465 W: I think I was jus- I think I was just uh-- I guess I'm just summarizing, which I'm not
466   supposed to do. I'm not telling-- I wasn't telling the how. I was telling the what so--
467 C: I think having the summary of the commercial is fine because as a reader, you know
468   I've never seen it but then I need-- I think you need to talk about why-- why is this
469   important, you know?   Why is what he's saying visuall important? Because
470 W: mmkay
471 C: it does seem like maybe McCain is sort of having this disconnect   where he's
472 W: okay
473 C: showing himself in this sort of like nice um melodious light and then suddenly you get
474   to Obama where he's got this like jarring music playing.   And there are flashing
475 W   mhmmm
476 C: lights and it's a much different sort of feeling.   So maybe you could talk a
477 W: okay
478 C: little about the contrast that he's using. Maybe visually and musically.   Cause I
479 W: mhmmm
480 C: think-- I think that's what-- what you're saying here. It's just not really made explicit
481   because you go through and you um-- do so much summary.   Cause you do
482 W: mhmmm
483 C: say <RE little details in each scene in the commercial can go a long way to appeal to
484   the audience RE>   And then you say he's got that nice picture of himself which
485 W: yeah
486 C: which is more appealing than the pictures of Obama and a relaxing tune is playing, so
487   I think you just need to make your last sentence sort of explicit you know. Why is
488   this important overall?   Do you-- do you want to try to write that now?
489 W: mmkay
490 Yeah.
491 C: XXXX-- I've probably-- so much scratch paper, I know. [@@@@ We should

492   W: [@@@@
493   C: get big sheets I guess to have out here.
494   W: Yeah, maybe. (26s) I'm just trying to think about how I'm going to write it out.
495   (19s)((WRITING)) (2m 2s) I have this so far. I don't know how well that is.
496   C: ((READING SILENTLY)) Help by doing what?
497   W: Mmmm. (5s) By like catching the audience's attention?
498   C: Um can you be any more specific?
499   W: (...) Like-- like specific like include what I just talking about in this paragraph?
500   C: Well, I think that catching the audience's attention is sort of um a general thing that
501   people use. I used to-- I still do that sometimes when I don't really-- I'm like <Q oh,
502   those are bright colors. They catch the audience's attention. Q> So but I mean what is
503   it that he's doing with it?   How does it catch the audience's attention?
504   W: uh
505   (4s) Well, I like-- he's incorporating the fear. That's what I'm talking about in this.
506   C: But what is he doing visually? What is it that he's doing?
507   W: Uh.
508   C: You can talk about what you mentioned up here. If it--
509   W: I can?
510   C: Mmhmm.
511   W: (28s) **<OR By like-- (4s) By incorporating the flashing lights and music OR>?**
512   Uh.
513   C: What affect does the flashing lights and music have on the audience?
514   W: Uh.
515   C: What does the flashing lights do?
516   W: Does what I can't say. It catches my attention.
517   C: @@ It catches your attention to focus on what?
518   W: On like the flashing lights, like police lights you know I think bad. You know? Like
519   it's not good.
520   C: Right. I think that's fine-- I think you can say you know that **<OR it's creating a**
521   **mood. OR>** It's saying that you know **<OR Barack Obama is bad, not good. OR>**
522   I mean that's what the visuals are doing.   What about-- so the visuals are
523   W: right
524   C: creating a mood that's negative. What about the-- the other stuff? The nice mood
525   music and the [uh soft lighting?
526   W: [Is it like **<OR convincing-- convincing approach to the audience by**
527   **you know nice music blah blah that makes them feel warm and fuzzy OR>** like I
528   said right there.
529   C: Okay. Well, you say this warm and fuzzy thing when you were talking about Obama's
530   ad. So I think it's-- [since you're XXXX--
531   W: [It's good to use it for that one, or should I move it?
532   C: Well I think you're not going to talk about Obama's ad at all yet, so if you want to use
533   warm and fuzzy, you can.   Or you could even say you know **<Or good or**
534   W: mmhmm
535   C: **nice OR>** or you know any other things besides warm and fuzzy that you want to.
536   So let's see. <RE In McCain's ad, using the   visual arguments helps

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537   W: mmhmm
538   C: support his argument-- um support his argument. RE> Then you could say **<OR the**
539   **flashing lights do-- the flashing lights-- OR>**
540   W: Like--
541   C: **<OR or by using the flashing lights to-- OR>**
542   W: ((WRITING)) (8s) I'm trying to think how to word it. ((WRITING)) (26s) It's pretty
543   basic I guess. I'm not sure.
544   C: ((READING SILENTLY)) Yeah, and then you would also need to talk about-- you
545   don't want to talk about the flashing lights, but you also talk about the other parts of
546   the commercial, so **<OR he also uses-- OR>**
547   W: **<OR the flashing lights to scare the audience XXXX OR>**
548   C: Or you could say **<OR and um by using-- OR>**
549   W: **<OR the flashing lights duh-duh-duh-duh-duh-duh-duh OR>** and then explain
550   and just do that-- that definition? Like can I like talk about the music like right after
551   flashing lights?   Can I do that?
552   C: mmhmm
553   Yes.
554   W: I'm going to give another example of music. XXXX. You know what I mean?
555   C: Well, you're talking about the good and the bad that shown in here. So since you talk
556   about the bad, you also need to mention the other good things he does.
557   W: Well, yeah like I was talking about the bad music.   I mean right there. Okay.
558   C: right.
559   W: Okay then I go and then I talk about the good part?
560   C: right mmhmm.
561   W: Basically? Like Okay, so <RE In McCain's [ad-- RE>
562   C: [Or you can say **<OR flashing lights**
563   **and you know negative music or-- OR>**
564   W: Uh huh (.) <RE Using visual XXXX RE> Can I put like <OR also-- OR> like I don't
565   know how-- like <OR also by=y OR> Can I put like <OR also-- OR> like I don't
566   know how -- ((WRITING)) (58s)
567

568	**Lorelei **Episode 17 [usage]**
569	C: Okay. <RE Also by using his peaceful or serene picture and convincing the audience
570	that he is a good guy. RE> Okay I think that I think this is a fine-- this is fine, um but you
571	have um <RE by showing his peaceful and serene picture and convincing the audience
572	that he is a good guy. RE> You have this as a new sentence. Um because you have the
573	capital, it's a new sentence. Um but you don't have a subject in here. Because <RE
574	W: okay
575	C: by using his serene picture and convincing the audience that he is a good guy RE> is
576	not a com- is not a complete sentence.
577	W: Right.
578	C: So how-- how do you think you can make it a complete sentence?
579	W: ((READING SILENTLY)) (...) Like **<OR also in the ad it shows his peaceful blah**
580	**blah blah OR>?**
581	C: Yes. Mhmmm. Okay. So does that make sense why you had to go back
582	W: okay ((WRITING))
583	C: [and add--
584	W: [Yeah, it does. Yeah, definitely.
585	C: I know. It's a lot to take in.

586 **Lorelei Episode 18 [development]**
587 C: ((READING SILENTLY)) (...) Okay and here you have <RE besides the similarities
588   RE> where you're not going to talk about the similarities yet, so--
589 W: So take that out?
590 C: Mhmmm. ((READING SILENTLY)) (32s)

591 **Lorelei Episode 19 [development]**
592 C: Okay, um, I think it's a little bit confusing when you talk about ACORN. I think if
593   you you know aren't really-- if you don't already know about what's on with that.
594 W: uh huh
595 C: So you have <RE the problem of why this use of fear is effective is that it seems to
596   just be the narrator's opinion because the claim the same types of lies that caused the
597   financial um crisis we're in today was not a cited source. RE> I think you're
598   completely right on that, but what connection is-- what connection is he making?
599   What sort of loans did ACORN give? Or what did-- what is McCain saying that
600   ACORN did?
601 W: They're-- they're doing bad things.
602 C: But I mean obviously it has something to do with these loans that they're giving out or
603   receiving.
604 W: So like explain why like because like in the commercial you know Barack Obama um
605   financed them   like $800,000?   Do I include it there?
606 C: mhmmm   right
607 Yes.   Because I think that's yeah-- I think that's definitely what's missing. [I--
608 W: okay
609   [<@
610   Alright @>
611 C: @@ Yeah. That makes a lot more sense to me now.
612 W: Definitely. I was just rambling in my head I guess.
613 C: Well, I think you sort of you know assumed that people who watched the news [would
614 W: [Rr-
615 Right. ((WRITING))
616 C: know] this.

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617   **Lorelei Episode 20 [thesis/focus]**
618   C: ((READING SILENTLY)) (13s) And the other thing that um I wanted you to think
619   about is that maybe you-- you talk about how he shows this portrait of Obama when
620   he was younger.   And you talk about um how Obama uses ethos, but it
621   W: mmhmm
622   C: seems that maybe McCain is using ethos here too   because he's saying that
623   W: mmhmm
624   C: you know you can't trust Barack Obama but you can trust me.
625   W: So should I include that in the thesis? Of how like he uses-- how McCain uses ethos
626   as well?
627   C: Yes. I think so. [You don't have to but if you um-- it just
628   W: [To-- to support this?
629   C: seems like this is what your entire beginning of this paragraph is-- [is going toward.
630   W: [No, that's cool.
631   C: You're talking about ethos. Especially when you talk about <RE rebellious looking
632   Barack Obama RE> (..)

633 **Lorelei Episode 21 [development]**
634 C: Okay. Um (4s) and I think it's   interesting how you have this thing about how
635 W: yeah
636 C: cited sources are being used and then you talk before about how in this one like claim
637   he makes um about ACORN then he doesn't have a cited source   right?
638 W: mmhmm

Lorelei Episode 22 [punctuation]
640 C: Okay <RE how can an audience member believe such allegations and trust it? RE>
641   What do you think you should do here? You have a punctuation problem.
642 W: Where is this?
643 C: <RE Without these types of facts, how can an audience member believe such
644   allegations and trust it. RE>
645 W: ((READING SILENTLY)) (...) Uh question mark-- question mark?
646 C: <@ Yeah Uh huh yeah @> It's pretty simple. Okay. Um and you say that he's using
647   the strategy um of facts and logos and he's using these cited sources. I think that it's
648   not made explicit that you're saying that um he's failing at this which   is what
649 W: okay
650 C: I think that's what-- you're trying to say right?
651 W: So should I-- should I include that in the end or something of how it's-- how that's a
652   failed attempt?
653 C: Yes.   I think so.   (...) Okay, in doing that, you need
654 W: alright   okay ((WRITING))
655 C: you know once again relate it back to your thesis, you know?   How does this
656 W: mhmmm
657 C: paragraph fit in with your paper? And you need to do that in a previous one as well.
658 W: mmkay
659 C: You say <RE the question the audience could ask is um how they should believe if
660   this is true or not. RE>   [But-
661 W: uh huh
662   [And then have another sentence after that?
663 C: Right. Mmhmm.
664 W: Mmkay ((WRITING)) (5s)

665 **Lorelei Episode 23 [development]**
666 C: And then I mean you might want to you know make the link um to ethos where you're
667   saying this is   you know how McCain is [employing ethos.
668 W: mmhmm   [Definitely.
669 C: ((READING SILENTLY)) (9s) Um is <RE XXXX RE> the video of John McCain
670   speaking-- is it um-- is he-- does John McCain look good in the video? Because I
671   know before when you were [talking about the visual effects-- like a video of John
672 W: [It's-- it's like-- it's not like uh black and gray but like it's
673   McCain and then it's like a flashing like camera shot or something and then it's like--
674   it's like a paused picture of him and then that's whenever they're like you know like
675   Barack Oba-- attacks on Barack Obama and false not true blah blah blah blah blah.
676   And then like they do another part like with him and um George Bush. I didn't talk
677   about that really. I don't know why but I didn't. But--
678 C: Okay, um let's see.(..) <RE XXXX who is attacking who RE> Okay I think um that
679   you're obviously an Obama supporter and I think that seems to sort of come out. Um-
680   -
681 W: [<@ Where at? @
682 C: [<RE It's easy to spot out who's purposefully attacking who. RE> I mean It seems
683   like [they're kind of--
684 W: [Is that an opinion I should get rid of?
685 C: Um (.) Yes.   But I think if you want to make the argument that Obama's attack is
686 W: okay
687 C: more affective because he is like this like moral higher ground.   And you know
688 W: uh huh
689 C: that he's trying to say you know [John McCain's attacking me.
690 W: [Fol-- fol-- follow this up in that sentence right there?
691 C: Mmhmm. Yeah.
692 W: Okay.
693 C: Because I mean I think what you're trying to say is that Obama's commercial is more
694   affective.
695 W: Uh huh. ((WRITING))

696 **Lorelei Episode 24 [development]**
697 C: ((READING SILENTLY)) (6s) And then again here you talk about how Obama is not
698   attacking McCain. And you want to talk about how he's not attacking him directly
699 W: yeah
700 C: but really he's attacking him you know?   Sort of this little backdoor approach
701 W: uh huh
702 C: <@But@> he still I think showing-- trying to   show that he is the better man
703 W: <@yeah@>
704 C: which is what you say.(11s) And again, if you're going to talk about the attacking you
705   know you may want to talk about the sort of um video that he uses of John McCain
706   you know like John McCain uses.   Not very attractive   in his picture
707 W: okay   yeah
708 C: of him.   <RE XXXX RE> Okay.
709 W: alright

