Plagiarism or intertextuality? A study of the politics of knowledge, identity and textual ownership in undergraduate student writing

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A thesis submitted to the Faculty of Education,
University of Technology, Sydney
in fulfilment of the requirements for the
Degree of Doctor of Philosophy

February, 2006

CERTIFICATE OF AUTHORSHIP

I certify that the work in this thesis has not previously been submitted as part of the requirements for a degree, except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged.

In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Candidate

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ACKNOWLEDGEMENTS

This work is dedicated to the memory of my parents, John and Helen: It is they who first inspired in me a love of learning and to Derek and Ellen for travelling this journey with me.

I would first like to thank my supervisor Alastair Pennycook for his outstanding intellectual generosity and constant desire to push the boundaries of conventional thinking: I have been extremely fortunate to have such a mentor for the duration of this project. I would also like to thank Rana Chandrasoma for his contribution to our many discussions about how we could figure out how to deconstruct the concept of 'plagiarism' in order to go beyond its conceptual constraints.

Next, I would like to thank Brian Lynch for his advice and assistance on methodological questions. My thanks are also due to my friends and colleagues Suzanne Fegan, Anne Kanaris, Geoff Millar, Janne Morton, Steve Price, Neomy Storch and Joanna Tapper. They have acted as vigilant media watchdogs on plagiarism and have provided many hours of fabulous discussions relating to academic writing and thesis survival. The recent encouragement of my newly acquired colleagues in the Department of Linguistics and Applied Linguistics at the University of Melbourne has also been greatly appreciated.

Finally, my thanks go to all my friends and family who have never ceased to ask over the past seven years: 'Are you nearly finished?' Without them, the process would have been so much harder.

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<u>Abstract</u>

Interest in plagiarism continues to generate debate both in the media and in the context of the academy. Opinions continue to differ not only about how plagiarism can be defined, but also about the nature of its causes and its possible solutions. Most universities have now developed websites to address the difficulties experienced by both students and staff in ascertaining exactly what kind of writing practices might constitute plagiarism. However more often than not, such websites tend to give undue emphasis to the mechanics of referencing and universal notions of 'academic honesty' in order to make their point. Little or no attention is given to providing well-developed guidelines on what constitutes 'common' knowledge, which is especially relevant currently given the growing cultural diversity of contemporary university classrooms. In addition, discussions about writer identity and authorship seem to be totally absent. This silence on such matters needs to be tackled as a matter of urgency.

I have adopted a 'critical ethnographic' case study approach to this doctoral study in order to investigate how undergraduate university students from diverse language and disciplinary backgrounds have used the words and ideas of others in their written research-based assignments. The responses of academic staff to these students' writing practices have also been explored. Three different sources of data from ten students and ten academic staff have been collected in order to allow for data analysis from multiple perspectives through a process of triangulation.

Bakhtin's concept of *dialogism* (1981, 1984, 1986), Kristeva's writings on intertextuality and the *subject-in-process-and-on-trial* (1986a, 1986b, 1986c, 1996) and Howard's work on *patchwriting*, textual ownership and writer development (1992, 1995, 1999) have been central to the construction of the analytical framework used in this study.

I argue that, the notion of 'plagiarism' should be re-conceptualised in terms of transgressive and non-transgressive forms of intertextuality (see also Chandrasoma et al., 2004). My study also reveals how students react differently to the *homogenising* forces of the academy (Holton, 2000). Some feel alienated and have challenged or resisted these forces, while others have adopted an accommodationist position. Furthermore, this research shows that students are confused by unified and autonomous notions of textual ownership and originality that fail to conceptualise subjectivity and authorship as sociohistorically constructed and multi-voiced.

I conclude that educators need to recognise the political nature of the processes involved in the construction of text/knowledge and writer identity and recommend a *dialogic* approach to pedagogy, which allows for textual ownership and authority to be circulated and negotiated between students and their lecturers.

CHAPTER 1: Introduction

"We all patchwrite, all the time. There is no "my" "own" language; there is only the shared language, in its shared combinations and possibilities."

(Howard, 1999, p. 91)

"The chaotic power of language; a few ambiguities, and the whole picture could change like a landscape clouding over."

(Robb, 2000 p. 39)

1.1   Background and rationale

My fascination in 'plagiarism', intertextualtity and writer identity began a long time ago. It is hard to locate a precise point in time when this occurred, but I distinctly remember reading T.S. Eliot's "The Wasteland" for the first time and feeling a sense of confusion when I recognised a line[1] in it from Baudelaire's collection of poems entitled "Les fleurs du mal" ("The flowers of evil"). My reaction was a mixture of pleasure and surprise: Pleasure because I had recognised a line from a French poem that I was familiar with; surprise at the fact that such a well-known and highly regarded author had deliberately chosen to 'copy words' from a widely read and highly esteemed French poet.

Samuel Taylor Coleridge, the nineteenth century English Romantic poet was also no stranger to the use of allusion and the recycling of ideas and words of others without acknowledgement, particularly with respect to his translations and adaptations of the lectures and philosophical writings of two nineteenth century German philosophers, Schelling and Schlegel. Richard Holmes, an acclaimed biographer of Coleridge (see "Coleridge: Early Visions", 1989 and

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[1]   "You! Hypocrite lecteur! – mon semblable, - mon frere!" (Baudelaire in Eliot 1922/1969, p. 63). The actual line from Baudelaire (1857/1972, p. 7) is: "- Hypocrite lecteur, - mon semblable, - mon frere!" ('You, oh hypocritical reader, how alike we are, just like brothers!'. My translation).

"Coleridge: Darker Reflections", 1998), frames his discussion of the poet's 'originality' and literary creativity in terms of crises in identity (1989, p. 43), intellectual challenge, social isolation and the pressures of meeting deadlines (1998, pp. 251-255).

Further, Holmes suggests that Coleridge's work becomes "transformed into a kind of secret dialogue" (1998, p. 401) with the authors of his source texts and acknowledges the subtle nuances and inherent difficulties associated with attempting to prove originality in writing. Holmes illustrates this by drawing skilfully on Coleridge's own eloquent self-defence against charges of plagiarism, where he turns a potentially undermining discussion about originality away from what might have been a humiliating squabble over authorship into a divine quest for knowledge: " I regard truth as a divine ventriloquist: I care not from whose mouth the sounds are supposed to proceed, if only the words are audible and intelligible" (Coleridge in Holmes, 1998, p. 402).

In the years that followed this discovery of 'Baudelaire in Eliot' and Coleridge's concept of the author as a communicator of 'divine' knowledge, I began to realise that in order to understand how writers write, a number of very difficult-to-answer questions needed to be posed and explored. For instance, why did Eliot choose to make such a public display of his "own" unattributed use of Baudelaire's poetry? What are the implications of such linguistic and semantic appropriation for questions concerning textual ownership and the creation of knowledge? What exactly constitutes an original text? According to what criteria can the identity of a writer and the authorship of a text be established? How are such criteria determined and sustained? Whose interests do they serve? Is our understanding of authorship and identity a result of socially and politically constructed sets of values and beliefs? Are these values context-dependent and do they change over time?

My work in Australia as a university-based teacher of Academic English and Communication has led me to explore the kinds of questions identified above in an academic context through this doctoral study into plagiarism, intertextuality and writer identity in undergraduate university students' written assignments. This interest is underpinned by my belief that all processes of knowledge and text production are inextricably linked to questions of power, which in turn, influence how we give meaning to the terms 'plagiarism' and 'intertextuality'. As I will argue throughout this thesis, the ways in which students construct themselves (and are constructed by academic staff) as 'learner-writers' or 'writers-in-the-process-of-becoming-authors' are inextricably linked to notions of identity that are grounded in socio-historically constructed sets of power relations. It is, I believe, through attempting to understand the socio-historical and agentive tensions that combine together to construct identities and texts that, as educators, we can assist students to gain a greater sense of authorship over the writings they produce.

In the last seven years – the gestation period of this thesis (on a part-time basis) – interest in plagiarism in the context of the academy has continued to grow, particularly to my knowledge in the United States, the United Kingdom and Australia. In Australia, an event that sparked considerable debate both in the academic community and beyond, was the 'forced resignation' amidst allegations of plagiarism (see Ketchell, 2002a) of the former vice-chancellor of Monash University, Professor David Robinson. Many of the discussions at the time raged over juggling time constraints with ever-increasing pressures to publish (Ketchell, 2002b p. 3); questions of trust, academic honesty and the troubled nature of the relationship between the cultivation of intellectual capital and the development of economic growth during an era characterised by major changes to funding sources in the higher education sector (Ketchell, 2002c; Rayson, 2002; Simpson, 2004; Smith, 2003).

Since 2002 it seems that in both the print media and the academy, interest in plagiarism has continued to grow. What is noteworthy about this coverage is the extent to which opinions differ not only about how plagiarism can be defined, but also about the nature of its causes and its possible solutions. In the print media for example, eye-catching captions and sensationalised headings such as "Shock finding on uni cheating" (Szego, 2003) and "Caught red-handed: How Australia's universities are beating the cheats" (Ketchell, 2003) abound. This kind of reduction of the complexities surrounding what might constitute plagiarism and the reasons for its occurrence do little to further our understanding of the processes involved in the production and consumption of academic texts. Although researchers might steer clear of attracting readers through the use of sensationalist tactics, preferring to ground their propositions in empirical studies and carefully formulated theoretical frameworks, opinion remains divided as to exactly what might constitute a pedagogically sound way forward.

At a conference in Adelaide, South Australia on the topic of "Educational Integrity" Donald McCabe, an American academic and specialist in writing composition, championed the idea of a "code of honour", a standard of behaviour towards intellectual property that should be developed and monitored by students themselves. He claimed that once such a culture were to be established, then it would become self-regulating, thus obviating the need for formal institutionally managed plagiarism policies and procedures (McCabe, 2003). In contrast, at the same conference a different keynote speaker promoted the notion of institutionally sanctioned Academic Misconduct Officers whose role would be to monitor and follow up students accused of plagiarism by their lecturers (Carroll, 2003).

In order to address the difficulties experienced by both students and staff in ascertaining exactly what kind of writing practices might constitute plagiarism, most universities have developed their own websites on plagiarism, along with

suggestions for academic staff on recommended assessment and task-setting practices (such as the changing of examination and assessment topics from year to year; decreasing the amount of continuous assessment tasks produced outside class time and increasing the amount of assessed work completed in class) that reduce the number of opportunities students may have to copy other people's work, or to produce work with insufficient acknowledgement of source materials.

However, more often than not, such websites tend to give undue emphasis to the mechanics of referencing in academic text construction and appeal to universal notions of concepts such as 'academic honesty' in order to make their point.[2]. Little or no attention is given to providing well-developed guidelines on what constitutes common knowledge (propositions requiring no substantiating references), which is especially relevant currently given the growing cultural diversity of contemporary university classrooms. In addition, discussion about writer identity, authorship, knowledge construction and the processes involved in textual production seem to be totally absent. This silence on matters that are central to the academic writing process needs to be tackled as a matter of urgency, especially in the face of the continuing development of computer technologies and the changes to concepts of authorship and ownership of cybertexts that this has produced.

Developments such as UNIVERSITAS Global, which is based in Singapore and comprises a consortium of 16 universities from around the world, including the national University of Singapore, the University of British Columbia, the University of Edinburgh and three Australian universities, serve as clear examples of how online learning is providing a solution for the ever-increasing demands for higher education qualifications. Yet, along with such technological

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[2] See for example: Duke University Libraries : *Citing sources;* Dalhousie University: *Plagiarism: Student resources*; Oregon State University: *Office of student conduct* [online resources].

and e-marketing initiatives, come queries regarding authenticity of authorship and questions concerning ownership of ideas and text in online collaborations, which should not be ignored.

While it may seem tempting for some to seek a solution to such problems through the development of plagiarism software detection programs of ever-increasing levels of sophistication (see for instance Buckell's article (2003) on the number of Australian and New Zealand universities seeking to purchase or develop such programs), others are not convinced. For many educationalists, such solutions would fail to address questions of identity and text/knowledge production that lie at the heart of writing pedagogy (see for example Chandrasoma et al., 2004; Chanock, 2003; Hallett et al., 2003).

As a result of the protracted discussions in the popular press about plagiarism in the last few years, some investigators in the print media have begun to acknowledge the presence of many complicating factors that need to be considered when judging whether or not a student's writing can be considered their 'own'. As Illing reports (2003), different staff members from different disciplines seem to have different expectations concerning the ways in which their students' refer to source texts in their assignments. Increases in the numbers of international students at Australian universities, she suggests, may be also be impacting on lecturers' expectations and academic practices. Illing concludes with the suggestion that both staff and students need to develop a fuller understanding of factors concerning textual ownership and that lecturers have a responsibility to students to ensure that they are equipped linguistically to master the demands of their disciplines.

It is precisely these kinds of pedagogical concerns that lie at the centre of Pennycook's seminal paper (1996) into the relationships between text, ownership, memory and plagiarism. Pennycook's study identifies the problematic and complex nature of questions concerning cultural differences

and learning, resistance, textual ownership, writer identity and notions of authorship in the academy. He suggests that as educators, we have a responsibility to our students to work reflexively on furthering our understanding of the ways in which these factors traverse the academic writing practices of the students that we teach. In the conclusion to this study on "textual borrowing", Pennycook calls for a greater understanding of "our students' textual and language learning worlds" (1996, p. 227): It is to this call that this research attempts to respond.

1.2 Research aims and scope

In order to gain greater insight into the academic writing and authoring practices of undergraduate students this study seeks to address the following research questions:

(i)   How do undergraduate university students from diverse language and disciplinary backgrounds use the words and ideas of others in their written research-based assignments?

(ii)   What theories of knowledge, language and identity can assist our understanding of issues surrounding plagiarism, intertextuality and textual ownership in the writing practices of these students?

(iii) How do academic staff from matching disciplinary fields respond to the intertextual writing practices of these students?

Of pivotal importance to this research is the first question; the other two subsequent questions relate back to the ways in which the students in this study use the words and ideas of others in their written research-based assignments. Questions (i) and (iii) are addressed most fully from Chapter 4 through to Chapter 9. Students' interview comments about their own writing and research

approaches are considered first, followed by discussions of specific examples of intertextual practices in their assignments in conjunction with responses from staff from matching disciplinary backgrounds to these texts. While the questions that are raised in Question (ii) traverse the fabric of the entire thesis, the theoretical background to the study is presented in the form of an overview in Chapter 2. The framework that I use for the purposes of data analysis has been developed out of this review of the literature and is presented in Chapter 3. This analytical framework underlies the presentation and discussion of the data in Chapters 4 through to 9.

As I explain in Chapter 3, I have adopted a 'critical ethnographic' case study approach. Three different sources of data have been collected (questionnaires, interviews and student assignments) to allow for a process of 'triangulation' so that the research questions that drive this study can be addressed from multiple perspectives. Firstly, ten questionnaires from undergraduate students from diverse language and disciplinary backgrounds, studying at the University of Melbourne, Australia were collected; secondly, ten semi-structured interviews with these students were conducted, during which students discussed their intertextual writing practices and their perceptions of themselves as academic writers. These data form the primary units of analysis in this research. Each student also submitted at least one research-based written assignment that had been completed and graded prior to the commencement of data gathering for this study.

Lastly, ten questionnaires were collected from staff members from disciplinary backgrounds that matched those of the students. In five out of ten cases, these staff members had also been responsible for grading the assignments. Semi-structured interviews were then conducted to discuss issues relating to plagiarism and intertextuality in student writing, with specific reference to the assignments submitted by the student research participants.

1.3   Chapter outlines

In Chapter 2, I provide the theoretical context in which this research is situated. I consider the nature of the process of internationalisation and its relationship to questions concerning the politics of knowledge and textual ownership. I then move on to discuss how postcolonial theories can inform our understanding of the role of power in transcultural encounters; this leads on to a consideration of the politics of originality and authorship issues. Next, I discuss different concepts of 'plagiarism' in relation to the use of source texts and the impact of electronic texts on writing and research practices, including the development of plagiarism detection software. I then discuss intertextuality in relation to patchwriting, highlighting the value of critical approaches to pedagogy in mapping the broader sociohistorically constructed power formations surrounding student text/knowledge production.

I argue that, for all but the most blatant examples of wholesale copying of unattributed texts, the notion of 'plagiarism' should be re-conceptualised in terms of transgressive and non-transgressive forms of intertextuality. Finally, I suggest that it is through Bakhtin's theory of *dialogism* (1981, 1984, 1986), Kristeva's approach to intertextuality and subjectivity (1986a, 1986b, 1986c, 1996) and Howard's concept of *patchwriting* (1992, 1995, 1999) that we can develop further understanding of the issues surrounding text/knowledge ownership and production in student academic writing.

In Chapter 3, I begin by reviewing the aims and scope of the study, reiterating that its primary purpose is to gain an understanding of the intertextual writing practices of undergraduate students from different cultural and disciplinary backgrounds. Next, I present the theoretical framework of the study, highlighting how my view of knowledge as co-constructed, partial, gendered and 'interested' (Pennycook, 1989) underpins the study design as a whole. I then discuss my role as the researcher using Levi-Strauss' concept of the

bricoleur (1966, p. 21); this is followed by a description of the research methodology and rationale behind my choice of an ethnographically oriented case study design for this 'critical inquiry' (Lather, 1991, pp. 2-3). Next, I outline case selection and data gathering processes, followed by a summary of research participant biographical details.

In the last section of this chapter, I discuss how the "interpretive-explanatory" (Watson-Gegeo, 1988, pp. 576-579) analytical framework for this study has evolved over three stages. I show how the final framework through which questions concerning knowledge, identity and textual ownership in undergraduate student writing have been analysed, has been constructed using Bakhtin's theory of *dialogism* (1981, 1984, 1986), Kristeva's poststructuralist concept of *the-subject-in-process (and)-on-trial* (1986a, 1996) and Howard's concept of *patchwriting* (1992, 1995, 1999). I argue that these constructs do not exist in a theoretical vacuum, but that they interact in a transcultural contact zone where the forces of 'homogenisation', 'polarisation' and 'hybridisation' struggle continuously for position (Holton, 2000).

In Chapters 4 to 8, data from all ten case studies are analysed and discussed. As mentioned above, the focus if this study is on how students describe their own intertextual writing practices both in general and with particular reference to examples of the written work they submitted for this research, so student data comprise the primary unit of analysis. Each chapter comprises two case studies. They have been specifically combined and ordered as a series of chapters to create a kind of 'emergent-student-author continuum' along which salient related yet different aspects of students' intertextual 'authoring' worlds have been highlighted.

In Chapter 4, Frieda's alienation from and Natalie's resistance to the academy are analysed and discussed. These students have been combined in this chapter to highlight how they have responded in different ways to what they both

perceived to be the dominant and homogenising forces of the academy: Frieda's 'accommodationist' writing behaviours contrast sharply with Natalie's oppositional strategies. Frieda's sense of alienation from the writing she produces is in most marked contrast to Georgia's attempts to position herself as a 'cite-worthy' author (Chapter 8) of the academy. I have located these students therefore, at opposite ends of the emergent-student-author continuum: Frieda's academic writing experiences are the first to be considered and Georgia's the last.

In Chapter 5, I consider how Elizabeth and Tony struggle to deal with issues of self-representation and authority in their writing. In contrast to Frieda and Natalie, Elizabeth and Tony willingly set out to 'ventriloquise' (Pennycook, 1996) the authors of their source texts in order to legitimise their claims to textual ownership. However, both Elizabeth and Tony reveal moments of intertextual uncertainty, conflict and confusion, which they are unable to resolve to the satisfaction of their markers.

In Chapter 6, Kirsty and Lily highlight the incommensurability of the concept of autonomous authorship with their own experiences of the processes of text/knowledge construction. Both students articulate a sense of frustration and confusion over the interrelationships between knowledge, identity and textual ownership, as they attempt to confront the tensions inherent in adopting a writing style whereby, "You can use 'I' – trying both to have a distance and seem like objective and also get your voice in" (Kirsty).

Chapter 6 also represents a bridge between the cases that precede it (Frieda, Natalie, Elizabeth and Tony) and those that follow (Susan, Alan, Caroline and Georgia). As my analysis shows (with the exception of Natalie who consciously attempts to resist taking on academic writing conventions), despite their willingness to accommodate to the kinds of writing practices they perceive the academy to be espousing, Frieda, Elizabeth, Tony and Kirsty are all criticised

by the lecturers I interviewed for their inability to speak effectively through the words of others in order to claim a writing 'voice' of their own. In contrast Lily, Susan, Alan, Caroline and Georgia, through various forms of intertextual manipulations and subject re-positionings, are more successful in strategically expropriating and re-accenting (Bakhtin, 1981, p. 294) their source texts to serve their own writing purposes, at least in the eyes of the corresponding lecturers in this study.

In Chapter 7, I show how Susan and Alan construct a sense of authority in their writing through the use of a range of intertextual scaffolding techniques. Despite experiencing a number of uncertainties particularly with respect to paraphrasing and emergent-authorship, both Susan and Alan succeed in impressing their lecturers, Theresa and Ron with their ability to engage effectively with the texts of their respective disciplinary fields.

In Chapter 8, which I have positioned at the end of the emergent-student-author continuum, I analyse and discuss Caroline and Georgia's attempts to expropriate the language and conventions of their disciplinary discourses to serve their own agendas as emergent authors. Caroline is determined to de-mystify the terminology of Cultural Studies so that she can appropriate it for herself, claim ownership over it and then proceed to challenge its semantic properties. Georgia, like Alan in Chapter 7, was educated in Hong Kong and believed that 'copying' was "how you learn to write". She describes her difficulties in trying to change her approach to writing once she became a university student in Australia. Georgia claims that knowledge should be "shared" and expresses frustration at the fact that her status as student precludes her from becoming a full-fledged member of her disciplinary discourse community, who in turn should be worthy of being cited by others.

In Chapter 9, the final chapter of this thesis, I revisit the research questions and synthesise key points from across the study as a whole**.** I argue that the notion of

'plagiarism' should be re-conceptualised in terms of transgressive and non-transgressive forms of intertextuality (see also Chandrasoma et al., 2004). I also claim that my study reveals how students react differently to the *homogenising* forces of the academy (Holton, 2000). Some feel alienated and have challenged or resisted these forces, while others have adopted an accommodationist position. Furthermore, I claim that this research shows that students are confused by unified and autonomous notions of textual ownership and originality that fail to conceptualise subjectivity and authorship as sociohistorically constructed and multi-voiced.

I explain how my analysis of the data reveals that the ways in which students use the words and ideas of others in their written research-based assignments relate to questions concerning transcultural differences, conflicting subjectivities, the construction of common knowledge, textual originality, the role of language in text/knowledge construction and the nature of emergent authorship. I argue that judgements about the transgressive or non-transgressive nature of intertextual manipulations can only be performed in pedagogically effective ways at a local level between students and their lecturers, since it is only at this level that the complex nature of the processes of academic text construction and assessment can begin to be understood and evaluated.

I conclude that educators need to recognise the political nature of text/knowledge production processes in the construction of writer identity and authorship and recommend a *dialogic* approach to pedagogy, which allows for textual ownership and authority to be circulated and negotiated between students and their lecturers.

Finally, I consider how educators can assist students to develop identities as writers that will enable them to participate more fully in the processes of text/knowledge construction in their academic disciplinary communities. I also indicate future research possibilities and turn a "reversed gaze" (Barthes,

1970/2003, p. 12) upon the nature of the intertextual and *dialogical* processes involved in the construction of the thesis itself.

CHAPTER 2: Plagiarism, intertextuality and the politics of knowledge, identity and textual ownership: A theoretical overview

> " … human beings continually appropriate each other's
> language to establish group membership, to grow, and to
> define themselves in new ways" (Hull and Rose, 1989, p. 151)

> " … the preference for originality … can be seen as a
> strategy of institutional self-validation which projects
> the annihilation of difference in the guise of protecting
> individuality" (Randall, 1991, p. 525)

> "Language is not a neutral medium that passes freely and easily into the
> private pocket of the speaker's intentions; it is populated -over populated-
> with the intentions of others. Expropriating it, forcing it to
> submit to one's own intentions and accents, is a difficult
> and complicated process." (Bakhtin, 1981, p. 294)

2.1   Overview

In this chapter I aim to provide a sense of the broader theoretical context in which this study is situated. As I will demonstrate throughout this thesis, whether or not a particular student text can be judged as an example of plagiarism (or as a form of transgressive intertextuality – a concept which I suggest is more useful when considering all but the most wholesale examples of copying - see section 2.4 below) is contingent on a number of complex factors.

Firstly (Section 2.2), I will discuss how the push for internationalisation of higher education sectors has had a profound effect on the nature of the texts and knowledge that staff and students co-construct in university settings. I will then consider how postcolonial interpretations of the development of English as an

international language shed light on the appropriating, accommodating and resistant forces that come into play for students engaging in the processes of academic text production.

Next I focus on the notion of 'originality' in academic writing and on the problematic nature of originality and textual ownership for student writers who have English as an additional language (Pennycook, 1996). The culture-bound nature of discourse and authorship (Scollon, 1994 and 1995) and questions about the construction of knowledge and the development of academic literacy are also explored.

In Section 2.3, I suggest the limitations of approaches to plagiarism that are founded on moral imperatives and universal value systems (e.g. Franklyn-Stokes and Newstead, 1995; Wilhoit, 1994), and acknowledge the insights gained into academic text production from studies into the ways in which students use textual resources in written assignments. I then discuss how the multivocal nature of hypertexts is challenging concepts of originality and textual ownership by reconfiguring the relationships between authors, readers and texts. The impact of plagiarism detection software on academic writing practices is also considered. Such developments I claim, should not lead to the channelling of much needed resources into software solutions at the expense of promoting the importance of effective writing pedagogies where textual similarity is not only viewed as a mechanism for the assessment of plagiarism, but as part of a broader set of intertextual relations from which all texts are derived.

In Section 2.4, I argue that if we are to gain further insights into the ways in which student writers incorporate source texts into their assignments, then we need to move beyond questions of plagiarism and create a new frame of reference. I suggest that this can be achieved by considering all writing as a form of intertextuality, with some instances being judged as transgressive and

others not. Support for this proposition is provided by discussing research into patchwriting and writer development (Howard, 1992 and 1999), as well as critical approaches to pedagogy and theories of communication and language learning.

In Section 2.5, I consider questions of writer identity (Clark & Ivanič, 1997; Phan & Viete, 2002; Starfield, 2004) and Bakhtin's sociohistorically grounded theory of communication and concept of *dialogism* (1981 and 1986). I show how Kristeva's theory of subjectivity sheds further light on the complex relationships between academic writing, intertextuality and textual ownership. Finally, I suggest the need to re-work earlier models of writer identity (e.g., Clark & Ivanič, 1997; Ivanič, 1998) so that they include a more comprehensive theory of the subject as co-constructed, dynamic and fluid. I refer to Kristeva's notion (1996) of the *sujet-en-proces* (the 'subject-in-process (and)-on-trial') to achieve this.

I conclude the chapter by re-iterating the aims of this research and highlight the key issues to emerge from this theoretical overview.

2.2   Internationalisation, cultural politics and textual ownership

2.2.1   *The development of the international transcultural contact zone and the politics of knowledge*

While there have always been far greater dimensions of difference in our classrooms than have often been acknowledged, diversity in tertiary classrooms today has been greatly enhanced by the increased internationalisation of education, and particularly in relation to the currently desired cultural capital of English. In Australia, for example, pursuit of 'the international dollar' has led to an ever-increasing presence of full-fee-paying overseas students in universities, one fifth of students enrolled in university education in 2002 being in this

category (Department of Education, Science, and Training (DEST), 2003). There has been a threefold increase from almost 100, 000 in 1994 to more than 300, 000 in 2003 in the numbers of international students across all educational sectors in Australia (International Education Network, DEST 2004). The extent to which the secondary and tertiary education sectors are becoming increasingly reliant on revenue from overseas students is now widely recognised.

The impact of these changes is not only discussed by educators, but also continues to attract the attention of commentators in the media and in the wider community. A recent independent review of Victoria University in Melbourne, Australia for instance, highlighted the lack of university-wide policies on teaching and learning (including how to deal with plagiarism), and recommended an audit of all its offshore courses (Simpson, 2004). There are also concerns that a focus on the pursuit of profit to the detriment of pedagogy and research may lead to declining academic stands and institutional integrity (Yaman, 2004) and to Australian universities becoming "the polytechnic of Asia" (Wells, 2003, p. 9). In turn, it has been claimed, this may pave the way for the possibility of an increase in, what has been termed in the popular press as, "cheating" behaviours (Tsihlis, 2003).

Changes to the make-up of student populations are inevitably having an enormous impact on the day-to-day pedagogical experiences of both local and international students and their teachers of English and 'Western' forms of knowledge. As the work of Canagarajah (2002) and others (e.g., Cameron, 2002; Luke, 2002) clearly demonstrates, it is imperative that we develop pedagogies that will increase our understanding and ability to reflect on the possible implications of the cultural struggles that characterise our contemporary international classrooms.

As Singh and Doherty (2004) argue, university teachers "need to critically engage with assumptions about teacher, student and cultural identities.

Communicative relations in such contact zones need to be renegotiated, reworked, and remade in new and contingent ways" (p.10). Similarly, the notion of "global university contact zones" (Singh and Doherty, 2004, p. 9), where forms of difference are produced, challenged and negotiated in the doing of writing pedagogy seems a particularly apposite way to describe the contemporary Australian university context in which this research is situated.

This picture of the classroom as a transcultural contact zone, however, is complicated in a number of ways: First, we need to account for both the students' and the teachers' understandings of the cultural consequences of globalisation, which, as Holton (2000) suggests may take the form of homogenisation (the teacher and/or student may view globalisation as a process of adopting globalised practices), polarisation (the teacher and/or student may view globalisation as a process of cultural clash between fixed cultural positions), or hybridisation (the teacher and/or student may view globalisation as a process of mixing, changing and adapting cultural practices).

Students who come to Australia for a 'Western' education, for example, may believe that the cultural and economic capital that such an education will bestow upon them will ensure employment and monetary success when they return to their countries of origin. Such students may be quite willing to accept the dictates of academic writing as laid out to them. They may believe that this will allow them to join that elite group of cross-national individuals who are able to exercise their newly acquired cultural capital to promote their own interests in the economic global marketplace, thus making them complicit in surrendering to the homogenising and standardising effects of learning English in which local or indigenous cultures are subsumed by the individual's "dreams of affluence (and) personal success" (Holton, 2000, p. 142). Yet, even if this dream has some substance, this process only works to the extent that students can connect across cultural differences and see the point in such practices.

A polarizing position, by contrast, takes as a basic premise a deep cultural divide between different writing practices. From a student point of view, it may lead to a fierce rejection of particular writing practices; from a teacher point of view, it may lead to a view of cultural incommensurates. In such pedagogical encounters learners and educators may become polarised, resulting in the classroom becoming a site where civilizations separate and clash. Notions of transcultural identities are vehemently rejected in favour of the assertion of mutually supporting cultural dichotomies. For example, 'the East/Orient' in 'Western' texts is often constructed as representing tradition and authoritarianism where the desires and promotion of the individual are secondary next to the collective welfare of the family and society. In contrast, 'the West/Occident' represents progress and democracy in which the achievements of the individual are prized above the interests of the broader society (Kubota, 2004; Pennycook, 1998). Each is reliant on this dichotomous existence (both physically and symbolically) of the Other in order to make sense of its own identity.

While such a position may at least acknowledge difference, it does so in ways that renders identity fixed and one-dimensional. As Said (2001) has argued, any attempt to separate cultures:

> into watertight compartments … does damage to their variety,
> their diversity, their sheer complexity of elements, their radical
> hybridity. The more insistent we are on the separation of
> cultures and civilisations, the more inaccurate we are about
> ourselves and others" (p. 587).

The notion of hybridity therefore, may offer us better grounds for an engagement with difference.

A hybridisation position attempts to partially address shortfalls in the two former positions in that it describes a dynamic process of cultural mixing and borrowing that, in some instances may result in what Holton refers to as an indigenisation of exogenous cultural factors (2000, p. 151). This sort of mixing and borrowing has long been the focus of cultural studies and may be seen in anything from the global spread of English to the local appropriation of rap and hip hop (see Pennycook, 2003). Indeed as Fairclough also claims (2000), cultural and textual hybridity, which are common during periods of intense social, economic and political change, may result in the emergence of new cultural forms and practices. Being able to engage in pedagogically effective ways with such hybrid forms of text/knowledge production processes poses yet more challenges for educators working in the transcultural university classroom.

A further consequence of the global spread of English is a shift of authority away from the traditionally recognised producers and custodians of English in the United Kingdom, North America and Canada, Australia and New Zealand, to speakers of alternative and newly emerging forms of English from countries as diverse as Singapore, India and China (Kirkpatrick, 2002). Coupled with changing information technologies which are redefining literacy needs and practices on a global scale, such a shift reflects and also produces new employment trends which, in turn, are impacting on the way that English is used at local, national and international levels. Once again, a tension emerges between the forces of globalisation and interests and identities at the local level.

As Warschauer has argued (2000), although the spread of English as an international language may contribute to the perpetuation of marked economic and cultural divides, it also carries with it the possibility of providing the medium through which new cultural forms and equalising practices can emerge. Students, he suggests, can and should use English to impose their views and values on the world (p. 530). Equally, teaching staff have to be ready to rise to the challenge that such shifts in ownership of cultural and symbolic capital will

bring to the preparation and delivery of curricula to both local and international university students (Kniest, 2004).

The nature of and theories about the cultural politics associated with the global spread of English that have developed, particularly as a result of colonialism, offer a number of valuable insights into the kinds of struggles over text/knowledge and identity that are widely experienced by contemporary university students.

