Reading "Academic Writing"

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It could be any day of the week from Monday to Friday at the Institute of Education. The group of students attending the seminar might represent any one of the courses that the Institute offers within any one of its departments. The seminar would appear on each student's personal timetable as "study skills". If asked to define "study skills", I, the tutor, would give a catch-all "study skills" is anything that might help students "learn how to learn" (Novak and Gowin, 1984).

Helping students "learn how to learn" is now a concern of most U.K. institutions of higher education including those responsible for teacher education. Special programmes of seminars, workshops and tutorials are provided across the U.K. throughout the calendar year. The "study skill" given most emphasis in such programmes is "academic writing", no doubt because it is on the quality of their written assignments or dissertations that students' success or failure at the Institute of Education, I, too, give most of the time available to "academic writing". My approach is pragmatic: anything that works, i.e., helps students to do better in the judgement of their main-course tutors, is worth doing. Students bring with them a diversity of difficulties which call for a range of responses. However, in conformity with current emphases on "awareness" (Gibbs, 1981; Fairclough, 1989) as important in one way or another to an improvement in student performance, I frequently refer students to published research into academic writing and sometimes make a research paper the topic for discussion in a seminar.

In my experience students respond with most interest and enthusiasm to papers that report investigations into student difficulties that they can identify with. "It's good when you can find yourself in a paper, and it's even better when there is a happy ending" is a typical response.

"Find yourself" ... "a happy ending". That is the kind of discourse I associate with responses to fiction rather than the academic paper, especially papers which are not individual case studies as most of the ones I use are not. Discussions with students have revealed that while they read - extracting the arguments, the results and conclusions - they also respond on another level: they approach the papers as possible blueprints for their own emerging biographies. Moreover, it is the extent to which a paper reflects the students' sense of their situation as students, within the particular context of the Institute of Education, and not the strength or weakness of the "grounds" and "warrant" of the researcher's "claim" (Toulmin et al., 1984), that tends to determine whether or not they adopt its recommendations. There are thus often considerable differences in students' assessments of the value to them of particular papers. Nonetheless, in my experience there has usually been a broad consensus as to the kind of student biography each paper implies.

My more formal investigation of the individual histories that students bring to texts about student difficulties and of the particular biographies that they hope to write is still in its early stages. In this paper I shall, therefore, concentrate instead on the new perception of texts about students' problems in relation to academic writing that my students' responses have pointed me towards. It is a perception that does, however, have implications for helping students "learn to learn" as I shall briefly indicate in the final part of the paper.

My starting point is in fiction, in my reading of Doris Lessing's ([1962] 1989) novel, *The Golden Notebook*. It is a cornucopia of a book which can support many different interpretations to suit different purposes. In this paper I shall read it as a metatext, a text about text. Anna, the central character, is a writer living in a particular place at a particular point in time, viz. London in the fifties. It is Anna's ambition to weave a verbal net that will lift essential meanings from the stream of lived events that constitute her experience but totality and absolute significance, the corollaries of the essential, constantly elude the mesh of her narrative. Anna marks her failures by interrupting her attempts at writing with sudden transitions, abrupt endings, or critical observations that represent her hard won
perception of her misperceptions about writing: there are no essential meanings to be captured in words. She is entrapped in history and that condition translated into experience means inhabiting a tower of Babel where the discourses of the times offer the writer (and the reader) conflicting and emergent identities. She can make choices but they will inevitably be shaped by her history and by what time and the place make pertinent or possible. Thus, however hard she tries to be “objective”, she can only fail. She cannot transcend her subjectivity.

What my students’ needs had led them intuitively to perceive was that it is not only fiction that cannot be “objective” in an absolute sense. They had found the researcher’s subjectivity: the inevitable presence in any text of ambiguity, contradiction and silence: the writer tries to construct a unitary meaning but the multivocal nature of words defeats the attempt at monologue. Every text cannot but speak, to hear and understand other meanings deriving from the words’ past contexts.

Bakhtin’s position is superficially similar to Derrida’s rejection of words, however, Derrida’s a-historical focus implies regret at the impossibility of meaning being fully present in words whereas Bakhtin views absences as a corollary of the dialogic text that speaks finally of concrete contexts.