710 **Lorelei **Episode 25 [usage]**
711 C: What about this sentence? <RE While having coffee with an average couple and
712   visiting and shaking hands with workers. RE>
713 W: That and? Is that th- th- the comma and do they like--?
714 C: Yes, you need an and. But you don't need a comma before the and because this is not
715   a complete sentence. <RE While having coffee with an average couple and visiting
716   and shaking hands with workers. RE>
717 W: Is those two ands there fine now besides that comma?
718 C: Well, this and you have a comma in front of so <RE visiting and shaking hands with
719   workers. RE> Is that a complete sentence?
720 W: <RE Visiti- visiting and shaking hands with workers RE> That's a sentence by itself
721   like isn't it? Like--
722 C: Well, um, no. Because you need a subject. You need to say like **<OR Obama is**
723   **visiting and shaking hands with workers OR>**   You need the noun.
724 W: okay   alight
725 C: noun.   So because you don't have the noun, you don't need the comma. So <RE
726   visiting and shaking hands with workers RE>   Does that make sense?
727 W: okay
728 Yeah, just throw the comma away?
729 C: Mmhmm.
730 W: Alright.
731 C: And then you need to again link this because <RE while having coffee with an average
732   couple and visiting and shaking hands with workers RE> is not a complete sentence
733   in and of itself. So you can't have an and here.
734 W: Okay. I can or I can't?
735 C: After effective strategies, you need to um-- you need to link-- to link these two
736   sentences together-- or these-- this sentence and this fragment together.
737 W: Okay, so-- <RE XXXX RE> ((READING SILENTLY)) (...)
738 C: Or you could just um say you know **<OR Obama has coffee with an average couple**
739   **and visits and shakes hands with workers. OR>** I actually think that would--
740 W: That sounds easy. It would be the easy way out for me   at least.
741 C: @ @ @ @
742 W: Okay. This is cool then. **<OR Obama has coffee with an average couple and--**
743   **OR>** Do I change the ings and stuff then? Like **<OR Obama has coffee with an**
744   **average couple   and visits and shakes hands with the workers OR>?**
745 C: mmhmm
746 Yes mhmmm good. You can change those.
747 W: Alright.

748　**Lorelei **Episode 26 [development → organization]**
749　C: ((READING SILENTLY)) (4s) Okay and you're talking about ethos here, right?
750　W: Let's see. (.)((SIGH)) Um--
751　C: Or you're talking about his-- that's right. Your thesis statement talks about [him
752　W:　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　[Relating
753　　　with the public.
754　C: relating with the public.
755　W: Right.
756　C: So um it moves-- I think what you need to do-- that here you have <RE he moves into
757　　　other effective strategies. RE> I think you need to talk about how this-- this paragraph
758　　　is gonna be about Obama showing that you can you know that the public can relate to
759　　　him.
760　W: Okay. So after that effective strategies talk about like-- then include another sentence
761　　　of how--
762　C: Or you could even say um **<OR Obama then focuses on the candidate himself um**
763　　　**maybe um most notably his ability to um reach out to the public or mingle with**
764　　　**the public. OR>** I think that your topic sentence should say-- cause you have so
765　　　many parts of your thesis　　　　I think that as you go through that, it becomes um
766　W:　　　　　　　　　　　　　　　yeah
767　C: confusing unless you say like right at the head of your um paragraph well this is the
768　　　part of the thesis I'm talking about now.　　　　So I think in your first sentence here
769　W:　　　　　　　　　　　　　　　　　　okay
770　C: you need to say something about how **<OR this is going to be about Obama and his**
771　　　**ability to relate to the public. OR>**
772　W: So like the type of strategy being used here <RE XXXX RE> like move that up
773　　　before that and kind of re-word it? But--
774　C: Yes.　　　　　You actually could just-- I think that if you moved that to your second
775　W:　　　okay
776　C: sentence <RE after proving his point then Obama then focuses on the candidate
777　　　himself RE>　　　　um <RE the type of strategy being used here is Obama is
778　W:　　　　　　　　okay
779　C: showing that he can relate to the public RE> and then you could say <RE he has
780　　　coffee. RE> I think that flows a lot-- a more. Let's see. ((READING SILENTLY))
781　　　(7s) Okay, and what about this next um-- what about this next um paragraph? What
782　　　part of your thesis are you talking about now?
783　W: The character. Ethos.
784　C: Okay, so I think you need to [include that.
785　W:　　　　　　　　　　　　　　[I didn't talk about that, did I? Alright. Should I start
786　　　that-- the first sentence?
787　C: Right, you need to talk about ethos in your first sentence　　　　if that's what you're
788　W:　　　　　　　　　　　　　　　　　　　　　　　　　　　okay
789　C: planning on　　　　talking about.
790　W:　　　　　　alright
791　So I just kind of-- one thing-- I just keep on mentioning it at like the end. ((WRITING))
792　(4s) Okay.

793 **<u>Lorelei Episode 27 [development]</u>**
794 C: <RE XXXX based around XXXX RE>
795 W: XXXX
796 C: And I think that this-- I think that this actually you already have a good concluding
797   sentence that works really really well. You say <RE it seems with the total of voters-
798   - or it seems um with most of the voters   would base their votes on what the
799 W: mmhmm
800 C: candidate plans on pursuing and accomplishing when President and showing the
801   guidelines of the commercial help get the point across effectively. RE> I think that's
802   tying back to you know this about ethos. It's a good-- it's a really good [concluding
803 W: [Cool.
804 C: sentence.

805 **Lorelei Episode 28 [development]**
806 C: ((READING SILENTLY)) (8s) Okay, and since you're comparing I think you need to
807   actually go through here and add um more um-- more times when you're talking
808   about Obama's ads about how this is more effective than McCain's ad. I think you do
809   it um--you do it while in your first-- <RE Unlike McCain, Obama is showing his
810   innocence. RE>   I think that's good, but then in these next two, you need to
811 W: mmhmm
812 C: talk about why um you know-- now you're talking about McCain using ethos. Well,
813   how is Barack Obama's use of ethos more effective than John McCain's use of
814   ethos?   (..) Because he seems like he spends-- Barack Obama is spending
815 W: mmhmm
816 C: more time actually talking about what he's doing rather than just attacking him
817   You know I definitely think you could add that in here.
818 W: right   okay

819   **Lorelei Episode 29 [development]**
820   C: (...) And turning--you need to discuss somewhere in here um McCain's commercial.
821   (...) Well I think maybe um you talk about McCain's portrayal of Obama and how it's
822   erroneous-- maybe you could talk in here about how you know he's-- Obama is
823   showing again that you know he is like a regular person, but he's also this-- Isn't he
824   shown in that commercial um-- isn't he shown in a suit at some point like talking to
825   people?
826   W: Yeah. A couple of times.
827   C: Yeah, so you could talk about you know how he shows himself in you know both
828   settings you know. He shows himself in a suit and he also shows himself as you
829   know able to go and talk with people whereas John McCain only ever shows himself
830   in a suit you know it's so much different sort of   tone and mood he's sending
831   W: okay
832   C: out   to you know what I'm going to be like when I'm President.
833   W: yeah   ((STUDENT WRITING, CONSULTANT READING)) (24s)

834 **Lorelei Episode 30 [organization]**
835 C: Okay, <RE Besides the fears many use of logos--RE> you're going to have to change
836   this a little bit because you're expanding your [thesis.
837 W: [L- Like yeah I just copied and pasted
838   that like an idiot like I-- I took it out of-- I had it somewhere else and then I just like
839   that looks like it could be a good concluding paragraph and then so I moved it. And
840   now like it's totally like worded differently because it was right after something else I
841   was talking about with McCain. So--
842 C: <RE it would seem that-- RE> So I think you can actually begin with the next
843   sentence and scratch this sentence.   Talking about moving, let's go back and
844 W: okay
845 C: see-- you have have a thing we were talking about moving before and I don't want you
846   to uh--
847 W: That part? ((POINTING TO PAPER))
848 C: Yes, mhmmm. Let's see where we can maybe put this. I think it would probably work
849   well-- you have <RE the bold wh- white letters RE> um. Yeah because you're talking
850   again about how-- how about they're portraying each other.   So I think you
851 W: mmhmm
852 C: can actually incorporate it into this one if you want to talk again you know how is
853   McCain you know portraying Obama and vice versa.
854 W: Mhmmm.
855 C: Does that make sense?
856 W: Yeah, definitely definitely. Good spot for it.

857 **Lorelei **Episode 31 [development → usage]**
858 C: ((READING SILENTLY)) (33s) <RE XXXX RE> Well, I think that you're going to
859   actually have to go back over your conclusion a lot now because you take-- you talk
860   about how <RE there's a variety of different tactics of strategy that help benefit the
861   subject RE> but now you're tr- you're talking about both of their strategies and tactics
862   pretty much.   It's using different strategies   not just that Obama is
863 W: mmhmm   yeah
864 C: using more strategies it's that that you think are more effective. (6s) Which is-- you
865   go on you XXXX <RE these points guarantee a more effective argument rather than
866   focusing on one negative [subject RE>
867 W: [Can I keep that?
868 C: Mmhmm.   Let's see <RE With even a minute longer than Obama's ad it would
869 W: okay
870 C: seem that McCain's commercial is the more strong argument that contains a lot of
871   weaknesses explained in the beginning of the essay RE> um then maybe you could
872   (...) scratch the next sentence and then talk-- go on about um <RE Proving the
873   differences between him and Senator McCain, explaining the false statements,
874   showing his care and concern with the American people, and what his-- what his
875   character stands for in Presidential um position. RE> Then maybe you could talk
876   about why what McCain is doing not as effective.   You know he's not really
877 W: okay
878 C: talking about himself, right?   He's just focusing on Obama.   Okay and
879 W: uh huh   okay
880 C: this-- this sentence. Do you see that there's any sort of um maybe grammatical issue
881   with it?
882 W: ((READING SILENTLY)) (23s)
883 C: You're missing something. It's something that you were missing in a couple previous
884   sentences that we [talked about.
885 W: [The subject?
886 C: Mmhmm.
887 W: Okay.
888 C: So what would you need to do to tweak this sentence?
889 W: Like **<OR Proving in Obama's ad the differences between blah blah blah OR>**
890 C: Well, **<OR proving in Obama's ad um-- [in Obama's ad OR>** is just um--
891 W: **<OR [In the argument? OR>**
892 C: it's a prepositional phrase. You have an in. So, is there anything else you can do?
893 W: I don't know what you're talking about
894 C: Okay. I know that was confusing I'm sorry. um <RE Proving the differences between
895   him and Senator McCain and explaining the false statements RE> is there-- can you
896   think of any other way that you could say it be- besides uh maybe still starting with
897   proving? Could you maybe begin with a different word than proving?
898 W: Yeah. like what? (10s)
899 C: Well, who is doing the proving?
900 W: Uh. Obama's ad?
901 C: So um **<OR Obama's ad proves the differences between him and Senator McCain**

902   **OR>?**
903   W: No. I don't know.
904   C: Or um **<OR Obama proves the differences between him and Senator McCain by**
905   **explaining the false statements, showing his care and concern for the American**
906   **people OR>?**
907   W: Just keep it to Obama?
908   C: Mmhmm. I think that will be okay.
909   W: Okay. Can I just put like **<OR Obama shows the differences between blah blah**
910   **blah blah OR>?**
911   C: Mmhmm.
912   W: Okay, I'll do that. ((WRITING))

913   **Lorelei Episode 32 [usage]**
914   C: What you might want to do when you're like looking over your sentences in the future
915   W: okay
916   C: And if you don't, read it and make sure you have a noun that goes along with the verb.
917   is just look and see if you have a noun at the beginning Does [that make sense? I
918   W: [Yeah, definitely.
919   C: know it's sort of technical language but I think that way it may be easier for you to
920   spot.   And um this-- it should be-- this shouldn't be bolded. You're doing
921   W: okay
922   C: MLA, correct?
923   W: Yeah. I don't know where to get a regular header.   I can't find one.
924   C: @okay@
925   Do you-- do you want me to get a computer so I can show you [how to do it?
926   W: [Yeah. Yeah.
927
928   *Consultant leaves to get computer* [107:05 - 107:34]
929
930   C: And that way we can go over how to get rid of these spaces too real quick.
931   W: Yeah. Can you show me how to cite an internet source?
932   C: Mhmmm sure. Uh, let me get a book for that.
933
934   *Consultant leaves to get a book* [107:45 - 108:46]
935
936   C: Okay, here's the internet sources if you want to look over that while I bring up
937   Microsoft Word. (39s) This actually has um 2003, but I'll try to uh see if it's still kind of
938   similar XXXX 2007. (17s)

939 **Lorelei Episode 33 [formatting]**
940 W: What if there's not an author? Like it's just a commercial you know?
941 C: If there's not an author then you actually just um do whatever the commercial's name
942   is. If you don't have like I'm sure-- commercials don't have an actual name so what
943   you might want to do is um just name it you know McCain Political Ad 2008.
944 W: okay
945 C: (15s) I don't know why it's taking so long. It should come up in just a second. But
946   what you do uh is you go to insert   and then header and it should actually um
947 W: uh huh
948 C: come-- how'd you do this?
949 W: It was on the library's downstairs-- like the computers on the library downstairs you
950   know on the first floor.
951 C: You know I have-- I have-- I'll show you. I'm sure I can send this to you. Um I
952   actually have um-- what do you call it? A document-- uh a document that's already in
953   MLA   that you sort of just use-- a template that you could use for it. Um and
954 W: uh huh
955 C: I can send that to you if you like. [And that way you could just open it up and just sort
956 W: [Yeah, that's cool.
957 C: of copy and paste your stuff in. [That might be a little bit easier and you could use it
958 W: [Cool.
959 C: for the rest of your time.(7s) I don't know what's going on with this computer it's
960   taking forever. (14s)
961 W: You messed it up.
962 C: I'm sorry.
963 W: That's cool.(7s)
964 C: I didn't want to go over here because of the camera, but let's go over here. I'll just
965   show you.   I'm sure they can get up from whatever they're doing.
966 W: alright
967
968 *Consultant and writer walk out of mic range to work on a different computer* [1:12:15 -
969 1:15:23]

970   **Lorelei Episode 34 [formatting]**
971   C: Do you-- do you want me to write the steps down for you? Would that be-- do you
972   think you can remember-- remember them?
973   W: For all that?
974   C: Yeah.
975   W: I can remember that.
976   C: Are you sure?
977   W: Yeah.   I'm going to straight to the library after this.
978   C: alright
979   <@Okay@> And I'm sure that if you like get to the library, and get confused, the
980   helpdesk people there will help [you out with that.
981   W: [Cool cool.
982   C: And do you want to go over the Inter- how to cite Internet source? Or are you tired?
983   W: Uh well like I got-- like all I had-- like I have like that little booklet-- little green
984   booklet   that shows me how to do it. I just need to know how to do hanging
985   C: mmhmm
986   W: indent. [That's all I need.
987   C: [Oh oh, so that's perfect then.