2.2.2 *Cultural politics and postcolonial insights*

The appropriation of English necessarily has a profound impact on the identity of its users: "the world expressed and implied" (Fanon, 1970, pp. 13-14) by English is clearly dramatically changing in some parts of the globe, though in vastly different ways, for both colonised and colonisers. As Pennycook has argued, "acts of language use always imply a position within a social order, a cultural politics, a struggle over different representations of the self and other" (1994a, p. 34).

In the context of postcolonialism and indigenous writing, Narogin (1990) highlights the kinds of difficulties faced by indigenous Australian writers who submit their work to publishing houses that require authors to edit their work according to the practices and conventions of 'Standard Australian English'. He describes the identity conflict that this poses for writers who are often forced to choose between writing in the language of their colonizers to ensure that their texts are published, and writing in a form of 'Aboriginal' English, which may never reach a broader non-indigenous readership. Such negotiations of language, identity and textual ownership are common for minority writers operating within the constraints imposed by particular dominant socio-political discourses and are integral to the kinds of tensions inherent in the processes of text/knowledge construction experienced by students writing for the academy.

Canagarajah (e.g., 1997, 1999, 2002, 2004) has addressed similar issues in the field of post-colonialism, linguistic imperialism and critical pedagogy. He explores the ways in which both students and staff are participants in sociohistorically constructed tensions between the dominant discourses of the educational institution, through which homogeneous forms of knowledge are legitimised, and the less authoritative and hybrid discourses of the students, through which attempts to forge new understandings and claims to knowledge are made.

Further, Canagarajah (1999) emphasises the role played by local context in learning, asserting that all learning is personal, situated, cultural and political. Drawing on theories of reproduction and resistance, he articulates his vision of a critical pedagogy arguing that reproduction theories are based on somewhat deterministic structuralist and Marxist principles which condition students into serving the interests of the most powerful social institutions and groups; resistance theories he contends, reflect "more open-ended post-structuralist perspectives" which seek to explain and critique institutional contradictions in order to promote the notion of individual agency and lay the foundations for the possibility of social change (1999, p. 22).

Understanding how students writing for the academy reproduce or resist institutionally validated forms of text/knowledge is integral to the development of writing pedagogy, especially with respect to students who are ethnically and racially marginalised (Canagarajah, 1997, pp. 186-187). It is precisely at the point of conflict between dominant ideologies and less powerful counter-discursive forms of resistance that new knowledge and new possibilities can emerge. Such disjunctures may be manifested through students' written work in the form of the production of hybrid texts, which may fail to meet with the approval of academic assessors.

While resistance theories need to take adequate account of "the complexity of students', and particularly women's, position in culture" (Welsh, 2001, p. 553), they should also avoid simply becoming alternative 'regimes of truth' (Foucault 1984a, pp. 72-73) to the homogenising forces they seek to replace (see also Ellsworth, 1992 and Gore, 1993, as discussed below in 2.4.3). These theories should allow for the possibility of destabilising dominant ideologies from a position of ambivalence, and for the promotion of a pedagogy that values "writing that develops from contradictory consciousness" (Welsh, 2001, p. 553). As various post-structuralist thinkers have also attested (e.g., Lather, 1991; Weedon, 1997), since our subjectivities are multiple and conflicting, it is essential that we devise a dynamic theory of writing pedagogy and resistance that attempts to embrace these contradictory impulses.

Nevertheless, resistance practices should be carefully calibrated to avoid further marginalisation of minority groups. Canagarajah (2002) describes how bell hooks, an African American academic, challenges the "knowledge-making practices" of dominant academic discourses by infusing them with her own "vernacular rhetorical values" (she has consistently refused to write her name using upper case characters). While such appropriation practices, states Canagarajah, may lead to the production of hybrid texts, the use of a "dialogical voice" in order to 'talk back' and achieve one's own purposes constitutes an effective form of "strategic" resistance (Canagarajah, 2002, pp. 114-115). In other words, hooks has successfully imposed upon the academy a dialogically forged form of rhetorical resistance which has allowed her to represent herself using her preferred style of identity marking in her writing (see also hooks, 1995).

'Originality' however, especially for university students engaging with the politics of identity, discourse appropriation and academic text/knowledge production, may come at a price. As Randall (1991) argues, questions of identity, individuality and authorship lie at the heart of the kinds of struggles

experienced by nations in the process of "decolonisation", as the attempt to free themselves from various culturally manifested forms of power (p. 525). Achieving cultural legitimacy through institutional recognition is especially difficult for writers she suggests, because they are caught in a kind of double-bind: on the one hand, authorship and ownership of texts is equated with a concept of originality that is highly valued; on the other hand, it is precisely such 'originality' (or differentiation) that has the potential to lead to a writer's marginalisation or exclusion from particular discourse communities because the text produced may challenge longstanding rhetorical norms and institutionally validated forms of knowledge.

2.2.3   *The politics of originality, textual ownership and 'common knowledge'*

Exactly how the term 'originality' is conceptualised is clearly central to questions relating to writer identity and textual ownership in the academy. The idea of the author as a unified and autonomous creator of original texts has sparked considerable debate among educators and scholars of intercultural communication who locate their work within postmodernist and poststructuralist theories of language, discourse and meaning. Scollon (1994 and 1995) and Pennycook (1996) highlight the role of particular cultural, social and political forces in influencing the ways in which concepts of textual ownership can be interpreted. These writers refer to notions of Utilitarian Discourse Systems (Scollon, 1994 and 1995) and "possessive individualism" (Pennycook, 1996), which, they claim, are at the forefront of current 'Western' preoccupations with textual ownership in the academy.

A by-product of the 'Utilitarian Discourse System' is the concept of the author as a unified, rational and autonomous individual capable of generating original thought and language (Scollon, 1995). Ideas become encased in words that constitute texts (or works) that are owned by authors. Foucault argues (1984a) that what this represents is "the priviledged moment of *individualization*

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(emphasis in the original) in the history of ideas, knowledge, literature, philosophy and the sciences" (p. 101) and has its origins in the 18th century philosophical movement in Europe known as the Enlightenment. Both Scollon (1995) and Pennycook (1996) argue very forcefully against privileging such representations of the author as an individual/original creator of text. They suggest that an interpretation of textual ownership that is bound by such culturally specific parameters constitutes a form of intellectual arrogance.

It was during the period of the Enlightenment in Europe that printing presses were invented, which enabled mass copies of texts to be produced for the first time. Such mass production of writers' work by publishing houses and its subsequent sale through bookshops transformed the relationship between the writer and reader of texts into one of economic exchange requiring government legislation. Thus the concept of *copy*right emerged as the regulatory mechanism through which textual ownership became a matter of contractual negotiation between authors and their publishers. This view of the text as the intellectual property of its producer served to perpetuate the notion of the author as an autonomous textual creator: a position Scollon argues (1995), that is not supported by culturally different approaches to theories of identity and textual ownership.

By considering North American and Cantonese metaphors of the self as discussed in the work of Suzanne Scollon (1993), Ron Scollon (1995) demonstrates the need to re-examine notions of textual ownership in terms of culturally different theories of self. A North American notion of self, he suggests, can be theorised as something internal to the person, "an abstract concept", a "colonised nation" with "a compulsion to communicate" in order to free itself and become independent from its biological person and the society that surrounds it (pp. 16-17). In contrast, according to the Cantonese metaphorical system a person's body is a metaphor for the self; it is not conceptualised as an abstract and separate entity; rather, it is indelibly

connected to other humans and it is through these connections that it is defined (Scollon, 1995 p. 18). Thus, argues Scollon, a concept of textual ownership that theorises communication as a process undertaken by autonomous individuals whose ideas are viewed as the private property of single, unified creators, fails to take account of culturally different theories of identity.

Pennycook (1996) is particularly interested in the relationships between textual ownership and questions of pedagogy. He stresses that there is a need for educators to develop an understanding of plagiarism and textual production that takes into account the "complex relationships between text, memory, and learning" especially in contexts that are culturally diverse (p. 201). He argues that, to some degree, all language learning involves memorizing the words of others, yet the stage at which language learners can be perceived and perceive themselves as owning a language to the point where they are able to "use their own words", remains unclear. He goes on to discuss the difficulties and ironies involved in co-marking students' writing and the perennial question of whether or not it is the student's "own work". In cases where instructors fail to reach agreement it is often students whose work is linguistically flawed who receive higher marks because grammatical inaccuracies are deemed to be reliable indicators of 'original' authorship (pp. 202-203).

In addition, Pennycook raises a number of other points that help to open up different ways of tackling how plagiarism in the academy might be approached. For example, he highlights difficulties experienced by undergraduate students in participating in new discipline-specific discourses and questions whether plagiarism by academic novices should be viewed differently to that of postgraduates and academics.

There may be other issues at stake to do with textual ownership, apart from the difficulties entailed in learning to produce effective academic writing for students for whom English is an additional language. For instance Murphy

(1990), describes how he wrongly suspected an anorexic student of plagiarism. The student concerned preferred to deny authorship of her own account of *anorexia nervosa*, rather than face the unwanted scrutiny of her experiences of this disease to prove the origins of her work to her suspicious (albeit repentant) writing instructor. Thus for this particular student, powerful institutionally driven imperatives served to obscure and subvert rather than clarify the factors involved in textual ownership.

As I/we have argued elsewhere (see for example, Chandrasoma et al., 2004; Thompson and Pennycook, forthcoming), in addition to gaining insights into the kinds of power relations that underpin all institutionally organised teaching and learning, the more we can understand about the ways in which our students (from whichever language and cultural background they originate) experience and describe their own learning, especially when this may involve challenging certain expectations and conventions that are institutionally valued, the better equipped we will be to forge learning pathways together.

Questions concerning originality and textual ownership are also intricately linked to the notion of 'common knowledge'. As I/we have claimed previously (see Chandrasoma et al., 2004), common knowledge is vital for an understanding of the kinds of nebulous and blurred boundaries that exist between acknowledged and unacknowledged sources and the nature of intertextuality (see section 2.4.1 below) in student writing. In general, it is not mandatory to acknowledge sources of information if they fall within the category of common knowledge. Common knowledge may be defined as culturally or locally situated knowledge shared by a group of people with common interests. Hence, mutual understanding among a group of social actors for the purpose of social interaction is central (Swales, 1990)**.**

Recent developments in cultural and social literacies (Hallam & Street, 2000; Hirsch, 1987; Kalantzis & Cope, 1989) also highlight the facilitating role played

by common knowledge in enabling individuals to be functional within demographically defined settings. These definitions, however, fail to capture the complexities surrounding common knowledge in relation to student writing and the very different kinds of interpretive frameworks students bring with them when they engage in textual consumption. If common knowledge is locally defined and understood, what is considered common knowledge for one individual may not be the same for another.

'Popular plagiarism' (or everyday non-transgressive intertextuality – see Section 2.4 below) is an integral part of our lives. The phrase 'popular plagiarism' is used to highlight a sense of shared intertextual knowledge and to emphasize the role of intertextual borrowing as a pervasive social practice. This aspect, in the context of student writing in particular, has not been subject to adequate critical scrutiny. As social actors, we often use texts from a variety of sources without acknowledgment in communicative social interactions, and, as a discursive practice, journalists and politicians do so on a daily basis. The projection of politicised information by governments, for example, as plausibly authentic texts is quite legitimate since they, as we do outside the academy, perform in disinhibited, and at times decontextualised, social planes. Consequently, as social actors we consume such intertextually constructed textual knowledge as common knowledge. These habits pose a considerable challenge to the student writer within regulated settings such as the academy. Since it is not easy to unlearn habits, students may find that they also utilise these familiar resources in a wide range of contexts, sometimes unwittingly.

2.3 Plagiarism, 'cheating', using source materials and electronic textuality

2.3.1 Definitions

Plagiarism has been widely acknowledged as a term that defies simple definitions (Briggs, 2003; Buranen & Roy, 1999; Caterson, 2004; Decoo, 2002, pp. 120-24; Howard, 2000; Price, 2002, p. 89; Whitley & Keith-Spiegel, 2002, pp. 16-18). Dictionary definitions seem deceptively straightforward: " to copy (ideas, passages of text etc) from someone else's work and use them as if they were one's own" (Robinson & Davidson, 1996, p. 1059). However, as Lunsford and Ede demonstrate (1994), attitudes to plagiarism and authorial ownership are far from stable and change over time. Hegel declared that plagiarism "cannot be finally settled either in principle or by positive legislation" (1952, p. 56); and T.S. Eliot has described 'heroic' plagiarism in the following terms: "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least different" (T.S. Eliot, 1932, p. 143).

Given the breadth and varying nature of material that has attempted to deal with plagiarism, ranging for example from legal and historical definitions through to literary and academic definitions (Buranen & Roy, 1999), it is little wonder that university policies that present plagiarism simply as the absence of appropriate citation protocols, fail to reflect the complexities surrounding language, knowledge and identity that are integral to the creation of all written texts (Chandrasoma et al., 2004). At the University of Melbourne, Australia plagiarism is defined as:

> The use of another person's work without acknowledgment.
> For example:
> - direct duplication, by copying (or allowing to be copied) another's work (eg from a book, article, web site, or another student's assignment);
> - paraphrasing another person's work with minor changes, but keeping the meaning, form and/or progression of ideas of the original;

- piecing together sections of the work of others into a new whole;
- submitting an assignment that has already been submitted for assessment in another subject;
- presenting an assignment as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor

(http://www.services.unimelb.edu.au/plagiarism/plagiarism.html).

While policy statements are clearly necessary, they can open up yet more questions about text and knowledge production than they answer. As Wilson (1997) has shown, exactly what constitutes "copying", "paraphrasing" and "piecing together sections of the work of others into a new whole" in the writing of students for whom English is an additional language, may be far from transparent. Like Howard (1992, 1999), Wilson recommends the need to review the way in which the term 'plagiarism' has been constructed, suggesting that repetition, 'patching' and 'plagiphrasing' should be viewed as developmental stages in the process of academic writing production (1997, p. 765).

As I/we have stated elsewhere (Chandrasoma et al., 2004), the prevalent institutional response (see Price, 2002, pp. 89-102) is often via warnings and admonitions: "Plagiarism will not be tolerated in this subject. Anyone caught plagiarising an assessment will automatically fail the entire subject," (University of Technology, Sydney, 1999, p. 5;).

Some educators have described it as an emotional issue leading to "moral confusion, apprehension and general loathing" in instructors who have the misfortune to discover it in their students' work (Kolich, 1983, p. 141). Although Kolich admits to feelings of personal insult and professional affrontery in dealing with students he suspects of plagiarism, he suggests that rather than focussing on instances of plagiarism as challenges to the effectiveness of our teachings, we would be advised to channel our energies into

exploring the reasons for its occurrence in the first place (1983, p.148). The latter point is clearly fundamental if educators are to develop clearer understandings of the ways in which student writers make use of textual resources.

2.3.2   Studies on 'cheating' and 'academic fraud'

Plagiarism has been framed by some researchers simply as 'cheating'. Franklyn-Stokes and Newstead (1995) for example, conducted research into the types of behaviour that qualified as 'cheating' in undergraduate university study. Their findings suggested that paraphrasing and copying without references were classified as the most common forms of cheating behaviours; plagiarism was given a low seriousness rating yet over 50% of the total sample admitted to involvement in a range of 'cheating' behaviours: paraphrasing without acknowledgment (66%); fabricating references (54%); plagiarism from a text (54%).

The authors concluded that 'cheating' seemed to be occurring more frequently than staff were aware; students viewed 'cheating' less seriously than staff; changes to assessment procedures (e.g., in-class tests with multiple choice answers) seemed to be instances where cheating was most likely to occur. Using coursework as a major form of assessment was also identified as problematic, where copying, collusion and plagiarism might go unmonitored.

Finally, Franklyn-Stokes and Newstead proposed that "... it would seem wiser to concentrate on informing students as to what behaviour is deemed to be acceptable, rather than introducing draconian sanctions" (p. 170), suggesting the need for a constructive pedagogically-based response from academics, as opposed to reliance on punitive measures to simply control and contain the problem. While I see the terms of reference for this study as unhelpful, since the terms 'plagiarism' and 'cheating' already imply a sense of wrongdoing, thus

tending to shut down other less morally driven approaches to the use of textual resources, the study is nevertheless important in that the authors attempt to distinguish between copying and plagiarism; and secondly, that paraphrasing and copying are identified as particularly problematic: a point that has been highlighted by others (for example, Angélil-Carter, 2000; Currie, 1998; Wilson, 1997).

Equating plagiarism with criminal behaviour and unacceptable documentation practices has not been uncommon in the literature. For instance, a study by Wilhoit (1994) investigated the degrees of seriousness of plagiarism in the academy ranging from "sloppy documentation and proofreading to outright, premeditated fraud" (p. 162). A number of reasons for its occurrence were identified ranging from intentional to unintentional misrepresentation to poor note-taking techniques from 'original' sources and collaborative class projects. The author concluded that most cases of unacceptable plagiarism seemed to be caused by "honest confusion over the standards of academic discourse and proper citation", p. 161). If plagiarism is to be avoided, recommended Wilhoit, then students need to be given adequate instruction about documentation conventions and exercises that will train them to be able to discriminate between acceptable and unacceptable forms of plagiarism.

As I argue below in Section 2.4.1, the connotations of the term 'plagiarism' would seem to preclude any possibility of acceptability, thus once again pointing to the need for a reformulation of the terminology used to describe how student writers incorporate the works of others into their own writing. Furthermore, the introduction of the notion of 'honesty' is suggestive of a universally held set of beliefs. Given the enormously diverse make-up of current student populations, consensus over exactly what this may constitute would be difficult to achieve. The question of 'honesty' however, appears in other studies.

Walker (1998) for instance, characterises student plagiarism in universities as a behaviour that "subverts the system of course evaluations, debases qualifications and offends against academic integrity" (p. 89). Later in the same article he focuses on the need to develop policies and procedures for dealing with offences against a set of what he seems to believe are universally understood academic principles and practices. Policies and plagiarism detection software programs alone however, ignore or de-emphasise the extenuating circumstances that make students more vulnerable to acts of plagiarism and less receptive to such prescriptive guidelines. Yet a substantial section of the literature on plagiarism is conditioned by this ideology of pragmatic determinism that advocates containment as a key strategy (see Howard, 1995, pp. 788-789; Price, 2002, p. 89).

As I have suggested elsewhere (Thompson, 2000a), it is essential to produce pedagogical environments that foster a sense of trust and a willingness to deal with difference in students who may be struggling for academic survival in discourse systems that have been "historically established ... for the distribution of social power and priviledge" (Scollon, 1995, p. 25). Furthermore, the need to develop strategies for academic survival is an issue that is highlighted in other studies into plagiarism (e.g., Currie, 1998; Pecorari, 2003).

2.3.3   Using source materials

The intertextual nature of all writing and the problematic notion of textual ownership become concerns once again when the ways in which writers use source texts are investigated. A study by Lensmire and Beals (1994) for instance, charts a third grade student's attempts at finding her own 'voice' in her writing. The authors describe how the student appropriates and transforms source material for her own purposes. They conclude that "We are born and develop, learn to speak, read and write, awash in the words of others" (p. 411), thus emphasising the intertextual nature of student writing and the degree to

which language production and discourse development is dependent on using other people's words.

Currie (1998) describes the case of a Cantonese student's 'apparent plagiarism' of background source texts as a survival strategy to obtain higher grades in her academic writing. She highlights the intertextual and ideological nature of discourse, drawing substantially on Scollon (1994 and 1995) and Pennycook (1994b and 1996) for the theoretical framework of her study. Currie explains that Chinese students are not generally expected to present 'argumentative' writing: rather, they are required to "harmonise" alternative perspectives presented in their academic readings (p. 6).

Currie's study suggests that language proficiency, cognitive ability, knowledge of academic writing conventions and genres may all impact on the appropriacy and quality of the academic discourse produced by second language learners. By using phrases such as 'apparent plagiarism', which destabilise the wholly negative connotations associated with the term plagiarism, Currie argues that copying is seen as a way of learning (p.11). This is a crucial point, highlighting Currie's focus on presenting and analysing intertextual writing practices from a learner rather than an institutional perspective. Specific feedback from relevant writing instructors on the quality and appropriateness of the student texts referred to in Currie's paper would have added a further valuable dimension to her study.

However, as Liu suggests (2005), in a fundamentally challenging discussion about the extent to which Chinese students may be likely to copy from teachers and authoritative sources, it is important for teachers of students for whom English is an additional language to be able to distinguish between memorization of expressions or language which students may use at a later date, and students copying someone else's writing and passing it off as their own (Liu, 2005, p. 239).

The relationship between group work and plagiarism is also problematic. Walker (1998) for example, suggests that teaching methodologies that favour pair and group collaboration in the classroom; group-based project work and modes of continuous assessment rather than the more traditional forms of examination to measure student achievement, tend to create an environment that blurs the boundaries between individual and collective ownership of ideas. Such 'blurring' however, may lead to a greater understanding of the difficulties involved in clearly delineating between individual and group ownership of ideas and language and provides more complex and subtle ways into understanding the intertextual nature of text and knowledge production. Intertextuality, paraphrasing and summarising are key features of Campbell's study (1990) as outlined below.

Campbell reports on how 'native' and 'non-native' English speaking university students use a background reading text in their academic writing. Research participants were divided into three groups: native English speakers (NES); more proficient non-native speakers (NNS) and less proficient non-native speakers. The research discusses students' use of direct quotations, paraphrases and summaries as well as analysing the function and location of textual information in the students' writing, students' attribution methods and instructors' evaluations of the students' writings. Student writings were also categorised according to whether they were exact or near copies of the original background text.

Campbell found two significant interaction effects. Firstly, all three participant groups used significantly more background reading text (BRT) in their final paragraphs than in the body of their writing. In their first paragraphs the two NNS groups used significantly more information than the NES students, in other words the NNS groups needed the BRT to get started. Secondly, significantly more information from the BRT was presented as 'original explanation' and 'near copies' in the first paragraph of students' compositions

than in any other section of their assignments. Furthermore, all students failed to use referencing conventions appropriately.

The studies of Lensmire and Beals (1994), Currie (1998), Walker (1998) and Campbell (1990) all demonstrate the complex nature of the interrelationships between the processes of textual production and textual ownership. In the context of academic writing, using the words of others in order to learn how to produce new texts involves practices such as paraphrasing, summarising and the use of direct quotation and attribution. While understanding how to apply carefully crafted citation conventions is clearly part of learning how to produce academic texts, referencing ability alone fails to equip student writers to engage more deeply with the contradictory and ambivalent aspects of authorship and textual ownership that are inherent in the kinds of subtle intertextual manipulations that writing for the academy demands.

As I go on to discuss, the development of electronic texts and plagiarism detection software programs has ensured that questions concerning textual relations and textual ownership continue to occupy centre stage in the academy today (e.g., Beauchamp, 2006, p.1).

2.3.4   *The impact of electronic texts and the advent of plagiarism detection software*

The advances that have been made in the field of computer technology over the last decade have led to an exponential growth in the use of electronic media and the Internet in the academy; these developments have had far-reaching implications for the ways in which the processes of text/knowledge production and textual ownership in the academy have been conceptualised. As Dawson points out (1997), the Internet has created a new set of issues connected to undergraduate training and assessment, which academic institutions need to confront in a systematic way. The use of sources from the Internet for the

purposes of producing academic assignments, for example, can be fraught with problems. Internet sites and web pages can disappear without trace making it potentially very difficult for lecturers to 'verify' their students' source materials. The wealth of material available online also means that it may be difficult, particularly for students, to assess the quality and origins of the texts they encounter.

As Woodmansee (1994) acknowledges: "the computer is dissolving the boundaries essential to the survival of our modern fiction of the author as the sole creator of unique, original works" (p. 25). This "authorless" nature of electronic texts, suggests Edwards, (1998, p. 2), contributes to the sense of abandon associated with a reality that is virtual and that stands in defiance of conventional citation protocols. An additional issue is the proliferation of Internet sites from which 'deviant surfers' can gain access to term papers online, thus making the lecturer's task of assessing students' work and source materials even more problematic.[3]

Research into the educational, cultural and political impact of the development of electronic texts suggests we are currently experiencing a major shift from viewing the book (or the printed word) as the principle source of information towards using computer-mediated virtual texts for seeking and presenting information (Landow, 1992). Such a shift claims Landow, will have wide-reaching cultural implications and change our perceptions of and relations to textuality. The roles of writer and reader will also be called into question, which in turn, will have important consequences for the changing nature of learning and teaching at universities.

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[3]   The references below are testimony to the extent to which the debate about plagiarism has entered the electronic domain.
(i)   Web pages discussing issues of plagiarism and buying papers online:
          http://www.svsu.edu./~dboehm/pixels.htm [accessed 24/12/04]
(ii)   Web site offering suggestions to students about how to avoid plagiarism:
          http://www.lc.unsw.edu.au/onlib/plag.html [accessed 24/12/04]
(iii)   Web site giving guidelines for lecturers and tutors on plagiarism:
          http://www.svsu.edu/~dboehm/Assignments.html [accessed 24/12/04]

As the language we use to describe texts changes to accommodate the defining characteristics of electronic texts, so is the way we create and relate to these texts as writers and readers evolving. Electronic textuality frees the writer and reader from the physical one-dimensionality of print-based texts by increasing access to other texts through hyperlinks. Such electronic linking creates hypertexts, which have the potential to provide linkages to a limitless number of associated texts. Ideas are linked and organised according to association rather than systematised in what are often hierarchically organised indexing systems, allowing readers multiple reading paths through texts that are determined largely by their own purposes and requirements.

Hypertext embodies poststructuralist conceptions of the open text; notions of centre, margin, hierarchy and linearity are replaced by terms such as multilinearity, nodes, links and networks (Landow, 1992, 1997). Conceptions of such computer-mediated electronic textuality suggest semantic connections with the Latin derivation of text as 'weaving' or 'interwoven material' which clearly link to the idea of 'web' associated with the World Wide Web and the Internet.

Landow (1992, p. 3) draws a comparison between computer hypertext and Barthes' description of an 'ideal' text in which:

> the networks are many and interact, without any one of them
> being able to surpass the rest; this text is a galaxy of signifiers,
> not a structure of signifieds; it has no beginning; it is reversible;
> we gain access to it by several entrances, none of which
> can be authoritatively declared to be the main one
> (Barthes, 1974, pp. 5-6).

The implications of textuality as open with links to the works of several different writers throw into question the notion of text as the univocal property of a single author. Hypertext by its very nature is multivocal with its ownership

belonging arguably, therefore to multiple authors. The electronic text challenges the status of a linear model of writing and reading: "The end of linear writing is indeed the end of the book", contends Derrida (1976, p. 86).

There are a number of ways that an increase in the use of electronic texts in the academy, both as coursework source materials and as texts that students themselves may be required to produce in their assignments, could impact on issues concerning textual ownership. As hypertext involves the use of hyperlinks, students may be required to link their 'own' writing to their source texts: this could deter some students from inappropriate textual borrowing as lecturers would be provided with instant access to 'original' sources. On the other hand, it is so easy to cut and paste texts from a multitude of electronic sources, especially as more university courses require students to 'post' their documents on the web, that it is arguable that plagiarism has never been easier.

The availability of online term papers in recent times has led to the development of a range of electronic 'plagiarism detection' strategies. For example, Plagiarism.org is a web site developed by researchers at the University of California (Berkeley) and is pivotal to discussions of plagiarism in cyberspace. The site was developed to counter increases in incidents of cheating that were thought to be occurring by the acquisition of academic papers through web sites (or 'paper mills') such as SchoolSucks.com, CheatHouse.com, Cheater.com and Creative termpapers.com, that pride themselves in providing the following kinds of quality assurance to their clients:

> We have experts to write your **custom term papers and essays**.
> We give your papers the treatment that makes them score. Our
> writers are all highly qualified and determined professionals.
> Years of levelheaded experience has enabled them to produce
> matchless quality that you need to get the grades and beat the
> competition. (Creative-termpapers.com)

Plagiarism.org. markets itself as an organisation that assists authors and educational providers worldwide in detecting instances of plagiarism. This is achieved by instructors registering their classes with the organisation and requesting that their students upload their assignments onto Plagiarism.org's web site[4]. Each assignment is then statistically checked using an application called iThenticate® against a database of other texts. An "Originality Results" report on the structure, content and language of students' manuscripts is then produced which provides a number of hyperlinks to other texts considered to be the most similar. The degree of 'unoriginality' of submitted documents is mathematically calculated using a series of algorithms and coded according to a plagiarism index[5].

The index shows the extent to which an assignment has exceeded what is termed the "Dynamic Threshold"(DT): the amount of similarity between papers that is considered acceptable. At the higher end of the scale a paper calculated to be between 76-100% over the DT would be nearly identical to the one it was being compared with. If an assignment scores between 1-25% over the DT this would indicate that the paper as a whole was very different from the so-called original source. The use of this software however, is considered by some researchers in the field to be highly unsophisticated, reducing what is a very delicate and potentially extremely damaging matter to something that seems easy to detect and simple to deal with (Decoo, 1999).

The work of Decoo (1999) is important as it draws together issues concerning plagiarism, language learning and developments in computer technology. Decoo presents a number of ethically challenging examples of plagiarised texts produced by writers in the academy at doctoral and professorial levels. The techniques he uses for detection are sophisticated, for example, with respect to

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4   See http://www.plagiarism.org/faq.html [accessed 24/12/04]
[5] See http://www.plagiarism.org/scoreExplained.html (1999, p. 1) [accessed 12/11/99). This software has now been updated, but still performs similar functions. See http://www.ithenticate.com [accessed 24/12/04].

the microlevels of linguistic analysis that the Cerberus software program that he employs is capable of enacting. Once some degree of plagiarism has been established he acknowledges the extreme delicacy involved in accusing an individual of plagiarism. Referring to data collected from plagiarised authors (pp. 103-105) on what accusations of plagiarism might mean in terms of subsequent action, he points out how much variation exists between and within institutions on what constitutes ethically appropriate conduct in the academy.

Other detection programs also exist. In the U.K. for example, TurnitinUK is the electronic detection system, recommended for use by the nationwide further and higher education Joint Information Systems Committee Plagiarism Advisory Service; and in Australia the ASSESS+COPICAT system, which assesses degrees of similarity across segments of texts (see Buckell, 2003), together with software provided by turnitin.com, have also been piloted for use.

The fact that universities have allocated funding for the development of software detection programs not only indicates the importance that the academy attaches to being able to ascertain textual ownership in students' written assignments, but is also indicative of the pressure felt by many university managers and academics to institute 'plagiarism' detection mechanisms and processes that are considered to be fair, consistent and above all transparent. The ability to monitor, record and account for staff and student institutional behaviours has assumed particular importance recently in what McWilliam (2004) characterises as the "audit culture" (p. 160) of today's higher education institutions.

In times when competition between universities for students is increasing at national as well as international levels, it could be argued that the need for standardisation and consistency between and within higher education institutions has perhaps never been greater. For example, Park (based at Lancaster University in the U.K.), outlines the need to develop carefully crafted

institutional frameworks that are designed to deal in "robust" and "transparent" ways with student 'plagiarism' (2004, p. 292); frameworks which will enable universities to safeguard their reputations and academic credentials in an educational climate characterised by, what he has termed, "the relentless pressures of mass participation and declining contact between students and staff" (Park, 2003, p. 478). While plagiarism software systems, such as those provided by Turnitin, may seem to offer a potentially attractive solution to such pressures, such software should only act as a back up to the more important areas of prevention and education, claims Park (2004, p. 294).

It is important to note that the work of scholars such as Park is indicative of more recent attempts within higher educational circles to reframe discussions about student 'plagiarism' around questions of 'academic integrity'. These discussions led to the launch of a new online journal entitled the *International Journal of Educational Integrity* in December 2005, and has provided a much needed interdisciplinary and broader socio-political platform for debate about questions concerning 'plagiarism' (see for example, Thompson, 2005).

Although the advent of electronic textuality can be construed as problematic in that it has allowed for the development of software detection mechanisms which outlaw rather than explore intertextual relationships, it is by understanding the multivocal and open-ended features of electronic textuality that are embodied in hypertext I suggest, that we can pave the way forward towards a re-conceptualisation of the terms of reference through which textual ownership, plagiarism and students' textual borrowing practices can continue to be reframed.

Following Borg (2002) and Chandrasoma et al., (2004), such a re-working can be achieved if we consider textual ownership and the processes of text/knowledge production in terms of transgressive and non-transgressive intertextuality and patchwriting (Howard, 1992, 1999).

2.4 Transgressive and non-transgressive intertextuality, patchwriting and critical pedagogies

2.4.1 *Transgressive and non-transgressive intertextuality*

As I/we have suggested elsewhere (Chandrasoma et al., 2004), the state of thinking on plagiarism is often caught between a culture of textual sampling and a culture of textual policing. A growing body of work however, has started to shed light on the complexities and issues that underlie textual borrowing. Research that has focused more closely on student writing, motivation and development has shown that textual borrowing is more of an issue of academic literacy than academic dishonesty, and is therefore, best viewed primarily as a developmental problem (Angélil-Carter, 2000); indeed, as noted above in section 2.3.3, copying or 'apparent plagiarism', may constitute part of a successful developmental process (Currie, 1998). In a similar vein, other work has pointed to the potential advantages of exploiting positive aspects of textual borrowing (Critical Art Ensemble, 1995; Howard, 1995; Pennycook, 1996; Price, 2002).