Lessing and Bakhtin together make it possible for me to explicate and develop my students’ untheorised intuitions regarding the meanings in research papers in the following way: texts inevitably represent transformations of the material world they refer to into meanings that are both individual and social since the writer’s choice of words is that selection from the meanings “out there” which he or her individual history and situation make possible and pertinent. Words are, however, as Musil ([1930] 1984) put it, a “most disorderly company”; their meanings trail other meanings associated with other contexts. The writer’s selection of meanings echoes, silences or creates discord out of those other meanings, and all texts, including those which aim at academic objectivity, are polyphonic, consisting in texts within texts, and are embedded in actual contexts which enter into their meanings.

My students approached research papers as texts that offered them concepts of what it means to be a tutor, and a mature student, as representing a detached voice of the “government” or Musil’s “voice of history” (1930) 1984) put it, a “most disorderly company”; their meanings trail other meanings associated with other contexts. The writer’s selection of meanings echoes, silences or creates discord out of those other meanings, and all texts, including those which aim at academic objectivity, are polyphonic, consisting in texts within texts, and are embedded in actual contexts which enter into their meanings.

The three texts that I have selected represent the rejection of the norms attached to student problems, researchers’ interventions and anticipated outcomes. The relationship between such mimetic elements can be described as syntagmatic i.e. as a relation in time and space. The partner of the syntagm is the paradigm. I would urge that “through”, that “associative” is more effective than “paradigmatic” in epitomising the polyphony of voices which marks the transformation of the mimetic elements into the ambiguities, and silence of the dialogic text; a process that is analogous to that which a psychoanalyst witnesses when the patient articulates the multivocal associations attached to childhood events. In other words, when placed within a Bakhtinian framework “contradictions” or “syntagms” are not actual, the same interpretations are constrained instead by judgements concerning the relevance of the particular memories of other contexts that words carry for the reader.

This consistent with the above representation of words as “abbreviations for past context” that Bakhtin should liken all language to speech: words carry voices that speak the history of the words’ uses and interpretations: “there are no voiceless words”. Words in combination, i.e., text or use Bakhtin’s speech-analogous term, “utterance”- constitute a “definite socio-historical act” that constructs a “dialogue” between the voices of the words’ many contexts.

The “dialogic” text is a key concept in Bakhtin’s writings. What it has drawn my attention to is the inevitable presence in any text of ambiguity, contradiction and silence: the writer tries to construct a unitary meaning but the multivocal nature of words defeats the attempt at monologue. Every text cannot but speak, to hear and understand other meanings deriving from the words’ past contexts. Bakhtin’s position is superficially similar to Derrida’s rejection of words, however, Derrida’s a-historical focus implies regret at the impossibility of meaning being fully present in words whereas Bakhtin views absences as a corollary of the dialogic text that speaks finally of concrete contexts.

Bloor and Bloore write about the difficulties of overseas postgraduate students. On the basis of data from questionnaires, interviews and analyses of students’ academic writing they ascribe the students’ problems to their misperceptions of the norms of academic communities in U.K. universities; misperceptions which Bloor and Bloore claim derive from the students’ selection of words as individual and social since the writer’s choice of words is that selection from the meanings “out there” which he or her individual history and situation make possible and pertinent. Words are, however, as Musil ([1930] 1984) put it, a “most disorderly company”; their meanings trail other meanings associated with other contexts. The writer’s selection of meanings echoes, silences or creates discord out of those other meanings, and all texts, including those which aim at academic objectivity, are polyphonic, consisting in texts within texts, and are embedded in actual contexts which enter into their meanings.

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Hounsell places the source of undergraduate students’ problems in relation to essay writing in their “non-interpretive” conceptions of what they need to do in an essay. He also ascribes the students’ difficulties to the failure of their tutor’s feedback to bridge the gulf between the student’s cognitive representations and the conception they need of essay writing as “disciplined meaning-making”.