988	**Lorelei Episode 35 [concluding: goal setting]**
989	C: So what are you going to do now-- now when you go to the library? (4s) What are you
990	going to do with your paper?
991	W: Uhhh re-do it.
992	C: <@ But how-- @> what are you gonna-- like what are you gonna to do with your
993	thesis statement?
994	W: I'm going to include a couple of things in my thesis statements like visual argument.
995	C: Do you want to write it down?
996	W: Yeah.
997	C: So that way you remember because you going to forget everything I know.@
998	W: Alright. <WR Include visual arguments and McCain's use of ethos and the thesis
999	statement. WR> I'm going to um uh like add subjects to the sentences that I
1000	C: right
1001	W: missed. <WR Add subjects. WR> Um I'm going to um
1002	C: What about the end of your-- each of your paragraphs? Where are you gonna to add
1003	[where you haven't already done it?
1004	W: [I'm going to incorporate how that has to do with the thesis.
1005	C: Right. (13s) And the Obama sections-- what are you going to focus on doing?
1006	W: Showing his effectiveness?
1007	C: Right mhmmm. And you have to-- remember this is a comparative so you have to
1008	remember to--
1009	W: Also talk about McCain's?
1010	C: Mhmmm yeah. Talk about how his is more effective than McCain's. So whenever
1011	you talk about um-- you talk about some of the same things remember you talked
1012	about McCain's ad were doing so why [is Obama's more effective?
1013	W: [Show why is Obama's more effective.
1014	C: Mhmmm.
1015	W: Okay.
1016	C: So do you feel pretty good about it?
1017	W: Yeah, yeah. I'm just going to do that and hopefully I'll do good.
1018	C: You should do a title too.
1019	W: Jus- sh- I have to do one?
1020	C: You should do a title.
1021	W: Okay. I don't know what to do, but I'll think of something.
1022	C: You can do something pretty simple I'm sure like comparing and contrasting
1023	Obama's and McCain's political ads. Do something simple. You should
1024	W: alright
1025	C: definitely have a title.

1026   **Lorelei Episode 36 [concluding: final wrap-up]**
1027   C: Alright do you mind filling   out this evaluation for me?
1028   W: alright
1029   No.
1030   C: Thanks. There's actually the-- the evaluation box on the book case which we can't see
1031   because we're in here but--
1032
1033   *Consultant and writer stand so consultant can point out evaluation box*
1034
1035   C: It's over on the filing cabinet right there.
1036   W: Evaluations right there? Okay.
1037   C: Alright, good luck with your paper.
1038   W: Thank you for helping me.
1039   C: You're welcome.

Appendix G: Alyssa Coding Table

	Speaker	Lead-ins (LI)	<OR>s	Lead-outs (LO)
**Alyssa Episode 13 [thesis/focus]**			
A1	C:	So. (.) Let me just give you like an example kind of set up. You could like-- usually when I do thes- theses I'll often set it up with kind of a like whilst statement like I'll say	**<OR while the commercials were similar is such and such way um they were very different in blah blah and blah OR>**	And then like you can just like I-- like I was saying earlier like you can kind of group them up into like uh categories of analysis like lighting, editing and this stuff uh of characters, um use of like rhetorical appeals.
	OR	C: option	C: model	C: explanation
	Footing	C: fellow writer/peer		C: expert/teacher
**Alyssa Episode 16 [thesis/focus]**			
A2	C:	So you might just um kind of lump them together and say like you know	**<OR while both commercials blah blah blah um they were different in like this were different in like this OR>**	C: or something like that. W: Very true ((WRITING))
	OR	C: option	C: model	W: acceptance; <WR>
	Footing	C: fellow writer/peer		W: fellow writer/peer
**Alyssa Episode 17 [sentence structure]**			
A3	C:	Um well, you could say like um well-- what were the similarities and differences? Like you could go into it a little bit of what they were, right? Like um say	**<OR while like editing and tone are similar this way, they were different this way. OR>**	And like I was saying earlier, you don't necessarily have to fit appeals, editing, and tone all in one thesis sentence. W: Um okay*
	OR	C: question; refining	C: model	C: explanation; W: acceptance
	Footing	C: fellow writer/peer		C: expert/teacher

Alyssa Episode 18 [usage]				
A4	W:		**<OR While both commercials displayed similarity in editing styles and tone relaying the message-- OR>**	
	OR	Ø	W: trial	Ø
	Footing	Ø		Ø
A5	C:	I think you need to start like um-- like if you start um if you're talking about	**<OR While both commercials display similarities in editing, style, and tone-- OR>**	So here's where you need to like-- you just need a comma, not a semicolon. You just need a comma because it's not a complete sentence. You need to refer back to the commercials now, right? Because if you say just relaying the message and like start talking about the message, then this is kind of like a dangling modifier. Then it's not clear what you're going to. So you need to restate.
	OR	C: directive	C: rewriting	C: explanation
	Footing	C: expert/teacher		C: expert/teacher
A6	C:	Then it's not clear what you're going to do. So you need to restate	**<OR while blah blah blah blah blah the commercials or one commercial or they-- OR>**	
	OR	C: evaluation, directive	C: model	Ø
	Footing	C: expert/teacher		Ø

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A7	W:	Okay. So	**<OR While both commercials displayed similarity in editing, style, and tone-- OR>**	like are you saying from there I need to give an example or--?
OR		W: thinking	W: repetition	W: question
Footing		W: apprentice		W: novice/student
A8	C:	Uh let's see.	**<OR While both commercials displayed similarity in editing, style, and tone-- OR>**	See now here's-- okay so you-- from here you could go and say and talk about the specific differences in editing styles and tone, or you could say they were simili- or they different in their use of rhetorical appeals, right? So like-- cause you're setting up a contrast sentence.
OR		C: thinking	C: repetition	C: explanation
Footing		C: fellow writer/peer		C: expert/teacher
A9	C:	Like are you going to say now that they were sim- uh like you're going to talk-- like say what the differences were in editing and tone? Okay so then yeah	**<OR while both commercials displayed similarity in editing, styles, and tone um they were different in that blah OR>**	
OR		C: question; thinking	C: model	Ø
Footing		C: reader		Ø
A10	C:	or	**<OR the commercials were-- OR>**	W: Could I just say they were-- ah
OR		C: option	C: trial	W: question
Footing		Ø		W: novice/student

A11	C:	Or they-- you have a nice verb here. You can keep your verb-- your nice verb construction and say	**<OR while both commercials displayed similarity in editing styles and tone, they-- OR>**	C: I don't know. What's another word for displayed? W: Presented? C: Yeah.
	OR	C: evaluation; option	C: repetition	C: question; W: refining; C: acceptance
	Footing	C: expert/teacher		C: fellow writer/peer; W: apprentice
A12	C:	You can say	**<OR they presented the differences in that-- OR>**	
	OR	C: option	C: model	Ø
	Footing	C: expert/teacher		Ø
A13	W:	<WR Presented differences-- WR> (.)	**<OR presented differences in the content of it OR>?**	W: Would "content" be the--? C: Uh. It would work, but it doesn't tell you a whole lot
	OR	W: WR	W: trial	W: question; C: evaluation
	Footing	W: agent		W:novice/student C: fellow writer/peer
A14	W:	Right, um.	**<OR Presented differences in-- they presented differences-- OR>**	C: Like what specifically was-- were the differences?
	OR	W: thinking	W: repetition	C: question
	Footing	W: fellow writer/peer		C: fellow writer/peer

A15	W:	Um.	**<OR They presented differences-- OR>**	I don't know. I'm going to say this out loud. @@@@
	OR	W: thinking	W: repetition	W: thinking
	Footing	Ø		W: agent
A16	W:	Um	**<OR They presented differences within editing style-- within the editing styles related to light and movement OR>?**	C: Okay. Um. I think-- like that was good and it says what you want it to say, but-- but it was a little wordy.
	OR	W: thinking	W: trial	C: acceptance; evaluation
	Footing	Ø		C: reader
A17	C:	Um so you could even go as short as saying	**<OR they presented differences in their use of lighting and movement OR>**	
	OR	C: option; refining	C: rewriting	Ø
	Footing	C: expert/teacher		Ø
A18	C:	Or you could be a little more specific and say	**<OR they presented differences in-- OR>**	
	OR	C: option; refining	C: repetition	Ø
	Footing	C: expert/teacher		Ø
A19	C:	um like-- like it kind of seems like their theme is different, right? Um so you could say that like	**<OR they presented differences-- OR>**	
	OR	C: explanation, option	C: repetition	Ø
	Footing	C:expert/teacher→fellow writer/peer		Ø

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A20	C:	um oh, I'm trying to think of how I can say that. Like something-- like that seems to be the difference in the thing so you could say something like um-- you could even go back and say there	**<OR While both commercials displayed similarities in editing styles and tone um their different themes um did somethi- or made them have like differences in lighting or movement OR>**	or something Does that make sense? Help me out. @@@@ Because I can't-- I don't always know the best way to say things either.
	OR	C: thinking; option	C: model	C: thinking
	Footing	C: fellow writer/peer		C: fellow writer/peer
A21	W:		**<OR Presented differences-- OR>**	
	OR	Ø	W: repetition	Ø
	Footing	Ø		Ø
A22	W:	could I just well-- no that would probably take XXXX. I was going to say	**<OR presented differences in their theme of lighting and movement. OR>**	W: No. C: Well, it's not the [theme of lighting and movement. Um. W: [Yeah, exactly. Um
	OR	W: option	W: trial	W: rejection; C: evaluation
	Footing	W: novice/student → agent → apprentice		W: agent; C: expert/teacher
A23	C:		**<OR They presented differences-- OR>**	
	OR	Ø	C: repetition	Ø
	Footing	Ø		Ø

A24	W:	We don't-- I don't even have to have theme in there. I could just say	**<OR they presented differences in their use of lighting and movement. OR>**	C: Okay. Yeah, I mean that's definitely-- I think that's plenty. And you could kinda go into why they were different right? In your actual paper.
	OR	W: refining; option	W: rewriting	C: acceptance; explanation
	Footing	W: agent		C: reader → fellow writer/peer
Alyssa Episode 19 [organization]				
A25	W:	Can I say like	**<OR in addition OR>**?	C: Yeah, totally.
	OR	W: question	W: trial	C: acceptance
	Footing	W: novice/student		C: fellow writer/peer
Alyssa Episode 20 [development]				
A26	W:	Okay,	**<OR in addition-- OR>**	
	OR	W: thinking	W: repetition	Ø
	Footing	W: apprentice		Ø
A27	W:	Can I say	**<OR in addition to editing style, and tone OR>?**	Or should I just not say anything at all?
	OR	W: question	W: trial	W: question
	Footing	W: novice/student		W: novice/student
A28	W:	<WR In addition, both commercials-- WR> (.) well, actually, their appeals were probably their biggest contrast. So,	**<OR in addition-- OR>**	
	OR	W: WR; thinking	W: repetition	Ø
	Footing	W: agent		Ø

A29	C:	You could say	**<OR the commercials OR>**	W: Yeah.
	OR	C:option	C: rewriting	W: acceptance
	Footing	C: fellow writer/peer		W: novice/student
A30	W:	(.) Um	**<OR In addition the commercials-- OR>**	C: What's a good verb there? W: I know that's why I'm trying to think of. Um.
	OR	W: thinking	W: repetition	C: question; W: thinking
	Footing	W: apprentice		C & W: fellow writer/peer
A31	W:		**<OR In addition the commercials-- OR>**	I don't like showed. I hate that word. But--
	OR	Ø	W: repetition	W: thinking
	Footing	Ø		W: agent
A32	C:	What about-- you could use like exhibited. You could say um-- well a lot of times people say uh	**<OR appealed to logos, ethos, and pathos OR>, right?**	W: Right.
	OR	C: option	C: model	W: acceptance
	Footing	C: fellow writer/peer		W: fellow writer/peer
A33	W:		**<OR In addition the commercials-- OR>**	Can I list all three of them? Cause in a way they all did, but it was one that-- there was some that were definitely more dominant than others.
	OR	Ø	W: repetition	W: question; explanation
	Footing	Ø		W: novice/student → agent