A key to understanding more about the processes involved in textual 'borrowing' and ownership is to consider in a positive rather than negative light how texts relate to each other to produce desired meanings. The nature of such 'intertextuality' is of particular interest to Barthes (1977) who claims that texts are "woven entirely with citations, references, echoes, cultural languages" and cautions against searching for the origins of texts (p. 160) and that no discourse about or interpretation of a text is privileged over any other: "the Text is that space where no language has a hold over any other, where languages circulate…" (p. 164). He suggests that the text is "a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from … innumerable centres of culture" (p. 146).

According to Barthes, texts do not have fixed or 'essential' meanings in themselves. It is the reader who interacts with a text to create meaning(s).

It is at this juncture that I would like to shift the discussion away from plagiarism and its moral connotations (Briggs, 2003) in order to focus on the role of cultural, social and political forces influencing the ways in which textual (re)production may be interpreted. To do this, following Borg (2002) and Chandrasoma et al. (2004), I propose to re-construct questions concerning 'plagiarism' using the terms transgressive and non-transgressive intertextuality. As I/we explained in Chandrasoma et al. (2004), the intention is not to create a set of decontextualied rules that can universally be applied to determine whether or not a student text transgresses particular institutional conventions, rather it is to highlight the contextually contingent nature of such judgements. This re-conceptualisation will facilitate rather than obfuscate discussion of questions relating to writer identity, power and knowledge that underlie all intertextual relations.

Following Luke (1997), I see 'text' as a form of situated political practice that acknowledges the "political/discursive (subtextual), social/historical (pretextual), and local/contingent (contextual) ways in which texts and readers produce (intertextual) meanings in relation across texts" (Pennycook, 2001, p. 112). The fact that texts are "populated" (Bakhtin, 1981, p. 294) with other texts is crucial for understanding the concept of intertextuality. I propose to view intertextuality however, not as a mere manifestation of texts within a text, but rather as multiple strands of knowledges within texts designed to produce desired meanings and relationships of power that have been sociohistorically and intertextually constructed. This is the intertextual world student writers have to work within when forging their assignments. Such a view of intertextuality is integral to the ways in which the concept of textual ownership is discussed in later chapters in this thesis.

2.4.2   Patchwriting

Building on notions of writing as a form of social and political practice and authorship as being forged on the borderline between what has already been written and in anticipation of possible future responses from readers, Howard (1999) suggests that all writers pass through a series of developmental stages. One of these stages Howard has termed 'patchwriting', which she describes as "copying from a source text and then deleting some words, altering grammatical structures, or plugging in one-for-one synonym-substitutes" (Howard, 1992, p. 233). She proposes that patchwriting should be viewed as positive and non-transgressive because it is an attempt on the part of the writer to engage with the linguistic and discursive forms of particular disciplinary fields, as opposed to wholesale copying of entire paragraphs or texts without modification.

Such an interpretation of patchwriting, Howard argues, constructs students not as failed authors and untrustworthy 'Others', but as genuine learner-writers authentically engaging with disciplinary discourses. Patchwriting then, is conceived as a form of intertextual engagement that facilitates learning: a process of writing which may be particularly valuable for 'novice' writers and for students for whom English is an additional language (Howard, 1999).

Although Howard's support of patchwriting as a viable developmental writing strategy has attracted controversy (see Schroeder et al., 1996), it has also found some supporters, since her work effectively brings to the fore difficult questions about exactly how writers write. A study into plagiarism and patchwriting was conducted by Pecorari (2003) who reported on the use of source material in the writing of postgraduate students. Based on an analysis of 17 students' assignments, together with interview data from both students and their supervisors, Pecorari found that while some writing contained certain textual features which could have been categorised as plagiarised, students' own accounts of their writing processes strongly suggested that any intention to do

so was absent. She argues that her study provides empirical evidence that supports Howard's claims that patchwriting may occur in the course of writer development (p. 338). However, Pecorari's conception of writing as an autonomous activity (p. 338) is at odds with Howard's argument that "There is no "my" "own" language; there is only the shared language, in its shared combinations and possibilities" (1999, p. 91), which simply serves to draw further attention to the difficulties in constructing theories of authorship.

The epistemological and semantic dimensions surrounding authorship, textual ownership and intertextuality are clearly very complex and can easily demoralise (or at times incapacitate) the novice student writer, especially when coping with academic text production. Patchwriting, or more extensive examples of copying, may be symptomatic of this demoralisation or incapacitation, but they may also be symptomatic of the need to use the writing of others in order to make it one's own. For Howard, patchwriting provides student writers with a much needed entrée into the hierarchically organised textual world of their disciplinary discourse communities, from which their status as learners has tended to ensure their exclusion (1999, p. 87).

2.4.3   Critical pedagogies

A critical approach to pedagogy, whereby power within educational institutions is represented through the workings of hierarchically organised "orders of discourse" (Foucault, 1984b) provides a theoretical framework through which issues of student access to and participation in the production of disciplinary discourses can be examined. Angélil-Carter for instance (2000), investigates the academic writing and borrowing practices of university students from different language backgrounds in South Africa from this kind of theoretical perspective. In her study, she discusses issues of writer development, problems of alienation from and hybridisation of academic discourses, difficulties in mastering 'legitimate' and authoritative language forms, the practice of using language in

chunks when learning to acquire a new language and the particularly problematic question of developing a sense of authorship of and ownership over one's writing.

Angélil-Carter concludes that a suitable "pedagogy for plagiarism" requires lecturers firstly, to be aware of their students' prior literacy experiences before devising appropriate policies and curricula; secondly, the developmental nature of academic writing needs to be acknowledged. It is only then that academic staff will be equipped to negotiate with students a shared meaning of how academic discourse builds and extends knowledge (2000, p. 132).

The need to develop ethically accountable frameworks for the construction of knowledge, that are inclusive of educational and cultural difference is an imperative that is integral to all critical pedagogical projects (Pennycook, 2001, p. 176). As Pennycook has claimed previously: all knowledge is "interested" and educational contexts are reflective and reproducing of the "complex nexus of social, cultural, economic and political relationships that involve students, teachers and theorists in differential positions of power" (Pennycook, 1989, p. 590).

As has been acknowledged in the literature (Luke, 2004), the source of the greatest influence on the development of recent interests in critical pedagogies has been the book written by Paulo Freire entitled *Pedagogy of the Oppressed* (1968/1974). Freire espoused a dialogic or liberatory version of critical pedagogy, describing traditional student/teacher relations as essentially asymmetrical: teachers are viewed as knowledge transmitters and keepers of power compared with students who are seen as powerless recipients of this knowledge. Freire termed this kind of education 'banking' (e.g., Freire 1985, pp. 21 and 30; Freire and Shor, 1987, pp. 39-40), claiming that traditional classrooms perpetuate this power/knowledge imbalance, thus locking all

classroom members into a uni-directional flow of information in which the nature and extent of student participation in the learning process is constrained. Hierarchical differences can be overcome by drawing on the "personal experiences of teacher and students as the basis of knowledge production" (Gore, 1993, p. 79) and by adopting a pedagogical approach that is "collaborative, cooperative and interactive" (Maher, 1985, p. 30). Feminist post-structuralist writers such as Schenke (1991) and Weedon (1997) also reject the representation of knowledge as a single and unified concept suggesting that the diverse and multiple nature of human experience can only be adequately encapsulated by a 'pluralisation' of knowledge which also takes into account issues of gender.

Starfield (2004) frames her study of thesis writing and concordancing (partially entitled "Why <u>does</u> this feel empowering?") with an interesting intertextual reference to the feminist writings of Ellsworth (1992) entitled ("Why <u>doesn't</u> this feel empowering?"), where she (Ellsworth) argues that critical pedagogies need to account for feminist perspectives if they are " ... to come to terms with the essentially paternalistic project of traditional education" (p. 99). She also points out that student and teacher experiences have to be 'problematised' in ways which go beyond the representation of these experiences as homogeneous opposites. She suggests that, since the nature of experience and knowledge is 'partial', there will always be unknowable elements to these experiences and knowledge(s) for each of us; teachers and students, therefore, need to find ways of working together across these partialities and differences.

This seems to be precisely what Starfield (2004) achieves when she sets about "recontextualising empowerment discourses" (p. 139) with her students. She does this by encouraging PhD candidates, for whom English is an additional language, to strategically engage with a computer-based concordancing program as a way into participating in the powerful, potentially exclusionary discourses of the academy (p. 154).

While Starfield questions exactly whose version of English is being represented by programs promoting a standardised use of English, she nevertheless claims that the program seemed to empower her students by helping them to appropriate metadiscursive features, such as phrases like "my research is also concerned with …", "considerable attention has been paid to …" and "this section attempts to challenge the underlying assumption that …" (p. 153), that constitute the "language of authority" (Bourdieu, 1982/1991, p. 58) common to academic argumentation. Being able to represent themselves with such authority, impacted directly on the construction of students' identities as writers, claims Starfield (2004, p. 153).

As the work of the above scholars of critical pedagogies demonstrates, students can establish authoritative identities as writers of institutionally validated forms of discourse if academic staff are prepared to engage with students in ways that promote students' levels of participation in the processes of text/knowledge construction. In order to achieve this, the hierarchically driven transmission view of knowledge from 'expert' to 'novice' has to be superseded by an approach to the production of text/knowledge which recognises the value of students' previous educational and personal experiences. Thus, by acknowledging the sociohistoric and political nature of academic text construction, we are able to create conditions that are conducive to the emergence of new ways of understanding the complexities surrounding writer identity and textual ownership in the academy.

2.5   Writer identities and authorship; Bakhtin's theory of 'dialogism' and Kristeva's 'subjects-in-process (and)-on-trial'

2.5.1   *Writer identities and authorship*

There has been considerable debate on how students' multiple identities contribute to the ways in which they engage with academic discourse

communities (e.g., Angélil-Carter, 1997, 2000; Canagarajah, 1997; Clark & Ivanič, 1997; Fairclough, 1992; Nelson, 1990; Thesen, 1997). Developing the confidence and level of writing proficiency required to effectively challenge the ideas of others, especially those contained in "authoritative texts" is a long and slow process. In addition, as Bourdieu points out (1991), it is important to acknowledge the broader context in which any form of communication occurs. Such contexts, he suggests, both reflect and produce particular sociohistorically constructed power formations. In order for students to become legitimate and authoritative, they need to gain entry into and acceptance by their academic communities; this they can achieve by acquiring what Bourdieu terms "elevated" style: "the means by which a discourse declares itself to be *authorized"* (p. 152) (emphasis in the original).

Dominant practices, however, can be contested and resisted in ways that can result in the creation of alternatives possibilities, or what Kramsch (1993) has called a "third space". With respect to student academic writing, the notion of a "third space" opens up the possibility of considering alternative kinds of student writing that have the potential to become legitimized by the academy. In other words, although the dominant genre of academic discourse may be typified by an "elevated" writing style, alternatives can and should be considered. It follows, therefore, as I have argued previously (Thompson, 2000b), that the kinds of texts recommended for study in the academy also need to be inclusive of different writing styles.

The relationship between writing style and writer identity has been studied from a sociohistorical perspective by Clark & Ivanič (1997). These scholars discuss three broad socially constructed possibilities for self-hood based on Bartholomae's description of the tension that exists when a student has to:

> appropriate (or be appropriated by) a specialized discourse …
> as though he [sic] were a member of the academy … by

mimicking its language while finding some compromise

between idiosyncrasy, a personal history, on the one hand,

and the requirements of convention, the history of the discipline

on the other. (1985, p. 134)

Clark & Ivanič (1997) suggest that when we write we represent different aspects of ourselves through the kinds of linguistic and discursive choices we make. These choices, they propose, represent the *discoursal self*. For example, the ways in which writers represent themselves in their writing through their choice of passive and impersonal sentence structures or their use the first person singular "I" form[6]; how we might "ventriloquise" (Pennycook, 1996) our own "voice" through the ideas and words of others. Writing also incorporates elements of our personal histories (the *autobiographical self*) as well as a sense of authority and authorial presence (the *self as author*). These different "selves" or identities are not fixed and autonomous but fluid, interrelated and sometimes conflicting (pp. 134 -136). It is important, then, to locate any understanding of textual ownership in the academy as part of a sociohistorically constructed intertextual framework that is part of student identity negotiation.

An example of the difficulties a convergence of such identities can produce is discussed by Phan, a postgraduate Vietnamese student and Viete, her supervisor (Phan & Viete, 2002). They describe their experiences of co-constructing academic discourse (as "elevated" style) and discuss their deliberations over whether Phan should incorporate her own experiences of academic writing (her *autobiographical self*) into the writing she was required to produce as part of her postgraduate assessment on the subject of academic literacy. They also consider whether Phan's desire to write in the first person singular (the way she chose to represent her *discoursal self*) would compromise her ability to assert her authority and authorial presence (her *self-as-author*) in her writing. They

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[6] Ivanič considers the *discoursal self* more fully in her book entitled *Writing and identity: The discoursal construction of identity in academic writing* (1998).

argue that Phan's descriptions of writing in English are very relevant to her assignment and that since these are her "own" experiences, use of the first person singular would not only be an appropriate, but a necessary linguistic vehicle for the expression of these experiences. They advocate the notion of textual hybridity as "generative of new spaces" (2002, p.6) and growth in terms of knowledge, as well as being educative for both students and academics.

Phan and Viete's position concurs with Gore's analysis of the nature of knowledge production. Gore proposes that one way of overcoming hierarchical differences in educational settings is by including students' personal experiences in the content of what is taught (1993, p. 79), thus ensuring that students are able to participate more fully in, as well as having the potential to transform, the processes of knowledge production.

However, while Phan and Viete's analysis of different writer selves is useful in terms of drawing attention to the complex nature of the interrelationships between power, academic writing, identity and the construction of knowledge (although as I suggest below in the next chapter in section 3.4.2, how to distinguish between the *discoursal self* and the *self-as-author* is unclear), it highlights the paradoxical difficulty of using a theoretical framework in which different subjectivities (or *selves*) are named in discrete categories to theorize identity as 'multiple'. As Laclau points out, "naming is not just the pure nominalistic game of attributing an empty name to a preconstituted subject. It is the discursive construction of the object itself" (1989, p. xiv).

In *What is an author?* (1984a), Foucault states that the author function needs to be conceived in terms of a number of simultaneous selves that should not be thought of as autonomous originators, but as subjects that are "variable and complex" (p. 118):

… in the sphere of discourse one can be the author of much more

than a book – one can be the author of a theory, tradition or discipline

in which other books and authors will in turn find a place. These

authors are in a position which we shall call "transdiscursive" (p. 113).

It is from Bakhtin's theory of *dialogism* (1981 and 1986) and Kristeva's conceptualisation of subjectivity and intertextuality (1986a, 1986b, 1986c, 1996) that a sociohistoric framework emerges through which further insights into the relationships between language and communication theories and the politics of knowledge production, textual ownership and the development of writer identity can be gained.

2.5.2 Bakhtin's theory of 'dialogism'

As Bakhtin (1981), Barthes (1977) and others have suggested, using the words of others is the normal human condition, and imitation, as Vygotsky (1978) argues, may be the *sine qua non* of the learning process. Bakhtin's concept of *dialogism* adds a crucial dynamic element to our understanding of language and communication, textual ownership and knowledge production. As he explains:

We are taking language not as a system of abstract

grammatical categories, but rather language conceived

as ideologically saturated, language as a world view …

in vital connection with the processes of sociopolitical

and cultural centralization (1981, p. 271).

Bakhtin (1981) also emphasises the importance of understanding communication as linguistic interaction between interlocutors. For language to be meaningful, speakers and listeners and writers and readers are engaged dialogically in a process of negotiation over meaning-making. Bakhtin's theory of communication is sociohistorically grounded where the boundaries delineating individual ownership of words and ideas are blurred. He believes

that texts are "filled with others' words, varying degrees of otherness or varying degrees of 'our-ownness' …" (1986, p. 89). This "push-pull-mix" (Singh & Doherty, 2004, p. 21) between our 'own' and 'otherness', Bakhtin conceptualises in terms of 'centripetal' (centralising, homogenising and hierarchicising) and 'centrifugal' (decentralising, de-normatising and decrowning) forces that he believes are constantly at play in all communicative interactions (1981, p. 425).

By situating texts within historical, current and possible future contexts, Bakhtin creates a dialogic framework for the construction of meanings across past, present and future planes. He suggests that all individual contributions to textual creation come through the ways in which we accent and articulate the words and ideas of myriad others. We are all producers of "layers of language" (Recchio, 1991) that intersect and inform or interanimate (Bakhtin, 1981, p. 346) each other.

If identity is constructed in and by language and discourse and subjectivity is conceived as "a site of disunity and conflict" (Weedon, 1997, p.21), then Bakhtin's concept of *dialogism* has important implications for theorising identity from a poststructuralist perspective and provides a way out of the potential impasse identified above in Clark & Ivanič's model (1997) of the different 'writer selves'. For Bakhtin 'dialogue' not only occurs between individuals ('external' dialogue), it also occurs *within* the individual in what he terms 'interior' or 'internal' dialogue (1981, p. 427): a "dialogue with the self" (1984, p. 213) in which:

> all words in it are double-voiced, and in each of them a conflict
> of voices takes place … These voices are not self-enclosed or
> deaf to one another. They hear each other constantly, call back
> and forth to one another, and are reflected in one another
> (Bakhtin, 1984, pp. 74-75).

Bakhtin's ideas have been gaining ground in recent years among cultural theorists, discourse analysts and scholars of composition. Young for example, draws on Bakhtin's concept of *hybridity* as " the condition of language's fundamental ability to be simultaneously the same but different" (1995, p. 20) to develop a socio-cultural theory of language. Recchio (1991) uses Bakhtin's notion of discursive *interanimation* to describe how students might be enabled to develop " a consciously critical point of view on what they read through what they write" (p. 447).

Bakhtin's theory of textuality as multivoiced underpins Angélil-Carter's explanation of how writers who consciously set out to avoid charges of 'plagiarism' by over-attribution of the work of others, can overcome their loss of 'authorial voice' by learning how to use 'the voices of others' in order to develop their own:

> One's own discourse and one's own voice, although born of another
> or dynamically stimulated by another, will sooner or later begin to
> liberate themselves from the authority of the other's discourse.
> (Bakhtin, 1981 p. 348 in Angélil-Carter, 2000 p. 48).

Cazden (1993) takes up Bakhtin's concepts of *responsivity* and *addressivity*, commenting that:

> "Bakhtin's writings …. remind us that no text is autonomous, and
> that no forms of expression … are neutral referential codes. All bring
> with them – for all of us as speakers and writers – both pain and
> promise" (p. 209).

Lensmire and Beals (1994) draw on Bakhtin's notion of *appropriation* to describe the process by which writers interact with and transform the words of others for their own purposes (p. 411). Ivanič uses Bakhtinian terms such as

social languages and speech genres, *ventriloquation* and *multivoicedness* to explain how students in her study draw on both the discourses they bring with them from their past experiences, as well as on the discourses of the communities they are currently engaging with, to negotiate their identities as textual producers (1998, pp. 84-85).

These studies highlight the extent to which Bakhtin's work offers valuable insights into the intertextual processes involved in language and communication and highlight the multivoiced nature of the construction of text/knowledge and writer identity.

2.5.3   *Kristeva's 'subjects-in-process(and)-on-trial'*

Kristeva has developed further insights into the nature of textuality and subjectivity based on her interpretations of Bakhtin's writings: " Bakhtin considers writing as a reading of the anterior literary corpus and the text as an absorption of and a reply to another text" (Kristeva, 1986b, p. 39). Such co-construction of meanings and open-ended interplay between texts and signifying systems constitutes what Kristeva refers to as "a field of transpositions of various signifying systems (an intertextuality)" (1986c, p. 111), where one or more different sign systems become transposed (or 'translated') into others. Such transpositions explains Kristeva, suggest "the abandonment of a former sign-system (and) the passage to a second via an instinctual intermediary common to the two systems" (1986c, p. 111).

This overlapping intermediary sign-system in which commonalities are shared between two different sign-systems, resonates not only with Bakhtin's concept of *dialogism* and double or multivoiced texts, but is also suggestive of what has been termed 'interlanguage' (Selinker, 1972) and 'interdiscourse' (see Wilson, 1997 for example) in the literature on second language learning. However, the

latter two concepts are not synonymous with a theory of subjectivity, as is the case in Kristeva's intertextual framework, as I explain below.

Kristeva conceives of textuality as multivocal comprising of semantic, syntactic and phonic elements "constructed as a mosaic of quotations" (1986b, p. 37). Both producers and readers of texts experience what she terms:

> the same putting-into-process of … identities (that are)
>
> capable of identifying with the different types of texts,
>
> voices, and semantic, syntactic and phonic systems at play
>
> in a given text… the final meaning of (textual) content will be
>
> neither original source nor any one of the possible meanings
>
> taken on in the text, but will be, rather, a continuous movement
>
> back and forth in the space between the origin and all the
>
> possible connotative meanings (Kristeva, 1996, pp. 190-191).

For Kristeva, such an intertextual framework provides the means through which all experiences of reading and writing can be understood. She also posits the idea of a fragile "intertextual personality" with "lots of facets, like a diamond", suggesting that it is the borderlines between these different facets where the greatest degrees of fragility are manifested (see Kristeva, 1996, p. 203). According to Kristeva (1996, p. 190), the subject is forever 'evolving' and is in a constant process of becoming; this evolving 'subject' is not only dynamic and mercurial but, (following the connotations of the expression in French: '*le sujet-en-proces*') also 'on-trial': a subject-in-process awaiting judgement from her/his assessors. Moreover, it is the artists and the writers of novels or poetry in any society, claims Kristeva, that are most able to embody this notion of a 'subject-in-process' because they have already been accorded the status of textual 'creators', as opposed to 'reproducers'.

It is precisely by becoming part of a productive (rather than re-productive) and creative process claims Kristeva (1996), that the subjectivity of a speaker (or writer) can be affirmed (p. 190). All theories therefore, that attempt to explain the nature of communication, textuality and the construction of meaning, by necessity must entail a theory of the speaking (or writing) subject (Kristeva, 1986a, p. 27) that takes adequate account of the roles of the speaking/listening (or writing/reading) subjects in what Kristeva terms the "signifying process" (1986a, p. 28), that is inherent in the construction of meaning and in the production of texts.

Kristeva contends that this process of signification results in an objectification of phenomena, which will inevitably lead to the homogenisation not only of the phenomena themselves, but of the language (or forms) used in this signifying process. Fracturing or transcending the "symbolic codes" that enforce this homogenisation is difficult and can only be achieved by agentive subjects involved in a heterogeneous ongoing process of (trans)formation and becoming (Kristeva, 1986a, p. 30).

As already stated above, both Bakhtin and Kristeva imbue all language and texts with a sense of historicity as well as agentive subjectivity. It is therefore, not only the semantic, syntactic and phonic dimensions of the word that are produced by and belong to the subject and addressee, but also the semantic, syntactic and phonic features belonging to a world of other pre-existing (or "exterior") texts (or contexts) that interact in the construction of intertextual meanings. The interaction between subject and addressee occurs on what Kristeva terms the "horizontal" axis of the word (or signifying system) and the meanings relating to the "exterior" texts belong to its "vertical" axis. In other words, the horizontal axis relates to the meanings that are constructed between the subject and their addressee, and the vertical axis refers to meanings that belong to the text's sociohistorical life. Each axis represents "an intersection of

texts" (Kristeva, 1986b, p. 37), where in Baktinian terms, a process of "interanimation" occurs (Bakhtin, 1981).

The tension between these competing forces is suggestive of the homogenising, polarising and hybridising cultural flows described by Holton (2000) and is also very similar to Bakhtin's concept of "centrifugal" (homogenising/unifying/centralising) and "centripetal" (heterogenising/fragmenting/decentring) forces. It is precisely here, on this 'field of transpositions', that Bakhtin's dialogue and battle for meaning occurs as teachers and students struggle to locate and forge identities for themselves in the constantly shifting transcultural contact zones that characterise today's global universities.

Kristeva's work is significant for this research on a number of counts. She has produced a theory of textuality that is conjoined with a theory of identity, thus heralding Pennycook's claim that "engagement in discourse is part of the continuing construction of identity" (2001, p. 149). In addition, Kristeva's intertextual subjects (or 'personalities')-in-process-and-on-trial are analogous to the students-as-emergent-authors in this study awaiting assessment/confirmation as 'legitimate' academic writers from their lecturers.

These students are learner-writers who, over the course of their studies, engage in the production of academic writing for various disciplinary fields of knowledge. During this time their identities as writers are being constructed in and through the texts they produce. Furthermore, since students produce academic texts specifically for assessment purposes, both text (assignment) and producer (student) are simultaneously 'on trial' and being judged. Students can be viewed therefore, as agentive subjects involved in a heterogeneous ongoing process of (trans)formation and becoming (Kristeva, 1986a, p. 30).

Finally, Kristeva's concept of intertextual identity as projecting into future planes and contexts is commensurate with an approach to the creation of textual meanings and ownership that Bakhtin fully anticipated in his theory of *dialogism* (1981, p. 427; 1984, p. 213), thus providing a valuable complement to Bakhtin's insights.

2.6   Aims and summary of the key issues underpinning the current study

The primary aim of this project is not to try to quantify the amount of copying (either wholesale or partial) performed by a particular student population but to understand how undergraduate students from diverse language and disciplinary backgrounds use the words and ideas of others in their written research-based assignments. However as this theoretical overview demonstrates, any investigation of students' academic writing practices needs to be located within the broader context of sociohistorically constructed power formations concerning the push for internationalisation and globalisation, the politics of knowledge, the nature of originality and textual ownership, and questions of writer identity.

There are several key issues that have emerged from the above theoretical overview that I wish to highlight since they are of central concern to this research. Firstly, that the academic writing practices of contemporary university students need to be understood in the context of the push for internationalisation that has occurred in higher education sectors in Australia. Internationalisation of universities has created a "global university contact zone" (Singh and Doherty, 2004, p. 9) in which the pedagogical encounters of university staff and students are enacted through a 'push-pull-mix' of competing cultural discourses. The kinds of texts/knowledge created by students caught up in such environments reflect their various attempts to appropriate, resist and/or accommodate to these forces. Furthermore, such cultural mixes highlight the difficulties inherent in

approaches to plagiarism that are founded upon moral imperatives and universal value systems.

Secondly, that developments in electronic textuality should not simply lead to the production of software detection tools for the assessment of plagiarism through similarity checks; rather, through the evolution of hypertexts our understanding of the interrelatedness of all texts should be enhanced. Thirdly, that students' ability to establish a sense of authority, control and ownership over what they write should be understood as part of a developmental process that is shaped by their unequal access to cultural capital. Access to and participation in the processes of disciplinary discourse production can be facilitated by teachers building on students' previous educational and personal experiences in the co-construction of text/knowledge. Fourthly, that for students' to become authoritative writers a mechanical understanding of attribution practices alone fails to equip them to engage more deeply with the contradictory and ambivalent aspects of authorship and textual ownership that are inherent in the kinds of subtle intertextual and linguistic manipulations that writing for the academy demands.

Fifthly, that the constructs of 'common' knowledge, textual originality and autonomous authorship require re-thinking. Given the extent to which cultural difference is a defining feature of contemporary university classrooms, epistemological commonality needs to be constantly negotiated. Furthermore, the quest for originality becomes inherently problematic if textual knowledge and meaning are viewed as sociohistorically co-constructed by speakers and listeners and writers and readers. It follows therefore, that once texts are conceived as multivoiced and intertextual, they cannot be owned by autonomous authors. Given that the notion of the author as autonomous and unified is central to the construct of plagiarism, the need for this term to be reworked becomes clear. I proposed therefore, that discussion of students'

textual borrowing practices should be re-cast in terms of transgressive and non-transgressive intertextuality.

Finally, I wish to highlight the significance of Howard's work on *patchwriting* (1992, 1995, 1999), Bakhtin's concept of *dialogism* (1981, 1984, 1986) and Kristeva's theory of identity (1986a, 1986b, 1986c, 1996) as *the-subject-in-process-and-on-trial* in the development of an analytical framework through which the intertextual writing practices and struggles for textual ownership of the student participants in this research have been discussed.

CHAPTER 3:   Research design and methodology

"A theory of the social is also a theory of writing. A theory of writing is also a theory of interpretive (ethnographic) work. Theory, writing, and ethnography are inseparable material practices... Ethnographic texts ... are always dialogical – the site at which the voices of the other, alongside the voices of the author, come alive and interact with one another." (Denzin, 1997, pp. xii-xiii)

"What is theory? It is neither an abstraction, nor a generalisation, nor a speculation; it is reflexivity; it is in some sense a language's reversed gaze upon itself." (Barthes, 2003/1970, p. 12)

3.1   Overview

If, as I suggested in the previous chapter, all texts are forms of situated political practice through and in which intertextual meanings are constructed subtextually (politically and discursively), pretextually (sociohistorically) and contextually (locally and contingently) by textual producers and consumers (see Pennycook, 2001, p. 112), then clearly this will also be the case for this 'research' text. This study therefore, has been developed in the form of a critical ethnographic inquiry based on a case study approach to data organization and presentation, as I believe that this research design and framework best reflect the dialogical nature of the intertextual construction processes between researcher and participants that characterise this research endeavour.

As stated in Chapter 1, the primary aim of this study has been to gain insights into how undergraduate university students from diverse linguistic and disciplinary backgrounds construct their written assignments as reported in their interviews and through analysis of their writing. I have then discussed these

writing practices in relation to interview comments by academic staff from matching disciplinary fields and theories concerning textual ownership and the politics of knowledge, language and identity. These different data sources (student and staff interview transcriptions and extracts of students' writing) allow for a triangulated approach to data analysis to ensure that the primary research question can be explored from different perspectives.

The research questions that drive this study arise from my interest in gaining a greater understanding of the questions surrounding 'plagiarism', intertextuality, power/knowledge formations, and the construction of student writer identities and issues of textual ownership in a learning environment in which there are students from different disciplinary and cultural backgrounds. The focus of this research is not on trying to quantify the amount of copying (either wholesale or partial); rather, it is on how the students in this study use the words and ideas of their source texts in their written research-based assignments (and subsequently, how these textual manipulations are evaluated by academic staff in corresponding disciplines).

3.2   Methodological framework: A critical inquiry

In this critical inquiry, the role played by language in shaping and re-shaping this research over the past six years cannot be overestimated: it is both the subject of this study and the means through which the study is presented. In other words, language acts as the mediator through which the concerns of this research will be articulated. As the researcher engaging in a 'dialogue' with the data of this study, I share some similarities with Levi-Strauss' *bricoleur* who "always puts something of himself (*sic*)" into the process of "continual reconstruction" of the materials that he/she works with (1966, p. 21). Therefore, I wish to acknowledge from the beginning the part I have played in selecting and interpreting particular phenomena ahead of others, because I believe that

what I focus on for discussion can only ever be partial[7] and mediated by the values I hold (see Lynch, 1996, p. 54), in contrast to a positivist research paradigm which holds that "the reality that we seek to know is objective, existing independent of our mind" (Lynch, 1996, p. 53).

The notion that our knowledge of the world and, therefore, also of the subjects that we research, will inevitably be limited and value-laden is well supported in the literature. For example, all knowledge and experience is viewed by Willett (1996) as gendered, by Ellsworth (1992, p.97) as partial and by Pennycook (1989) as interested. Such researchers place considerable importance on the belief that our understandings of the world are socially and historically constructed and that these may change over time. Like Foucault (e.g. 1984a p. 175), they also emphasise the need to recognise the nexus between power and knowledge and that all forms of communication cannot be separated from the social and political contexts in which they occur. Furthermore, as researchers we need to be self-reflexive about how we construct our understandings and knowledge claims (see Lin, 2004; Pennycook, 2001, pp. 171-172) in order to avoid reproducing the very 'regimes of truth' (Foucault, 1984, pp. 54-55; Gore, 1993) we may seek to question, resist and/or replace.

The writings of researchers such as Lather (1991), Reinharz (1992), Pennycook (1994c, 2001), Green et al., (1997), Roberts (1997) and Denzin & Lincoln (2005a) have also influenced the methodological positioning of this study as a form of critical inquiry. The term 'critical' here is intended to refer to the political and ethical values, which I believe lie at the core of all pedagogies. In addition, as elaborated by Lather in her discussion of the nature of postmodernist research, I see 'critical inquiry' as a research process in which the

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[7]   Meanings of this word here include the idea of being biased and limited by one's own worldview and values, as well as the sense of knowing or understanding only part of a problem/issue.

66

researcher becomes a self-reflexive advocate for change (Lather, 1991, pp. 2-3).

Canagarajah's work in the field of post-colonialism, linguistic imperialism and critical pedagogy (e.g., 1993, 1999, 2002) has also impacted on the theoretical underpinnings of this research. Canagarajah argues that the kinds of disjunctures which are produced as a result of conflict between dominant ideologies and less powerful counter-discursive forms of resistance can lead to the creation of new knowledge and new possibilities. For university students, who may resist the dominant cultural values of the institutions in which they are studying, this may lead to a reconstruction of their identities as English users, which they may employ "to favour their own empowerment" (1999, p. 2).

The different ways in which plagiarism is defined and interpreted in the academy is representative of the kind of interdiscursive and inter/intra-subjective struggle that Canagarajah describes above. Students struggle to represent who they are, their thoughts, ideas and versions/representations of themselves in their academic writing through what are often new linguistic forms. They participate in this process in a context of asymmetrical power relations with their lecturers/assessors, who not only represent a range of institutional expectations, but also advocate their own particular approaches to pedagogy. Therefore, as a university lecturer and researcher positioned in discursively constructed asymmetrical power relations with my student participants, I acknowledge the extent to which I can only theorise about particular student writing practices (see Canagarajah, 1999, p. 32).