Ivanic and Simpson, a mature undergraduate, trace Simpson’s problems to the norms of academic discourse which they characterise as representing a detached voice of authority that excludes the writer’s personal identity. They examine the cast of authority figures surrounding the student (e.g. the tutor and Simpson, a mature student) the writer as an “onlooker” or “audience” to these figures and the implication of these positions in the social structure.

By associative logic “student” can thus connote a “rite of passage” while metaphoric elaboration can transform “rite of passage” into “ritual” that should result in a “birth” after a prescribed period of time spent in preordained ways.

In the texts that are the subject of this paper the mimetic elements together constitute syntagms relating to the general situation and trajectory of the student vis-a-vis the socioeconomic structure: to be successful is to be in a state of transition between recognised positions in that structure. By associative logic “student” can thus connote a “rite of passage” while metaphoric elaboration can transform “rite of passage” into “ritual” that should result in a “birth” after a prescribed period of time spent in preordained ways.

Anthropology can provide us with amplifications of the “prescribed period”. Turner’s (1974) description of the state of the “passengers” as “liminal” is particularly relevant since liminality epitomises the multivocal. On crossing the limen (threshold):

The state of the liminal passenger becomes ambiguous, betwixt and between fixed points of classification.

Turner can also offer us the association of “liminal” with biological features I - thou relationships (“communitas”) which represent the rejection of the norms attached to recognised roles in the social structure.

The anthropological contexts that are evoked by “rite of passage” provide a sharper focus for a reading of the texts by Bloor and Bloore, Hounsell, and Ivanic and Simpson. That reading rests on two questions. The first question is: How does each writer view the final destination of the
To enter the texts via those questions, however, is to draw into "possible worlds" (Bruner, 1986). Each text "invents" the university (Bartholomé, 1985) in an individual way in that it transforms its mimetic elements into conceptions of the ideal academic journey and destination. Viewed in that light the mimetic elements - the references to actual situations, procedures and findings - acquire a new appearance and significance. As with those ambiguous figures in textbooks on perception, where the eye can perceive only one form at any time, their shape changes from "warrant and ground" (Toulmin et al., 1958). The writers' arguments relate to elements in a narrative plot.

The three texts' representations of the "passage" are closely linked to their particular intentions of the university. The relation is primarily that of means to end. Bloor and Bloor thus represent the "passage" as an initiation into the cultural and don'ts of the discourse communities in U.K. universities. The responsibility for that initiation is, however, placed firmly on the students' shoulders. Bloor and Bloor state that the wished for university is not, however, placed firmly on the students' shoulders and that the wished for university is not, however, placed firmly on the students' shoulders. Hounsell and Bloor thus represent the university's responsibilities as often as possible:

Hounsell's text explicitly or implicitly proposes resistance to such conventional expressions of authority. Doris Lessing clearly states, "I wasn't going to get aggressive in an academic context." John Simpson also asserts that his students are capable of critical reflection and analysis. Doris Lessing observes, "The tutor is presented as an authority on essay writing" and also Ivanic's, as I have indicated. In the texts of Bloor and Bloor, the tutor is presented as a helpful tutor who recommends a dialogue with students.

The rite of passage narratives that have long been identified as the "rites of passage" are reminiscent of the folk tale in their form. The rite of passage narrative may be seen as a "social drama" (Hounsell, 1986) or a "liminality" (Bloor and Bloor, 1985) which represents the university's requirements for students. The tutor is required to make a claim on the student's "real self." The tutor is required to make a claim on the student's "real self." Hounsell's, also Ivanic's, points us toward the real constraints on "liminality" and "communitas" in the actual setting of the university.

In keeping with their plea for the presence of a "real self" in academic texts, Ivanic and Simpson refer to themselves as "Roz" and "John" or "we". They choose words that denote a personal position or conviction as possible: believe, think, emphasise. Finally, though, the "claim" is ultimately in Ivanic's voice since it is she who, as we are explicitly told, provides the theory. No less than Hounsell, or Bloor and Bloor who implicitly endorse its authority, she finally represents the university as it is and not as wishing would have it.