A34	W:	((WRITING))	**<OR In addition-- OR>**	C: XXXX sentence there? It doesn't really give you your argument. Cause you're say- saying- you're like contrasting it.
OR		W: WR	W: repetition	C: evaluation; explanation
Footing		W: agent		C: reader
A35	C:	Like you want to say something about the amount that they appealed like cause this-- they appealed like way more to like ethos with the Drew Barrymore commercial than they did with the other one so--	**<OR commercials appealed to logos, ethos, and pathos-- OR>**	you need a preposition to continue with
OR		C: explanation; thinking	C: rewriting	C: directive
Footing		C: expert/teacher		C: expert/teacher
A36	C:	You can say	**<OR by OR>**	
OR		C: option	C: model	Ø
Footing		C: fellow writer/peer		Ø
A37	C:	uh	**<OR in different ways OR>**	uh
OR		C: thinking	C: model	C: thinking
Footing		Ø		Ø
A38	W:	Can I say	**<OR in contrast OR>?**	(.) No.
OR		W: question	W: trial	W: rejection
Footing		W: novice/student		W: agent

A39	C:	Uh you can say	**<OR in contrasting ways. OR>**	Uh, eh. Yeah, I agree. That wasn't so great.
	OR	C: option	C: model	C: evaluation; rejection
	Footing	C: fellow writer/peer		C: fellow writer/peer
A40	W:	Um. I like by. Um. <WR By-- WR> Let's see.	**<OR Appealed to logos by-- OR>**	
	OR	W: WR; thinking	W: rewriting	Ø
	Footing	W: agent		Ø
A41	C:	You can say	**<OR by contrasting means OR>**	<@ That would sound real cheesy. @>
	OR	C: option	C: model	C: evaluation; rejection
	Footing	C: fellow writer/peer		C: fellow writer/peer
A42	W:		**<OR By-- OR>**	W: Um. I'm **just** trying to think. Cause like-- C: You **can** say contrasting there if you used it as like an adjective, right?
	OR	Ø	W: repetition	W: thinking; C: explanation
	Footing	Ø		W: fellow writer/peer; C: expert/teacher
A43	W:	Mhmm.	**<OR By contrasting-- OR>**	[because like- cause they still don't know what my commercials are.
	OR	W: thinking	W: repetition	W: thinking
	Footing	Ø		W: agent

A44	W:	C: Right. [So all you're trying to say really is that they used W: [So-- C: like-- they used logos, ethos, and pathos uh to different extents.	<OR By-- OR>	Um.
OR		C: explanation	W: repetition	W: thinking
Footing		C: reader		Ø
A45	C:	Or you could say like	<OR the strategies OR>.	
OR		C: option	C: model	Ø
Footing		C: fellow writer/peer		Ø
A46	C:	You could say	<OR by um presenting OR>	
OR		C: option	C: model	Ø
Footing		C: fellow writer/peer		Ø
A47	C:	er I used presenting already	<OR by presenting um like the characters OR>	or something or whatever they used that was like the most different that went into their--
OR		C: thinking	C: model	C: explanation
Footing		C: fellow writer/peer		C: fellow writer/peer
A48	W:		<OR In addition to the commercials OR>	
OR		Ø	W: repetition	Ø
Footing		Ø		Ø
A49	W:	uh whoa yeah	<OR in addition the commercials appeal to logos, pathos, and ethos, by-- OR>	
OR		W: thinking	W: repetition	Ø
Footing		W: apprentice		Ø

A50	W:	Can I say	**<OR by drawing the audience OR>**	
	OR	W: question	W: trial	Ø
	Footing	W: novice/student		Ø
A51	W:	just a second--	**<OR by drawing the audience's attention OR>**	No. XXXX. (.)
	OR	W: thinking	W: trial	W: rejection
	Footing	W: apprentice		W: agent
A52	W:	Ø	**<OR By catching the audience's attention in different ways OR>?**	W: No. (.) C: I think you're stuck with the "by."
	OR	Ø	W: trial	W: rejection; C: directive
	Footing	Ø		W: agent; C: expert/teacher
A53	W:	Could I just	**<OR appeal to logos, ethos, and pathos in-- OR>**	uh
	OR	W: question	W: trial	W: thinking
	Footing	W: novice/student		Ø
A54	C:	Maybe you should focus instead-- instead of putting um the appeals at the beginning you could say	**<OR in addition, the commercials used blah uh [to appeal differently to logos, ethos, and pathos. OR>**	
	OR	C: option	C: model	Ø
	Footing	C: fellow writer/peer		Ø
A55	W:	Could I say	**<OR In addition, the commercials created their own theme to appeal OR>?**	C: Yeah, that sounds good. Like their own different theme?
	OR	W: question	W: trial	C: acceptance; question
	Footing	W: novice/student		C: reader

A56	W:	Yeah. <WR Created their own themes to appeal. WR> Can I say	**<OR to-- OR>**	
OR		W: WR; question	W: trial	Ø
Footing		W: agent → novice/student		Ø
A57	W:	or could I say	**<OR themes to appeal (.) efficiently OR>?**	No.
OR		W: question	W: trial	W: rejection
Footing		W: novice/student		W: agent
A58	C:		**<OR To appeal OR>?**	Um. I guess-- well, it's not really to different audiences, right?
OR		Ø	C: repetition	C: thinking
Footing		Ø		C: fellow writer/peer
A59	C:	[It's pretty much the same audience, so	**<OR appeal to different-- OR>**	
OR		C: explanation; thinking	C: rewriting	Ø
Footing		C: expert/teacher		Ø
A60	W:		**<OR To appeal-- OR>**	
OR		Ø	W: repetition	Ø
Footing		Ø		Ø
A61	C:	Or how about just to uh	**<OR use different rhetorical appeals OR>?**	W: Okay.
OR		C: option	C: rewriting	W: acceptance
Footing		C: fellow writer/peer		W: novice/student

Alyssa Episode 21 [concluding: summarizing]				
A62	C:	So what do you think?	**<OR While both commercials displayed similarity in editing styles and tone, they presented differences in their use of lighting and movement. In addition the commercials created their own themes to use different rhetorical appeals. OR>**	C: Nice. I like it. W: I like it too. @@@@ C: Good job.
OR		C: question	C: repetition	W: acceptance; C: evaluation
Footing		C: fellow writer/peer		C & W: fellow writer/peer

		Lead-in	<OR>	Lead out
		Bryan Episode 4 [sentence structure]		
B1	W:	I'm sorry. Um <RE depending on the product being advertised RE> uh I don't know why I wrote that. <RE Depending on the product being advertised XXXX RE>	**<OR The ad that goes along with it. OR>**	
OR		W: RE	W: correcting	Ø
Footing		W: novice/student		Ø
B2	W:	I don't know if that was necessary or not.	**<OR Depending on the product being advertised the ad that goes with it OR>**	That doesn't make sense. So never mind. [That's why I'm here. @@@ C: [Okay, that's fine.
OR		W: thinking	W: trial	W: evaluation, rejection
Footing		W: novice/student		W: agent
		Bryan Episode 6 [development]		
B3	C:	So one-- one way you could approach it is by being more specific uh you could tell what the 'that' is if you have an idea of a generalized word that could replace that. Uh or you could also approach the 'it' here. <RE for them if they only buy RE> you could say	**<OR the product or the mentioned product OR>**	at the local supermarket or mall. That would be another way of looking at that just to be a little more specific.
OR		C: option; refining	C: model	C: explanation
Footing		C: fellow writer/peer		C: fellow writer/peer

B4	W:	So would it be too much to say that product--	**\<OR Commercials pull at what the audience wants most and promises that their product will make that happen for them if they only buy their product at their-- OR\>**	Yeah, I think that'd be okay. C: Yeah, you could do that. W: Okay.
OR		W: question	W: trial	W: acceptance, evaluation; C: acceptance
Footing		W: novice/student		W: agent; C: fellow writer/peer
Bryan Episode 7 [sentence structure]				
B5	C:	[So you] could maybe uh preface your statement by saying	**\<OR for example uh or in one example OR\>**	\<RE the audience is coaxed into believing that a certain company makes a better shampoo than another, and many even go as far as to say quote compare our products to theirs unquote meaning the opposing brand RE\> W: Okay. [Can I write on this?]
OR		C: option	C: model	C: RE; W: acceptance
Footing		C: fellow writer/peer		C: reader; W: agent
Bryan Episode 8 [usage]				
B6	C:	Commercials play upon emotions, wants, needs, and economic usefulness. The ad RE\> uh	**\<OR uses OR\>?**	So you might want to mark that. ((WRITER WRITING)) (3s) \<RE The ad uses humor, drama, memorable design and color and catchy jingles to keep the audience thinking about the commercial and product. RE\>
OR		C: RE	C: corrective	C: directive, RE
Footing		C: reader		C: expert/teacher

Bryan Episode 9 [voice/tone]				
B7	W:	C: Like you know \<Q be the tough guy Q>. And what I mean by cliché-- those are kind of phrases that are very common so we don't really know who came up with them but maybe there's a way you could put these in your own W: right C: words. So instead of be the tough guy you may-- What's another way you might say--?	W: **\<OR Be seen as masculine OR>?**	C: Okay. So--
	OR	C: explanation, option, question	W: trial	C: acceptance
	Footing	C: fellow writer/peer		C: fellow writer/peer
B8	C:	C: **\<OR appear masculine OR>** ... wait		
B8	C:	C: \<WR be a tough guy WR> uh I'll just put replace. I'll put \<WR replacement option WR> so you can decide how you want to do that, but we'll put masculine for now since you said that. Um, what about get the girls? (4s) What could we use? W: Um C: That might be a little more specific (5s). \<RE guys want to be taken seriously RE> maybe	**\<OR appear masculine OR>**	
	OR	C: question; refining; option	C: rewriting	Ø
	Footing	C: expert/teacher		Ø
B9	W:		**\<OR appear masculine OR>**	
	OR	Ø	W: repetition	Ø
	Footing	Ø		Ø

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B10	C:	or	**<OR macho OR>**	
OR		C: option	C: trial	Ø
Footing		Ø		Ø
B11	W:		**W: <OR appear masculine and attractive to women OR>?**	C: Okay. I'm going to put macho just so you have that as an option. W: <@ okay @>
OR		Ø	W: trial	C: acceptance
Footing		Ø		C: expert/teacher
B12	W:	C: Um so <WR get the girls WR> and we'll replace that with what did you say one more time? W: Um.	**<OR Be attractive to women. OR>**	C: <WR be attractive to women WR> Okay that works.
OR		C: question; W: thinking	W: rewriting	C: WR, acceptance
Footing		C: fellow writer/peer		C: fellow writer/peer
Bryan Episode 10 [orientation: checking in → sentence structure]				
B13	W:	I could kind of rearrange that sentence I think looking at it again. I could say	**<OR Two commercials that are targeting men-- that use men as the target audience are-- OR>**	like I could-- do you think that would make sense to kind of switch that up? C: I think you can do that.
OR		W: refining; option	W: trial	W: question; C: acceptance
Footing		W: agent		W: novice/student; C: fellow writer/peer

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Bryan Episode 11 [development]				
B14	W:	C:… So (3s) are you saying that body sprays and deodorants are very different but they [still--	W: [No, **<OR the commercials are very different. OR>**	
	OR	C: question	W: rewriting	Ø
	Footing	C: reader		Ø
B15	W:		**<OR The commercials are very different but they still compete for which product is better. OR>**	
	OR	Ø	W: trial	Ø
	Footing	Ø		Ø
B16	W:		**<OR Which product they're advertising is better. OR>**	C: Okay. So--
	OR	Ø	W: trial	C: thinking
	Footing	Ø		C: fellow writer/peer
B17	W:	W: Should I say	**<OR the commercials OR>?**	C: Yeah, you might want to reference [the commercials-- W: [or the ads. C: Yeah.
	OR	W: question	W: trial	C: acceptance; directive
	Footing	W: novice/student		C: fellow writer/peer
B18	W:	Yeah	**<OR are very different but still compete for who has (2s) the better and more successful product. OR>**	Would that make more sense? C: I think that works well. W: Kay.
	OR	W: thinking	W: trial	W: question; C: evaluation
	Footing	W: apprentice		W: novice/student; C: fellow writer/peer

Bryan Episode 16 [orientation: checking in → development]			
B19	W:	C: Since we have <RE he is who a great many young men would like to be and the ad says that if they were will wear Swagger they will be RE> you might want to like make-- um or pull Urlacher actually into the sentence instead of just having he. [So-- W:　　　　[I could say uh	<OR Urlacher is-- OR>	is it-- is who is the problem?
	OR	C: directive; W: option	W: trial	W: question
	Footing	C: expert/teacher; W: apprentice		W: novice/student
B20	W:		<OR [Urlacher is who-- OR>	C: [Yeah I'm just wondering-- Yeah the is who I'm not quite sure about.
	OR	Ø	W: trial	C: thinking, explanation
	Footing	Ø		C: reader
B21	W:		<OR Urlacher is who a great many young men aspire to be OR>?	C: Right.
	OR	Ø	W: trial	C: acceptance
	Footing	Ø		C: fellow writer/peer
B22	W:		<OR aspire to be like OR>?	
	OR	Ø	W: trial	Ø
	Footing	Ø		Ø
B23	W:	or	<OR aspire to be-- OR>?	I don't know.
	OR	W: option	W: repetition	W: thinking
	Footing	Ø		W: novice/student
B24	C:	Maybe another option we have is	<OR Many young men aspire to be like uh Urlacher. OR>	W: Okay.
	OR	C: refining; option	C: rewriting	W: acceptance
	Footing	C: expert/teacher		