However, as Canagarajah also notes, in his discussion of the inherent tensions in 'center scholars' theorising about 'periphery communities', the students in this research are not necessarily "authorities on the cultures and conditions they describe" (1999, p. 5): it is on the border of such methodological tensions that this research is positioned and has been produced.

By providing a critical framework for this research I hope to be able to gain insight into the nature of the power relations between the institution (the university) and its academic staff and students as manifested through the expectations and practices associated with the use of intertextual resources in examples of undergraduate student writing. I also intend to use such a framework to explore how particular student writers and academic staff interact with and/or accommodate, resist or reject such institutionally imposed forms of control. It is against this backcloth, that I have investigated the primary aim of this research: the ways in which undergraduate university students describe their own intertextual writing practices and status as emergent authors and producers of academic texts.

Finally, it is my hope that the pedagogical outcomes of this study (see Chapter 9) will contribute to the creation of new knowledge and new possibilities for future undergraduate university students as they struggle to construct writer identities for themselves that will enable them to participate in the processes of disciplinary text/knowledge production.

3.3   Research design: A ' critical ethnographic' case study approach

Given the above multi-layered theoretical framework, I have adopted an ethnographically influenced case study-based approach to this qualitative study, which I believe has lent itself to an in-depth exploration of the questions that drive this research. By 'qualitative' I am referring in particular to what Patton (1990) calls the "dimensions, themes, and images/words people use among themselves to describe their feelings, thoughts, and experiences" (p. 296); an approach that recognises the importance of refining research questions while still "in the field" (Watson-Gegeo, 1988, p. 576) and acknowledges that all data analyses are "linguistically mediated" (Silverman, 2000, p. 822).

While attempting to retain an open mind to the possibility of different, and maybe at times, conflicting interpretations of data, I also want to stress the value of designing this research with a sense of being able to "foreshadow" certain issues or problems (Malinowski, 1922, p.9) relating to 'plagiarism' and/or intertextuality in student writing. For example, as a lecturer in Communication and English as a Second Language (ESL) for more than ten years, I am aware of the kinds of difficulties a first year undergraduate student for whom English is an additional language may experience for instance, in determining exactly which words and ideas require attribution. Knowing what constitutes 'common' knowledge in particular fields of study is crucial, yet the means by which commonalities between staff and students and within student groups can be established remain far from transparent.

In other words, while not wishing to lock this research into the testing of a number of fixed and pre-conceived hypotheses, neither do I subscribe to the notion of the researcher's mind as a kind of 'blank slate' upon which tentative interpretations of data are inscribed. My own experiences of university teaching over a period of a number of years, with students from diverse cultural and disciplinary backgrounds, has certainly developed my awareness of the difficulties some students encounter when attempting to engage with the intertextual resources of their fields of study. These experiences are largely what motivated me in the first place to pursue this area of research.

Davis (1992, pp. 606-7), Lynch (1996, pp. 56-7) and Patton (2002, pp. 555-563) highlight the value of 'triangulation' in qualitative research and describe it as a process which assists the researcher in developing a holistic approach to the issues being explored by using multiple data sources representing different perspectives in order to achieve more comprehensive and complex understandings of phenomena. In this study, data based on questionnaires and interviews have been gathered from academic staff and university

undergraduate students; in addition, written research assignments submitted by the students have been discussed and analysed.

Denzin and Lincoln's description of qualitative research as "endlessly creative and interpretive" (2005b, p. 26) usefully captures one of the features of this study which has been the degree to which, as the study has progressed, the nature of the research questions has evolved. For example from 'How is the concept 'plagiarism' constructed, why is it constructed in these ways and how do these constructions relate to the ways in which students incorporate other texts into their writing?' to 'How do constructions of plagiarism relate to intertextuality, student authorship and relations of power and what does this mean for pedagogy, theories of communication, language learning, discourse participation and the construction of different epistemologies?' I provide an account of the development of the analytical framework for this study below (see section 3.4), which also reflects this process.

I use the term 'ethnographic' in this project firstly, to refer to what Watson-Gegeo (1988) has described as the importance of describing data in its own terms rather than attempting to use it to verify pre-conceived hypotheses; secondly, the term is employed to signal that I have adopted an interpretive-explanatory account of the way people behave in a particular setting (pp. 576-579). Following Denzin (1997), I see ethnographic research texts as socially constructed, dialogical and gendered. Such an approach to this research I believe, has led to the framing of this study of undergraduate student writing as being "from the perspective of the (socially) interacting individual" (Denzin 1997, p. xv). In addition, it has encouraged me to engage self-reflexively in the construction of the kind of critical, multivoiced and 'messy' text that resists what Marcus refers to as assimilation "by any given analytic, ready-made concepts" (1998, p. 188).

The text that I have produced that constitutes this thesis, just like any other text, is "a tissue, a woven fabric" (Barthes 1977, p. 159) of textual relations in which multiple layers and levels of meaning struggle for expression and dominance. It is not a unified text written by an autonomous author/researcher any more than the students that are the focus of this study are unified and autonomous subjects and writers; rather, it is a text that espouses a "dialogical view of the self" (Denzin 1997, p. xiv) which acknowledges the transformative nature of the research process for both researcher and research participants ('subjects') alike, whereby ethnography is performed "as a form of radical democratic social practice" (Denzin, 1997, p. 287). It is through this intertextual framework that the power relations that permeate the writing worlds of the students in this study, as they struggle with questions of epistemology, authorial identity and textual ownership, have been interrogated.

As already stated, I have also designed this research as a series of case studies. Each 'case' in this study is 'unique' and represents what Stake has termed a "bounded system" (1995, p. 47), which is of 'intrinsic' interest in itself (each student provides very different and valuable insights into their own individual intertextual writing worlds; each 'matching' staff member, who constitutes a component of each case, likewise brings with them their own particular pedagogical and disciplinary experiences and knowledge). Each case however, also overlaps with another (or others) allowing for some commonalities as well as differences. So, it can also be said that each 'case' has to some extent been of 'instrumental' use (Stake, 1995, p. 3) in helping me to understand other cases/students and their intertextual writing practices. The content of each case therefore, can be conceptualised as:

> a landscape that is explored by "criss crossing" it in many
> directions, by re-examining each case "site" in the varying
> contexts of different neighbouring cases, and by using
> a variety of abstract dimensions for comparing cases

(Spiro et al., 1987, p. 178).

Permission to proceed with the research was granted by human research ethics committees at the University of Technology, Sydney (where I have undertaken my doctoral studies) and from the University of Melbourne (the research site). The University of Melbourne Counselling Services were informed of this research in the event that any participant needed to seek their assistance**.**

I now move on to explain the process of case selection, the types of data sources and the procedures adopted for data collection.

3.3.1 *Case selection, data sources and data gathering procedures*

I invited students to participate in this research from two classes that I had taught for a credit-bearing 'Communication' subject that comprised students from Australian English speaking backgrounds, as well as students for whom English was an additional language. My initial selection of these classes was "purposeful" in that I believed they would be a source of "information-rich cases" that would provide an "in-depth understanding" (Patton, 2002, p. 230) of the intertextual writing practices of students from different linguistic, gender and disciplinary backgrounds. I did not wish to control my approach to data selection for language background, gender or disciplinary field since in my experience as a teacher of communication and language, these variables were not necessarily consistent indicators of particular kinds of intertextual writing difficulties or practices.

Also, previous research seemed to indicate (see Chapter 2 above) that intertextual writing difficulties could be experienced by students from a range of disciplinary fields and language backgrounds (including those for whom English is a first language). Furthermore, to my knowledge gender had not appeared to be a controlling factor in former studies.

Secondly, because of the sensitive nature of the research and my asymmetrical relationship with students as researcher/lecturer, I felt it was very important to try to create the kind of research environment that would encourage students to talk as openly as possible about their writing practices. I felt if I had tried to foreshadow the nature of the student data gathered, (for example by selecting students whose writing practices had already been singled out by the university as problematic), then it would have negatively affected the kind of relationship I could have established as a researcher with the student participants: I did not want to appear as an institutional agent employed to mete out judgements on students' intertextual writing practices.

The more open and uncontrolled therefore, that the case selection and data gathering processes could be, the better the chance I felt I had of alleviating students' potential anxieties about discussing how they had constructed their research-based assignments. In addition, I believed that the more authentic the construction of my role as a qualitative and ethnographically oriented researcher, the more legitimate would be my claim that the study constituted a form of critical and dialogical inquiry.

I also felt it essential not to be in a position of influence in relation to students with respect to the assessment of their assignments. I therefore set the following conditions on student participation: I should no longer be teaching or assessing the students; only assignments with prior grading could be submitted; the first twelve students to volunteer could participate, although this number was reduced to ten once I had gathered and begun preliminary analyses of the data from the first six students. I felt ten to be a more realistic number given the timeframe anticipated for this research and the quantity of data generated by each student questionnaire, assignment and interview.

The situation, however, with respect to selection of staff, was quite different. Once particular students had chosen to take part in this study, their respective

disciplinary backgrounds became the key controlling factor with respect to the selection of the academic staff for this research. I felt that in order to explore effectively the concepts of plagiarism and intertextuality in students' written assignments, staff participants should be familiar with the specific disciplinary and epistemological writing practices of students' respective academic discourse communities. This attempt to match staff to students in the selection of data sources for each case study was conceived as part of the process of triangulation whereby data sources from multiple perspectives are gathered in order to ensure that the focus of study (i.e. students' intertextual writing practices) can be explored in comprehensive and contextually relevant ways.

Each of the ten cases that constitute this research consists of the following: two questionnaires (see Appendix I) completed electronically, one by an undergraduate student and the other by an academic staff member from a matching disciplinary field; a previously graded written research-based assignment submitted by the student (except in the case of Caroline in Chapter 8, where two shorter assignments were submitted); one semi-structured interview with the student and one semi-structured interview with the staff member.

I decided to gather data from the students first because I believed that it was important for students to have the opportunity to voice their opinions and concerns about their own writing before asking for staff members' comments. I wanted to ensure that the initial stages of the research would involve discovering the kinds of issues students viewed as relevant and important with respect to 'plagiarism', intertextuality and their own use of source materials. The data gathering sequence (student before staff member) therefore, was crucial: Each student's perspective on their own intertextual writing practices created a backdrop and reference point for the interviews with the staff.

Over the course of eighteen months and in two phases: May – September, 2000 (six students) and September - November, 2001 (four students), a total of ten students volunteered their time and assignments. The students from the first phase originated from a class I had taught in the second semester of 1999. The students from phase two had been enrolled in a class that I had taught in the first semester of 2001.

As indicated above, the only constraint on the selection of staff participants was that they should come from a disciplinary background that matched one of the students in the study. Ideally, they would have taught the subject for which the student originally submitted their assignment, but it was not possible to insist on this in all cases since some staff had moved to different institutions, were unavailable or, as in two cases, were unwilling to participate because of their demanding workloads. As with the students, they were required to complete a questionnaire and e-mail this to me prior to their interview. They were also asked to read the relevant student assignment(s) before the interview and be ready to comment on the ways in which the student had incorporated the source materials into their texts.

While finding staff members with matching disciplinary backgrounds proved quite difficult on occasions (for example the staff I initially contacted who had taught 'Introduction to Media Studies', 'Contemporary Japanese Culture' and 'Inequalities in Australian Society' were either unavailable or unwilling to participate), data collection from staff was able to be completed in one three month phase between September and November, 2001. Although this period coincided with the second stage of data collection from students, in every case, data from students had been collected first (for example the Linguistics student was interviewed in October, 2001 and the 'matching' staff member in November of the same year).

3.3.2 *Research participant profiles*

Biographical details about each of the twenty participants who took part in this research have been compiled into tables, which appear in Chapters 4 through to 8. Each chapter contains two tables: the first relates to the two students who feature in each of the chapters, and the second to two corresponding staff members from matching disciplinary backgrounds. All 'a' tables refer to student participants and all 'b' tables present biographical information about the staff participants. The first student profiled in the 'a' table is matched with the first staff member profiled in the corresponding 'b' table, and the second student with the second staff member (e.g. in Chapter 4, the first student is Frieda in Table 4a; she corresponds with Daniel in Table 4b; the second student is Natalie and Chris in Table 4b is the corresponding staff member). These relationships are consistent throughout. All participants were either studying or working in Australian universities.

Students were from varied linguistic, cultural and disciplinary backgrounds. Their ages ranged from eighteen to forty nine with eighty percent in the age range from eighteen to twenty nine years, one between thirty to thirty nine and one in the forty to forty nine year old category. Eight females and two males volunteered to participate; their countries of origin included Indonesia, Thailand, Australia, Turkey, Hong Kong, Norway, Czechoslovakia and England. Three students were from English speaking backgrounds and for seven students English was an additional language. For the latter group, students had studied English from between six and thirty eight years.

Students for whom English was their first language had only ever studied in Australia; the other seven had all studied in at least two different countries. At the time of their interviews all students were in their undergraduate years of study: five students were in their first year, three in their second and one each in their third and fourth years of study, respectively. The majority were enrolled in the faculty of Arts (seven out of ten), with one each in the faculties of Law and Engineering, respectively and one double degree student (Arts/Science). All

except one (Caroline) were studying full-time and were not in the paid workforce. Caroline was a full-time paid employee and a part-time student.

The staff members ranged in age from thirty to sixty years: fifty percent of them were between thirty and thirty nine years old, three were between forty and forty nine and two between fifty and sixty years old. Eight were born in Australia, one in the United States and one in New Zealand. Half of the staff members were lecturers, two were tutors and the other three comprised a Senior Lecturer, an Associate Professor and a Professor. Six of the staff members had worked outside Australia in Africa, New Zealand, Japan, France and the United States. Five staff members had occupied non-university positions in Management, Legal Practice, Industrial Relations, the Film Industry and in Welfare and medical-related fields of employment.

3.3.3   *Interview procedures and transcriptions*

The questionnaires (see Appendix I) were used to develop the interview questions (see Appendix II). The overall approach to the interviews has been largely based on the ethnographic work of Spradley (1979) and the qualitative methodological writings of Patton (2002), as well as on my own professional experiences as a counsellor. Each interview included the following phases: an introductory stage designed to build rapport with the interviewees in a relaxed manner; a middle phase during which the participants were asked to respond to a series of questions/prompts about their intertextual writing practices, the construction of knowledge and issues of authorial identity and textual ownership (both in general and in relation to specified sections in their assignments); a final phase in which interviewees were given the opportunity to add other information that may not have been covered during the first two stages. Once the interview had 'formally' finished, I read my notes aloud to the participants to check for accuracy and, where necessary, clarification.

The amount of time spent on each of the above stages differed for each interview. Emphasis was placed on interviewees expressing themselves in their own terms (Patton, 2002, p. 346) so whenever possible, I recycled what had been said to elicit further comment. As Spradley notes, " The most important thing is to get informants talking" (1979, p. 80), therefore open-ended and descriptive questions were favoured (for example, 'How do you cope with the writing requirements of a Science subject, compared with those of an Arts subject?'; 'How did you go about researching for this assignment?'; 'Why do you think you reference some points and not others?').

Interviews lasted for approximately one hour. After each interview I re-read my notes and highlighted words or phrases and ideas that recurred or seemed particularly salient. Any other comments relating to the interview procedure as a whole were noted.

My approach to the transcription of the interviews was guided by the notion that "we are transcribing people when we transcribe talk" (Roberts, 1997, p. 170) and that "transcribing …is a political act" (Green et al., 1997, p. 172). As Green et al. explain, the process of transcribing is at once interpretive and representational. Transcriptions are constructed by researchers for specific purposes. Exactly what is chosen for transcription and what is omitted implies a series of value judgements made about whether or not, for example, it is the talk itself (i.e. the words used) or the manner of the talk (eg some of the affective and non-verbal features of speech) that warrant transcription.

For the purposes of this research, the focus of the transcriptions has been on the verbal rather than non-verbal features of talk. Therefore, unlike a Conversation Analysis approach to transcription in which pauses, overlaps, intonation and stress patterns would also have been noted, I have only transcribed the verbal features of the research participants' utterances. Words have been omitted if they were indistinguishable or irrelevant to the purposes of the study (e.g., the

'small talk' at the beginning of the interview, which served the purpose of relaxing the participants rather than having any specific semantic value relating to particular research questions).

3.4 Data analysis

The process of analysing the data for this research has evolved in three distinct stages, which I describe in detail below: the first occurred after the initial stage of data collection in which a series of preliminary codes were developed inductively from interview data gathered from the first six student participants in conjunction with themes that seemed salient in the literature; the second phase of analysis comprised two interrelated elements that emerged from student interview data and data based on students' intertextual writing practices as manifested in their research assignments; the final stage of analysis is an extension of the second and seeks to remedy the theoretical and methodological problems that emerged during this intermediary phase by drawing on the work of Weedon (1997), Bakhtin (1984) and Kristeva (1986a, 1986b, 1986c, 1996) to develop a poststructural theory of identity as multiple, conflicting and ongoing.

As explained above, the primary function of the questionnaires was to provide pointers for development during the course of each participant's interview. Once all interviews had been conducted, data from the questionnaires was of no further intrinsic value, other than serving as an occasional means for checking the accuracy and clarity of points that emerged during the interviews. They were not analysed as a discrete data source.

3.4.1   *Data analysis stage one: Initial coding and identification of themes*

As outlined above, for this stage interview data were gathered and analysed from a total of six student participants: Caroline, Natalie, Alan, Frieda, Tony and Lily. A total of six preliminary codes were identified as emerging from

across the interview data and from the literature that I had reviewed by this stage of the research. These are presented in Appendix III in detail and are categorised in summary form below:

(i)   Morality, academic honesty and equity;

(ii)   Copying and paraphrasing;

(iii)   Authorship, learning and student voice;

(iv)   Using background reading texts and referencing;

(v)   Cultural differences and learning styles;

(vi)   Using electronic texts.

In terms of the evolution of my approach to the development of a final framework for data analysis, it is important to note that by Stage One (reached after two years of part-time work on the project), there were a far greater number of student comments (a total of 12) that seemed to fit into the category coded 'Authorship, learning and student voice' (see Appendix III, Tables 1 to 7) than in any other category. In addition, comments that appeared to relate to this code were produced by a majority of the students whose data I had considered (four out of six).

Although in the literature I had reviewed by this stage, I had identified more studies that linked plagiarism to electronic textuality, this was not such a salient feature to emerge from my student interview data. It was the seminal research by Pennycook (1996) that best reflected the kinds of pedagogical and epistemological concerns about authorship, learning and textual ownership (or 'student voice') that the majority of students in my study seemed to be articulating in category (iii) above; it was also Pennycook's research that had fuelled my initial interest in plagiarism and 'textual borrowing' from a theoretical perspective.

While it was clear to me at this preliminary stage of data analysis that the six initial coding categories might highlight important issues that could be explored in their own right, it seemed that academic honesty, copying and paraphrasing, using background reading texts, referencing, cultural differences, learning styles and the nature of electronic textuality all broadly related to questions of authorship, learning and student voice. It was category (iii) therefore of my initial coding that emerged to point the way forward for the second phase of data analysis.

3.4.2 *Data analysis stage two: Construction of interim framework for analysing writer identity and intertextual writing practices*

Stage Two of the data analysis process evolved into two distinct phases: the first consisted of the development of a framework for analysing issues that were arising in the data that seemed to revolve around questions of writer identity (see my discussion of Alan, Lily and Natalie below); the second emerged out of a closer consideration of students' intertextual 'borrowing' or 'copying' practices.

As I became more familiar with student interview data, so I began to find that students appeared to struggle to reconcile different aspects of their experiences of constructing texts as emergent academic writers; furthermore, in most cases students seemed to have a sense of what they thought they should do to satisfy academic writing and authorship requirements in their fields of study, yet at times seemed to ignore, resent, resist, contradict and/or sometimes accommodate these disciplinary imperatives. In order to understand these reactions, which seemed to link questions concerning learning and 'student voice', I searched in the literature for other empirical studies that had discussed 'voice' and identity in the context of student academic writing. It was the research of Phan & Viete (2002) and Starfield (2002) that drew on work by

Clark & Ivanič (1997) on writing style and writer identity from a sociohistorical perspective that provided a crucial way forward at this point.

Clark & Ivanič (1997, pp. 134-160) suggest that when we write we represent different aspects of ourselves through the kinds of linguistic and discursive choices we make. These choices, they propose, represent the 'discoursal' self. For example, whether we use passive and impersonal sentence structures or use the first person singular "I" form; how we might "ventriloquise" (Pennycook, 1996) our own "voice" through the ideas and words of others. They claim also that writing also incorporates elements of our personal histories (the 'autobiographical' self) as well as a sense of authority and authorial presence (the 'self as author'). These different "selves" or identities are not fixed and autonomous they argue, but fluid, interrelated and sometimes conflicting (1997, pp. 134 -136).

I attempted to apply this framework of the three different 'selves' to my own data (see Chandrasoma et al., 2004 for example) but encountered three particular difficulties. Firstly, while the *autobiographical self* seemed a relatively straightforward way of categorising students' descriptions of their prior learning and academic writing and referencing experiences (for example, Alan (Chapter 7) and Georgia's descriptions (Chapter 8) of how they were never required to acknowledge their sources texts in their written assignments in schools in Hong Kong), being able to clearly distinguish between *discoursal* and *authorial selves* proved more problematic.

For instance, Susan (see Chapter 7) on a number of occasions used passive sentence structures in her assignment because this is what she was encouraged to do in school, saying, "It is more impersonal, I think. It doesn't actually put us in subject position (and) I'm happy to have it that way." It seemed to me here that Susan's desire to use the passive voice (the way in which she constructed her *discoursal self*) was inseparable from the way in which she wanted to

construct her*self-as-author* by avoiding putting herself "in subject position". In other words, it seemed to be precisely the kinds of linguistic and discursive moves that Susan was making that contributed to the degree of 'authority' and the nature of the authorial presence that was being created in her writing.

Secondly, other possible 'selves' seemed to emerge as more salient categories from my own data that needed to be named. For instance in the case of Natalie (Chapter 4), it was her resistance to following academic conventions that seemed to be particularly noteworthy in her interview:

> I try to avoid using anyone's ideas except mine … I try to avoid
> doing a subject in which I have to write an essay and use other
> people idea … Last year … I didn't actually read any books.
> I just go and interview people … it's easier and more interesting
> to have my own idea.

I/we termed this a *resistant self* (see Chandrasoma et al., 2004), rather than trying to make it fit into one of Clark and Ivanic's categories.

There were several other examples across my data set where using Clark and Ivanic's framework failed to capture the complexities of students' "contradictory consciousness" (Welsh, 2001, p. 553). For instance, Elizabeth's struggle to account for very different and competing aspects of herself as an academic writer (see Chapter 5) where a sense of conflict was uppermost:

> When I take quotes from somewhere, I always put inverted
> commas around it … But if you're in a rush and you're
> doing something quickly, you could easily copy out a quote
> and then think of it as your own.

Frieda's alienation (see Chapter 4) from her own writing seemed particularly marked and in need of 'naming':

> The problem is that I end up with an essay full of references.
> There's rarely a sentence, which doesn't have any references
> And I think that's awful… I feel this is not my type of essay.
> It's really the way that she (the lecturer) likes it. She thinks it's
> right.

Likewise with Caroline's push (Chapter 8) to appropriate the words, ideas and images of others for her own purposes:

> I thought it was quite empowering for women. As soon as I saw
> this program I thought, 'Well, this is what I wanna talk about –
> how we can appropriate these terms and de-mystify them and
> claim ownership over them like the ethnic group has with the
> term 'wog''.

The third problem I experienced with Clark & Ivanič's framework was that despite their intention to represent the different 'selves' (1997, pp. 134 -136) as interrelated, the very act of naming each one as a separate entity seemed to work against this end. As mentioned above, "naming is not just the pure nominalistic game of attributing an empty name to a preconstituted subject. It is the discursive construction of the object itself" (Laclau, 1989, p. xiv). I attempted therefore, to extend Clark & Ivanič's framework by naming what seemed to be more salient 'selves' that were emerging from my own data, as well as trying to instil a more 'dynamic' dimension to the analysis. This led to the development of the following categories as presented in Table 3.1 below:

Table 3.1: Data Analysis Stage Two: 'Writer-selves'

(framework extended from Clark & Ivanič, 1997)

Writer 'Self'	Descriptor
self-as- ideal or a desired-self	How students describe their study and/or writing habits in terms of what they believe to be 'good/ideal/desirable practice', such as methods of notetaking, being careful to 'separate' their ideas from their source texts, putting inverted commas around direct quotations. This 'self' incorporates a sense of reflexivity and 'self-as-possibility'; a self that may not yet be fully realised, thus linking to future 'selves-in-construction'.
a resistant-self	Students' study/writing habits that demonstrate opposition or resistance to academic conventions and expectations: students' acknowledgements of their own writing practices that they categorise as copying or 'cheating'; students knowingly providing incomplete bibliographies and referencing.
selves-in-conflict	Instances where students demonstrate confusion/conflict/struggle in speaking about what they 'know' to be desirable academic behaviour and how this might not match up with how they describe their study/writing behaviour in practice; captures moments of apparent contradiction and disjuncture when what students claim to know to be sound academic practice seems at variance with their accounts of their own study/writing practices.
self-as-constrained or a regulated-self	Includes the pressure to adhere to particular academic writing conventions (e.g. in-text referencing; time pressures; internationalisation of study), which can operate at international, national, institutional and individual levels.
self-as-learner/emergent-writer	How students act out and perform being an academic writer: includes 'writer stance', 'authorial presence', use of authoritative voices, ventriloquising (or impersonating), linguistic choices (personal and impersonal constructions) in students' writing; students' perceptions of themselves-as-learner-writers (shares some similarities to Clark & Ivanič's discoursal and authorial selves, but with an emphasis on the 'subject-in-performance' and on behaviour as dynamic and evolving).

When applying this framework for analysis however, I not only found it very cumbersome (the number of potentially different categories that could be used to name students' perceptions of their experiences as emergent academic writers seemed infinite, as did their possible configurations and combinations) but also, it still did not provide the analytical tools that could adequately account for the multiple and at times conflicting, yet also evolving subjectivities of the students of this study: How exactly did the 'resistant self' relate to and co-exist with the 'ideal self', for example when by naming them as separate entities I seemed to be conveying a sense of autonomy and unity that the data did not bear out? In addition, the notion of the 'selves-in-construction', which I felt underlined each of the 'other' selves, seemed a very unwieldy construct.

It is precisely such points of struggle and tension that poststructuralist theories of subjectivity (e.g., Weedon, 1997) are equipped to address. As Lather explains, a poststructuralist approach to identity conceives of subjectivity as:

> both socially produced in language, at conscious and
> unconscious levels, and as a site of struggle and potential
> change. In poststructuralist theories of the subject, identity
> does not follow unproblematically from experience. We are
> seen to live in webs of multiple representations of class, race,
> gender, language and social relations; meanings vary
> within one individual (1991, p. 101).

I return to such a view of identity below in my description of the final tools I have developed for data analysis (see section 3.4.3).

The second phase of Stage Two of the data analysis process related to my use of the concept of *patchwriting*, a term used by Howard to describe "copying from a source text and then deleting some words, altering grammatical structures, or plugging in one-for-one synonym substitutes" (1992, p. 233). Howard has

argued both for its place as a "valuable composing strategy" (1992, p. 233), and also as a descriptor that is applicable to all forms of writing. I have found this construct extremely valuable when describing the intertextual writing practices of the students in this study (for an analysis of Natalie's use of *patchwriting* as a compositional strategy see Chandrasoma et al., 2004, pp. 176-180) and one that I have continued to apply through to the final stages of data analysis.

3.4.3   *Data analysis final stage: The politics of text/knowledge and writer identity as 'dialogic' and inter/intrasubjective; intertextuality and 'patchwriting'*

As discussed in Chapter 2, it is Bakhtin's writing on dialogism and Kristeva's concept of intertextuality and identity that have been central to the construction of the "abstract dimensions" (Spiro et al., 1987, p. 178) through which the data gathered for this study have been interpreted and explored (Watson-Gegeo, 1988, pp. 576-579). Bakhtin (1981) argued that speakers and listeners and writers and readers are engaged dialogically in a process of negotiation over meaning-making. His theory of communication is sociohistorically grounded where the boundaries delineating individual ownership of words and ideas are blurred. Texts he claims, are "filled with others' words, varying degrees of otherness or varying degrees of 'our-ownness' …" (1986, p. 89).

Bakhtin argues further (1986, p. 162), that this interaction between texts or dialogic forms, does not denote contact between objects or "things" but constitutes an engagement between "personalities" (or subjects). Thus, dialogic relations (see Bakhtin, 1981, p. 427) may occur between different people ('external' dialogue), and also within the same subject ('internal dialogue'). As discussed in the previous chapter (see section 2.5.2 above), Bakhtin has also termed this 'internal dialogue' a "dialogue with the self" (1984, p. 213) in which all words are "double-voiced", containing within them a "conflict of voices" in

which each is reflected in the other and interacts with the other in a continuous process of call and response (Bakhtin, 1984, pp, 74-75).

This crucial insight by Bakhtin provides a pathway into the development of a theory of subjectivity that is at once discursively constructed, as Allen also notes (2000, p. 165), yet is at once dynamic, multiple and ongoing: a poststructural theory of identity (see for example Weedon, 1997), which Kristeva articulates through the concept of 'intertextuality'.

Kristeva emphasises the interconnectedness of all texts and has developed a concept of intertextuality that is synonymous with a theory of subjectivity. Kristeva argues that different identities are realised both in the production and consumption of texts; furthermore, textual meanings are neither fixed nor stable, but are created in the "continuous movement back and forth in the space between the origin and all the possible connotative meanings" (1996, pp. 190-191).

For Kristeva, such an intertextual framework provides the means through which all experiences of reading and writing can be understood. From this perspective therefore, the subject can be seen as forever 'evolving' and in a constant process of becoming (1996, p. 190). This evolving 'subject' is not only dynamic and mercurial but (following the connotations of the expression in French: '*le sujet-en-proces*'), also 'on-trial': a subject-in-process awaiting judgement from her/his interlocutors or 'assessors'. The analogy of the 'subject-in-process (and)–on-trial' to the student-as-emergent-author awaiting assessment/confirmation as a legitimate academic writer from her/his lecturers is particularly apposite for the students in this study.

So, the final "interpretive-explanatory" framework (Watson-Gegeo, 1988, pp. 576-579) or tools, through which the questions concerning knowledge, identity and textual ownership in undergraduate student writing have been analysed, has

been constructed using Bakhtin's theory of *dialogism* (1981, 1984, 1986), Kristeva's poststructuralist concept of *the-subject-in-process (and)-on-trial* (1986a, 1996) and Howard's notion of *patchwriting* (1992, 1995, 1999). These constructs do not exist in a theoretical vacuum however, but interact in a transcultural contact zone where the forces of 'homogenisation', 'polarisation' and 'hybridisation' struggle continuously for position (see Holton, 2000 in Chapter 2 above, section 2.2.1).

Each of the students in this research therefore, can be conceived as emergent-authors who are *subjects-in-process-and-on-trial* engaged in the production of academic text/knowledge that is dialogically created. This dialogue is sociohistoric in nature, yet internally constructed by the individual; contemporaneous and discursive, yet anticipatory of future intertextually created planes of meaning. Chapters 4 to 8, which focus on data presentation and analysis, have been arranged to highlight the interrelated yet also different ways in which the students in this study realise these complex and at times confusing dialogic encounters.

As outlined in Chapter 1, Chapters 4 to 8 each comprises two student case studies. They have been paired to reflect salient features that emerged from the data using the analytical tools described above in this final stage of data analysis. Frieda and Natalie were combined in Chapter 4 since they both experienced an acute sense of alienation from the processes of academic text/knowledge production, but dealt with these experiences in very different ways: Frieda accommodated to the demands of her lecturer, while Natalie adopted a form of resistance. Elizabeth and Tony were paired in Chapter 5 because they both demonstrated perceptions about their writing practices that seemed contradictory (particularly in the case of Elizabeth) and were in marked contrast to those of their lecturers.

In Chapter 6, Kirsty and Lily were combined since my analysis of both of their interview data in conjunction with their written assignments highlighted the intensity of their difficulties in dealing with the incommensurability of notions of autonomous authorship and textual originality with their own intertextual experiences of academic text production. They were positioned deliberately in the middle of the five central chapters to emphasise the nature of the acute struggle to become authoritative authors of academic texts that was experienced by the student-writers in this study, particularly those in Chapters 4, 5 and 6. As already explained in Chapter 1, Chapter 6 also serves as a point of transition between the intertextual writing experiences of Frieda, Elizabeth, Tony and Kirsty and those of Lily, Susan, Alan, Caroline and Georgia. The academic writing practices of the latter five students attracted greater acclaim from their corresponding lecturers compared to the former four students.

The final sets of cases studies discussed in Chapters 7 and 8 were combined and positioned at the end of this central cluster of chapters as a form of contrast to the earlier cases explored in Chapters 4, 5 and 6. Susan and Alan were paired in Chapter 7 because, through a series of strategic intertextual manipulations, at least according to their markers, they were able to demonstrate a degree of textual authority in their writing that the lecturers discussed in the earlier chapters (4, 5 and 6) had not found.

Caroline and Georgia became the focus of Chapter 8 since in their different ways, compared with students in Chapters 4, 5, 6 and 7, they were both able to rationalise and justify in much greater detail the kinds of intertextual choices they had made in the construction of their written academic assignments for assessment. The duration of the interviews with both of these students also far exceeded the length of those of all other students (at least 90 minutes each, in contrast to the other students whose interviews mostly lasted for no longer than 60 minutes).

Chapter 9 draws together my analysis of the data in Chapters 4 to 8 by "criss-crossing" (Spiro et al., 1987, p. 178) between cases in order to extrapolate the key issues to have emerged in this research.