I stated earlier that noting the ambiguities and contradictions in these texts would point to aspects of the "real" world that had been glossed over because they were problematic. The writer-researchers offer student readers neat, coherent blueprints of what it means to be a student, but, by omission and contradiction, the texts finally 'speak' with other voices. Bloor and Bloor's text raises the question of how the student outsider is generally perceived; Hounsell's paper, and also Ivanic's, points us toward the real constraints on "liminality" and "communitas" in the actual setting of the university.

In finally taking me back to the "real" context in which I work, my analysis of the three texts has reminded me of the large and difficult issues to do with authority, pertaining to writing and identity with which I can keep hidden behind fine rhetoric but which may be as important to my students' learning as their acquisition of specific academic skills. In offering students a conception of "academic writing" I am presenting them with the meanings I attach to "student." Furthermore, my impulse towards a unified text may produce the result of overlooking the complexities in the written social reality. It could also lead me to ignore the diverse histories and how emotional overtones, is dismissed as "literalistic": "I gathered the tutor wanted me to argue but I meant ... I wasn't going to get aggressive in an essay."

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Lessing tells us in an introductory preface that *The Golden Notebook* breaks that form; it points to “all that complexity” that the outer novel omits. In this paper I have tried to indicate some of the complexity which “academic writing” can edit out.

**REFERENCES:**


How can teacher education best prepare teachers to contribute to values education in schools?

If this was ever a question that could be asked and answered in the abstract, or with reference to some postulated ideal situation, it is not so now. I am raising and suggesting an answer to the question in the context of recent developments in education in Britain; but since those recent developments are by no means unique to Britain, the discussion may well be of broader relevance too.

The context, then, in which I am raising the question is one of increasing political control, at a national level, over both the curriculum of schools, and the form and content of teacher education itself. Several developments have combined, in Britain, which make it difficult to be optimistic about the future of any serious values education in schools; but at the same time, some opportunities have been opened up which could be grasped by teacher educators.

I shall set the context first in terms of the school curriculum itself; then in terms of developments in teacher education.

When the National Curriculum for England and Wales was first sketched out in 1987, one of the many negative reactions to it was the thought that it would involve little more than the transmission of a predetermined syllabus in each of a defined list of subjects; possibilities for pupils’ own involvement in their learning, for their exploration of and critical reflection on matters concerning their own lives – for, indeed, the whole area which often goes under the label of Personal and Social Education - looked distinctly limited. Five years later, after many syllabus materials and guidelines have appeared, there has been no lack of reference to the need for pupils to engage with questions of values; on the other hand, there are indications that, at least in the view of government, there is no need to take these references too seriously.

There has been room for such discrepancies to arise because of the distinction between what is statutory and what exists merely in guidelines; and because of the complexity in the way in which both statutory provisions and guidelines are arrived at. In some cases, syllabus proposals which gave some emphasis to questions of values (e.g. in the treatment of environmental questions as they arise both in geography and in science) have been watered down before reaching their final statutory form; in other cases there was never any intention that certain proposals should have statutory status. At the time of the Education Reform Act, 1988, a National Curriculum Council (NCC) was set up, with a remit to make recommendations concerning the whole curriculum. Part of the NCC’s activity has been to recommend a set of cross-curricular themes, and to issue guidelines for them. More will be said about these themes below; but one thing which they are held to have in common is that they provide an opportunity for the exploration of values and beliefs. The provision of these cross-curricular themes within a school’s curriculum, however, is not required by law.

The position at the time of writing, then, is that a pile of documents exists, within which quite frequent references are made to value issues; but how far the aspirations behind these references will be realised in schools is quite another question. It is also true that the aspiration that questions of values should enter into the school curriculum is often not made very specific. Statements such as the following, from Guidance documents on cross-curricular themes issued by the NCC, are typical:

a. [Pupils should] ‘Discuss moral values and explore those held by different cultures and groups’ NCC document, *Curriculum Guidance 3*, Health Education, p. 16.

b. ‘Schools should ensure, where relevant, that there is a balanced presentation of opposing views. Pupils should be encouraged to explore moral values and beliefs, both their own and those of others.’ NCC document, *Curriculum Guidance 4*, Education for Economic and Industrial Understanding, p. 3.

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