B25	C:	And	**<OR the ad suggests that by wearing Swagger you can fulfill your dream OR>**	or something like that W: Okay. <WR a great-- WR>
OR		C: thinking	C: rewriting	W: acceptance
Footing		Ø		W: novice student
**Bryan Episode 17 [sentence structure]**

B26	W:	C: Okay, let's see. <RE There are things that are likable and dislikable about both ads. Uh though they are both successful, they are not perfect. The Dark Temptations ad is very creative and cheerful and the fact that it gets in-- its point across very clearly is attractive. It [<@ says @> RE>	**W: <OR [Its point. OR>**	Sorry. C: Okay
OR		C: RE	W: correcting	C: acceptance
Footing		C: reader		C: fellow writer/peer
B27	C:	Uh <RE It says that if a man wears the fragrance-- RE> You might even say here	**<OR if a man wears the fragrance, it is suggested that he will smell like chocolate, which all women love OR>**	Um <RE This means that he will be sought after and loved by all women and they will not be able to resist him. It is a bit uncomfortable how graphically sexual the ad is RE>…
OR		C: directive	C: rewriting	C: RE
Footing		C: expert/teacher		C: expert/teacher

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B28	W:	C: So this sentence here <RE is a bit uncomfortable how graphically sexual the ad is RE> Um you might turn this around. Instead of like having to use it that might help you with your structure W: mhmm	W: **<OR The graphic sexuality is OR>**	Maybe?
OR		C: refining	W: trial	W: question
Footing		C: expert/teacher		W: novice/student
B29	C:	Or	**<OR the graphic sexuality within the ad makes the viewer uncomfortable OR>**	or something-- you know something along those lines W: That'd be good.
OR		C: option	C: rewriting	C: explanation; W: acceptance
Footing		Ø		C: fellow writer/peer; W: novice/student
Bryan Episode 18 [usage]				
B30	W:	<RE visual stimulus leading to arousal. The message is one of promiscuity and lust and it does not so and it [does so in a way it W: [does so C: just-- that is just over the top. In the Old Spice ad-- RE> W: Um.	**<OR His. OR>**	((MARKING ON PAPER)) Sorry. C: Okay.
OR		C: RE; W: thinking	W: correcting	C: acceptance
Footing		C: reader		C: fellow writer/peer

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B31	W:	C: … <RE his ridiculous humor is what stands out the most [as-- W: [I should probably say	**<OR Urlacher's OR>**	instead of his C: <RE Urlacher's ridiculous humor is what stands out the most as the um attention grabber. RE>
	OR	C: RE; W: thinking	W: rewriting	C: RE
	Footing	W: agent		C: fellow writer/peer
B32	W:	C: <RE … Urlacher triumphs over the evil bully and his posse and become-- RE>	W: **<OR And becomes OR>**	C: <RE and becomes a superstar, but the audience can tell the recollection of the memory is painful and he is still hurt by how they laughed at him. Urlacher's seriousness-- RE>
	OR	C: RE	W: correcting	C: RE
	Footing	C: reader		C: reader
B33	C:	So okay <RE unnecessary and annoying the use of-- RE> you might want to be specific here.	**<OR would be-- would be maybe for viewers unaware OR>**	
	OR	C: directive	C: trial	Ø
	Footing	C: expert/teacher	C: fellow writer/peer	Ø
B34	W:	Oh	**<OR unaware viewers OR>?**	Okay
	OR	W: thinking	W: trial	W: thinking
	Footing	Ø		Ø
B35	C:	C: Yeah so it might read like-- one example you could think about is	**<OR the only use for the ad would be for viewers uh that are unaware of Urlacher is a football star OR>**	could be one way maybe of thinking about it.
	OR	C: option	C: model	C: thinking, explanation
	Footing	C: reader → fellow writer/peer		C: fellow writer/peer

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Bryan Episode 20 [development]				
B36	W:	C: … So this part here <RE it would have to be Old Spice RE>, kind of is not giving enough information. It's like <RE it would have to be Old Spice RE> um-- W: I could say	**<OR the more successful ad would have to be-- OR>?**	C: Right. W: Okay. ((WRITING))
	OR	C: refining; W: option	W: trial	C: acceptance
	Footing	C: reader; W: apprentice		C: fellow writer/peer; W: agent
Bryan Episode 21 [voice/tone]				
B37	C:	C: Okay. And I think that was the main thing. The last part here <RE since men want to get all the girls RE> or	**<OR since young men generally want to get all the girls-- OR>**	So maybe there's a way you can convey um what you're trying to say there without out showing bias in what you're W: mhmm C: saying. So it's like if I said all Mexican-Americans want to something that might be borderline almost stereotypical or overly W: yeah C: generalizable.
	OR	C: RE	C: rewriting	C: explanation
	Footing	C: expert/teacher		C: expert/teacher
B38	C:	Maybe we could look at a way to maybe say uh something about	**<OR the portrayal OR>**	
	OR	C: option	C: trial	Ø
	Footing	C: fellow writer/peer		Ø

B39		C:	or	**<OR since men are stereotyped as generally wanting all the girls OR>**	something like that. That way it doesn't sound-- put you as the author of the piece in a position where you are getting into like bias or prejudging. You know making a blanket statement or something like that.
	OR		C: option	C: trial	C: explanation
	Footing		Ø	C: fellow writer/peer	C: expert/teacher
B40		C:	That's just a way you can think about as you're revising. So you might say	**<OR men often portrayed OR>**	
	OR		C: option	C: trial	Ø
	Footing		C: fellow writer/peer		Ø
B41		C:	or	**<OR men are often stereotyped as wanting all the girls and maybe this ad is trying to add to that kind of notion OR>**	or something is a way of thinking about it.
	OR		C: option	C: trial	C: thinking, explanation
	Footing		Ø		C: fellow writer/peer
**Bryan Episode 22 [orientation: checking in → development]**				
B42		W:	C: You have <RE that is where the money is RE> which re== which really means what? W: Um <RE So why not market to the people who'd be purchasing the cologne for these young men. That's where the money is RE>	**<OR By marketing to the people who are actually going to be buying it for them OR>?**	Because that's what I meant. Kind of-- I think I used it as just kind of like uh--
	OR		C: question; W: RE	W: trial	W: explanation
	Footing		C: reader; W: apprentice		W: agent

Bryan Episode 23 [sentence structure]				
B43	W:	C: <RE … Anyone can see by either of these that man's wants and dreams can come true by if he only purchases uh-- RE> W: is it	<OR only purchase OR>?	C: Yeah
	OR	C: RE; W: question	W: correcting	C: acceptance
	Footing	C: reader; W: novice/student		C: fellow writer/peer
B44	C:		<OR if he only maybe just purchases OR>?	Maybe you could omit that W: Yeah.
	OR	Ø	C: trial	C: directive; W: acceptance
	Footing	Ø		C: fellow writer/peer; W: agent
B45	C:	Okay. So right in here I noticed that <RE having a catchy jingle in the background that RE> I think maybe you could say-- take out one and say	<OR that directly correlates with the product-- OR>	
	OR	C: option; directive	C: rewriting	Ø
	Footing	C: reader → expert/teacher		Ø
B46	W:	W: Or should I say	<OR directly correlating OR>?	C: Yeah, you could do that too. W: Okay. ((WRITING))
	OR	W: question	W: trial	C: acceptance
	Footing	W: novice/student		C: fellow writer/peer; W: agent

Bryan Episode 24 [sentence structure]				
B47	W:	C: <RE the product and-- and a catchy jingle in the background directly-- RE> Hmm, I [think--	W: **<OR to OR>**	C: <RE to the product and will not soon be forgotten by the viewer RE> okay <RE maybe use a celebrity to secure the validity and quality of the product and pinpoint exactly what the audience wants. RE>
	OR	C: RE; thinking	W: correcting	C: RE
	Footing	C: reader		C: reader
B48	C:	Start with "in this case--" <RE in this case girls, sex, success, and happiness RE>	**<OR are-- blah blah blah. OR>**	
	OR	C: directive	C: model	Ø
	Footing	C: expert/teacher		Ø
B49	W:		W: **<OR In this case comma? OR>**	
	OR	Ø	W: trial	Ø
	Footing	Ø		Ø
B50	W:		**<OR girls, sex, success, and happiness are um the main desire or-- OR>**	C: Yeah, you can say
	OR	Ø	W: trial	C: acceptance
	Footing	Ø		C: fellow writer/peer
B51	C:		**<OR desire OR>**	or something similar W: <WR are desire WR> I'll think about that. @ @ @
	OR	Ø	C: repetition	W: thinking
	Footing	Ø		W: agent

Appendix I: Grant Coding Table

		Lead-ins (LI)	<OR>s	Lead-outs (LO)
		Grant Episode 6 [usage]		
G1	W:	C: <RE Some discoveries in technology have led to many setbacks such as-- many setbacks such as MySpace, computer viruses, and a decrease in the education of XXXX and laziness. Looking at the arguments made from Benton, in his column called *On Stupidity,* some are angry that technology consumes the average American, especially when it comes to pressing the issue RE> <WR-- issue- WR>	**W: <OR Issues. OR>**	It's supposed to be issues. So like C: <WR Issues WR> yeah W: I said XXXX-- C: No, you're fine.
	OR	C: RE; WR	W: correcting	W: explanation; C: WR
	Footing	C: reader		W: agent; C: fellow writer/peer
		Grant Episode 7 [usage]		
G2	C:	Okay. I actually think here you should say	**<OR wrote a paper entitled Distance Education OR>**	instead of saying on-- it's kind W: okay C: of like (.) when you say writing on it's-- it'll be writing on a subject W: yeah C: rather than writing on the title of your-- (.) So-- W: Okay. That makes more sense.
	OR	C: directive	C: rewriting	C: explanation; W: acceptance
	Footing	C: expert/teacher		C: expert/teacher; W: agent

Grant Episode 8 [sentence structure]				
G3	W:	So maybe another way of wording that? C: <RE these arguments which address the positive and negative effects that technology--RE>	**W: <OR has on the American society OR>**	C: Okay.
	OR	W: question; C: RE repeat	W: rewriting	C: acceptance
	Footing	W: apprentice; C: fellow writer/peer		C: fellow writer/peer
Grant Episode 9 [usage]				
G4	W:	Okay. Should-- should it be	**<OR in the future America's society? OR>**	
	OR	W: question	W: trial	Ø
	Footing	W: novice/student		Ø
G5	W:	or	**<OR American society OR>?**	C: American society.
	OR	W: option	W: trial	C: directive
	Footing	Ø		C: expert/teacher
Grant Episode 10 [sentence structure]				
G6	W:	So maybe instead of few we maybe should say	**<OR there are some similarities that compare OR>**	Maybe that would sound better.
	OR	W: option	W: trial	W: evaluation
	Footing	W: apprentice		W: agent
G7	C:	You could also say	**<OR there are very few. OR>**	That would be-- you could still use that word
	OR	C: option	C: rewriting	C: explanation
	Footing	C: fellow writer/peer		C: expert/teacher
G8	W:	So	**<OR very few OR>?**	C: Yeah, that just shows a smaller number smaller limit
	OR	W: thinking	W: repetition	C: acceptance, explanation
	Footing	Ø		C: expert/teacher

Grant Episode 12 [usage]			
G9	C:	<RE So they mention that college students in particular benefit from technology RE>	**<OR benefit from technologies OR>?**	W: Yeah, that one was hard to word.
	OR	C: RE	C: rewriting	W: acceptance
	Footing	C: reader		W: fellow writer/peer
G10	C:		**C: <OR Technological advances OR>?**	W: Yeah.
	OR	Ø	C: rewriting	W: acceptance
	Footing	Ø		W: agent
Grant Episode 13 [development → sentence structure]			
G11	C:	Maybe-- maybe you could say that specifically there. I mean	**<OR benefits the technology world spread across all different- wide variety-- wide spread across different generations OR>**	C: , right? W: Mhmmm.
	OR	C: option; refining	C: model	C: thinking
	Footing	C: fellow writer/peer		C: fellow writer/peer
G12	C:		**C: <OR>In all different ages. OR>**	C: Not just maybe in the college classroom.
	OR	Ø	C: model	C: explanation
	Footing	Ø		C: fellow writer/peer
G13	W:	So maybe I can reword this sentence so like	**<OR in the future-- in the future, the benefits of using technology in classroom settings will-- um (.) help students to-- to think along-- OR>**	
	OR	W: option; refining	W: trial	Ø
	Footing	W: agent		Ø