3.5 Summary

As explained above, the primary aim of this study is to explore the intertextual writing practices of ten undergraduate students from a range of linguistic and disciplinary backgrounds. The focus of the research is not punitive, but pedagogical: it seeks to understand how these students select and manipulate particular textual resources; how these intertextual practices relate to questions of power/knowledge formations, writer identity and textual ownership and how students' use of intertextual resources are evaluated by ten academic staff members from corresponding disciplinary fields. Data consist of questionnaires and interviews with students and staff members and students' research-based assignments in order to allow for a process of 'triangulation' through which the research questions can be considered from multiple perspectives.

In this chapter I have outlined the epistemological underpinnings of this study, highlighting my belief in the value-laden and socially constructed nature of all knowledge claims. I have explained that I have adopted a qualitative, ethnographically influenced case study-based approach to the research. I believe this approach has allowed for an in-depth exploration of the questions this study seeks to address by encouraging participants to describe their thoughts and experiences by means of the kinds of terminology and concepts which they "use among themselves" (Patton, 1990, p. 296).

This is also an approach that recognises the emergent and evolving nature of research questions and processes (Watson-Gegeo, 1988, p. 576). Furthermore, I have suggested that I see my role as researcher as resembling that of the

bricoleur who enters into a 'dialogue' with the data he/she assembles and subsequently interprets.

I have also described how the analytical framework for this study evolved over three distinct phases: in the first, codes were identified based on a combination of salient points that had emerged in the interview data with six student participants, in conjunction with themes that seemed prevalent in the literature. Stage Two comprised two components: the first involved a further exploration of the coding category 'Authorship, learning and student voice' and led to an extension of the work of Clark & Ivanič (1997) on subjectivity and writing to the development of a notion of identity as different 'writer-selves-in-construction'; the second, constituted an investigation of the work of Howard (1992, 1999) on *patchwriting* as a means of interpreting students' intertextual writing practices.

Stage Three evolved out of Stage Two of the data analysis process. As explained above, Bakhtin's notion of *dialogism* (1981, 1986), Kristeva's theory of intertextuality and subjectivity (*the subject-in-process(and)-on-trial*: 1986a, 1986b, 1986c, 1996) and Howard's work on *patchwriting* (1992, 1999), emerged to constitute the cornerstones of the final framework for data analysis, as employed below in Chapters 4 to 9.

Finally, I see this research not only as the product of my own engagement with and interpretations of the data I have gathered, but also as an ongoing project: a *bricolage* (Levi-Strauss, 1966, p. 21) involving a never-ending process of reconstruction of different interpretations by potential future readers.

I now turn to Chapter 4 to consider how Frieda and Natalie deal very differently with their experiences of alienation and with questions of power, knowledge, identity and textual ownership.

CHAPTER 4: 'I feel this is not my type of essay': A study of alienation, conflict and resistance

> *The major problem is that I don't have any idea about it.*
> *So I can say I don't know what I write there.* (Frieda)

> *No-one in the world can get an idea, can develop his idea*
> *without other people. Even lecturers have the ideas*
> *about a particular book from other people and they*
> *don't say about it in their lecture, so why*
> *should we?* (Natalie)

4.1   Overview

In this chapter I discuss Frieda and Natalie's academic writing practices and the ways in which they use their source materials in their research-based assignments. I also consider how Frieda and Natalie's previous learning experiences relate to their current approaches to academic writing. In my discussion I refer to extracts from students' assignments, as well as drawing on the expectations, reactions and concerns of academic staff (Daniel and Chris) from matching disciplinary backgrounds to Frieda and Natalie, in order to gain a better understanding of the context in which the students' writing is produced.

Frieda and Natalie have been paired in this chapter because they both demonstrate a sense of alienation from the texts they produce, yet as my analysis and discussion indicate, they deal with questions of writer identity and textual ownership very differently. Frieda's alienation from and lack of authorial presence in her writing I argue, are symptomatic of a student writer struggling under the weight of *homogenising* forces (Holton, 2000), which serve to impede rather than facilitate the development of a sense of writer identity and

textual ownership. By 'ventriloquising' (Pennycook, 1996) the words and ideas of the authors of her source texts and thus failing to engage directly with the processes of text/knowledge production, I suggest that Frieda is prevented from developing a sense of authorial control over her writing.

Natalie in contrast, adopts an oppositional stance to the homogenising writing conventions of the academy. She constructs a writer identity that highlights the contradictions between a notion of learning and text/knowledge production that is socially and locally contingent, and an essentialised concept of textual ownership and authorship as singular and unified. Natalie's use of *patchwriting* (Howard, 1992, 1999) to *expropriate* (Bakhtin, 1981, p. 294) the alien words and ideas of her source texts I suggest, not only constitutes "a sophisticated rhetorical act" (Canagarajah, 2002, p. 154), but also functions as an oppositional writing strategy that enables her to *narrate against* (Pennycook, 1998, p. 217) the dominant and homogenising forces of the academy.

I begin the chapter by providing brief biographical details about each student, followed by descriptions of students' comments on their approaches to their use of source materials in their academic assignments. I then analyse and discuss these comments, as explained in Chapter 3, by drawing on Bakhtin's notion of *dialogism* and Kristeva's theory of intertextuality and subjectivity (see section 3.6 above, for details). Finally, I highlight the importance of developing a theory of academic writing that not only accounts for the asymmetrical power relations that exist in student/lecturer encounters, but also offers insight into the complex intertextual ways in which students' different epistemologies impact on their approaches to academic text production.

4.1.1 *Research participant profiles*

Frieda and Natalie's biographical profiles are presented below in Table 4a. These students were in their late teens/early twenties at the time of their interviews and in their second and third years of studying for an Arts degree. The assignment Frieda submitted for this study related to a subject she was studying on Japanese culture and society; Natalie's assignment focussed on a modern period of Spanish history. For both students English was an additional language.

Table 4a: Frieda and Natalie

Student	Age range	Country of birth	First language	Time studied English	Countries of secondary & tertiary study	Year of university study	Faculty & field of study
Frieda	18-29 years	Indonesia	Indonesian	10 years	Indonesia Australia	Second	Arts Japanese Culture and Society
Natalie	18-29 years	Thailand	Thai	15 years	Thailand Scotland Australia	Third	Arts Modern Spanish History

Daniel and Chris were the corresponding staff members whom I interviewed about Frieda and Natalie's writing practices (see Table 4b below). Each of these academic staff members had experience of working outside Australia, including in Daniel's case, in a non-teaching capacity.

Table 4b: Daniel and Chris

Staff member	Age range	Country of birth	Position at university	Countries where worked	Non-teaching work	Faculty + Field of Teaching
Daniel	40-49 years	Australia	Lecturer	Japan Australia	Manage-ment	Arts Japanese Culture And Society
Chris	50-60 years	USA	Associate Professor	USA France Australia	None	Arts Modern European History

4.2 Conflict and alienation: Frieda's loss of authorial presence in her writing

Frieda was born in Indonesia and spoke Indonesian as her first language. At the time of our interview she had been studying English for approximately ten years. Her first experience of university study was in Indonesia where she studied the Japanese language for a year after completing her secondary education. It was when Frieda began her university studies in Australia that she encountered reading non-fiction material in English for the first time. She commented that in university in Indonesia she was not required to undertake any research for her essays since it was sufficient to write "merely your opinion". There were no computer-based catalogues, so bookshelves had to be searched manually. Support material was not required, compared with Australia where "It's hard to write something based on just what you know."

Frieda identified common knowledge and paraphrasing as key issues for consideration in understanding the writing difficulties students experienced in

producing research-based academic assignments. It is to these aspects of academic text production that I now turn.

4.2.1 *Common knowledge, paraphrasing and textual ownership*

Frieda's first experience of referencing the work of others and using an electronic catalogue was in her first semester of university study in Australia. She stated that she preferred to use books as source texts because she was not sure how to search for relevant journal material. She would also use electronic sources because they were the most "actual" (up-to-date) and was "too scared" to use material from lectures unless she had audiotaped them, because she was concerned that she might misrepresent the ideas of her lecturer.

Frieda acknowledged that she was still learning how to become "an academic writer" and that part of this process involved being able to distinguish between ideas that were "original" and those that constituted "common knowledge in the field." She stated that when she first made "contact" with a particular subject area "everything is new and someone's idea", but that if she were to read widely and become more familiar with the field, then she would be able to recognise "whether it is some really original, personal idea or whether it is common knowledge."

Frieda added that she selected her sources based on the following three criteria: "reliability, actuality and difficulty of English used." She deliberately searched for texts with "relatively easy English expression to moderate difficulty." Some sources she stated, "are too difficult for me to read." She found texts that were "extremely academic and formal" took her too long to read and understand. Frieda believed that problems with English were often the cause of her difficulties, especially with paraphrasing:

There is a chunk, it's not the whole sentence, there is a chunk that

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I want to use, but I'm afraid she (the lecturer) will say, 'You can't

take that chunk because it's plagiarism'. The problem is that I don't

know how to paraphrase so that it carries the same meaning.

I feel that that's the most perfect expression. It express the best

and I want to use it.

It was during her first semester of university study in Australia that Frieda first encountered the term 'plagiarism'. She commented that she sometimes found it difficult to differentiate between her own and someone else's words and ideas: "Sometimes I came across someone's idea that previously I'd already thought about. It came to my mind as well." For Frieda ownership of words and ideas were not easily distinguishable. This lack of clarity was the cause of considerable consternation for her in her writing and fuelled fears of being called a plagiarist by the lecturer who co-ordinated the subject for which she produced the assignment that she submitted for this research. She related how the lecturer had told her:

'I have read all of the books.' She has done this subject

for five years, so she said that, 'Think before you plagiarise,

because I will remember from which book it comes from

because I read all the books.' … Of course she has time

with this idea again and again, so she remember.

Frieda went on to say that the lecturer added:

'Don't think that you can write the way you read in books,

because all of these books are good books and the writers are

really professional. You can find some books don't have

many references because they're professor, and until you are

a professor in that field, you can't write without referencing.'

She doesn't mind that we reference every sentence

because that's a process to write a really good essays.

Frieda described how she reached the point with one of her lecturers where she felt it became impossible to present her ideas as her 'own' because the lecturer would not have believed that they were hers. Frieda was convinced that the lecturer would have thought that they belonged to an author whom she (Frieda), had failed to acknowledge, so she decided to attribute them to a particular author anyway, to avoid being challenged by the lecturer. This resulted in Frieda feeling alienated from the writing she had produced:

> The problem is that I end up with an essay full of references.
> There's rarely a sentence, which doesn't have any references
> And I think that's awful… <u>I feel this is not my type of essay</u>.
> It's really the way that she (the lecturer) likes it. She thinks it's
> right. Some lecturer gave more freedom and more flexible
> in writing essays but this one, she clearly has her own idea
> already (about) what is a good essay. It's better to follow that.

As the following extract shows (see Table 4.1), the only sentence that does not contain an in-text reference is the first, which serves as an introduction to and synthesis of the exemplifying sentences that follow. The extract is taken from the assignment Frieda submitted for this research entitled "Images of Japanese feminism in Mizoguchi films", which comprised part of the assessment for the subject 'Japanese Popular Culture':

Table 4.1: Frieda's Assignment Extract 1

Frieda (p. 2, paragraph 2)
The dominant image of women in Japan is as mothers and wives. Generally, being a woman ideally means primarily getting married and having children (Yoshizumi 1995, 184; Kawashima 1995, 289). As Creighton (1996, 205) points out: "Most Japanese women have been raised to consider the domestic realm their foremost responsibility, marriage and motherhood their primary goal" and Morley (1999, 40) confirms: "Marriage has always been the cultural norm expected of women in Japan." In a larger scope, women are the pillar of society as they are in charge for upbringing the better future generations (Ohinata 1995, 200) and preserving the integrity of family and society (Hauser 1991, 297-8; Iwao 1993, 4).

Frieda reiterates her frustration with this style of writing, stating:

> I don't like it because it limits me to say only the things that I can find
> in books. I feel like, it's like gathering information and report them …
> We're so afraid to come up with our own ideas. If I were given more
> Freedom to do it on my own way … I would come up with more
> Of my own ideas, rather than just supporting and finding more and
> More authors – other people's ideas.

Frieda identifies a number of factors that she considers have influenced her approach to academic writing in Australia. Firstly, the shift from viewing learning and studying as the production of written texts based on her own 'opinion' to the notion that learning and knowledge production occurs as the result of a process of researching and re-presenting the work of others. This shift I suggest, produces a sense of conflict and alienation for Frieda as she tries to accommodate her writing style to meet the *homogenising* (Holton, 2000) demands of her lecturer who according to Frieda, tells students that it is only once they reach the status of professors that they will earn the right to present

their 'own' ideas without recourse to the work of others. In the mean time students "can't write without referencing". Frieda therefore feels coerced into producing an assignment full of references from which she feels alienated in order to comply with her lecturer's wishes.

There are other factors that Frieda discusses in her interview, including English language proficiency and the lack of familiarity with the topic area she was studying, which she says compound her difficulties in developing any sense of ownership over the writing she produces ("I don't know what I write"). As she explains below:

> I don't really understand the reading. That's my first contact with
> any Cultural Studies. I'm not familiar with the essays, readings,
> what's discussed in Cultural Studies. I don't even know what is
> 'popular culture'. The major problem is that I don't have any
> idea about it. So I can say I don't know what I write there.

Frieda suggests that students might develop a coping strategy for dealing with unfamiliar material by interspersing copied segments from reading materials with their 'own' words. Such writing has been referred to in the literature as 'chunking' or copying of whole chunks (Wilson, 1997), 'plagiphrasing' (Krishnan & Kathpalia, 2002; Wilson, 1997) and 'patching' (Wilson, 1997) or 'patchwriting' (Howard, 1992, 1999; Pecorari, 2003). These writers maintain that this is a legitimate approach to academic writing that should be viewed as a developmental stage through which learner writers pass in their quest to become members of their disciplinary discourse communities.

As Angélil-Carter (2000), Currie (1998) and Starfield (2002) have argued, the previous writing experiences of students for whom English is an additional language may not have provided them with the requisite linguistic and cultural

capital to cope with the kinds of difficulties with paraphrasing and textual ownership as outlined by Frieda.

Understanding the problems inherent in the concept of 'common knowledge' is integral to the kinds of judgements markers of students' assignments are regularly required to make. Deciding whether or not samples of student writing represent forms of "intertextual intimacy" (where a student provides no in-text reference to a textbook or class reader that they consider to be 'common knowledge' for both themselves and their marker: see Chandrasoma et al., 2004, pp. 181-182 for more details), or examples of unacceptable copying, are frequently the kinds of decisions that markers undertake. As Frieda remarks, knowing what constitutes 'common knowledge' in a particular field is a crucial factor in distinguishing which linguistic terms and ideas require attribution from those that do not. For student writers new to their areas of study, this is especially difficult to establish.

Learning to position herself as a writer within a particular field of knowledge nevertheless could happen believes Frieda, if she were given the "freedom" to write as she wished: "If I were given more freedom to do it on my own way … I would come up with more of my own ideas". Feeling "afraid to come up with (her) own ideas" results in Frieda becoming a mouthpiece for others: "It's like gathering information and report them … just supporting and finding more and more authors – other people's ideas".

Finally, admonishments about plagiarism ("Think before you plagiarise, because I will remember from which book it comes from because I read all the books") I suggest, do little more than inspire fear in Frieda who is struggling to come to terms with approaches to knowledge production, textual ownership and identity as a writer that are very different from those she has encountered previously. Frieda's enforced accommodationist position in the face of the homogenising forces of her lecturer serves to mask the complexities of

authorship, thus failing to address not only Frieda's need for a long-term developmental writing strategy, but also her sense of alienation as a writer.

I now consider Daniel's approach to writing pedagogy in the academy and relate his comments to Frieda's struggle for textual ownership.

4.2.2 *Daniel's approach to writing pedagogy and Frieda's struggle for textual ownership*

Daniel, a lecturer in Japanese culture and language, provided a number of valuable insights into the broader pedagogical context in which Frieda was writing. Although he did not mark Frieda's assignment (and is not the lecturer she refers to in her interview), he had been a tutor and lecturer in the subject 'Japanese Popular Culture' for which Frieda had submitted her assignment. Daniel described his approach to teaching international students as "hardline, " saying that students who came from overseas to be educated in Australia were "buying the package." In other words, they had to conform to the same set of expectations and academic writing practices as their Australian-born counterparts: An homogenising approach to pedagogy that is borne out by Frieda's experiences.

It is interesting to note that Daniel commented that there was "a bit of conflict in the essay" because the writer (Frieda) was not clear what they were "setting out to do." He elaborated:

> It's almost like it's their first time on a bicycle, in a way.
> They're out there, they're researching (and they've) made
> this huge achievement by synthesising and drawing together
> things from all sorts of different sources, and that process of
> self-enlightenment, that almost becomes the purpose of the
> essay.

Daniel seems to be suggesting that the process of researching and writing the essay had, for the writer, become almost indistinguishable from the essay's purpose. In other words, for Frieda there had been a kind of fusion between herself as a learner-writer and the text she had produced, thus dislodging the explicit focus of the assignment, as contained in the essay title. Such close identification between process and product (or between writer and text) believes Daniel, "is probably a very necessary thing that they (the students) go through" in the course of their academic careers; by re-working (or subverting) the essay focus Frieda had nevertheless, according to Daniel, been able to gain a valuable learning experience.

Daniel's use of the term "self-enlightenment" to describe students' intertextual reading and writing experiences resonates with Kristeva's understanding of the interrelatedness of subjectivity and textuality, where engagement with the processes of textual production and consumption is integral to the evolution of the subject (e.g., 1996, p. 190). It is precisely the kinds of pedagogical connections and tensions that Daniel is making between learning, essay writing and subjectivity that I suggest, can be usefully conceptualised through Kristeva's notion of *the subject-in-process-and-on-trial*.

Frieda however, did not interpret her experience of writing this essay in a positive light: she felt alienated from the text that she had produced. However, even though she felt that her authorial input had been denied by becoming submerged beneath the words and ideas of her source texts, she nevertheless believed that she had the capacity to think: "If I were given more freedom to do it on my own way … I would come up with more of my own ideas". It is learning how to accent the words of others in order to claim ownership over them (Bakhtin, 1981, p. 348) that as Frieda indicates, poses such difficulties for emergent-student-authors.

Daniel suggested that a "perfectly legitimate" approach to writing in an academic context would be to provide very accurate references for all cited work and to use quotations in very transparent ways. Quoting "in slabs" however, should be avoided as this would lead to the creation of a "pastiche" based on the words of others, over which the student could not claim ownership. Knowing how many direct quotations to use stated Daniel, was a question of judgement that developed over time:

> as with footnoting, the degree to which you use quotes in an essay becomes a matter of judgement, which hopefully changes over a student's career, so that they stop relying on those as crutches.

As can be seen from the following extract from Frieda's essay (see Table 4.2 below), her reliance on her source materials might place her work in the precarious position of exemplifying what Daniel calls "a properly … or an improperly cited pastiche, neither of which are particularly acceptable":

Table 4.2: Frieda's Assignment Extract 2

Frieda (p.2, final paragraph, continued to top of p. 3)
The second reason (for the role of mothers being highly appreciated) is that being a mother is the center of identity of a woman. Being a mother is the key to respectability and happiness (Yoshizumi 1995, 184; Tanaka 1995, 29; Iwao 1993, 80). "As for unmarried mothers, they are not only extraordinary, but at best to be pitied, at worst to be severely frowned upon " (Buruma 1984, 38). Although marrying later and having fewer children are increasingly popular, total rejection of marriage such as unmarried and childless carries a strong social stigma (Ma 1996, 57-8; 144).

Indeed the marker of Frieda's work did write above the direct quotation from Buruma (1984) above that she should "summarise - use your own writing":

being able to 'use her own writing' however, is precisely what Frieda feels unable to do, given her lecturer's previous warnings about 'plagiarism'.

A closer look at Ma (1996, p. 144) reveals an attempt by Frieda to "use (her) own writing" in the last two sentences of paragraph 6 above, by substituting 'Although marrying later' for 'Though Japanese women are postponing marriage' and 'unmarried and childless' for 'old maid'. This is followed by the phrase 'carries a strong social stigma' which Frieda has copied verbatim from her source. See Table 4.3 below:

Table 4.3: Frieda's writing compared with Ma (1996)

Frieda (p.2, final paragraph to top p.3)	Ma (p.144)
<u>Although marrying later</u> and having fewer children are increasingly popular, total rejection of marriage such as <u>unmarried</u> and <u>childless</u> <u>carries a strong social stigma</u> (Ma 1996, 57-8; 144).	<u>Though Japanese women are postponing marriage</u>, being an <u>old maid</u> still <u>carries a strong social stigma</u>

Frieda's first substitution ('Although marrying later' for 'Though Japanese women are postponing marriage') works well both grammatically and semantically. However, Frieda struggles to achieve the same level of grammatical accuracy in her substitution of 'being an old maid' for 'such as unmarried and childless'. Such are the kinds of grammatical difficulties that students for whom English is an additional language can experience as they strive to paraphrase their source texts. Frieda's rendering of Ma is also semantically problematic as 'unmarried' is repetitive of the preceding phrase 'total rejection of marriage'. More than anything, Frieda's *patchwriting* (Howard, 1992, 1999) seems to exemplify her own description of the kinds of

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language difficulties students like herself experience when summarising from their sources:

> When they are supposed to make a summary, they will take bits
> by bits over the books … The first bit's probably from somewhere
> and then she puts her own words and then a bit again from
> somewhere, because of the academic English writings.

While such linguistic difficulties may be recognised by lecturers and tutors (Frieda received the following feedback on her writing: "You have some interesting ideas but these are obscured by your language, which is sometimes unclear"), allowing time to addressing such issues may be problematic.

Daniel explained that the kinds of exercises he set for assessment did not require students to "develop an argument in their own right", rather they were designed to encourage students to assess and critique the arguments of the authors of their subject readings. He acknowledged that this was very challenging, particularly at first year level. Students he believed, "really just want to be taught facts".

While Frieda may not have stated that she simply wanted to learn 'facts', she certainly experienced difficulty in understanding the reading for the subject and consciously attempted to move away from simply stating her own opinion in her writing, to 'ventriloquising' (Pennycook, 1996) the arguments of others. This however, left her feeling considerably estranged from her own writing: "This is not my type of essay".

As in Frieda's case, what might constitute 'common' (or background) knowledge for students Daniel stated, was difficult to define and might evolve over time:

> Really, the whole question of the degree to which you footnote,

it is just one of those things you learn by feel… There are 'facts

in the air', that everyone will agree with and they (the students)

maybe don't realise that you don't have to footnote those …

I'm assuming a lot. I assume a high level of background knowledge,

and then just engaging in dialogue with the students on the basis

that they're comfortable in the area… You can be surprised

sometimes at what you previously thought that they knew, but

they don't.

Daniel's comments highlight how difficult it can be for lecturers and students to establish commonly understood reference points for the construction of knowledge in particular disciplinary studies. For Frieda to move beyond the stage where she feels that she does not "have any idea about" the subject of her readings, to the point where she can "come up with more of (her) own ideas" in order to develop a sense of authorial presence in her writing, clearly poses a major challenge for both student and lecturer.

Daniel explained that the "assessment regime", which included a scheduled examination, he had inherited with the subject "Japanese Culture and Language" was, in part, a response by the subject co-ordinator to the "plagiarism difficulty". Despite the fact that, in his experience, students' marks in their examinations correlated quite closely with the grades they received for the work they completed during the semester, he would prefer to abolish the exam in favour of setting specific exercises for assessment throughout the teaching period because it allowed students "more space in which to try out ideas".

Here Daniel highlights the irony of a view of writing pedagogy that is driven by a 'policing' approach to dealing with the 'plagiarism difficulty'. Such an approach seems to work against students being able to develop a sense of textual ownership. In Frieda's case, this had led to alienation from the processes

of textual production and a lack of the kind of "freedom" she believed she needed in order to be able to "come up with more of (her) own ideas" in order to establish an authorial presence in her writing.

In Daniel's view students' linguistic choices reflected a sense of writer presence in text/knowledge construction. He stated that he was concerned that students should develop an awareness of how language choice related to the construction of knowledge in their assignments. He was keen to dispel any assumption in students that the use of "the omniscient passive" should automatically carry with it an assertion of "the truth". Daniel stated that he favoured an expression such as 'It appears to me that …', because "it shows you that you're present in the process of arguing through this knowledge". For Frieda, being able to discuss with her lecturers and tutors how she could become "present" in the process of text/knowledge construction, may have provided her with an opportunity to "re-accent" and "expropriate" (Bakhtin 1981, pp. 293-294) the words and ideas of others in her quest for authorial identity and textual ownership.

As can be seen from the following extract however (see Table 4.4 below), Frieda's concluding paragraph, just like the rest of her essay, relies almost entirely on the words and ideas of her source texts:

Table 4.4: Frieda's Assignment Extract 3

Frieda (p. 9, paragraph 1)
As Iwao (1993, 266) concludes: "the Japanese women's movement is not particularly active, that the pace of change will continue to be slow and that no radical movement will emerge." Likewise, Buruma (1984, 38) says Japan is in many respects a profoundly traditional society. This situation and attitude are not likely to change rapidly (Iwao 1993, 281-2).

Frieda was awarded 65% for this assignment. To pass the subject she needed 50% or over. The average mark for a student at her level was 70%. The marker's comments included the advice to: "summarise – don't import whole sentences" and " again, summarise – use your own writing". While Frieda's attempts to follow her lecturer's advice about referencing had ensured that she received more than a pass mark, the costs of achieving this mark had been high. Firstly, Frieda had been unable to create an authorial presence in her assignment that satisfied her own needs as a writer ("This is not my type of essay"); and secondly, Frieda felt as if she had been excluded from engaging directly with the processes of knowledge construction ("I don't know what I write there").

I now turn to Natalie and consider her struggle to deal with feelings of alienation from the dominant and homogenising forces of the academy.

4.3 'Narrating against' the academy: Natalie's opposition to summarising and referencing the ideas of others

Natalie's first language was Thai, and she had been studying English for 15 years. Natalie completed her early secondary schooling in Thailand and her final two years of study in a school in the United Kingdom. The assignment Natalie submitted for this study was set as part of the assessment for a first year subject on Spanish Language, Literature and Politics. Natalie selected a topic that required students to research into the political and economic consequences of the death of Franco in Spain in the mid 1970s. She wrote a 1500 word essay that addressed the following question: *Was Spain's Political Transition also an Economic One?* Natalie received the equivalent of an H2A grading for the assignment (between 75-79%).

In her first two years of university study, Natalie determined to avoid using others people ideas whenever possible. It is this aspect of her approach to writing for the academy that I will now explore.

4.3.1   *Authorship and textual ownership: Rejection of the ideas of others*

As I have explained in Chapter 3, when initially recruiting participants for this project, I requested that the assignments students produced should have been already fully assessed by their markers and be research-based examples of academic writing. Natalie explained that the reason she did not select an essay from her second year of university study was because she had managed to avoid taking subjects that had required her to write essays, read books or use other people's ideas:

> I try to avoid using anyone's ideas except mine … I try to avoid
> doing a subject in which I have to write an essay and use other
> people idea … Last year … I didn't actually read any books.
> I just go and interview people … it's easier and more interesting
> to have my own idea … to get firsthand experience instead of
> read about other people's ideas.

Here, Natalie is quite clear about the role she wants to play in the construction of text/knowledge: She wants to draw primarily on what she sees as her 'own' ideas ("I try to avoid using anyone's ideas except mine"), and her direct experiences of talking to people ("I just go and interview people … to get firsthand experience"), when producing her assignments.

Natalie described her feelings of confusion the first time she had attempted to follow guidelines for referencing in her university writing and was told by her lecturer that she had relied too much on her source material:

> I think OK, we are forced to read this book to do your essay, but
> then when we get so much … ideas from this book then you
> not satisfied … What should we do then?

Natalie recalled another lecturer telling her: "'We're not interested in what you think about what other people think. We're just interested to know what you think'". Trying to reconcile the seemingly incommensurable demands of attribution (but not 'too much') with 'thinking for herself' had led Natalie to conclude that she should: "avoid using anyone else's idea except (hers)" because as she explained, it was simply "easier".

Despite adopting such a position, questions of authorship and textual ownership in the academy clearly troubled Natalie, as her account of a friend's experiences below demonstrates:

> It's very annoying to me … A friend of mine, he was studying at
> Harvard University, very bright person. At first he said he liked
> English literature very much and then he decided not to major
> in English literature because he said, 'Thousands of people
> have read Chaucer's work, how can I write an essay without
> using the same ideas that the people used previously, so I
> better do another subject'. I think it's a pity.

While determining only to use her 'own' ideas may have provided Natalie with a way out of dealing with the tension between authorship and textual ownership for the duration of her second year of university study, it did not prevent her from experiencing a sense of frustration ("It's very annoying to me") about the difficulties of writing university essays "without using the same ideas that the people used previously".

Natalie's sense of the ambivalence of textual ownership produces a number of tensions in relation to concepts of authorship in academic writing that I discuss further in the section below.

4.3.2 *Sociopolitical contingencies and personal histories in the struggle for textual ownership*

Not only does Natalie believe that ideas are developed as a result of social interaction, she also claims that the rules governing the referencing practices of students are different to those followed by her lecturers. This is a point to which she voices strong opposition:

> I don't like it very much … Sometime I think 'Why am I wasting my life doing this sort of assignment?' You just summarise other people ideas and just tell the same in your essay - this is from this person, this is from another person. Sometime it helps when you do it. But no-one in the world can get an idea, can develop his idea without other people. Even lecturers have the ideas about a particular book from other people and they don't say about it in their lecture, so why should we?

Natalie's responses I suggest, can be understood as a form of oppositional narration through which she attempts to "narrate against" what she perceives as the hypocritical and homogenising forces of the academy (Pennycook, 1998, p. 217). Furthermore, it is through Natalie's strategic use of *patchwriting* as I argue below, that she is able to *narrate against* these alien discourses to produce a double-voiced hybrid text (see Bakhtin, 1981, p. 358) for which she earns an above average grade from her marker.

Natalie's oppositional narration needs to be understood also in relation to her previous study experiences. On entering university, Natalie described how she struggled to write essays of 1200 – 1500 words in length, since she had only ever produced 600 word essays when she was at school; secondly, students in high school in Thailand were never required to acknowledge their sources in their assignments "because almost all assignments dealt with 'facts' rather than

'ideas' (but) not facts that students discovered themselves"; furthermore stated Natalie, teachers assumed that students had obtained their information from a respected source text, so attribution was not necessary. As Canagarajah points out, using the words from learned texts in such communities is not considered to be "stealing" because everyone in the community will be familiar with the source (2002, p. 152). The practice of attribution therefore, fails to have relevance.

So, Natalie like the other students in this study, can be seen as a *writer-in-process (and)-on-trial* struggling to adapt to a very new learning environment where knowledge is not about representing "facts" that belong to culturally respected others. She is faced with having to learn an entirely new way of viewing and constructing knowledge as the representation of 'ideas' owned by different writers whose authorship has to be clearly demonstrated.

In addition, Natalie stated: "It seems that most academics and good students have the same idea about what is 'good'", suggesting that she conceives of pedagogical relations and understandings between staff and students as socially constructed and negotiable. However, she then commented further:

> Sometime I think academics and students don't look at
> the same thing in the same way. The student just think 'I don't
> care whether the lecturer think I'm intelligent or not. I just want
> to pass this subject, just go and look for a job', but the lecturer
> think about the academic value of your work.

Here Natalie clearly identifies what she sees as a potential source of tension between lecturers who view learning as intrinsically valuable and students who study for extrinsic purposes, thus highlighting the kind of conflict involved when staff and students engage in the processes of negotiating and producing text/knowledge together.

I will now turn to Natalie's assignment to consider how she went about constructing the text she produced for assessment for a first year History subject on Spain in the 1970s.

4.3.3 *Natalie's assignment on the economic and political situation in Spain in the 1970s*

Natalie explained that handing the work in on time was more important to her that ensuring that she gave "proper acknowledgement" to her sources in order to enhance the "academic value" of her work. Natalie commented that she knew nothing about Spain when she started working on the task and that she completed the assignment in 48 hours. She described the essay as a "summary of my reading, rather than something with my ideas", thus at the outset creating an 'authorial' distance between herself and the text she had produced:

> I think with this essay, 'No, I don't have time to do, so just leave it
> and just put all the book in the bibliography and let the lecturer
> assume himself where it's from.' … Some phrases I actually
> copied directly out of the book.

She explained that she did not have time to include detailed references to her sources because she also had other work to finish:

> I tend to think, you know, lecturer also want to see a good piece of
> assignment and if they find a piece of assignment quite good
> they think, 'OK , this person has interesting ideas', then they usually
> don't mind very much about plagiarism unless it's very obvious.
> (C: What would make a good piece of work that was copied?) I
> actually think in a good essay the copied bits seem to, you know,
> blend very well, but in a bad essay the copied things scattered around
> and it doesn't make sense and I don't want to read it.

Natalie then proceeded to ask:

> You get into your Uni and they throw a book list in front of you and
> then you're supposed to read the books and then you sort of blend
> their ideas with your own ideas and then you write some pieces
> of assignments, then you get a degree. Do you think it's a good
> way of studying? We (are) like playing a game with the lecturer.
> We try to think what the lecturer actually want. If she want this
> sort of argument, then I better say 'this'.