G14	C:	You could say	**<OR help students of all ages would be-- OR>**	cause what-- what you're trying to say that-- it-- it's generational specific?
OR		C: option	C: model	C: question
Footing		C: fellow writer/peer		C: reader
G15	W:	Yeah, just	**<OR to be knowledgeable on-- on-- on like all different-- like all kinds of levels. OR>**	And I don't-- I'm trying to think of like C: okay W: a specific word instead of levels because I don't know if C: okay W: he'll know what I'm talking about if I just say levels.(4s)
OR		W: thinking	W: trial	W: thinking
Footing		W: apprentice		W: apprentice
G16	W:	So	**<OR will just be seen in the common work force OR>**	
OR		W: thinking	W: trial	Ø
Footing		Ø		Ø
G17	C:		**C: <OR In the common work force and maybe other learning environments? OR>**	W: Yeah. C: Maybe like that? It could be really broad like that. That works. W: Actually, it makes more sense. Yeah.
OR		Ø	C: rewriting	C: acceptance; W: acceptance
Footing		Ø		C: fellow writer/peer; W: agent
Grant Episode 14 [usage]				
G18	C:	Okay. (4s) Maybe	**<OR specific software? OR>**	Is it related? Cause I know what you're saying-- [you want to--
OR		C: thinking; option	C: rewriting	C: question
Footing		C: fellow writer/peer	C: fellow writer/peer	C: reader

G19	C	C: Um, you can. <RE Conditioned to the students' ability to familiarize with technology Benton found that [academically-- RE> W: [or just	**<OR academic software OR>**	C: Then put academic software.
	OR	C: RE; W: refining	W: rewriting	C: acceptance
	Footing	C: fellow writer/peer; W: agent	W: agent	C: fellow writer/peer
		Grant Episode 15 [sentence structure]		
G20	C:	Well, what if we-- if you took this-- <RE Bedore uses Plome's software to archive documents such as RE> so maybe just saying-- instead of just saying	**<OR sample essays that are easily reviewed and graded by staff-- OR>**	
	OR	C: RE, option	C: rewriting	Ø
	Footing	C: fellow writer/peer		Ø
G21	W:	Just not sample of but just	**<OR sample essays OR>**	C: Yeah.
	OR	W: refining	W: repetition	C: acceptance
	Footing	W: agent		C: fellow writer/peer
G22	C:		**C: <OR Sample essays were easily reviewed and graded by the staff. OR>**	Ø
	OR	Ø	C: repetition	Ø
	Footing	Ø		Ø
		Grant Episode 16 [usage]		
G23	C:	C: <RE She also mentions other software from Plome that-- that has (.) RE>	**<OR helped OR>?**	W: Yeah.
	OR	C: RE	C: corrective	W: acceptance
	Footing	C: reader		W: agent

Grant Episode 18 [sentence structure]				
G24	W:	C: \<RE By working with the software, Benton and Bedore potentially close the gap that restricts anyone from getting an education in a learning environment and increases the student's chance, chance of learning in comfort-- in-- RE>	**W: \<OR In the comfort of their home OR>**	C: Yes.
OR		C: RE	W: correcting	C: acceptance
Footing		C: reader	W: agent	C: expert/teacher
Grant Episode 19 [sentence structure]				
G25	C:	\<RE XXXX. The column On Stupidity by Thomas H. Benton in a magazine for teaching have two different very compelling arguments-- have two different very compelling arguments that can be assumed that there is a battle going on between technology's-- (3s) technology's relationship with education RE>	**W: \<OR Or the-- or about the-- the education's relationship with technology. OR>**	W: Geez I need to change those up. @@@@@
OR		C: RE	W: rewriting	W: evaluation
Footing		C: reader		W: agent
G26	C:	C: It's up to you. How do you think you want to phrase it? W: I don't know. I'd rather change the words around. It just sounds more--	C: **\<OR Education's relationship with technology? OR>**	
OR		C: question; W: thinking	C: repetition	Ø
Footing		C: fellow writer/peer; W: apprentice		Ø

G27	W:	W: Oh, well it's really	**\<OR technology's relationship with education OR>**	C: But they're-- they're writing about education, right? W: Mhmmm.
OR		W: thinking	W: rewriting	C: question
Footing		W: agent		C: reader

Grant Episode 21 [sentence structure]				
G28	C:	So \<RE education's relationship with technology. This battle is determined by the traditional teaching method-- is determined by-- RE> just	**W: \<OR determined by traditional-- OR>**	Ø
OR		C: RE	W: correcting	Ø
Footing		C: reader		Ø
G29	W:	cut by the-- just determined just	**\<OR determined by traditional teaching methods. OR>**	W: Take that-- that out.
OR		W: refining	W: repetition	W: explanation
Footing		W: agent		W: agent
G30	C:		**C: \<OR is determined by traditional teaching methods OR>**	C: \<RE Benton refuses to give up. RE> Alright.
OR		Ø	C: repetition	C: RE, acceptance
Footing		Ø		C: fellow writer/peer

Grant Episode 22 [punctuation → sentence structure]				
G31	W:	C: Okay, so \<RE the battle-- RE> let's see if maybe-- we like say [it like--]	**W:[\<OR the battle is based on-- OR>**	
OR		C: thinking; RE; option	W: rewriting	Ø
Footing		C: fellow writer/peer		Ø
G32	C:	more succinctly-- like succinctly say it like	**\<OR this battle is between OR>**	
OR		C: directive	C: rewriting	Ø
Footing		C: expert/teacher		Ø

G33	C:	what and what? It's	**<OR between traditional teaching versus teaching with technology OR>?**	Which, is that really, like, a quick shorthand way of saying it? W: Yeah. C: You think? Okay. W: So just reword it.
OR		C: question; directive	C: rewriting	C: explanation; W: acceptance
Footing		C: expert/teacher		C: expert/teacher; W: novice/student
G34	C:	W: So just reword it. <WR The battle is traditional-- traditional teaching methods WR> [is between. Okay. C: [betw-	**C: <OR between Benton's traditional teaching--? OR>**	W: Yeah <WR Benton's traditional blah blah blah WR> @@@@.
OR		W: WR	C: rewriting	W: acceptance; WR
Footing		W: agent		W: agent
Grant Episode 23 [development]				
G35	C:	Well maybe you want something-- say	**<OR that incorporates technology OR>?**	See you want to-- technology is the thing that separates them a little bit, right?
OR		C: directive	C: rewriting	C: explanation
Footing		C: expert/teacher		C: expert/teacher
G36	W:	W: So	**<OR that uses technology OR>**	
OR		W: thinking	W: trial	Ø
Footing		Ø		Ø
G37	W:	or	**<OR incorporates? OR>**	Ø
OR		W: option	W: trial	Ø
Footing		Ø		Ø

G38	C:		C: <OR that incorporates technology OR>	perhaps W: Yeah. I just didn't know if I could--
OR		Ø	C: repetition	W: acceptance; thinking
Footing		Ø		W: novice/student
Grant Episode 24 [development]				
G39	W:	<RE on the web corrupts thinking quickly and focus RE> I was-- yeah-- I need to change--	C: <OR Corrupt OR>?	
OR		W: RE; evaluation	C: corrective	Ø
Footing		W: agent		Ø
G40	W:		W: <OR Corrupt something OR>	
OR		Ø	W: trial	Ø
Footing		Ø		Ø
G41	C:		C: <OR Corrupt deep thinking? OR>	Ø
OR		Ø	C: trial	Ø
Footing		Ø		Ø
G42	C:	or	<OR they-- corrupt-- [corrupt deep thinking OR>	
OR		C: option	C: trial	Ø
Footing		Ø		Ø
G43	W:	W: [I guess-- guess	<OR corrupts thought process OR>	C: Yeah there you go.
OR		W: thinking	W: trial	C: acceptance
Footing		W: apprentice		C: fellow writer/peer

G44	C:	W: So \<WR corrupts- WR\>	**C: \<OR Corrupts the thought-- corrupts the thought process OR\>**	W: Cause that's what he focuses on-- is-- is how his students-- because he supposedly can't do math and science cause he doesn't know much about it because--
OR		W: thinking; WR	C: corrective	W: explanation
Footing		W: apprentice		W: agent
Grant Episode 26 [development → sentence structure]				
G45	W:	Okay. So okay, so this sentence-- in this sentence-- okay it begins \<RE The visual natives or students were able to use their skills and to apply-- apply them to evidence in their education RE\> Okay. W: So maybe like	**\<OR to find evidence. OR\>**	
OR		C: RE; W: thinking	W: trial	Ø
Footing		C: reader; W: apprentice		Ø
G46	W:		**\<OR Know what evidence is? OR\>**	C: \<RE XXXX RE\> (10s)
OR		Ø	W: trial	C: RE
Footing		Ø		Ø

G47	C:	It's not-- it's not, like it's not explicitly said. It's right-- it begins <RE Student XXXX to find evidence XXXX RE>. Maybe we-- maybe we could-- if we reorder it a little bit. We can think about that. W: mmhmm C: Okay so you could sa- maybe say something like	**<OR These traditional methods ensure the digital native-- These traditional methods ensure that the digital natives or Benton's students are able-- digital natives OR>**	
OR		C: explanation; refining; option	C: trial	Ø
Footing		C: reader → fellow writer/peer		Ø
G48	C:	or	**<OR Benton's students are able to use their skills to find evidence in XXXX. OR>**	W: In XXXX C: Cause you're talking about traditional teaching methods being able to do this, right? Instead of, like, technology of random stuff, W: mhmmm C: right?
OR		C: option	C: trial	C: explanation
Footing		Ø		C: fellow writer/peer

G49	C:	C: <RE <WH XXXX >WH RE> Okay. <RE WH XXX teaching methods WH> RE> (10s) I almost feel like you want-- like you almost want to connect-- I know exactly XXXX somehow. It's almost fl-- in the same sentence. It would really almost-- it would work in the same sentence if you wrote it like that. W: Yeah, but, man, he would so get me on that.	**C: <OR Although there are many cases where XXXX these luxuries XXXX still insists on maintaining traditional XXX. OR>**	Actually, maybe not-- I mean, well, it'd be a longer sentence if you take that out. W: I mean would he-- do you think he'd accept that?
	OR	C: explanation, evaluation; W: rejection	C: model	C: rejection, explanation; W: question
	Footing	C: reader, fellow writer/peer; W: fellow writer/peer		C: fellow writer/peer; W: novice/student
G50	C:		**<OR Although there are many cases where Benton uses lectures with Power Points-- with Power Point XXXX he still insists on maintaining traditional teaching-- traditional teach-- he still maintaining traditional-- maintaining traditional teaching methods so that his students are able to use OR>**	
	OR	Ø	C: model	Ø
	Footing	Ø		Ø

G51	W:		**<OR are able to find evidence and latch on. OR>**	W: Boom C: Yeah, that would just shorten it up a little. W: Yeah. C: And still, you'd say the same thing. W: But I'm trying to think-- is it true to just say <Q find evidence Q> cause [that's--
OR		Ø	W: trial	C & W: acceptance; W: thinking
Footing		Ø		W: agent; C: fw/peer; W: apprentice
G52	C:	C: So-- So, on this section, is he talking about-- when he says <RE maintains traditional teaching methods so that the students will be able to find evidence- will be able to find evidence-- RE>	**<OR [to support evidence? OR>**	W: [Like he wants the digital natives to use the skills that they have, but he also wants them to-- to be able to rate-- like make rational arguments and to-- um-- like list it-- just a sec. Yeah <RE expecting C: okay W: evidence he says for me still means embracing the traditional essay RE> which just means another way of traditional teaching. <RE
OR		C: RE	C: corrective	W: explanation
Footing		C: reader		W: agent

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G53	C:	C: Okay, so it's maybe	**<OR talking about support and making rational arguments through evidence? Are able to find evidence and make rational arguments that defines-- OR>?**	W: Can we say [that? C: [So-- Yeah. You can say that.
OR		C: option	C: trial	W: question; C: acceptance
Footing		C: fellow writer/peer		W:novice/student; C: fellow writer/peer
G54	C:		**<OR XXXX traditional teaching methods so that the students are able to find-- are able to find evidence and make rational arguments. OR>**	C: Which students?
OR		Ø	C: trial	C: question
Footing		Ø		C: reader
Grant Episode 27 [usage]				
G55	W:	C: <RE But Bedore goes on-- Bedore goes on to the ideas-- RE> <WR to the idea WR> this is singular <RE to the idea that all technology sources-- that all-- RE>	**W: <OR technology sources available OR>**	C: Okay. [<RE Technology sources--
OR		C: directive; RE repeat	W: correcting	C: acceptance
Footing		C: expert/teacher		C: fellow writer/peer
Grant Episode 29 [usage →sentence structure]				
G56	W:	C: <RE All technology sources whether it is the internet, an iPod, an online database-- online-- RE>	**W: <OR Or an email? OR>**	W: But I don't know if you could do <Q or Q>. Don't you have to just have two-- two subjects to do or--? Isn't there a rule?
OR		C: RE	W: trial	W: question
Footing		C: reader		W: novice/student