I responded that I thought her question was crucial for the research I was doing
and asked her whether she thought it was a good way of studying. She replied:

> I think it's not a good way of studying. I prefer my language
> studies because when you study a language then you learn
> how to communicate with people who use that language. You
> know how to translate text. You get much more practical skills
> out of the course without having to worry about, you know,
> references... I tend to think the way academics people work
> is very different to the outside world. They built their own
> world separate from other people and if you are very good at
> an academic subject, then the best thing for you to do is to be
> a lecturer or an academic and most people don't want to do
> that. Most people just want to get a job, a job other than
> being an academic. I think a lot of students have
> difficulties finding a job because they don't have enough
> practical skills.

Here then, is a very challenging position. Firstly, Natalie exposes the hypocrisy
of having to attribute the ideas she uses in her writing to "famous academics"
simply because she is a student, when this is not a practice that her lecturers

follow. She also objects to following attribution conventions because they neither adequately account for the complexities involved in establishing textual ownership and authorship, nor do they seem to incorporate the way she sees language and ideas as socially constructed:

> If you read a book and you have some ideas and when you read a comment of another author, your ideas still remain, but you got something added on to your ideas, and then you write the combination of both in one sentence. It's very difficult. Whose idea are in that particular sentence? It could be more of your own ideas, or it could be more of another person's ideas, or it could be a combination: fifty, fifty. It's very difficult.

Furthermore, Natalie objects to entering into a cycle of reproductive writing practices that will only serve to equip her to survive within the academy; she clearly questions the value of 'ventriloquising' the words and ideas of the texts she encounters. By engaging with, yet simultaneously narrating against, the homogenising forces of the academy, Natalie seems to be attempting to create an intertextual writing space for herself that lies between the domain of the academy and the world beyond.

It is to an analysis of Natalie's writing as a form of *patchwriting* and *oppositional narration* that I would now like to turn.

4.3.4   *Patchwriting and oppositional narration in Natalie's assignment*

I first discussed the term *patchwriting* in Chapter 2 of this study. For the sake of clarity I will re-iterate briefly here what I covered above. Howard (1999) suggests that all writers pass through a series of developmental stages. One of these stages she has termed 'patchwriting', which she describes as "copying from a source text and then deleting some words, altering grammatical

structures, or plugging in one-for-one synonym-substitutes" (Howard, 1992, p. 233). Howard proposes that patchwriting should be viewed as positive and non-transgressive, because it is an attempt on the part of the writer to engage with the linguistic and discursive forms of particular disciplinary fields, as opposed to wholesale copying of entire paragraphs or texts without modification. Such an interpretation of patchwriting, she argues constructs students, not as failed authors and untrustworthy 'Others', but as genuine learner-writers authentically engaging with disciplinary discourses: it is a way of acknowledging that learning is taking place (Howard, 1999).

Given Natalie's comments above however, I suggest that Natalie has not only used patchwriting as a means of engaging with the rhetorical features and content-base of source texts relevant to her topic, she has also used it strategically to narrate against what she sees as the dominant and culturally alien homogenising forces of the academy. In the extracts from Natalie's essay and those from her source texts that follow in Tables 4.5, 4.6 and 4.7, I have underlined the phrases that are the same.

Table 4.5: Natalie's writing compared with Carr & Fusi (1981)

Natalie (p. 1, paragraph 2)	Carr & Fusi (pp. 49-51)
Up to then [the late 1950s] the Spanish economy was predominantly agricultural <u>with industrial appendages concentrated in the Basque provinces and Catalonia</u>. It was an autarchy, <u>a self-sufficient, self-capitalising economy protected from outside competition by tariffs. Administrative controls were created and regulated by state intervention. The Institute of Industry (INI), a state holding company</u>, was set up <u>to direct the establishment of basic industries and supplement</u> investment. <u>Prices and wages were controlled; foreign trade and exchanged rates were closely regulated</u>. As Carr and Fusi argue, …	In 1939 Spain was different; it was an <u>agricultural economy with industrial appendages concentrated in the Basque provinces and Catalonia</u>. (p. 49, paragraph 1) The two key concepts were <u>autarky</u> and interventionism. <u>A self-sufficient, self-capitalising economy protected from outside competition by tariffs and administrative controls would be created and regulated by state intervention</u>. (p. 50, paragraph 2) <u>Prices and wages were controlled; foreign trade and exchange rates were closely regulated</u>; the National Wheat Service fixed the production of wheat and marketed it; <u>the Institute of Industry (INI), a state holding company</u>, based on an Italian model and run by an admiral and intimate of the Caudillo, was <u>to direct the establishment of basic industries and supplement</u> private <u>investment</u>. (p. 50, final paragraph, through to p. 51, first paragraph)

Clearly Natalie's writing in Table 4.5 above contains certain phrases that are the same as the Carr and Fusi text with no clear attribution, however she has not

reproduced whole paragraphs or pages in a random or incoherent fashion. By rearranging the grammar, changing the order of certain propositions and reproducing sentence fragments from across three pages of her source text, she has constructed a cohesively 'blended' text.

Another feature of Natalie's text is that it is grammatically accurate except in the penultimate line, where she uses the past participle form of the verb 'exchange' (as in "exchange**d** rates"), rather than the grammatically accurate noun phrase "exchang**e** rates". As has already been pointed out in the literature, grammatical accuracy in second language learners' writing can sometimes indicate that copying (or 'borrowing') has occurred (see Pennycook, 1996). However, since there is a high level of grammatical accuracy across Natalie's writing as a whole, this inaccuracy looks, at first glance, more like a spelling or typographical error. It may also, of course, be a result of inaccurate but grammatically based restructuring (either consciously or unconsciously she has added what seems like a more correct 'd').

Further extracts from Natalie's writing have been included in Tables 4.6 and 4.7 below for comparison with another of the source texts that she listed in her bibliography at the end of her essay. In the instances of patchwriting in these tables, there is no in-text reference to the source material provided by Perez-Dias (1993, pp. 228-229). In Table 4.7 there is a grammatical difference between Natalie's writing and that of Perez-Dias: The former uses the singular form of the word 'job' (Natalie page 4, paragraph 2) and the latter the plural form 'jobs' (Perez-Dias, 1993, p. 229 extract paragraph 2). As with the Carr and Fusi text in Table 4.5, Natalie has not copied wholesale from Perez-Dias; rather she has 'blended' segments of text from across two pages into two paragraphs in her assignment:

Table 4.6: Natalie's writing compared with Perez-Dias (1993, pp. 228-229)

Natalie	Perez-Dias (pp. 228-229)
…, the wage policy aimed to make the rise in wages compatible with inflation forecasts. It contracted salaries introduced a certain rigidity in the way wages behaved. Public spending policy was directed toward reducing the immediate social costs of the economic crisis by financing unemployment subsidies, increasing pensions and other benefits, and providing subsidies to help companies in difficulty maintain jobs artificially. Labour market policy tended to minimise the cost of the crisis to the working population by guaranteeing the stability of their employment. (p. 3, final paragraph continued top p. 4)	Wage policy was passably consistent with monetary policy, as carried out principally through the pacts. It aimed to make the rise in wages compatible with inflation forecasts. This system of contracted salaries introduced a certain rigidity in the way wages behaved. (p. 228, extract paragraph 2) Public spending policy was directed toward reducing the immediate social costs of the economic crisis by financing unemployment subsidies, increasing pensions and other benefits, and providing subsidies to help companies in difficulty maintain jobs artificially. (p. 228, extract final paragraph) Labour market policy tended to minimise the cost of the crisis to the working population by guaranteeing the stability of their employment. (p. 229, extract paragraph 1)

Despite the fact that Natalie's *patchwriting* demonstrates a high level of grammatical and semantic accuracy overall, her transformation of "contracted"

from an adjective into a verb (line 3, Table 4.6 above) is grammatically problematic.

Table 4.7: Natalie's writing compared with Perez-Dias (1993, p.229)

Natalie	Perez-Dias (p. 229)
The consequence was a combination of relative moderation in inflation and salaries, together with a deterioration in the production system, a loss of job* unparalleled in the western economies, and the creation of an underground economy of major proportions. The unemployment aggravated, rising to 20 per cent in 1984. (p. 4, paragraph 2)	The final consequence was a combination of relative moderation in inflation and salaries, together with a deterioration in the production system, a loss of jobs* unparalleled in the western economies, and the creation of an underground economy of major proportions. (p.229, extract paragraph 2)

There are a number of questions that arise with respect to Natalie's text. Is such patchwriting acceptable academic writing practice for a first year undergraduate student? On what basis should we make such a judgement? Considering the grade allocated to the assignment, the original marker judged the essay to be acceptable. According to Chris, the staff member with whom I discussed Natalie's writing, the source texts are very well known and would be very likely to be familiar to the marker, suggesting that he would, therefore, have been aware of the textual similarities. Chris also stated that he did not view Natalie's writing as highly problematic or indicative of deliberate deception (she had listed both sources in her bibliography, and in addition, Carr and Fusi's book as an in-text reference).

Chris added that the amount of textual similarity in this instance was much less than in the cases he had dealt with previously where students had copied "large slabs" and "strings of paragraphs". In contrast, in Natalie's case, Chris was of

the opinion that although a number of lines had been "heavily borrowed", others had not been. In fact he thought that overall, Natalie had succeeded in sythesising her sources effectively across four pages of writing and that the central problem was not plagiarism but referencing, thus more akin to the category of student as learner-writer, as opposed to intellectually dishonest 'Other'.

Natalie's own account of her writing also needs to be considered. Her priority was to submit the assignment on time. She also talked openly of her disdain for academic values and that the production of a comprehensively referenced text would have been too time-consuming. The fact that Natalie has produced an incomplete in-text reference to Carr and Fusi (no year or page numbers are provided) and no in-text reference to Perez-Dias I suggest, is not only a time-saving strategy, but also a way of *narrating against* the homogenising dictates of the academy by leaving the business of more detailed citation to her lecturer ("Let the lecturer assume himself where it's from").

In addition, Natalie stated that she found such essays very difficult to write in her first year and acknowledged that she used to procrastinate. She commented that by third year she had begun to find the writing of research-based essays much easier. Once again, suggesting that the construction of identity in academic writing (the *subject-in-process-and-on-trial*) can be seen as part of a long-term developmental process.

4.4   Concluding comments

My analysis of the students' intertextual writing practices and resistance to the academy in this chapter has been based on Howard's notion of *patchwriting* (1992, 1999), Kristeva's theory of intertextuality and subjectivity (1986a, 1986b, 1986c, 1996) and the postcolonial theories of Canagarajah (1999, 2002) and Pennycook (1998). It is through these 'filters' that I have attempted to

explore the tensions and processes of text/knowledge production and the complexities surrounding authorship and textual ownership that I believe Frieda and Natalie exemplify. Comments from academic staff Daniel and Chris, who are from matching disciplinary fields to Frieda and Natalie respectively, have also been included in order to enrich the intertextual nature of the analysis and discussion.

Prior to her university studies in Australia, Frieda had not been required to acknowledge source texts in her writing, therefore determining exactly what constituted 'common' knowledge for her was a new and highly challenging aspect of becoming an academic writer. Being able to paraphrase source materials she felt, also posed problems for students who might struggle to cope with the linguistic demands of their studies.

Furthermore, despite the fact that Frieda was clearly dissatisfied with her own writing, exclaiming "I don't know what I write!", she nevertheless felt obliged to produce texts/knowledge that complied with the demands of 'Western' academic cultural tradition, as exhorted by her lecturer. However, this compliance was epistemologically restrictive ("It limits me to say only the things that I can find in books"). In addition, she was fearful of thinking independently ("We're so afraid to come up with our own ideas"), and felt to be little more than a conduit for the ideas of others ("just supporting and finding … other people's ideas"). Frieda's alienation from 'Western' academic writing traditions was most marked when she described how she attributed what she considered to be her 'own' ideas to someone else to escape possible charges of 'plagiarism' by her lecturer.

Although Daniel recommended the need for a "hardline" approach to dealing with difference in the classroom, he nevertheless recognised that there was a need to teach students how to incorporate source materials into their assignments and that this should constitute a "content objective" and thus

become an integral part of any syllabus design. In his view, this should be the way in which such activities should be conceptualised at first year level. Ideally students would be given the opportunity of completing a minor assignment before the middle of a semester so that they could receive feedback on it before submitting a major piece of work at the end of the semester. Daniel also espoused a view of pedagogy in which essay writing could be viewed as synonymous with a process of "self-enlightenment": a view of intertextuality and subjectivity that resonates with Kristeva's notion of the *subject-in-process-and-on-trial* (1996).

Natalie's writing practices raise a number of important points in relation to questions of intertextuality and resistant behaviours in the academy. As with the student in Currie's (1998) study, Natalie's patchwriting displays a high level of dependency on other texts, and as an emergent academic writer it offered her a strategy for survival which enabled her to achieve an above average grade in her assignment (75-79%). Neither Chris nor the marker of Natalie's assignment seemed particularly concerned about the similarities between Natalie's writing and the texts of her sources, suggesting therefore that her assignment could be considered as a case of nontransgressive intertextuality, at least as far as the staff were concerned (see Chandrasoma et al., 2004 for a similar discussion).

I have also argued that Natalie's writing practices can be interpreted as resistant. Her preference for taking practical, language-based subjects to enhance her own employment prospects and her resistance to enrolling in research-oriented subjects, which would require her simply to reproduce the works of others for no obvious personal gain, exemplify the kind of self-empowering resistant position that Canagarajah has referred to in his discussion of resistance and linguistic imperialism in English teaching (1999). By "deconstructing what passes for culture (and) discovering the contradictions in the dominant culture" by pointing out what she saw as the hypocritical referencing behaviours of her

lecturers, Natalie was able to "tap (her) oppositional potential" (Canagarajah 1999, p. 32) in order to establish a sense of control over her writing.

Furthermore, Natalie's oppositional stance emphasises the shortcomings of a homogenous approach to dealing with questions of textual ownership and writer identity in the academy. By *narrating against* these dominant forces, Natalie highlights the need for a theory and practice of writing that acknowledges the broader sociopolitical and educational differences that characterise the struggle experienced by multilingual students who attempt to "narrate different worlds differently" (Pennycook, 1998, p. 217) in the processes of academic text/knowledge production.

Frieda's feelings of conflict and struggle in her writing I have suggested derive largely as a result of the *homogenising* forces of the academy represented through the admonishments of her lecturer. By adopting a strategy of accommodation (Canagarajah, 2002, p. 113), she experiences feelings of alienation from the processes of knowledge/text production, which have led to a sense of loss of authorial presence in her writing. In contrast, although Natalie also feels alienated from what she perceives as the dominant and hypocritical cultural practices of the academy, I have argued that she attempts to narrate against these forces by *expropriating* (Bakhtin, 1981, p. 294) the language and ideas of her source texts to suit her own writing agenda.

In the next chapter I consider how Elizabeth and Tony, students of Political Science and Law respectively, use the words of others to create a sense of 'authority' in their writing as they struggle to deal with issues of authorship and textual ownership.

CHAPTER 5: 'Authority is everything': Conflicting subjectivities and authoritative texts

> *It's something I've tried to learn - how to mould it (*a quote*)*
> *into my sentence so it flows nicely and all that!* (Elizabeth)

> *In legal writing, authority is everything* (but) *unless you do Maths,*
> *2+2=4, subjectivity always comes into everything* (Tony)

5.1 Overview

In this chapter I analyse and discuss Elizabeth and Tony's intertextual writing practices. As in the last chapter, I begin by providing brief biographical details about each student, followed by descriptions of their comments on their approaches to their use of source materials in their academic assignments. Extracts from students' writing will be referred to in the discussion, as well as comments from Luke, the marker of Elizabeth's Political Science assignment, and Leila, a lecturer in Law who was familiar with the rigours of the style of legal writing expected of Tony for his assignment.

Elizabeth and Tony were paired in this chapter because their perceptions of their own academic writing practices were both contradictory and confusing; these appeared to be salient features to emerge from my analysis of their interview data. In addition, there were marked contrasts between these students' perceptions and those of their corresponding lecturers, Luke and Leila.

Further, I discuss in this chapter how Elizabeth and Tony seek to imbue their writing with the 'authority' of their sources in order to achieve legitimacy as writers in their chosen disciplinary fields. Unlike Frieda and Natalie in Chapter

4, who express frustration with the writing conventions they are expected to emulate, I suggest that despite both Elizabeth and Tony's willingness to speak through the voices of their source texts, they are unable to "liberate themselves from the authority of the other's discourse" (Bakhtin, 1981, p. 348) in order to assert a sense of legitimacy and authorial control in ways that meet with the approval of Luke and Leila (lecturers from corresponding fields of study).

5.1.1   *Research participant profiles*

As shown below in Table 5a, Elizabeth speaks English as a first language, whereas Tony's first language is Turkish, although he had been studying English for almost forty years at the time of our interview. Elizabeth is considerably younger than Tony: the former having enrolled immediately in an Arts degree on leaving secondary school; the latter taking up a degree in Law in his forties after many years in the workforce.

Table 5a: Elizabeth and Tony

Student	Age range	Country of birth	First language	Time studied English	Countries of secondary & tertiary study	Year of university study	Faculty & field of study
Elizabeth	18-29 years	Australia	English	N/A	Australia	First	Arts Politics
Tony	40-49 years	Turkey	Turkish	38 years	Australia	Third	Law Criminal Law

Luke and Leila were the corresponding staff members whom I interviewed about the written assignments, that Elizabeth and Tony submitted for this research (see Table 5b below). Each of these academic staff members had experience of working outside Australia, including in Leila's case, in a non-teaching capacity.

Table 5b: Luke and Leila

Staff member	Age range	Country of birth	Position at university	Countries where worked	Non-teaching work	Faculty + Field of Teaching
Luke	30-39 years	Australia	Tutor	NZ Australia	None	Arts Politics Socio-logy
Leila	40-49 years	Australia	Senior Lecturer	Canada Australia	Solicitor	Law

5.2 Conflict and ventriloquy: Elizabeth's quest for authorship and legitimacy

Elizabeth presented as an outgoing, vivacious and confident student. The assignment she submitted for this research was the first she had completed at university level and comprised the semester's assessment for the subject "Inequalities in Australian Society". It was designed to be an essay in response to the following prompt: *"On every measurable scale the Aboriginal element of the Australian population remains at the bottom of the heap." (Oodgeroo Noonuccal) Is this so, and if so, why is it?"*

As Luke, the marker of the essay explained, the assignment was divided into three parts: the initial statement which was based on a quotation from Noonuccal, an Australian indigenous poet and political activist, might constitute a position which would be "part of their (the students') general knowledge", but they would need to research into and reference the evidence they would draw on to support (or refute) the opening proposition; Luke expected that students would "tie together" the answers they provided to the two questions (*Is this so, and if so, why is it?*) in their conclusion.

Elizabeth battles to make sense of the competing and seemingly contradictory factors that she perceives play a role in the processes of academic text/knowledge production. This occurs I suggest, because Elizabeth struggles to reconcile her perception of herself as a student-writer with her notion of the academic author she would so much like to become. I argue below that Elizabeth attempts to legitimise her claims to academic authorship by mimicking the authority and language of the academy and the authors of her source texts. However as Thesen (1997, p. 503) notes, student interviewees may adjust the language and content of their responses to their perceptions of their interviewers, as well as for the designated marker of their work.

Angélil -Carter suggests (2000, p. 35), that the response of a novice writer of academic discourse to using language they do not yet feel to fully own, may be "to use the words of others, to ventriloquize, but without a speaking voice, without modification". Drawing on Bakhtin's theory of *dialogism*, she elaborates:

> The key is, however, for the speaking, authorial voice to truly
> speak, albeit through the voices of others. This is what is so
> difficult … it is the control of the voices so that the authorial
> voice speaks through them, it is 'forcing' language to submit
> to one's own intentions and accents' which is the fundamental
> struggle of writing.

As I demonstrate below, Elizabeth has mixed success in establishing and sustaining a sense of authorial control over her writing, at least according to her marker, Luke. Although like Frieda in Chapter 4, Elizabeth manifests a sense of conflict as she attempts to accommodate her writing practices to meet the *homogenising* forces of the academy, she does not become alienated from the text she produces; rather she wants to demonstrate to her marker the amount of material she has referenced ("I really wanted to show I'd done lots of research")

in her bid for equal status with the people around her ("I can deal with the terms with the best of them").

5.2.1 *On becoming an academic writer*

Elizabeth was keen to demonstrate her understanding of and desire to comply with what she perceived to be the demands and attribution requirements of academic writing. As she explained, she understood the importance of referring to a broad range of source materials in order to "gauge different information from different formats" when researching for an assignment, adding:

> There's no use just chucking a word in for no particular reason.
> People can pick out if you know what you're talking about or not.
> If you just throw in a word, or words, people know if you're
> using it in the right kind of context, if you know what you're
> talking about.

Elizabeth had been writing bibliographies since her first year at primary school because her father had encouraged her to do this when she had had to research information for her school projects. Elizabeth was keen to point out that referencing and bibliography writing were also required at high school: " We were told, if you're found to be copying someone's words without acknowledging it, you'd lose points and be penalised and get in lots of trouble." She added that her teachers "were really good about (explaining) it" and that at her school:

> There was a huge emphasis on that sort of thing, but I have heard of
> people going, 'Ah, I'll use my older sister who did her English CAT[8]
> three years before me. I'll just import all that stuff into my stuff

---

[8] Common Assessment Tasks: assignments that students in Australia had to complete as part of their assessment for their school leaving certificates.

because if it's another student's unpublished work, it's a bit hard

to follow it up'.

She emphasised that her tutors and lecturers discussed in class how sources should be acknowledged (although it is an interesting irony that there is no date or page number to accompany the quotation included in the essay prompt):

Whenever we get our first essay they say, 'Remember that if

you don't acknowledge, you'll be in big trouble.' 'Yes, I know.

Leave me alone!' When I take quotes from somewhere,

I always put inverted commas around it.

Elizabeth elaborated that she avoided material written in language that is "too technical or term-heavy" and tried to follow specific subject readers and texts recommended by her lecturers and tutors. The expression "term-heavy" she explained, referred to texts where she had to read a sentence about three times in order to gain the "general gist" of a particular passage. She preferred to undertake what she termed "simple reading" before tackling more difficult and specialised texts. She stated that it was preferable to make a point "clearly and simply", as opposed to inserting lengthy quotations "using lots of jargon" that would require the reader to read several times before understanding. She added:

I don't like using stuff that I don't know automatically what

it's talking about … It's hard to start out with (but) towards

the end I can deal with the terms with the best of them.

Elizabeth's construction of herself as an experienced academic writer however, was not always borne out by other comments she made. For example, when discussing different referencing guidelines she had been given for assignments from faculties outside Arts, her description of her writing practices seems to be idealised:

If I'm going to do an assignment with a faculty I've never done before, I usually check and say, 'Is it OK that I'm going to do it like that?' The message I get loud and clear is that as long as it's exactly the same sort of style, it should be fine.

When I asked Elizabeth which other faculties she had studied in, she replied: " I don't think I have, really". This comment by Elizabeth is difficult to interpret in the light of her previous statement and throws into question the consistency of her former claims.

5.2.2 *Intertextual uncertainties, conflict and the struggle for academic authorship*

There are instances where Elizabeth clearly acknowledges that the processes of textual production and ownership may not occur in ideal or transparent ways:

… also, mistakes happen. You know, you might have a quote and you just, you know it's a quote and you just go, 'I can't remember where that's from', so you can't use it.

Despite the words she uses, Elizabeth seems to be hinting at the possibility of situations occurring where a writer might include a quotation from a source text without acknowledgement. I asked her whether she herself might use a quotation or an idea that she knew was not 'hers' and she responded: "Yeah. I would run the risk". So, irrespective of whether a writer's intentions could be classified as "good" or "bad" (see below), Elizabeth considered the practice of non-attribution a "risk" that she was sometimes willing to take.

This description of her writing practices here seems to conflict with those provided above (see section 5.2.1) and I suggest, illustrates the kinds of identity negotiations that students engage with as they attempt to gain a sense of control

over the powerful sociohistorically produced discourses through which subjectivities and all social relations are constructed (Fairclough, 1992). Elizabeth's struggle to present herself in a way that would meet with my approval may also be indicative of the strain she was experiencing as a result of the asymmetrical nature of the interview situation itself (see also Angélil - Carter, 1997, p. 272). Such uncertainty and confusion corresponds to Bakhtin's dialogic notion of a "conflict of voices" (1984, pp. 74-75) where each 'voice' vies for position as it interacts with and is reflected in another.

Although Elizabeth made great efforts to show that she was an experienced producer of appropriately referenced texts, she potentially compromised this representation of herself as an academic writer by stating that her attribution practices sometimes did not match up. By characterising her writing practices in this way Elizabeth runs the risk of being "branded a cheat … (whose) every action or comment is thereby opened to cynicism" (Briggs, 2003, p. 22). However, not only does such 'branding' fail to account for the kinds of complex learning processes involved in engaging with different disciplinary composition conventions, as Briggs also argues, but it fails to explain the different representations of themselves as writers that I suggest, the students in this study have produced.

It is precisely such moments of conflict and struggle that poststructuralist theories of subjectivity enable us to address:

> 'Subjectivity' is used to refer to the conscious and unconscious
> thoughts and emotions of the individual, her sense of herself
> and her ways of understanding her relation to the world …
> (it is) precarious, contradictory and in process, constantly
> being reconstituted in discourse each time we think or speak"
> (Weedon, 1997, p. 32).

Elizabeth continued that there could be a number of reasons why a writer might fail to reference their sources. For example, if they were "unsure of their own views", or because of "bad intentions", which would indicate that "you mean to pass something off as your own". However, a writer with "good intentions" also might fail to reference a source text surmised Elizabeth because firstly, a writer might not understand the question; secondly, the writer might feel "too nervous" to express their own opinions because they are not as "learned as professor so-and-so"; thirdly, the writer might be pressured for time and "could easily copy out a quote and then think of it as (their) own"); finally, the writer might have failed to acknowledge a source because they had forgotten where a particular quotation was from.

Elizabeth demonstrated a sense of further tension and conflict when she stated on the one hand, that she would always acknowledge another's material, but that if time were lacking, it would be easy to copy from someone else and claim ownership over this text:

> When I take quotes from somewhere, <u>I always put</u>
> <u>inverted commas around it</u> … But if you're in
> a rush and you're doing something quickly, <u>you could</u>
> easily copy out a quote and then think of it as your own.

When I asked Elizabeth specifically about whether the proposition in her assignment (page 2, paragraph 2) "Other contributing factors include homicide/purposefully inflicted injury, Aboriginal people 677.1 per 100,000, compared to 28.6" (see Table 5.1 below) needed to be referenced, she became uncertain and found it difficult to account for her own writing practices:

> I think that was just one of those 'day before the essay's due in
> mistakes.' I think what I've probably done, <u>I don't know what</u>
> <u>I did</u>. Maybe I just thought that they'd (the marker) realise that

the chunk of words beforehand is related to that one (pointing to
footnote 10 at the end of the preceding paragraph).

By universalising her writing behaviour as something common for people operating under time constraints ("I think that was just one of those 'day before the essay's due in mistakes"), Elizabeth seems to be asking for understanding for what she perceives to be an instance of unacknowledged textual reproduction (or transgressive intertextuality), for which she believes she may get into "big trouble". She also highlights a problem identified by Kirsty (see Chapter 6) to do with the lack of clarity in academic writing over exactly how much of the text that precedes or follows a reference can be covered by the same reference: "Maybe I just thought that they'd (the marker) realise that the chunk of words beforehand is related to that one" (pointing to footnote 10 in Table 5.1 below). Elizabeth's writing also I suggest, presents us with an example of the kind of patchwriting (Howard, 1992, 1999) that enables students to participate dialogically in the construction of disciplinary discourse.

The statement under discussion is presented in Table 5.1 and appeared on page 2 of Elizabeth's assignment as a paragraph (although it only consisted of a single sentence) sandwiched between two other short paragraphs, each of which contained a footnote:

Table 5.1: Elizabeth's Assignment Extract 1

Elizabeth (p. 2, paragraphs 1-3)
These factors (various health, alcohol and drug-related issues), among others, contribute to the lower life expectancy of Aboriginal people (sic) to non-Aboriginal people. For males it is 56.9 to 75, respectively. For females, 61.7 to 81.1[10]. Other contributing factors include homicide/purposefully inflicted injury, Aboriginal people 677.1 per 100,000, compared to 28.6. Health problems can also be linked to other social problems. The majority of the Indigenous community deemed their housing inappropriate by those living in them "usually because the dwelling needed repair or did not have enough bedrooms."[11] 10 COUNCIL FOR ABORIGINAL RECONCILIATION; Overcoming Disadvantage, (2000), pg 1-18. 11 1994 Aboriginal and Torres Strait Islander Survey, Year Book, Australia, 1996 (ABS Catalogue No. 1301.0).

Despite this uncertainty over referencing, Elizabeth (unlike Frieda in Chapter 4), believed that her previous educational experiences of writing and using source materials provided her with the kind of cultural capital that would equip her to write the sort of essays required of her at university. This capital however, did not enable her to establish a sense of writer identity and authorial presence in her assignment, at least according to her marker (Luke), who referred to her writing as "over-referenced":

It read a bit like a kind of series of quotes strung together. I would have liked to have seen this student try and put some of the more general ideas into her own words and even perhaps a bit more

paraphrasing, rather than straight out quoting of other people's ideas, 'cos it really does read like an-essay-of-strung-together-quotes.

Paraphrasing however, as Frieda (see Chapter 4) discussed and as Susan and Alan (in Chapter 7) explain, is not straightforward: It not only raises questions about interpretation and the re-construction of text/knowledge, but also about ownership of such textual re-configurations.

Elizabeth explained how she gathered together the references that she planned to use in an essay:

> I get my references and I number them and then, when I'm writing up my essay plan, I put, like, the numbers and the quotes I'm going to use in that area. When I first started out, it's like, 'This is me, and this is the quote': Chonk! Chonk! Chonk! It's something I've tried to learn how to mould it (the quote) into my sentences so it flows nicely and all that!

Elizabeth's comment that she had tried to learn how to "mould it (the quote) into my sentences so it flows nicely and all that!" does not concur with Luke's assessment that her essay reads like a "series of quotes strung together" where she is "almost exclusively parroting other people's ideas" (see below).

5.2.3   *'Over-referencing', writer identities and the politics of knowledge*

As Starfield has noted in her research into writer identity (2002, p, 135), "over-referencing" is a feature of student writing that can be indicative of a lack of authorial presence. As I/we have argued (Chandrasoma et al., 2004, p. 190), an approach to plagiarism and copying that deals only with the mechanics of citation conventions impedes rather than assists students in forging identities for

themselves as writers, that enable them to cope with the intertextual demands of their disciplinary studies and the politics of knowledge production that is integral to all academic writing.

I suggest therefore that for Elizabeth, the admonishments ministered to her by both school teachers and university academics about plagiarism and referencing served to inspire in her a fear of getting into "big trouble" if she copied her source texts without acknowledgement, but fell short of helping her to develop a sense of identity as a writer of the texts she had produced. It was precisely Elizabeth's struggle to re-accent the words of others in order to make them her own (see also Angélil-Carter, 2000, p. 48) that prompted the following criticism from Luke, who commented that Elizabeth was writing at times:

> in a way which is kind of <u>almost exclusively parroting</u>
> <u>other people's ideas</u>. So to get a higher mark, than
> I'd give this essay, I'd like to see the student grappling
> with the ideas in such as way that they actually expressed
> an opinion which is coming more from themselves.

Furthermore, as Briggs (2003) demonstrates and I (Thompson, 2000a) have argued elsewhere, an approach to the teaching of academic writing and referencing that is based on a culture of fear and morality fails to create a pedagogical environment that is conducive to addressing complex and sometimes sensitive issues concerning learning, communication and writer identity. It is these kinds of issues that Elizabeth alludes to in her interview when she discusses reasons why student writers might fail to reference their sources: "a writer might not understand the question"; the writer might feel "too nervous" to express their own opinions because they are not as "learned as professor so-and-so"; students "don't think they're good enough" and are "unsure of their own views".

When attempting to explore with Elizabeth how students might try to express their 'own' views in their writing, I commented that her writing seemed to show that she preferred to use impersonal rather than personal sentence structures (for example "It can be suggested therefore that …"; "it has been suggested that …"; "One may suggest that …"), as a means of doing this. She replied that she had always been told to avoid using "I" because it was "not an academic style". She believes "it sounds a bit weak", saying that she is now practising using words like "therefore", "informant' and "one", as well as phrases such as "one may suggest".

Here Elizabeth is addressing questions about linguistic usage and academic credibility and authority that researchers into identity and academic writing have also discussed. Starfield (2004, p. 153) for instance, describes how her students have been "trying out" or as Bakhtin puts it "expropriating" language (words and phrases from their disciplinary texts) and "forcing it to submit to (their) own intentions and accents" (1981, p. 294) in order to make their writing "sound" more authoritative and academic. She also reiterates Hyland's point that many students have been taught that it is inappropriate to express their own opinions in their written texts (2002, p. 353).