G57	C:	<RE they hold on to the idea that all technology sources whether it is the internet, an iPod, an online database, or an email-- RE>(.)	**<OR email can be used to create relevant-- OR>?**	W: Yeah, I was exactly about to say the same thing
OR		C: RE repeat	C: rewriting	W: acceptance
Footing		C: reader		W: fellow writer/peer
Grant Episode 30 [development → usage]				
G58	W:	Just	**[<OR in the beginning of his essay-- his article OR>?**	C:Yeah, you can do that.
OR		W: thinking	W: trial	C: acceptance
Footing		Ø		C: fellow writer/peer
G59	C:		**<OR In the beginning of his article-- the beginning of his essay-- OR>**	whatever it might be.
OR		Ø	C: repetition	C: explanation
Footing		Ø		C: fellow writer/peer
Grant Episode 31 [development → formatting]				
G60	C:	C: We could just begin with	**<OR Against the grain of their experiences OR>**	W: I can? C: Yeah.
OR		C: option	C: model	W: question; C: acceptance
Footing		C: fellow writer/peer		W: novice/student; C: expert/teacher
G61	C:	C: You could begin at	**<OR Against the grain of their experience OR>**	[because this is your own writing.
OR		C: option	C: repetition	C: explanation
Footing		C: fellow writer/peer		C: fellow writer/peer

Grant Episode 32 [usage]			
G62	C:	C: <RE against the grain of their experiences to make them use the skills they have developed in digital technology. They also carefully learn to structure those sentences in a way that com-- that com-- that come close-- close to being offensive-- RE>	**<OR in a way that comes close to being offensive? OR?**	
OR	C: RE repeat	C: corrective	Ø
Footing	C: reader		Ø
G63	C:		**<OR Come close? OR>**	
OR	Ø	C: repetition	Ø
Footing	Ø		Ø
G64	W:	W: Just	**<OR that come close to being offensive. OR>**	Not in a way, extra words, probably unnecessary. C: <RE Come close to being offensive. RE>
OR	W: thinking	W: repetition	W: evaluation; C: RE repeat
Footing	Ø		W: agent; C: reader
Grant Episode 33 [development → usage]			
G65	C:	C: <RE Seven books he collected books over RE>	**<OR about OR>**	W: Would that be-- am I trying to use it in verb form? **Very extended conversation on over versus about
OR	C: RE	C: corrective	W: question; C: explanation
Footing	C: reader		W: novice/student; C: expert/teacher

Grant Episode 34 [sentence structure]				
G66	C:	C: Alright cool. Okay. <RE In one of his sentences, Benton claims that W: @@@@ C: college students in particular are self-absorbed and arrogant because they are not embarrassed by their lack of knowledge and seem hostile to-- RE>	**\<OR to address the issue OR>?**	Instead of <RE addressing the issue RE>?
OR		C: RE	C: corrective	C: question
Footing		C: reader		C: reader
G67	C:		**\<OR They're too hostile to address the issue. OR>**	What do you think you need there?
OR		Ø	C: rewriting	C: question
Footing		Ø		C: expert/teacher
G68	C:	W: Um, well, I'm just trying to figure out what I was thinking when I wrote it. @@@@ [Uh. C: [Well what I'm looking at is this part-- the addressing-- is this part-- the addressing-- W: Yeah, yeah, it bothers me too. C: Cause if you use the-- W: Well, I basically-- I'm explaining that like--	**C: \<OR hostile to address-- to address the issue-- OR>**	W: yeah They were so self-absorbed and all-- so arrogant in a way that we're not looking at the bigger picture, we're not-- we don't really care--
OR		W: explanation; evaluation	C: repetition	W: explanation
Footing		W & C: fellow writer/peer		W: agent

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G69	C:	C: Okay. I think that's a good point. Let me see--	**<OR address the issue-- OR>**	I think you can use the singular here W: And say yeah instead of addressing C: instead of addressing W: Would that make more sen- like does that make sense? C: It does. W: Okay. That's what I was worried [about.
OR		C: thinking	C: repetition	C: directive; W: question, acceptance
Footing		C: fellow writer/peer		C:expert/teacher; W: fellow writer/peer; novice/student
Grant Episode 36 [usage]				
7G0	W:	C: Well actually it does sort of read like that in a way. It reads <RE So Benton also draws a digital picture of America as he sees it [which-- RE>	**W: [<OR which he says is stupid OR>**	
OR		C: explanation; RE repeat	C: correcting	Ø
Footing		C: reader		Ø
G71	C:		**C: <OR which he says-- OR>**	yeah, so you--
OR		Ø	C: repetition	C: thinking
Footing		Ø		C: fellow writer/peer
G72	W:		**W: <OR which he claims OR>?**	
OR		Ø	W: trial	Ø
Footing		Ø		Ø
G73	C:		**C: <OR which he claims is stupid OR>**	C: yeah
OR		Ø	C: repetition	C: acceptance
Footing		Ø		C: fellow writer/peer

**Grant Episode 38 [sentence structure]**
G74	C:	What do you think looking at-- at this-- maybe seeing a way this flow a little bit better with this last sentence? <RE So Benton also W: mhmmm C: draws a visual image as he sees it. RE> So what if we-- we took out <RE as he see it RE> and say	**<OR Benton also tries to draw a picture of America, which he claims is stupid by reflecting upon [XXXX OR>?**	W:[And-- and just complete-- C: Cause you're-- cause [you-- W: [Because as I see-- I'm already saying that he draws a visual picture, so why should I say that? C: As he sees it. Yeah. W: Cause that's just repetitive C: Yeah
	OR	C: question; RE; directive	C: rewriting	W: rejection, explanation; C: acceptance
	Footing	C: expert/teacher		C: fellow writer/peer; W: agent
**Grant Episode 40 [sentence structure]**
G75	W:	C: <RE So she-- she only draws on her personal teaching experience to back up most of her claims by adding in almost every paragraph I, my, we, instead of separating herself from writing so that she would-- RE> Do you want to say unbiased?	**W: <OR So that she won't seem-- OR>**	
	OR	C: RE; question	W: rewriting	Ø
	Footing	C: expert/teacher		Ø
G76	C:		**C: <OR so that she wouldn't seem biased. OR>**	W: Yeah.
	OR	Ø	C: corrective	W: acceptance
	Footing	Ø		W: novice/student

G77	C:		C: <OR So that she wouldn't seem biased. OR>	W: Because that's right-- that's how I feel that she's really like biased about it. When you put a lot of I, my, we to me it makes the argument less credible because just like who says you're right?
OR		Ø	C: repetition	W: explanation
Footing		Ø		W: agent
Grant Episode 43 [development]				
G78	W:	C: I was thinking you might want to start a new sentence here too. <RE Bedore conducts unnecessary [XXXX RE>	W: [<OR When there's no explanation for why distance learning-- just when-- OR>	I know what I'm trying to say, but I don't know why-- <@ why I did that. @>
OR		C: directive, RE repeat	W: trial	W: thinking
Footing		C: expert/teacher		W: apprentice
Grant Episode 45 [sentence structure]				
G79	W:	C: <RE Since America is so dependent on this new found resource-- RE> okay <RE Since America is so dependent on this new found resource, the continuation of technology in the education system will prove beneficial, but the amount of unwanted junk mail in America's technology-- technology systems might overbearing to see-- to see the opportunities technology provides. Might be-- RE>	W: <OR too overbearing OR>	C: Yeah.
OR		C: RE repeat	W: correcting	C: acceptance
Footing		C: reader		C: fellow writer/peer

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G80	C:		C: <OR Too. OR>	W: Yeah. I wrote the rest of this-- this morning, so obviously-- @@@@
	OR	Ø	C: repetition	W: explanation
	Footing	Ø		W: fellow writer/peer
G81	C:	C: I think you need a be here too. Like	**<OR be too overbearing to see the opportunities that technology provides. OR>**	<RE If society can be meet a-- if society could need a meet on common ground then someone would [establish.]RE>
	OR	C: directive	C: rewriting	C: RE
	Footing	C: expert/teacher		C: expert/teacher
**Grant Episode 46 [development → usage]**			
G82	C:	W: [Because like I said I think this battle of technology and traditional education is-- is still going on. There's still people who like-- do not like technology because it's XXXX. I don't like the traditional way of teaching because when I think we should incorporate both. Like Benton. That's why I like [Benton's argument. C: So you're saying both.	**<OR If society could find common ground OR>**	take meet out
	OR	W: explanation; C: evaluation	C: rewriting	C: directive
	Footing	W: agent; C: reader		C: expert/teacher
G83	C:		**<OR Could find a common ground OR>**	because we're still looking for it.
	OR	Ø	C: repetition	C: explanation
	Footing	Ø		C: expert/teacher

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G84	C:		**C: <OR If society could find a common ground then maybe someone-- OR>**	
	OR	Ø	C: rewriting	Ø
	Footing	Ø		Ø
G85	W:		**W: <OR could establish OR>**	
	OR	Ø	W: trial	Ø
	Footing	Ø		Ø
G86	C:		**C: <OR could establish OR>**	W: I changed it to could, then I changed it would.
	OR	Ø	C: repetition	W: explanation
	Footing	Ø		W: apprentice
G87	C:		**C: <OR could establish OR>**	Maybe-- just maybe XXXX? Yeah. <RE a balance between traditional learning and integrated learning, which combines standard teaching methods RE> Okay. Very good.
	OR	Ø	C: repetition	C: RE; acceptance
	Footing	Ø		C: fellow writer/peer
Lines 1871-2320 (end of session) focus on citation guidelines--no ORs				

Appendix J: Lorelei Coding Table

		Lead-ins (LI)	<OR>s	Lead-outs (LO)
		**Lorelei Episode 7 [development]**		
L1	W:	Yeah. I don't know. I was just talking. Uh, I guess-- I don't know uh	**<OR the s- strategies used are-- would be-- OR>**	C: Well down here I mean you didn't-- you talked about the visual arguments which I thought was really interesting because you talk about the music W: mmhmm C: and uh what's going on actually with the color, but you don't really W: mmhmm C: um talk about that up here but you go into it a lot in your paper so you might want to actually look and see--
OR		W: thinking	W: trial	C: rejection, explanation
Footing		W: novice/student		C: reader
		**Lorelei Episode 8 [organization → thesis/focus]**		
L2	W:	[So should I-- should I--] should I give-- give McCain some credit in this paragraph here and talk and-- and explain how like	**<OR even though Obama is attacking as well but he's not doing it in such a manner that McCain is OR>?**	I don't know how I would write it out.
OR		W: question	W: trial	W: thinking
Footing		W: novice/student		W: novice/student

L3	C:	Yeah, I mean I think-- I think you could mention that you know that	**<OR this is in a way a form of attack, but it's not you know so overt maybe as John McCain's form of attack which is obvious. OR>**	But um @@ going W: uh huh C: back to what I was saying before the <RE portrayal of innocence RE> it sounds like um that he's more of an innocent guy like I-- ((SMACK)) like you know a child I guess.
	OR	C: option	C: model	C: directive
	Footing	C: fellow writer/peer		C: reader
		**Lorelei Episode 9 [usage]**		
L4	C:	Well, he's attacking, but let's see. <RE The strategies used are facts and the argument of logos where in Obama's ad um he uses-- RE> you could say that	**<OR he um-- that he claims that he's innocent from McCain's attacks OR>**	
	OR	C: RE, option	C: rewriting	Ø
	Footing	C: fellow writer/peer	C: fellow writer/peer	Ø
L5	C:	Or that	**<OR he is um not guilty of the-- of McCain's attacks. OR>**	I just think that portrayal of innocence just sounds [kinda strange.]
	OR	C: option	C: trial	C: explanation
	Footing	Ø		C: reader
		**Lorelei Episode 11 [usage]**		
L6	C:	<RE Then suddenly police lights pop up continued by a serious and dark piano tune. RE> Um ((SMACK)) <RE continued RE>-- I think maybe <RE continued RE> is not-- maybe	**<OR followed by OR>?**	W: Okay. That will work.
	OR	C: RE; RE repeat; directive	C: corrective	W: acceptance
	Footing	C: fellow writer/peer		W: novice/student

Lorelei Episode 12 [usage → punctuation]				
L7	C:	They all start together? Okay. <RE So then suddenly police lights pop up-- RE> Maybe you could say	**<OR at the same time a serious and dark piano tune starts or begins or plays. OR>**	Something like that. W: yeah ((WRITING)) Just keep it like that? Or?
	OR	C: RE repeat; option	C: model	W: WR; question
	Footing	C: reader → fellow writer/peer		W: novice/student
L8	W:	C: <RE At the same time a serious um and dark piano tune-- RE>	**W: <OR play or-- OR>?**	C: Mhmmm.
	OR	C: RE repeat	W: trial	C: acceptance
	Footing	C: reader		Ø
Lorelei Episode 13 [punctuation]				
L9	C:		**<OR So then suddenly police lights pop up at the same time a serious and dark piano tune plays OR>.**	This is actually two sentences now because you have um <RE a dark piano tune plays RE> and then <RE police lights pop up RE>. Those are both-- both complete sentences.
	OR	Ø	C: corrective	C: explanation
	Footing	Ø		C: expert/teacher
L10	W:	C: same time a serious and dark piano tune plays RE>. So where do you think maybe you might have the comma then?	**W: <OR And suddenly police lights pop up at the same time a comma OR>?**	Would a comma go there? After "a"?
	OR	C: RE repeat; question	W: trial	W: question
	Footing	C: expert/teacher		W: novice/student
L11	W:		**<OR a serious and dark-- OR>**	No.
	OR	Ø	W: repetition	W: rejection
	Footing	Ø		W: agent
L12	W:	C: No, just read it.	**W: <OR Then suddenly police lights pop up at the same time comma OR>?**	C: <RE at the same time--RE> yeah, you can have a comma there, but you still need--
	OR	C: rejection; directive	W: trial	C: RE repeat; acceptance; directive

Footing		C: expert/teacher		C: expert/teacher
L13	W:		**W: <OR then suddenly police lights pop up at the same time a serious and dark piano tune plays OR>**	(5s) Hm, let's see. Would it go there? C: <@Okay@>, well I'll do this one for you.
OR		Ø	W: trial	W: question; C: directive
Footing		Ø		W: novice/student; C: expert/teacher
Lorelei Episode 14 [usage]				
L14	W:	[It doesn't matter. (4s) Could I just start it with like	**<OR then subtitles of the narrator blah blah blah blah OR>?**	C: <RE Then subtitles of the narrator that look like they belong on shipping cargo-- on shipping cargo, not appealing, asking who is Barack Obama with a picture of a picture of Obama pondering. RE> Okay, um what do these subtitles do?
OR		W: question	W: trial	C: RE repeat; question
Footing		W: novice/student		C: reader
L15	C:	Well uh what you're actually missing here is-- you're missing your verb. So um if you're going to make it a complete sentence. So you could say um W: okay	**<OR subtitles of the narrator uh appear or pop up or um-- OR>**	
OR		C: explanation; option	C: model	Ø
Footing		C: expert/teacher → fellow writer/peer		Ø
L16	W:		**<OR Appear and-- OR>**	
OR		Ø	W: repetition	Ø
Footing		Ø		Ø

L17	W:	Wait like	**<OR the subtitles of the narrator appear and-- appear and look like blah blah blah OR>?**	C: Yes mhmmm. W: Is that cool? C: Yes. W: Alright.
	OR	W: thinking	W: trial	C: acceptance; W: question; C: acceptance
	Footing	W: apprentice		W: novice/student; C: expert/teacher
L18	W:	Can I just do	**<OR then or the subtitles? The subtitles OR>?**	C: Mhmmm. W: Okay, I'll just do that. ((WRITING))
	OR	W: question	W: trial	W: acceptance; WR
	Footing	W: novice/student		W: agent
Lorelei Episode 16 [organization → thesis/focus →development]				
L19	W:	C: You can talk about what you mentioned up here. If it-- W: I can? C: Mmhmm. W: (28s)	**<OR By like-- (4s) By incorporating the flashing lights and music OR>?**	C: What affect does the flashing lights and music have on the audience?
	OR	C: option W: question; thinking	W: trial	C: question
	Footing	C: expert/teacher; W: novice/student		C: reader
L20	C:	Right. I think that's fine-- I think you can say you know that	**<OR it's creating a mood. OR>**	It's saying that you know Barack Obama is bad, not good. I mean that's what the visuals are doing.
	OR	C: option	C: model	C: explanation
	Footing	C: fellow writer/peer		C: expert/teacher

L21	W:	C: What about-- so W: right C: the visuals are creating a mood that's negative. What about the-- the other stuff? The nice mood music and the [uh soft lighting? W: [Is it like	**\<OR convincing-- convincing approach to the audience by you know nice music blah blah that makes them feel warm and fuzzy OR\>**	like I said right there. C: Okay. Well, you say this warm and fuzzy thing when you were talking about Obama's ad. So I think it's-- [since you're XXXX--
OR		C: question; W: question	W: trial	C: explanation
Footing		C: fellow writer/peer		C: reader
L22	C:	Or you could even say you know	**\<OR good or nice OR\>**	or you know any other things besides warm and fuzzy that you want to.
OR		C: option	C: model	C: explanation
Footing		C: fellow writer/peer		C: fellow writer/peer
L23	C:	So let's see. \<RE In McCain's ad, using the visual arguments helps support his argument-- um support his argument. RE\> Then you could say	**\<OR the flashing lights do-- the flashing lights-- OR\>**	
OR		C: thinking, RE, option	C: model	Ø
Footing		C: fellow writer/peer		Ø
L24	C:	W: Like--	C: **\<OR or by using the flashing lights to-- OR\>**	W: ((WRITING)) (8s) I'm trying to think how to word it. ((WRITING)) (26s) It's pretty basic I guess. I'm not sure.
OR		W: thinking	C: model	W: WR, thinking
Footing		W: apprentice		W: apprentice

L25	C:	((READING SILENTLY)) Yeah, and then you would also need to talk about-- you don't want to talk about the flashing lights, but you also talk about the other parts of the commercial, so	<OR he also uses-- OR>	
	OR	C: explanation	C: model	Ø
	Footing	C: expert/teacher		Ø
L26	W:		<OR the flashing lights to scare the audience XXXX OR>	
	OR	Ø	W: trial	Ø
	Footing	Ø		Ø
L27	C:	Or you could say	<OR and um by using-- OR>	
	OR	C: option	C: repetition	Ø
	Footing	C: fellow writer/peer		Ø
L28	W:		<OR the flashing lights duh-duh-duh-duh-duh-duh-duh OR>	and then explain and just do that-- that definition? Like can I like talk about the music like right after flashing lights? Can I do that? C: Yes.
	OR	Ø	W: trial	W: question; C: acceptance
	Footing	Ø		W: novice/student; C: expert/teacher
L29	C:	[Or you can say	<OR flashing lights and you know negative music or-- OR>	W: Uh huh (.) <RE Using visual XXXX. RE>
	OR	C: option	C: model	W: acceptance; RE
	Footing	C: fellow writer/peer		W: agent
L30	W:	Can I put like	<OR also-- OR>	like I don't know how-- like
	OR	W: question	W: trial	W: thinking
	Footing	W: novice/student		W: novice/student
L31	W:		<OR also by=y-- OR>	((WRITING)) (58s)
	OR	Ø	W: trial	W: WR, thinking

Footing		Ø	W: apprentice	W: agent
Lorelei Episode 17 [usage]				
L32	W:	C: So how-- how do you think you can make it a complete sentence? W: ((READING SILENTLY)) (2s) Like	**<OR also in the ad it shows his peaceful blah blah blah OR>?**	C: Yes. Mhmmm.
	OR	C: question; W: thinking	W: trial	C: acceptance
	Footing	C: expert/teacher		C: fellow writer/peer
Lorelei Episode 25 [usage]				
L33	C:	Well, um, no. Because you need a subject. You need to say like	**<OR Obama is visiting and shaking hands with workers OR>**	You need the noun.
	OR	C: rejection; explanation; directive	C: rewriting	C: explanation
	Footing	C: expert/teacher		C: expert/teacher
L34	C:	Or you could just um say you know	**<OR Obama has coffee with an average couple and visits and shakes hands with workers. OR>**	I actually think that would-- W: That sounds easy. It would be the easy way out for me at least. C: @ @ @ @ W: Okay. This is cool then.
	OR	C: option	C: model	C: explanation; W: acceptance
	Footing	C: fellow writer/peer		C & W: fellow writer/peer
L35	W:		**<OR Obama has coffee with an average couple and-- OR>**	
	OR	Ø	W: repetition	Ø
	Footing	Ø		Ø

L36	W:	Do I change the ings and stuff then? Like	**<OR Obama has coffee with an average couple and visits and shakes hands with the workers OR>?**	C: Yes mhmmm good. You can change those.
OR		W: question	W: repetition	C: acceptance
Footing		W: novice/student		C: expert/teacher

Lorelei Episode 26 [development → organization]				
L37	C:	Or you could even say um	**<OR Obama then focuses on the candidate himself um maybe um most notably his ability to um reach out to the public or mingle with the public. OR>**	I think that your topic sentence should say-- cause you have so many parts of your thesis I think that as you go through that it becomes um confusing unless you say like right at the head of your um paragraph well this is the part of the thesis I'm talking about now.
OR		C: option	C: model	C: explanation
Footing		C: fellow writer/peer		C: reader
L38	C:	I think in your first sentence here you need to say something about how	**<OR this is going to be about Obama and his ability to relate to the public. OR>**	W: So like the type of strategy being used here <RE XXXX RE> like move that up before that and kind of re-word it? But--
OR		C: directive	C: model	W: question
Footing		C: expert/teacher		W: novice/student

Lorelei Episode 31 [development → usage]				
L39	W:	C: So what would you need to do to tweak this sentence? W: Like	**<OR Proving in Obama's ad the differences between blah blah blah OR>**	
OR		C: question; W: thinking	W: trial	Ø
Footing		C: expert/teacher		Ø

L40	C:	Well,	**\<OR proving in Obama's ad um-- [in Obama's ad OR\>**	Ø
	OR	C: thinking	C: repetition	Ø
	Footing	Ø		Ø
L41	W:		**\<OR [In the argument? OR\>**	C: just um-- it's a prepositional phrase. You have an in. So, is there anything else you can do? W: I don't know what you're talking about
	OR	Ø	W: trial	C: explanation; question
	Footing	Ø		C: expert/teacher; W: novice/student
L42	C:	C: Well, who is doing the proving? W: Uh. Obama's ad? C: So um	**\<OR Obama's ad proves the differences between him and Senator McCain OR\>?**	W: No. I don't know.
	OR	C: question; W: thinking	C: trial	W: rejection; question
	Footing	C: reader		W: novice/student
L43	C:	Or um	**\<OR Obama proves the differences between him and Senator McCain by explaining the false statements, showing his care and concern for the American people OR\>?**	W: Just keep it to Obama? C: Mmhmm. I think that will be okay.
	OR	C: option; thinking	C: trial	W: question; C: acceptance, evaluation
	Footing	Ø		W: novice/student; C: fellow writer/peer
L44	W:	Okay. Can I just put like	**\<OR Obama shows the differences between blah blah blah blah OR\>?**	C: Mmhmm. W: Okay, I'll do that. ((WRITING))
	OR	C: question	W: trial	C: acceptance; W: WR
	Footing	W: novice/student		W: agent

Appendix K: Variation Coding Tables

Trial Variation Totals (all transcripts)	Lead-in		Lead-out		
	W	C	W	C	Total
Option	8	14	0	0	22
Refining	2	2	0	7	11
Acceptance	0	0	3	15	18
Rejection	0	1	13	1	15
Directive	0	4	0	5	9
Evaluation	0	0	3	5	8
Explanation	0	2	1	8	11
Thinking	18	1	8	3	30
Question	18	8	14	4	44
RE/RE Repeat	1	5	0	2	8
WR	2	0	3	0	5
Subtotal	*49*	*37*	*45*	*50*	*181*
Ø	22		24		*46*
Total	108		119		

Repetition Variation Totals (all transcripts)	Lead-in		Lead-out		
	W	C	W	C	Total
Option	1	5	0	0	6
Refining	2	1	1	0	4
Acceptance	0	0	2	7	9
Rejection	0	0	1	0	1
Directive	0	0	0	1	1
Evaluation	1	1	0	1	3
Explanation	1	2	6	7	16
Thinking	11	3	9	2	25
Question	0	3	3	2	8
RE/RE Repeat	0	0	0	3	3
WR	2	0	0	0	2
Subtotal	*18*	*15*	*22*	*23*	*78*
Ø	25		17		*42*
Total	58		62		

Rewriting Variation Totals (all transcripts)					
	Lead-in		Lead-out		
	W	C	W	C	Total
Option	1	13	0	0	14
Refining	2	3	0	0	5
Acceptance	0	0	12	5	17
Rejection	0	1	1	0	2
Directive	1	9	0	2	12
Evaluation	0	1	1	0	2
Explanation	4	3	1	8	16
Thinking	4	5	0	0	9
Question	1	6	0	3	10
RE/RE Repeat	0	11	0	3	14
WR	2	0	1	1	4
Subtotal	*15*	*52*	*16*	*22*	*105*
Ø	*4*		*12*		*16*
Total	71		50		

Model Variation Totals (all transcripts)					
	Lead-in		Lead-out		
	W	C	W	C	Total
Option	0	26	0	0	26
Refining	0	3	0	0	3
Acceptance	0	0	6	1	7
Rejection	0	1	0	3	4
Directive	0	3	0	1	4
Evaluation	0	2	0	2	4
Explanation	0	3	0	11	14
Thinking	1	5	2	3	11
Question	0	2	4	1	7
RE/RE Repeat	0	2	1	1	4
WR	0	0	3	0	3
Subtotal	*1*	*47*	*16*	*23*	*87*
Ø	*2*		*12*		*14*
Total	50		51		

Correcting Variation Totals (all transcripts)					
	Lead-in		Lead-out		
	W	C	W	C	Total
Option	0	0	0	0	0
Refining	0	0	0	0	0
Acceptance	0	0	0	7	7
Rejection	0	0	0	0	0
Directive	0	1	0	0	1
Evaluation	0	0	0	0	0
Explanation	0	1	0	1	2
Thinking	1	1	0	0	2
Question	1	0	0	0	1
RE/RE Repeat	1	12	0	2	15
WR	0	1	0	1	2
Subtotal	*3*	*16*	*0*	*11*	*30*
Ø	*0*		*24*		*24*
Total	19		35		

Corrective Variation Totals (all transcripts)					
	Lead-in		Lead-out		
	W	C	W	C	Total
Option	0	0	0	0	0
Refining	0	0	0	0	0
Acceptance	0	0	2	0	2
Rejection	0	0	0	0	0
Directive	0	1	0	1	2
Evaluation	1	0	0	0	1
Explanation	0	0	2	2	4
Thinking	1	0	0	0	1
Question	0	0	1	1	2
RE/RE Repeat	1	8	0	1	10
WR	1	0	0	0	1
Subtotal	*4*	*9*	*5*	*5*	*23*
Ø	*1*		*2*		*3*
Total	14		12		

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