Elizabeth went on to explain:

> "So I do not put ownership on it. I don't know how I do it. I just do it. I don't really think about it. It just happens. I just do it at an impersonal level. I guess <u>it's kind of like stating as fact your own belief</u> (my emphasis). I guess in the conclusion, that's where I always feel if I have a strong conclusion, people will be able to work out what I've been going on about for 1,000 words. I guess in this conclusion, I've just used a lot of encompassing words: 'the whole of Australia …'; 'The ideas of white Australians have been… '; or 'the wider national community …'

It seems here that Elizabeth prefers not to "put ownership" on what she writes to avoid sounding "weak". By using impersonal language structures to avoid ownership of what she produces, she appears to believe she can mask her own beliefs by presenting a point as a "fact" to convey a sense of confidence and authority in her writing. The latter qualities, Elizabeth seems to be implying, can only be achieved if she suppresses herself out of her writing. She concludes her essay with the final paragraph (see Table 5.2 below):

Table 5.2: Elizabeth's Assignment Extract 2

Elizabeth (p. 6, final paragraph)
The ideas of white Australians have, for far too long, been either the racist notion that Indigenous people are all "lazy, drunken and dirty"[33] or clouded with the " a highly romantic and sketchy idea"[34] of Aboriginal reality. It is only now that the wider national community is beginning to recognise the "dreadful nature of [past] policies"[35] and what it did to Australian Aborigines, in making them "alienated, rejected and isolated"[36]. The success of their once prospering race has been marginalised by the white governments who thought they knew the needs of Aboriginal people better than these people did themselves. Hence, the Indigenous community today are continuing to suffer being the socially and economically downtrodden. They continue to struggle with the disadvantages of being "brutally pushed off their land into poverty, illness and spiritual sickness as fringe dwellers"[37] because of the unfairly forced policies of the past. This is why Aboriginal element of Australia is still not equal members of society today.
[33] BESSANT, J. and WATTS, R.; <u>Sociology Australia</u>, (1999) pg 200-210. [34] WEINER, J.F.; "Culture in a sealed envelope: the concealment of Australian aboriginal heritage and traditions in Hindmarsh Island Bridge Affair", <u>Journal of the Royal Anthropological Institute</u>, (June 1999), pg 193(1). [35] READ, P.; "The Stolen Generations", <u>Arena</u>, (June 2000), pg 8. [36] HIATT, L.R.; "Divide or Reconcile", <u>Quadrant</u>, (September 1998) pg 21(2). [37] SHARP, N.; "Journeys of Reconciliation", <u>Arena</u>, (June 2000), pg 31(6).

Although as Elizabeth states, she uses "encompassing words" such as " The ideas of white Australians" and "the wider national community" in order to

achieve a "strong conclusion" so that "people will be able to work out what I've been going on about", it does not have the desired impact on her marker. For Luke it seems to be precisely her lack of authorial presence that he finds has weakened the closing section of her essay. By the time the student had reached a conclusion he stated that he wanted them "to have arrived at their particular take on it (the essay question)":

> I'd like to see the student grappling with the ideas in such
> a way that they actually expressed an opinion which is
> coming more from themselves … personally, I think
> it's perfectly permissible to use 'I'… I try and
> encourage students to actually express an opinion, I think
> they should use 'I'."

Luke noted that "the strength of this essay is that it was obviously well-researched and that he would probably award it an H2B grade (70 – 74%) because it was "reasonable without being outstanding" (an average mark for a first year Politics essay would be 70%). So Elizabeth's desire to demonstrate that she had "done lots of research" ensured that she obtained at least an average mark for her efforts. However, exactly how Elizabeth could create an authorial identity that moved beyond simply "parroting other people's ideas" so that, at least in the eyes of her marker, she could "express an opinion", eluded her:

> It was a bit of just 'finding my feet', what uni. writing was,
> where I should be coming from and all that sort of thing. I
> really wanted to show I'd done lots of research. It was like,
> 'Oh, damn! What an effort to do it properly, and now you
> tell me. God, what do you want?' It's all part of the
> learning process.

I would now like to discuss Tony's efforts to construct legal discourse for an assignment that contributed towards his degree in Law. I demonstrate how Tony struggles to write himself into the text he produces as he attempts to negotiate his identity as a writer in relation to the authoritative authors of his discipline.

5.3 Tony's search for authority in his writing

Tony returned to study after 24 years, firstly to complete a 'Return to Study Bridging Program' at a Technical and Further Education College before enrolling in a Law degree. He submitted for an essay for this research entitled *What are the implications of the decision in Osland v R (1998) 73 A.L.J.R. 173 for women who resort to deadly force against their abusers and are charged with murder?* The assignment was set for the subject 'Criminal Law and Procedure' and required students to discuss the difficulties involved in deciding whether or not women, who had experienced periods of physical abuse by their partners ('battered woman syndrome'), whom they subsequently killed, were entitled to be treated differently (a plea of 'manslaughter' might be considered acceptable) from other cases where 'deadly force' had been used.

One of the first points Tony raised in relation to researching into legal texts was the ease with which linkages to former cases or judgments were possible through the use of hypertexts: "Law lends itself to electronic writing" because of the extent to which each case or judgement relates to another, he commented. Although it was possible "to get lost" in the maze of cyberspace, Tony found the nature of hypertext conducive to legal research. According to Tony, much of the reading required for Law was prescribed and "authoritative":

> In legal writing authority is everything. To really support your
> case, your argument, you've got to cite respected authority. There
> are degrees of authority as well. Obviously, someone who's
> prominent in the field is going to be a better authority than

someone who might only have one or two works to their name.

However authoritative writers he claimed, are not beyond criticism simply because of their status. Using the work of such writers as source materials does not have to equate with "accepting their views". Tony explained that the subjects he studied in previous years in the Department of Philosophy had helped him to be critical of all his readings. He tried to understand, what he termed, the "underlying philosophies", so that:

> You can start to peel away the onion skins to get to what the
> people are basing their arguments on. They're coming from
> a particular viewpoint that can be a point of criticism. There
> are opposing views too.

In contrast to Elizabeth, who accepted the authority of her source texts without question, Tony explained that although in legal writing "authority is everything", he saw his role as comparing and criticising the "underlying philosophies" of the writers of his reading materials. Tony's previous experience of university study in Australia he believed, had equipped him to approach his source texts in a 'critical' fashion.

Tony discussed the precise and mechanical nature of legal writing, saying that he found the requirements of citation and the use of footnotes to be particularly "stringent" and time-consuming. Legal writing was especially onerous he claimed, because the consequences of misquotation could be far-reaching:

> Someone could misquote and it could have bad repercussions.
> You've got to be precise in saying what a judge said (otherwise)
> someone could sue you. That's why a lot of importance is placed
> on it.

As the first paragraph of Tony's assignment shows (see Table 5.3 below), the first three sentences contain footnotes. The forth and fifth sentences are without references, and were highlighted by Leila (the Law lecturer participating in this research) as problematic and in need of supporting footnotes:

Table 5.3: Tony's Assignment Extract 1

Tony (p. 1, paragraph 1)
Osland v R[1] significant because for the first time the relevance of battered woman syndrome(BWS) has been considered by the High Court. In R v Runjanjic; R v Kontinnen[2] it was said that BWS was 'so special, so outside ordinary experience' that expert evidence should be made available to the courts to judge the situations[3]. The Osland case was complicated by, and turned on, the question of inconsistent verdicts in the context of defendants who acted in concert[4]. While BWS was discussed in Osland, Kirby and Callinan JJ said that there was no place in Australian law for a defence of BWS. The appeal did not proceed on that basis. [1] (1998) 73 ALJR 173. [2] (1991) 53 A Crim R 362. [3] Ibid, at 118. [4] (1998) 73 ALJR 173.

A similar density of footnoting occurs throughout the rest of Tony's assignment, with the exception of the final two paragraphs (see Table 5.4) where the absence of references is striking:

Table 5.4: Tony's Assignment Extract 2

Tony
(pp. 11-12, final paragraphs)
In *Secretary*, *Hickey* and *Lavallee* there is a common denominator of escalating violence and a lack of cold-blooded killing. *Osland* has sinister elements missing from these cases. Heather Osland had approached another man and offered him money to have Frank Osland killed. She had dug a grave and drugged the deceased with sleeping pills prior to the killing. She did not mention she killed Frank Osland to save herself. There was no evidence of repeated abuse in the years before the killing. Arguably, she used her son as instrument for the killing. She was prepared to use violence against her son if he gave evidence to incriminate her. The philosophical question 'What is a crime?' will always be asked, but the line has to be drawn somewhere. In *Osland*, Kirby J's concern *about letting in revenge killings seems well founded.*

5.3.1   *Leila's perspective*

In terms of the mechanical requirements of referencing, Tony did not introduce any 'new' information into the last two paragraphs (see Table 5.4 above) that seemed to warrant further referencing (the three cases he mentions at the beginning of this extract have been referenced earlier in the essay), so the unsourced presentation of ideas in this section of his assignment was seen as unproblematic by Leila. Her principle criticism of the essay was as follows:

> There's no sense in which the student (Tony) has set out what they're claiming and there's no sense in which they bring that together at the end … that student has never got beyond simply putting down what other people have said; never been able to extract from that and say, 'Well, that then supports this'.

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Had this assignment been written by a fourth year student she added, "it would be depressing".

Leila placed considerable importance on the need for acknowledgement of the work of others, saying several times that for her "it is just a question of honesty". She elaborated, saying that academics were recognised and rewarded by promotion for what they produced, therefore if their work were used without acknowledgement, their status and livelihoods would be threatened.

For Leila, the process of researching and then referencing the work that had been consulted were an inseparable part of constructing legal discourse. Full disclosure of sources used needed to be provided, once again, automatically as a matter of honesty:

> There is a level at which there is an important honesty point,
> if you like, of which the student needs to be made aware and
> that is that there does have to be full disclosure of precisely
> what sources you have consulted and if you've not directly
> consulted sources, you must make that clear.

Studying Law, claimed Leila, "changes the way you think" and "the way you approach arguments" because any proposition needed to be supported either by reference to a Case or to a statute, which could lead to "a quite narrow frame of thinking." As an educator, Leila believed that it was her responsibility to provide students with "the tools to work with" so that they could "develop their own style." However, exactly how students could achieve a sense of ownership and authorship over their 'own' writing, other than simply by being "honest" and providing "full disclosure of precisely what sources (they) have consulted", Leila struggled to explain (see below).

It was precisely how to get "beyond simply putting down what other people have said" to the point where "a mutated expression/idea become(s) one's own" that Tony found so confusing and paradoxical in legal writing. He exclaimed that he "didn't see how else (he) could do it", because it was always necessary to find support for any arguments presented.

Leila commented that she thought Tony could have got himself out of such an impasse by developing an argument that "sounded" convincing:

> This student, if they'd simply had a more coherent argument,
> could have sounded as if they were expressing more of a line.
> One of the problems with this (Tony's writing), is that it's
> never really clear what the line is.

Leila elaborated that it would have been acceptable for the student to have simply repeated the ideas contained in their sources providing that they had demonstrated that they had consulted and understood a range of material and had developed a well-structured argument. A more sophisticated writer would have had "a much greater sense of what their argument is" and although this would still have been derived from their readings, they would have been able to present their argument "more creatively", Leila added. However, clarifying exactly how students could be 'more creative' in their writing was difficult. She commented : "It's such an intangible, I think. They can put the argument in just a slightly better way, perhaps not so pedestrian."

5.3.2   *The 'sound' of authority in the construction of text/knowledge and writer identity formations*

As researchers such as Bartholomae (1985), Ivanič & Camps (2001), Penrose and Geisler (1994) and Starfield (2002) have shown in their studies into academic composition and university student writer identity, the ways in which

students learn to construct the language and knowledge of their academic disciplines in order to 'sound' authoritative, is a key and complex feature of writer identity formation in academic writing. Penrose and Geisler (1994) for instance, argue that because 'Janet' (a student in their study) views knowledge claims as unauthored, unassailable and 'true', she categorizes her own authorship as that of the non-agentive "outsider". It follows therefore, they contend, that 'Janet' sees her role as an author as synonymous with that of a reporter who reports on 'truths', rather than conceiving of herself as a creator of questionable propositions. The author as "outsider" view of textual production claim Penrose and Geisler, subscribes to an information-transfer model of learning and is in marked contrast to constructivist notions of knowledge production (1994, pp. 514-515) and the role of the writer as (inter)textual creator.

Penrose and Geisler's comments mirror Tony's descriptions of his attempts to produce an argument in his assignment on 'battered woman syndrome':

> As far as the arguments go, <u>they're all said</u> … so as a student I'm not going to be able to contribute with much original material because <u>it's all there</u>.

On the one hand, Tony seems resigned to holding a fixed view of legal writing as a source of finite arguments ("they're all said") and knowledge ("it's all there") produced by non-agentive writers, yet on the other hand, he states that legal writing is not as formulaic as a Mathematical equation where " $2 + 2 = 4$ " since "subjectivity always comes into everything". Dealing with two such conflicting positions is clearly very problematic for Tony. He commented that he was criticised by his marker for using other people's ideas but asks "how else could (I) do it?". He described his confusion, frustration and powerlessness at only being awarded a Pass grade of between 50% and 64% ("I thought that was a bit subjective. Who am I to question, I suppose'), adding:

I really should have helped myself more. I didn't consult the lecturer at all. <u>I did it on my own</u>…Writing a paper you've got to get some feedback and get some pointers and then you're on to a better track but … doing it on your own, not knowing really what the lecturer wants is not a good way to go.

Here I suggest that Tony, like the other students in this study, is the *subject-on-trial* writing for assessment, tapping into what Kristeva has termed the subject-addressee (or writer-reader) dimension of intertextual production and meaning negotiation (1986b, p. 37). Although he did not in fact discuss his assignment with his lecturer, he conceives of academic writing as interactive and consultative ("Writing a paper you've got to get some feedback and get some pointers"). Here Tony is highlighting the intertextual and *dialogic* nature of the struggle that he (and other students in this study) experience in the processes of text/knowledge construction and writer identity formation that constitute such an integral and complex part of writing for the academy. As Penrose and Geisler point out, it is only by "understanding the development of knowledge as a communal and continuous process" (1994, p. 517) that students can gain control and authority over the texts they produce.

5.4   Concluding comments

In this chapter I have drawn on a poststructuralist notion of subjectivity as unstable, contradictory and 'in process' to analyse the emergent (and confusing) nature of student-authorship as exemplified in Elizabeth and Tony's accounts of their use of source texts in their academic assignments. I have also highlighted the dialogic features of academic text/knowledge production in relation to the reactions of Luke and Leila, lecturers from corresponding fields of disciplinary study to Elizabeth and Tony. This kind of triangulation I believe emphasises the intertextual complexity inherent in writing for the academy and encapsulates both ends of what Kristeva (1986b, p. 37) has called the "horizontal axis" of

intertextual meaning negotiation that occurs between all subjects (student-writers) and their addressees (lecturer-readers). Although both Luke and Leila were critical of the intertextual borrowings of Eizabeth and Tony in their assignments, neither lecturer classified these practices as 'transgressive'.

I have shown that Elizabeth was keen to differentiate very carefully between what she considered to be desirable and undesirable study habits; she was also most concerned to create the impression of being a competent academic writer and had made considerable efforts to participate in the discourse community of her chosen disciplinary field in ways that she believed were appropriate. At the same time however, Elizabeth was beset by frequent moments of intertextual uncertainty and conflict as she struggled to account for her own academic writing practices and claims to knowledge: she was aware that she might knowingly fail to attribute to the appropriate source materials all the ideas she presented in her assignments.

Knowing how to deal effectively with the kinds of intertextual difficulties and conflicts that Elizabeth has outlined raises a number of pedagogical issues. A response to instances of copying I suggest, that serves only to instil a fear of transgression into students at the prospective of failing to reference their sources, is ill-equipped to address fundamental questions about the kinds of struggles student-writers are engaged in as they learn to write by (re)producing the texts of others.

Furthermore, the production of authoritative academic texts/knowledge is not simply about using as many references as possible, nor is it only a question of choosing between personal and impersonal linguistic structures. It is concerned with conflict and ambivalence that students like Elizabeth struggle to deal with in their quest to develop identities as academic writers, which will enable them to establish a sense of ownership and authorship over the texts they produce.

In the case of Tony, my discussion focused far more on the nature of legal writing, rather than on Tony's own engagement with the creation of legal text. Tony accorded legal writing with a sense of 'autonomy' and fixity of form not found to quite the same extent in discussions with other students about their disciplinary discourses. While Tony found the links in hypertext conducive to the intertextual and cross-referencing nature of legal discourse, its multivocal nature poses additional challenges to traditional notions of the singularity of authorship, thus I suggest, placing emergent academic writers like Tony under further pressure as they battle to represent themselves and others in the texts they produce (see Landow, 1992, p. 3 also for discussion of the problematic relationship between hypertext and singular notions of authorship).

On the one hand, the *homogenising* forces of legal writing that decree that "authority is everything" left very little space for Tony to develop a sense of authorial presence in his writing; yet, on the other hand, he was asked to provide more "original ideas" by his marker. As I have discussed above, finding a way out of this paradoxical impasse posed enormous difficulties for Tony, especially given the centrality of representing the ideas of others to the production of legal discourse. The contradictory demands placed on him as an emergent academic writer seem to have prevented him from finding a way of 'writing himself into' the text he produced.

Leila's claim that transparency in referencing practices revolves primarily around questions of academic honesty is one that has been made by others in the academy (e.g., Maslen, 2000a; McCabe, 2003; Walker, 1998). However, as Briggs (2003), Chandrasoma et al. (2004) and Howard (1999) have argued, recourse to a universal notion of moral rectitude to explain how students incorporate source materials into their assignments, falls short of accounting for the struggles experienced by emergent academic writers engaged in the complex processes of knowledge/text construction. Like other staff members in this study (see for example Rodney's comments in Chapter 6), Leila struggles to clarify

how students might work directly with their source texts in order to develop their writing and argumentation in "more creative" ways ("It's such an intangible, I think").

As I have argued elsewhere in this thesis, it is by viewing all communication as *dialogic* and intertextual that we can move away from the paralysing concept of authorship as singular and unitary, which so often serves simply to block constructive ways of dealing with questions of knowledge production, writer development and textual ownership. Acknowledging that writers speak "through the voices of others" (Angélil-Carter, 2000, p. 128) and 'interanimate' and 're-accentuate' (Bakhtin, 1981) these 'voices' (or texts) in order to make them their 'own', offers a way forward for writers such as Elizabeth and Tony as they search for a sense of authorship over the texts/knowledge they have produced.

CHAPTER 6: The incommensurability of academic writing: 'Getting your voice in and your arguments straight'

> *I didn't reference this because…. I'd read it in so many places.*
> *I <u>knew</u> it because I'd read it so many times.* (Kirsty)

> *It's based on your reading, so maybe it is their argument, even*
> *though you've thought about it. Perhaps you've developed it*
> *more, or you can relate it to a particular example. It's hard*
> *to know.* (Lily)

6.1   Overview

As explained earlier, the case studies presented in this chapter (Kirsty and Lily) have been positioned together, since my analysis of both of these students' spoken and written data highlighted the intensity of the difficulties they experienced in trying to produce 'original', autonomously authored assignments, whilst at the same time recognising that they were required to make use of the words and ideas of others.

This chapter also provides a point of transition between those of Chapters 4 and 5 and those in Chapters 7 and 8. Despite the fact that Frieda, Elizabeth, Tony and Kirsty all attempt to accommodate to the writing conventions espoused by their lecturers, these students are all criticised by the relevant lecturer participants in this study for their inability to speak through the voices of their source texts in order to establish a writing 'voice' of their own. In contrast, the intertextual manipulations of Lily, Susan, Alan, Caroline and Georgia seem to produce a sense of emergent authorship that meets with the approval of the corresponding lecturers interviewed for this research.

In this chapter I analyse and discuss the academic writing practices of Kirsty and Lily and the ways in which they use their source materials in their research-based assignments. I refer to extracts from their assignments, as well as drawing on the expectations, reactions and concerns of academic staff (Rodney and Shelley) from matching disciplinary backgrounds, in order to gain a better understanding of the context in which the students' writing is produced.

I begin by providing brief biographical details about each student, followed by descriptions of students' comments on their approaches to their use of source materials in their assignments. I suggest that, although Kirsty as a learner-writer feels to be out-of-step with institutionally driven expectations of what constitutes 'good' academic essay writing practices, she attempts to confront the tensions that lie in the simultaneous sense of "ownness and otherness" (Bakhtin, 1986, p. 89) of textual production. By drawing on these intertextual resources, I argue that Kirsty (unlike Frieda in Chapter 4), is able to avoid becoming alienated from the text/knowledge she produces and manages to develop a sense of authorial presence in her writing. However as I show below, Kirsty's efforts to establish this 'presence' in the latter section of her essay, is not highly valued by Rodney, her marker.

Lily also describes her experiences of academic writing as a process of representational conflict and struggle. For Lily, knowing how to 'say' and 'think' her 'own' ideas is particularly problematic, since she finds that the ideas that come into her head are often those of her readings. Lily constructs a framework for her writing through which she works *dialogically* and *intertextually* to free herself from the tyranny of her sources by engaging dynamically with her disciplinary texts, in order to establish a sense of authority over and authorship of the assignment she produces.

Furthermore, I argue that like Alan in relation to Ron in Chapter 7, it is by mirroring the approach to the construction of academic writing held by Shelley,

her lecturer and marker, that Lily is able to secure an above average grade for her assignment. As demonstrated throughout this study, text/knowledge production involves a complex process of negotiation between students and their lecturers: a feature of writing for the academy that Tony (see Chapter 5) intimated, yet failed to realise.

6.1.1 *Research participant profiles*

As shown below in Table 6a, Kirsty was born in Norway and speaks English as an additional language; Lily was born in Czechoslovakia and speaks English as a first language. Kirsty and Lily were both in their early twenties at the time of their interviews, although Kirsty was undertaking her first year of study at an Australian university compared with Lily for whom it was her third. Kirsty was studying Modern History and Lily Engineering Management.

Table 6a: Kirsty and Lily

Student	Age range	Country of birth	First language	Time studied English	Countries of secondary & tertiary study	Year of university study	Faculty & field of study
Kirsty	18-29 years	Norway	Norwegian	6 years	Norway Australia	First	Arts Modern History
Lily	18-29 years	Czechoslovakia	English		Australia	Third	Engineering Manage-ment

Rodney and Shelley (see Table 6b below) were the corresponding staff members whom I interviewed about Kirsty and Lily's written assignments. Rodney had worked as a Research Fellow for a number of years while completing his PhD studies. Shelley was undertaking her doctoral studies at the time of our interview and had experienced working outside academia as an Industrial Relations Officer. This experience coupled with earlier degrees in

English and Economics provided her with a very broad base from which to design the curricula for her management subjects.

Table 6b: Rodney and Shelley

Staff member	Age range	Country of birth	Position at university	Countries where worked	Non-teaching work	Faculty + Field of Teaching
Rodney	40-49 years	Australia	Lecturer	Australia	Research Fellow	Arts Modern History
Shelley	30-39 years	Australia	Lecturer	Australia	Industrial Relations Officer	Economics/ Commerce Manage-ment Studies

6.2   Conflict and Kirsty's emergent authorship

Kirsty had been studying in the Faculty of Arts at the University of Melbourne for seven months as part of a year-long student exchange scheme and was in her second semester. She had been studying English for six years and had already undertaken two years of university study in Norway, where she had majored in Anthropology, before arriving in Australia. The assignment she submitted for this research was for a first year subject entitled 'The World since World War 2', and was the first she had completed in Australia. The title of the essay was: *Were social movements such as civil rights and feminism a product of the Long Boom?*

6.2.1 'Having your own voice, but not referencing to yourself': Writing and referencing practices from Norway to Australia

Kirsty stated that she had found that the expectations in Australia, compared with Norway, to be much higher in terms of the number and range of sources students were required to include in their assignments (a minimum of ten sources and thirty in a "good" essay). She felt that it seemed in Australia that: "It was more important to use a lot of sources and references than to write a really good essay." In addition, she noted that plagiarism had been discussed much more than in Norway.

One of the main differences Kirsty identified between studying at university in Australia compared with Norway was that students were "more independent" in Norway compared with Australia, which was "more like high school." Assessment in Norway tended to be exam-based, therefore there was no need to learn about particular citation conventions, although the work of scholars would be topics for discussion in classes, she said. In Australia, more emphasis was placed on students developing their "own voice." She found this aspect of studying in Australia very positive:

> I feel it's a bit better here than it was in Norway. In Norway you
> need to all the time discuss about different scholars, where here
> it's more important your own voice, as well. That's a good thing
> I think, having your own voice, but not referencing to yourself,
> but you should be coloured from your own perspective.

Here Kirsty is highlighting the tension inherent in the production of all academic writing: how to develop "your own voice" while simultaneously drawing on the work of others was precisely the dilemma that Tony articulated in Chapter 5. Kirsty described how at first she had found giving her own opinion in tutorial discussions difficult to manage. This was different to her

experience of university in Norway yet similar to high school, where more emphasis had been placed on students developing their own perspectives on topics. However, exactly how she was to produce academic writing that incorporated the notion of "having your own voice, but not referencing to yourself" was not immediately clear to Kirsty.

Kirsty commented on the importance of attribution, suggesting that a failure to reference work that had been published "is like stealing someone else's thoughts and ideas and make them your own", although this might be considered less important at undergraduate level, she felt. Nevertheless, Kirsty stated with some certainty that she believed that students, or she herself, sometimes used sources without referring to the 'original' author. She proposed two reasons for this: firstly, because it was possible to forget the source of a text; secondly, because the author of the source text might already have been referred to "too many times". She added: "Most students from time to time forget to refer everything 100% right", or are unsure how to reference appropriately.

It is evident that there is some confusion for Kirsty over exactly how to write whilst "having your own voice" and being "coloured from your own perspective" yet at the same time "not referencing to yourself". How to create a sense of authorial presence and textual ownership in her writing without the formal trappings of the referencing conventions associated with authorship is a dilemma that Kirsty, like other students in this study, attempts to confront.

6.2.2 *Writing with authority: Attribution and the question of 'common' knowledge in Kirsty's assignment*

Unlike Natalie in Chapter 4 and Georgia in Chapter 8, Kirsty felt that as a student-writer (a *subject-in-procss-and-on trial*) she lacked the 'authority' to make unsupported claims in her writing: " You can't just write a page about what you think and feel about things without references to other people as

well." She added that she would not use another student as a reference because they would lack authority; for the same reason, her own ideas and statements would always need to be referenced. Even if she felt strongly about an issue in her assignments she tried to be "more objective": "writing at a distance and not (being) so involved" was something she was used to doing, she said. How to create this "distance" in linguistic terms however, was problematic for Kirsty since in Norway she claimed, they were told to avoid using the first person singular, whereas in Australia she had found greater acceptance of this form. For Kirsty this created considerable consternation: "You can use 'I' – trying both to have distance and seem like objective and also get your voice in."

Like Susan in Chapter 7, it is interesting to note that in her essay, this is not a style of writing that Kirsty employs (see Tables 6.1 – 6.4 below, none of which contain sentences constructed using the first person singular pronoun), thus highlighting the kind of tension that exists between Kirsty's theoretical declarations about academic text production and her actual writing practices (there are disparities also in how Elizabeth in Chapter 5 describes her approach to academic text production).

Kirsty stated that she often became confused about exactly where the language she used in her assignments originated, saying that it was easier to "make it your own words" if the author used "difficult words" compared with authors who might use "simple and good sentences"; in the case of the latter, it was more difficult "to make it your sentence." In such instances said Kirsty, "sometimes I maybe write every word. Cheat." Kirsty's position here provides an interesting contrast to Frieda in Chapter 4. For the latter, the more difficult the text she was required to read, the greater her sense of alienation became and the further she moved from being able to derive a sense of ownership over the writing she produced.

So "writ(ing) every word" for Kirsty may also be a survival strategy, as reported for students in several other studies into academic writing in the literature (Currie, 1998; Howard, 1999; Angélil-Carter, 2000). Although this portrayal of herself as a "cheat" conflicts with Kirsty's comments above about the need to reference work that has been published, it highlights the kind of struggle that characterises this student's attempts to engage with the processes of academic text/knowledge production. Kirsty added: "I think I reference more now than I did", thus indicating the developmental nature of academic text construction and the notion of a student being a writer-*in-process (and)-on-trial*.

Kirsty explained that the main argument of her assignment ("that the economic development in Western countries was the predominant factor in the rise of feminism in the late 1960s"), "came out of the research", although she felt that she had simultaneously had the idea from the start, then "read quite a lot about it and quite a lot of books supported that view." Kirsty added that she knew she had to "argue something" and that it was easy to justify this claim. In the second paragraph of her essay (see Table 6.1 below), she stated the following:

Table 6.1: Kirsty's Assignment Extract 1

Kirsty (p. 1, paragraph 2)
This essay will argue that the economic development in Western countries was the predominant factor in the rise of feminism in the late 1960s and that.* Social movements cannot be seen in isolation from their historical context; the economic boom created a social environment where women had to define their new role. Feminism was a response to this new position. (*Kirsty's marker noted on her essay that this sentence was incomplete)

Kirsty described the background to three of the propositions that she made in the above paragraph. Firstly, that "Social movements cannot be seen in isolation from their historical context", was a point that her History lecturer used to make

and she had included it in her essay because she "just thought it looked good". The following two propositions: "the economic boom created a social environment where women had to define their new role" and "Feminism was a response to this new position", originated she said, from the reading she undertook for the essay. Kirsty had therefore not felt it necessary to reference any of these propositions because she had encountered them in the course of her classes and also throughout her readings; they had become, she said "a common knowledge". Kirsty added:

> You're not trying to cheat, but maybe you don't
> know how to reference it, or maybe you thought
> already you'd referenced it somewhere else and
> you don't have to do it again. It's quite a hard thing.

The three sentences in Table 6.1 above earned Kirsty two ticks (signs of commendation) from Rodney, her marker.

Kirsty discussed other instances of 'common' knowledge stating that she had not provided a footnote for the phrase "the Marxist theory" (see Table 6.2 below) because it was from "the lecture", and would therefore require no attribution:

Table 6.2: Kirsty's Assignment Extract 2

Kirsty (p. 8, paragraph 1, extract)
… There were two influential theories behind the movement (the new ideology of feminism); the Marxist analyses and the liberalization approach. <u>The Marxist theory</u> argued that underlying economic structures, created by the upper class, were the major reason for the oppression of women, as well as of other marginal groups. Women had to fight these economic structures to gain equality with men. The liberalization theory was more concerned about civil and political rights …

Kirsty was less clear about whether she should have sourced the expression "baby-boom", an expression she first introduced on page three of her essay (see Table 6.3 below) then proceeded to use without punctuation markers on several subsequent occasions:

Table 6.3: Kirsty's Assignment Extract 3

Kirsty (p. 3, paragraph 2, extract)
… Another important feature (of people's lives after World War Two) was the rising birth rates between 1940 and 1960, which is commonly known as the "baby-boom". Since the early nineteenth century, birth rates had declined in the western world, but during this 20-year period they rebounded …

Kirsty commented:

> I think I reference more now than I did (at the time
> the assignment was written). I didn't reference this
> because I'd read it so many times. I'd read it in so
> many places. I <u>knew</u> it because I'd read it so many
> times. I probably didn't pick it from any book.
> I just picked it from my head, but I think I should
> reference it anyway.

In her account of her writing and attribution practices, Kirsty raises a number of important questions concerning 'common' knowledge and attribution that are fundamental to the construction of academic texts. Firstly (as Susan in Chapter 7 also states), the knowledge that is jointly constructed between lecturers and students during lectures and tutorials (or as in Susan's case deriving from class readings) in the course of a period of study becomes 'common' and should therefore not require attribution. As I/we have already suggested, determining

exactly where the parameters of such instances of "intertextual intimacy" (see Chandrasoma et al. 2004, pp. 181-182) lie needs to be carefully negotiated between lecturers and their students and cannot be decided according to a set of universal principles.

Secondly, Kirsty suggests that once she had read the same point in a number of different texts, that this could also constitute a form of 'common' knowledge which could not no longer be attributed to a single author. Thirdly, she states that she is sometimes unsure how to reference particular sources, or fourthly, that she may have referenced the same point already. Fifthly, it might be unclear exactly which information a reference might relate to (a point also raised by Susan in Chapter 7), particularly if there was only a single reference positioned at the beginning or end of a paragraph. Whether such a reference covered all points raised in that paragraph she felt was unclear. Sixthly, Kirsty's use of quotation marks for the term "baby-boomers" suggests an awareness on her part of what Ivanic has called the "other-voicedness" (1998, p. 190) of certain words, which carry with them allusions to other texts and contexts, despite an absence of a full in-text reference.

Finally, as with Alan in Chapter 7, once Kirsty had read the same point several times she stated that it would not require attribution because she felt that she "knew" it. As Penrose and Geisler claim "domain knowledge" becomes transformed into "personal knowledge" (1994, pp. 516- 517), thereby creating the conditions for students to enter into the processes of text/knowledge construction in their disciplinary fields, that will enable them to develop a sense of ownership, authority and control over the writing they produce.

As with Tony in Chapter 5 above and Georgia in Chapter 8 below, it is notable that Kirsty's conclusion (see Table 6. 4 below) offers the longest segment of continuous non-attributed writing in the whole of her essay

Table 6. 4 : Kirsty's Assignment Extract 4

Kirsty
(pp. 9-10, final paragraph, extract)
Changes in women's roles and perceptions constitute an important aspect of Western history in the twentieth century … feminism can be seen as a response to women's new position in the long boom. In the 1960s and 1970s the feminist movement also improved women's position further. Some of the achievements were inclusion of gender equalities in the Civil rights Act, and the rights to choose to have an abortion in several American states. It is therefore possible to view the new wave of feminism in the late 1960s, both as a response to women's new position in the society, and as a mean of improvement of conditions.

Kirsty explained:

> I think most of this conclusion, it's not new thoughts. It's like
> old thoughts from the rest of the text. That's what I thought
> when I didn't reference it. 'Cos a little bit too much reference
> of ideas already referenced before.

Unlike Frieda in Chapter 4 and Elizabeth and Tony in Chapter 5, by confronting and attempting to work through such intertextual uncertainties and feelings of conflict concerning questions of textual ownership and authorship, Kirsty was able to engage with the process of text/knowledge production in ways I suggest, that were epistemologically transformative (**"I** <u>knew</u> it because I'd read it so many times"): disciplinary knowledge evolved into personal knowledge.

6.2.3   *Rodney's perspective*

I would now like to relate Kirsty's struggle for appropriation of her source materials to Rodney's comments on academic writing. At the time of data

collection for this study, Rodney was a lecturer in modern European history and tutor for the subject 'The World Since World War 2'. He was also the marker of Kirsty's assignment.

Rodney stated that he believed that faculty response to 'plagiarism' should be based on intentionality, which he was aware would not always be easy to ascertain. He explained that he tried to encourage students to adopt an "individual style" of writing because he found "the so-called classic historical scholars dull as ditchwater" and the rhythm of their writing to be predictable. Rodney recommended that students developed a writing style that was "somewhere in the middle between totally impersonal and excessively personal". Unlike Frieda's lecturer in Chapter 4, he did not want to promote a learning environment that would lead students to:

> Feel alienated from the thing (their writing) if you're teaching
> 'one size fits all' style and approach. I think the students
> definitely feel alienated from the material they're writing.
> It's just something to get through.

Rodney wanted students to be able to develop their own opinions about the issues they discussed in their essays; to write in ways that "break the mould". To do this he thought students should try to develop arguments that they could substantiate, rather than simply regurgitating other people's work. Rodney's comments seem to echo Kirsty's realisation that what was being required of her in her assignment was to "have distance and seem like objective and also get your voice in." While such a hybridising rather than homogenising (Holton, 2000) approach to pedagogy may have contributed towards a sense of tension and conflict between different and competing writer identities to create what Bakhtin has termed a "conflict of voices" (1984, pp, 74-75), Kirsty did not experience the same kind of alienation from and lack of ownership over her writing that led to Frieda's exclamation in Chapter 4: " this is not my type of

essay". Rather, the forces of hybridisation sanctioned by Rodney I suggest, may have enabled Kirsty, to some extent, to engage with the process of knowledge appropriation ("I knew it because I'd read it so many times"), which was conducive to the development of a sense of authorial control and ownership over the text she produced.

An aspect of academic writing that Rodney also discussed was the use of "excessive quotation". He believed that where possible, quotation should be "incorporated into their (the students') own sentence", rather than being presented as a separate part of their writing:

> We're trying to get their (the students') words, not somebody
> else's and it will always have a number of work within
> each assignment where we think there's been excessive
> quotation. Now that can shade into discussions of plagiarism,
> but I don't think we formally discuss plagiarism that much.
> We often have it under the rubric 'excessive quotation'.

Rodney explained that he was not impressed by students who simply inserted a page-long quotation from a source that might be "colourful and interesting and adds to the work", but was used for the sake of increasing an essay's word length. Rodney's main interest in students' writing lay he said, in their attempts to present their "own ideas". He also stated, that he avoided being drawn into providing students with prescriptive guidelines about the number of quotations or sources required per essay because:

> Every time you try to and define this you just end up with
> further problems. We try and give the guideline that where
> possible, quotes should be contained within the sense of
> the students' own writing, rather than it being seen as a
> separate quote. And we say direct or excessive quoting

should be kept to a minimum. That's in History.

Rodney went on to discuss how certain subjects (for example "The Ecological History of Humankind"), did not belong to particular 'disciplines' and were "all over the place." In these cases 'plagiarism' tended to occur more frequently, Rodney believed. In addition, teaching Science students compared with those from the Arts Faculty required different approaches. For Rodney, Science students seemed to be used to:

> a different thing as to what counts as people's work. They've
> often had a group approach. To my mind they often
> seem to be inadequately citing or sourcing something…
> It's a totally different thing about ownership and all that.

Rodney contrasted concepts of ownership and research methods in the Sciences with the Humanities. The former claimed Rodney, conjured up an image of research teams working together in laboratories and publications with multiple authors where the senior investigator's name was positioned first, irrespective of the proportion of the work they might have been responsible for completing: "It's like court protocol – very strict, where in History it's regarded as your work. Someone else 'buying in' would be not on."

He went on to say that in the Humanities there is an image of 'the researcher' as an individual locked away in their archives, emerging only after some considerable time with "the fruits of (their) labour"; however, this may not present an accurate reflection of the collegiality that might exist in practice. Given such potential contradictions, and differences in the nature and objectives of specific writing tasks, Rodney was reluctant to provide students with a fixed template for writing.

Rodney's comments highlight the kinds of tensions and complexities that surround the processes involved in text/knowledge construction and the

establishment of textual ownership and authorship. It is through such transdisciplinary contact zones that students from very different educational backgrounds are expected to navigate in order to meet their academic assessment requirements: In the case of Kirsty, from studying Anthropology in a Norwegian university to studying Modern History in Australia.

As Kirsty recognised, knowing what constitutes 'common knowledge' is an integral, yet difficult to define, part of academic writing; it was an issue that Rodney also found challenging:

> We don't have an answer for it. It's a 'feel' thing. It's as vague as that.
> It's an interesting question. It's one that I often chew over. If I'm
> writing about politics, how much do I assume? If we're talking about
> political events of a period, and they refer to somebody like Churchill,
> or Roosevelt or Stalin. Is this common knowledge? We had American
> students for a semester last year who asked me in a tutorial who
> Stalin was. It was interesting that this attracted a fair degree of
> laughter from other students, who presumably felt that everybody
> should have known.

He went on to state that teachers could not assume that everyone shares a sense of knowledge that is 'common'. In his essay feedback comments to Kirsty, Rodney stated that Kirsty's writing became "rather general" once she wrote without referencing; it lost its 'edge' and status or credibility as historical discourse. Kirsty's "sharpness" and "focus", in other words the more impressive and 'mark-worthy' aspects of her writing, diminished as her use of footnotes decreased. Rodney wrote in his feedback to Kirsty:

> Towards the end of your essay, as you can tell from the
> fewer sources listed in the footnotes, you tend to become
> rather general in your writing and lose the sharpness

and focus of the earlier parts of the work.

Rodney's overall impression of Kirsty's essay was quite mixed. He found the essay "over-general" and lacking in "historical specificity". For example, he noted that on page 8 of her assignment (see Table 6.2), Kirsty had alluded to "The Marxist Theory" without explaining the version to which this referred. As discussed above, Kirsty felt that this point did not require referencing because it was from "the lecture". Clearly, it is these kinds of issues surrounding in-text citations that need to be discussed by lecturers and their students as they negotiate the terms of reference for exactly what constitutes knowledge that is 'common' in a given pedagogical environment. In Rodney's eyes, Kirsty's lack of referencing was not considered as 'transgressive'.

Rodney felt that Kirsty demonstrated some uncertainty in identifying primary sources, that there were a number of instances of incomplete footnoting and that bibliographic details were lacking, all of which would have led to a reduction in her mark. These comments certainly seem to mirror Kirsty's impression that in this assignment "It was more important to use a lot of sources and references than to write a really good essay": The two elements in her mind however, were not synonymous.

Despite the above misgivings, Rodney believed that Kirsty had been "quite enterprising" with respect to the scope of her bibliography. Although he suggested that there should have been about twenty five to thirty references in a research essay (Kirsty had sixteen), he was nevertheless impressed that she had included books, videos, journals and newspapers. Finally, Rodney commented on the importance of tutors/markers adjusting their expectations to account for students' year levels, recognising that for first year students "it's a learning thing". He believed however, that this could only be achieved if tutors were trained teachers: a belief, he stated, which he did not share with all his colleagues.

Kirsty received an H2B (between 70%-74%) for her essay: An average mark for a student at her level.

6.3 'I think sometimes the words that come naturally to your mind are the ones that you've read': Lily's struggle to 'get her arguments straight'

Lily's assignment was written in response to the following prompt: *"Goals too easily defined become blinkers" (Mary Catherine Bateson, 1989). Carefully evaluate the advantages and disadvantages of clearly defined goals for different levels of management.*

Like other students in this study (e.g., Susan in Chapter 7 and Kirsty above), for Lily her experiences of studying at high school were very different compared with those of university. Lily commented that she found the move to university very demanding because, although she classified herself as a first language English speaker, she felt that she had to work very hard to adjust to the language demands made of her at tertiary level.

Lily was keen to present herself as a diligent student who was aware of the importance of keeping accurate records ("I, myself have always recorded where the ideas came from") and of the need to acknowledge source materials in her assignments because "people whose ideas they originally are, should be given credit for these ideas." However as I show below, this did not prevent her from experiencing uncertainty when trying to work out exactly which 'ideas' and language belonged to whom.

6.3.1 *Intertextual constructions and ambivalent authorship*

Lily described how she approached researching for an essay:

I might re-read some of the ideas and I'll write down a statement
saying I'll argue for or against and I'll just write down a few dot
points on why – my arguments, basically – and just do a general
structure and start writing paragraph by paragraph and when I
want to use a quote, I'll know where to go to.

I asked Lily whether or not what she wrote in dot points was using the words in
the source texts; she laughed and replied: "It's my own words. It's lousy
English." When I pursued this further, she added:

I think it's a bit of a mix. I try to do that (use her own words) but
I think sometimes, the words that come naturally to your mind,
are the ones that you've read. So you would not use it word-by-
word out of the book, but if you remember half a phrase that
sounded good, you may tend to use that. It does happen.

Here Lily highlights the difficulty in separating out her 'own' ideas from those
of a reading text when "the words that come naturally… are the ones that
you've read." Although she tries to do this in theory, what can happen in
practice, is that she might use "half a phrase (from a book) that sounded good",
thus producing "a bit of a mix" and a sense of confusion at what Bakhtin has
termed the "double-voiced" nature of language (1981).

Lily also identifies here what she describes as the need to 'sound' good in her
writing. This is a point has been taken up by Bartholomae in relation to student-
writers who he suggests, may seek to establish authority in the texts they
produce "by mimicking the rhythm and texture, the "sound" of academic prose"
(1985, p. 158). Similarly, it is an issue that Starfield investigates, in her research
into questions of power and identity in tertiary level academic writing, in
relation to what she has called the "prestige academic vocabulary of English"
(2004, p. 150).

To avoid copying too much from a source text Lily explained that she produced three or four drafts of her assignments (a practice not mentioned by other students in this study):

> If you're using bits of a book that you didn't actually want to use, you tend to throw it eventually into your own words and explain it even more. So that stops me from writing out heaps from the book. There may still be sections (from the book) but … if they're word by word, you'll quote them, or you'll try and paraphrase it.

Like Alan in Chapter 7, Lily recognises the importance of understanding in order to paraphrase the content of the texts that she produces. It is also evident from what she says here, that she is experiencing some difficulty in accounting for her own writing practices: On the one hand, she describes herself as undertaking to "throw" her source texts into her 'own' words in order to avoid copying large amounts of text, yet even when she has done this, there may still be sections from a source book that will need to be quoted (or paraphrased).

Lily went on to explain that she found it was not always clear what should or should not be acknowledged, particularly when first beginning to research into a topic; in addition, she felt very unsure how to identify "a real idea." Lily stated that if she was trying to express "some sort of very strong idea that a particular person has thought of" or "some complex term", then she would attribute this to the relevant source; in contrast, she would not acknowledge "day-to-day language". So despite her efforts to construct herself as a conscientious student, Lily demonstrates considerable uncertainty about her authorial role as the writer of the texts that she produces.

6.3.2 *Representation of self and others in the construction of knowledge*

Lily explained that since students were not "expert (s) in the field", they were not expected to generate arguments; rather they were required to "research" them and "quote" them. The lecturer would know that the ideas you were presenting were not your 'own', Lily believed. However at first year level she said, it was not clear whether students were expected to "come up with ideas" of their 'own' or simply to "argue ideas that are already out there".

Lily had studied what she termed "text-based" subjects, such as Economics, as well as "mathematical" ones. In the former she stated that she made an effort to acknowledge all her source materials, but in the latter:

> You don't know whether you should or you shouldn't. You
> don't get marks if you do do it. You don't get marks deducted
> if you don't do it. It doesn't seem to make any difference.

Clearly for Lily, studying across disciplines and the construction of different writing identities that this entails is very confusing. How different forms of knowledge are produced across disciplines raises complex questions about the ways in which writers come to (re)present themselves and others in their texts. As Rodney mentioned above, different disciplines espouse different traditions with respect to notions of authorship and ownership of texts. For undergraduate students issues of interdisciplinarity and interdiscursivity can easily become sites of representational conflict and struggle.

Lily provided a rationale for differentiating between what should and should not be quoted. She claimed that sometimes it depended on how "logical" the argument was that had been made to support a particular point; if it was "a very logical argument that anyone could have thought of", then, she said "you're a bit unsure whether you should quote it or you shouldn't." On the other hand, if the argument was "really sophisticated" and "an expert thing", then claimed Lily, it should be presented as a quotation.

Being able to recognise arguments that are more "logical" and "obvious" compared with those that are more "expert-like", commented Lily, is particularly difficult for students at the beginning of their studies in disciplinary fields with which they are unfamiliar because every point may seem like "a new argument" that should be reproduced as a quotation. Lily explained that she tended to err on the side of having "more quotes than less" but that this had led to her being told by previous markers to reduce the amount of direct citations in her assignments (a problem discussed with respect to Elizabeth's writing being 'over-referenced' in Chapter 5).

To overcome these difficulties, Lily suggested that lecturers should explicitly assist students with working out what should and should not be attributed by giving specific examples in class taken from subject-relevant assignments. She was concerned however, that their status as experts might prevent them from being able to identify areas of ambiguity in relation to what may or may not constitute 'common knowledge.' As mentioned in relation to Kirsty's writing above, exactly what constitutes 'common knowledge', for whom and in what contexts needs to be very carefully worked out between staff and students, if the latter are to be enabled to engage effectively in the construction of discourse and disciplinary knowledge.

6.3.3   *Textual ownership in Lily's assignment*

The assignment that Lily submitted for this research was produced for a first year Management subject, which she completed in her third year of university study. She received an H2A grading for it (between 75 and 79%). When I remarked that it was interesting that not all the bibliographic information had been provided for the quotation in the title of the essay (the page numbers for the direct quotation were missing and the name of the publisher and place of publication had not been included), Lily said that the lecturer did not want

students to track the quotation down, rather they were required to work out whether they supported Bateson's claim or not.

In response to my question about whether or not the arguments that Lily had presented in her essay were her 'own' or whether they were from her reading materials, she stated that they had come from her source texts:

> I think that the reason I may not have quoted those (was)
> perhaps I thought it was a bit obvious, so I didn't feel the need
> to … I can't say why I didn't quote those (and) why I quoted
> others 'cos it's still not very clear. I felt like I would have a quote
> every sentence.

Once again for Lily, exactly who had authored which sections of her 'own' text was not always clear; ideas that she felt were " perhaps … a bit obvious" or lacked sophistication and expert status, she was prepared to claim tentative authorship over, however she was unsure who had authored other sections of her writing. What she did know was that she wanted to avoid having a quotation in every sentence.

A noticeable feature of Lily's 2,000 word essay is that she uses only one direct quotation consisting of a single sentence in length. Apart from her opening and closing paragraphs, most other paragraphs contain a single in-text reference complete with year and page number(s), suggesting that Lily is attempting to 'paraphrase' the material to which she refers. As can be seen in the text extracts below in Tables 6.5 and 6.6, Lily struggles to find entirely her 'own' language through which to represent the words and ideas of her source text. The underlined sections demonstrate the points of similarity between Lily's writing and that of Craig et al. (1994, pp. 10-11).

It is evident however, that Lily has not simply copied large chunks of text; rather she has repeated certain segments of her source text and has re-worked

others syntactically and lexically to suit her purposes. For example, in Lily's first sentence in Table 6.5 Craig at al.'s expression "Top managers" becomes Lily's "The top management" and their prepositional verb choice of "Composed of" becomes Lily's "consists of". In Lily's second sentence, Craig et al.'s verb endings change from "establishes" to "establishing" and from "guides" to "guiding", as can be seen below.

In Table 6.6 Lily there is a similar combination of similarity and difference: In her first sentence Craig et al.'s verb "refers to" becomes Lily's "covers" and in the third sentence Craig et al.'s adjective "principal" becomes Lily's "primary". There are other segments of the two texts that remain the same, as can be seen below:

Table 6.5: Lily's writing compared with Craig et al. (1994, p. 11)

Lily (p.1, final paragraph)	Craig et al. (p.11, paragraph 1)
The top management level usually consists of a <u>smaller group of executives</u> who direct other managers and at times supervise employees. Much of their work includes <u>establishing operating policies and guiding the interactions of the organisation with its environment</u> (Craig, Johnston, Stoner, & Yetton, 1994, pp.10-11)	Top managers: Composed of a comparatively <u>small group of executives</u>, top management is responsible for the overall management of the organization. It<u> establishes operating policies and</u> <u>guides the organisation's interactions with its environment.</u>

Table 6.6: Lily's writing compared with Craig et al. (1994, p. 10)

Lily (p.2, paragraph 1)	Craig et al. (p.10, final paragraph)
Further down the managerial hierarchy is <u>middle management</u> that often covers <u>more than one level in an organisation</u>. <u>Middle managers</u> often <u>direct other managers</u>. Their primary <u>responsibility is to direct the activities of the organization</u> so as to <u>implement its policies</u> (Craig, Johnston, Stoner, & Yetton, 1994, pp.10-11).	The term <u>middle management</u> can refer to <u>more than one level in an organisation</u>. <u>Middle managers direct other managers</u> and sometimes also operating employees. A principal <u>responsibility</u> of middle managers is <u>to direct the activities</u> that <u>implement</u> the <u>policies of the organization</u>.

Although Lily has made a number of minor changes to Craig et al's text, she has also re-used other sections of their text without modification in order to avoid having "a quote every sentence" in her efforts to forge an authorial presence for herself in her writing.

Lily expressed further ambivalence about her attribution practices. She explained that she referred to the authors of her source texts either at the end of a sentence or paragraph, but suggested that authorship could become harder to establish if multiple sources were used simultaneously. She stated that she tried to find writers who supported her argument so that she could combine their "reasoning" and "ideas" with her 'own'. However, determining exactly who "owns" an argument, commented Lily, was very difficult:

> It's based on your reading, so maybe it is their argument, even
> though you've thought about it. Perhaps you've developed it
> more, or you can relate it to a particular example. It's hard to
> know.

I asked Lily how she managed to distinguish between the arguments she read about in her source texts and her 'own' thoughts about an issue. She responded:

I think it really means reading more about the topic and re-reading
all the arguments that you have again and again and trying to
logically think about what they're trying to say and why. And just
re-writing and getting your arguments straight… It's very hard.
I think the most important thing is not to take bits and pieces out
of a book and just throw it together.

By engaging and re-engaging with the words and ideas of her source texts Lily
is entering upon what Kristeva terms the "field of transpositions" (1986c, p.
111) whereby there is a putting-into-process of identities of producers and
consumers of texts in which different signifying systems interact in the
construction of intertextual meanings.

Lily went on to explain the importance of having a plan:

It allows me to say what I want to say, the way I want to say it,
instead of relying on what's out there in sources. It requires a lot
of work. (At first) I felt I had to use what was out there and I
couldn't perhaps bring my ideas into it. And I didn't quite
know how to say them and how to think them. But then once
you make a plan to argue a particular thing, you'll have
certain arguments. You can add your own arguments to have
additional arguments, or use your arguments to back up other
information and vice versa. You use sources to back up your
arguments. So, you need to have your arguments as well as
what's out there.

Drawing up a plan seems to provide Lily with a sense of control over her
writing; it allows her to escape the stranglehold of her source texts; it frees her
from the constraints of "what's out there" and provides her with the possibility

of "saying" and "thinking" her 'own' ideas. Once she does this, then she feels that she can begin to interact dynamically and on a more equal footing ("use your arguments to back up other information and vice versa") with the authors of the source texts she has been reading. Arguments circulate as the learner–writer (the *subject-in-process (and)-on-trial*) emerges from the field of transpositions to claim ownership over the text she produces. The connection between planning and textual ownership was not made by other students in this study.

The following extract from Lily's assignment (see Table 6.7 below) shows how in her second sentence she attempts to establish a sense of textual ownership by drawing on Curtis (1994, p. 48) to support a proposition she makes in the previous sentence. She skilfully strengthens cohesion between the two sentences by using the verb 'focus' in both sentences:

Table 6.7: Lily's writing compared with Curtis (1994, p. 48)

Lily (p.5, paragraph 2)	Curtis (p.48, paragraph 3)
Although middle management may have their own set of goals, it is important that these goals incorporate the organisational ones to help middle management remain <u>focussed</u> and avoid deviation. This is supported by Curtis (Curtis, 1994, p. 48), who states that <u>clear</u> <u>and specific goals focus effort and</u> <u>improve the way information is</u> processed.	First, goals direct the individual's attention to relevant behaviours or outcomes. If goals are <u>clear and</u> <u>specific</u>, they <u>focus effort and</u> even <u>improve the way information is</u> <u>processed</u>. Second, goals energize performance by motivating people to exert effort in line with the goal's difficulty level.

6.3.4   *Shelley's perspective*

Shelley, the marker of Lily's assignment, raised a number of points about academic writing in general and about Lily's assignment in particular. At the time that Lily wrote the essay she provided for this research, Shelley was tutoring on the first year Management subject for which the assignment had been originally submitted, although she had previously studied English Language and Literature.

The first point that Shelley made was the extent to which it was difficult to separate out questions concerning referencing and use of source materials from a sense of the overall quality of the essay. She commented that being a successful academic writer was often thought to require an impersonal writing style, which in turn, could militate against students fully engaging with the ideas they were presenting, as well as increasing their difficulty in asserting their authorial presence. Shelley stated that she was prepared for students to use the first person singular form in their writing, so that they could feel more engaged with the writing they were producing, a point made by other academic staff in this study (e.g., Luke in Chapter 5 and Ron in Chapter 7).

Shelley went on to say that Lily seemed to have allowed herself to be "blinkered" by the quotation. This sense of being dominated or controlled by her reading texts, was an issue that Lily had raised herself. The way in which she felt to be able to gain a sense of control and authorship over the text she produced was by planning what she wanted to write and by carefully re-reading her sources and re-writing her assignment to develop and exemplify the arguments of her sources.

Shelley remarked that no matter how diligent staff might be in encouraging students to follow sound essay writing guidelines, many students were resistant to taking on such academic values, preferring simply to remain unengaged with their disciplinary material, and to "get it (the assignment) done and handed in (without) really thinking about the niceties and that sort of stuff". Although this

may hold for Natalie's approach to academic writing (see Chapter 4), it is clear from Lily's account of her own writing practices that this is not the case for her. Like Caroline and Georgia in Chapter 8, Lily works very hard to engage with and develop what she sees as her 'own' arguments by "interanimating" and "re-accenting" (Bakhtin, 1981) her source texts.

Shelley reflected on the "sophisticated" nature of the expectations placed on students:

> We're asking students to build their own argument, but in a way that their writing is giving the impression of objectiveness and neutrality and impartiality, like there is no author. And I think that that confuses them. What I've seen students doing is taking chunks of texts, taking paragraphs from texts and stringing them together. I can only speculate about why they do that. Maybe the actual act of writing essays is too hard for them. I don't know.

It was particularly difficult for students from more "quantitative" backgrounds because they were often unfamiliar with "more discursive" styles of essay writing, Shelley had found. As I discuss in relation to Alan in Chapter 7, learning to manipulate textual resources in order to construct authorial representations of themselves and others that accommodate different epistemological and linguistic conventions of specific disciplinary communities, poses a major challenge for emergent writers in the academy.

I discussed with Shelley the difficulty that Lily had expressed over knowing how to identify and represent her 'own' arguments and ideas in her writing. She commented that she realised that many students became so "stressed out" that they "reference everything", but they were not required to produce 'original' thoughts or concepts about a subject; any 'originality' would lie in the way that they structured their answers:

How it flows. What links and connections (they) make in between different quotes that (they've) drawn from other sources. So it's the sort of framework around the ideas taken from other people, it's not that you've got ideas that nobody's ever thought about before.

Although Lily recognises that on the one hand, students are not "expert(s) in the field", therefore they are not expected to create their 'own' arguments and are only required to "research" and "quote" those of other people, this still does not stop her from feeling that she "would have a quote every sentence". It is only when she suggests the possibility of extending someone else's idea ("you've developed it more"), or relating it "to a particular example" that Lily begins to articulate how she might make the intertextual "links and connections" that would help her to create in her 'own' writing, the kind of "framework around the ideas taken from other people" to which Shelley refers.

The following four sentences from Lily's assignment (see Table 6.8 below) I suggest, demonstrate how she attempts to create such a framework. In the first sentence Lily claims that if goals are clearly defined, then lower level managers and their staff will be able to identify and complete specific tasks that will enable them to achieve these goals; in her second sentence Lily produces a strategically 'patchwritten' proposition from Curtis (1994, p. 47), the author of her source text, about the value of setting specific rather than general goals in order to ensure that workers remain focussed on clearly defined tasks; in the third sentence Lily explains that she understands Curtis' notion of "regulating action" to refer to the application of "specific strategies" that can be enacted to ensure that the goals of an organization are realised; in the fourth sentence Lily provides an example of her 'own' to reinforce the relationship between organisational goals and the setting of specific individual tasks to which she referred in her first sentence:

Table 6.8: Lily's writing compared with Curtis (1994, p. 47)

Lily (p.7, paragraph 1)	Curtis (p.47, final paragraph)
Clearly defined goals direct the lower level management and employees to the relevant tasks in achieving the goal. Curtis (Curtis, 1994, pp.47) supports the notion that <u>specific goals direct attention and regulate action more effectively</u> <u>than general goals</u>, as <u>less attention is paid to information that is not goal related</u>. By regulating action more effectively, the writer refers to applying specific strategies in order to achieve the organisational goals. For example, given that the organisational goal is to increase sales by 10%, the first-line manager can break up the overall goal into individual tasks.	<u>Goals direct attention effectively</u> when they are specific rather than vague or general because <u>specific goals regulate action more</u> closely <u>than general goals</u>. Focussing on the goal also means that <u>less attention is paid to information that is not goal related</u>.

Shelley commented that she tried to impress on students the importance of planning and editing their work. Both planning and editing are recognised by Lily as integral to her efforts to establish a sense of authorship and ownership over her writing ("(A plan) allows me to say what I want to say the way I want to say it"; "I think the most important thing is it not to take bits and pieces out of a book and just throw it together"). It was only by "re-reading" and "re-writing" several times that Lily felt able to 'get her arguments straight'. It is these kinds of *dialogic* and intertextual encounters between readers (lecturers) and writers (students) I suggest, that are central to the processes of text/knowledge construction for students struggling to claim ownership over the texts they produce.

Finally, although Shelley felt that Lily moved "back and forth, back and forth" between her arguments, rather than managing to reconcile opposing viewpoints and "draw some conclusions", she nevertheless awarded her an H2A (between 75-79%) for the essay. Despite Shelley's misgivings about the lack of organization and synthesis in Lily's writing, I suggest it was Lily's determination to 'get her arguments straight' by forcing the writings of her source texts to "submit to (her) own intentions and accents" (Bakhtin, 1981, p. 294), that earned her an above average grade for her efforts.

6.4   Concluding comments

It is clear from the way in which Kirsty, the first student I discuss in this chapter, describes her experiences of writing in Australia that she, like other students in this study struggles to reconcile a number of very different factors that influence her approach to the construction of academic texts. Although she finds it difficult to relate her experiences of academic writing in Norway to those in Australia, Kirsty (like Georgia in Chapter 8) attempts to confront and work through these conflicting and puzzling perceptions. For example, Kirsty described how the number of sources she felt she was required to reference seemed to take precedence over producing what she considered to be 'good' academic writing. A lack of proficiency in English she felt, also posed problems and could result in her using copying as a survival strategy, although this was not an option she condoned.

In addition, Kirsty identified a number of difficulties associated with establishing exactly what constituted 'common' knowledge in disciplinary fields, believing such a concept to be central to questions of authorship and textual ownership: A view also held by Rodney.

Kirsty's attempts to confront and work through the conflicting processes of text/knowledge production require her to navigate between the more familiar influences of her high school and university teachings in Norway, and the less

familiar expectations of her Australian university lecturers, as she struggles to create a sense of authorial presence that will enable her to produce writing that is "coloured from (her) own perspective".

While Frieda (in Chapter 4) reluctantly submits to the homogenising forces of her lecturer, Kirsty I suggest, attempts to build on the paradoxical nature of the simultaneous sense of "owness and otherness" (Bakhtin, 1986, p. 89) of academic intertextual knowledge production in her quest for authorial control and ownership over the writing she produces. Kirsty also displays an evolving sense of her own identity as a writer when she compares her former use of intertextual resources with her current attribution practices ("I think I reference more now than I did").

Being able to establish the kind of 'authorial presence' that Rodney would value however, proved to be allusive for Kirsty at times. While Rodney was keen to avoid creating a pedagogical environment from which students would feel alienated and aimed to promote a "one size does not fit all" approach to writing pedagogy, he criticised Kirsty for becoming "over-general" and lacking in "historical specificity" towards the end of her essay, because of her reduced use of footnotes. Like Georgia in Chapter 8, this was the very point at which Kirsty felt she no longer needed to rely as much on the words and ideas of others to legitimise the claims she wanted to make.

Lily, like Kirsty above and Susan and Alan in Chapter 7, describes her experiences of academic writing as a process of representational conflict and struggle. She does not want to produce assignments that have a quotation in every sentence, nor does she want to take "bits and pieces" from source materials and insert them in a haphazard way into the text she is writing. It is Lily's determination to engage and re-engage with her source texts, that enables her to forge a *dialogically* and *intertextually* constructed framework (or 'plan') through which she tries to 'get her arguments straight'.

Drawing up a plan also seems to offer Lily the means to free herself from the tyranny of her source texts ("what's out there"); in turn, this provides her with the possibility of "saying" and "thinking" her 'own' ideas. Once this happens, she believes that she can begin to interact dynamically and on a more equal footing with the authors of her readings. Ideas and words circulate as the student–writer emerges to claim ownership over the writing she produces.

Although Shelley found the quality of Lily's assignment to be rather "mixed", Lily's approach to academic writing in a number of respects seems to mirror that of Shelley's. For example, as already mentioned, Lily recognises the value of developing a plan to help her to organise and formulate the ideas she intends to discuss: A point that is reinforced by Shelley. Finally, as discussed in relation to the extracts from Lily's assignment in Tables 6.6, 6.7 and 6.8, through a process of 'patchwriting' (judged by Shelley as an acceptable and non-transgressive form of text/knowledge (re)production), Lily seems to be trying to construct the kind of intertextual "framework around the ideas taken from other people" that Shelley considers integral to the production of academic texts.

In summary, my analysis and discussion of the student and staff data presented in this chapter highlight once again, the extent to which the processes of academic text/knowledge construction and questions of authorship and textual ownership are inextricably bound up with complex issues concerning pedagogy, power, epistemology and identity. It is to a further exploration of these questions in relation to the writing practices of Susan and Alan that I now turn.

CHAPTER 7: Intertextual scaffolding: 'The idea becomes your idea, but still it's his idea'

If half of the paragraph was paraphrased and then what was coming after it was my point of view on what was written, then it wouldn't have to be sourced, obviously. (Susan)

If I need to acknowledge the author's idea and I should paraphrase it, then I need to know his idea very well. If you don't know what the author say you can't paraphrase it. Might be you just copy. (Alan)

7.1 Overview

The pairing of Susan and Alan in this chapter is designed to show how, through a series of skilful intertextual manipulations, each student is able to demonstrate a degree of textual authority in their writing, which meets with the approval of their markers. My analysis shows that academic writer identities are not forged as a result of students following a set of homogenous guidelines; rather textual authority and a sense of authorship are produced by and through struggle as each student engages with very different, yet strategic, intertextual manipulation practices in order to construct disciplinary texts for assessment.

I also highlight how an 'information transfer' model of communication, in which meaning (or knowledge) is conceived as objective and fixed, serves to exclude students from actively participating in the processes of knowledge/text production. Similarly, I show the shortcomings of an approach to the construction of authorship as singular and autonomous.

The students in this chapter experience various uncertainties as they struggle to construct writer identities in the texts they produce. Susan rejects authorship in what she calls "the subject-position". By *expropriating* the terminology of her academic disciplinary community, I argue that Susan is able to participate in the processes of text/knowledge production as she navigates between the familiar

influences of her high school teachings, and the unfamiliar expectations of her university lecturers. As for Alan, I show how he uses his source texts as a kind of semantic and lexical template that enables him to engage with and develop his knowledge of academic writing practices. I claim that it is through such careful intertextual scaffolding that he is able to mimic the writing practices of the authors of his source texts (as well as those of Ron, his lecturer and marker), to create a writer identity that met with the approval of his assessor.

7.1.1 Research participant profiles

As shown below in Table 7a, both Susan and Alan's first language is Cantonese and they speak English as an additional language. Susan was born in Australia and had attended English medium schools all her life. In contrast Alan, whose country of birth was Hong Kong, had attended schools where both Chinese and English had been the languages of instruction. Both students were in their late teens/early twenties and in their first year at university at the time of their interviews. Susan was studying for a degree in Media and Communications and Alan in Arts/Science.

Table 7a: Susan and Alan

Student	Age range	Country of birth	First language	Time studied English	Countries of secondary & tertiary study	Year of university study	Faculty & field of study
Susan	18-29 years	Australia	Cantonese	16 years	Australia	First	Arts Media & Commun-ications
Alan	18-29 years	Hong Kong	Cantonese	14 years	Hong Kong Australia	First	Arts Ancient History/Science

Theresa and Ron (see Table 7b below) were the corresponding staff members whom I interviewed about Susan and Alan's written assignments. Theresa was in her thirties whereas Ron, who had been teaching for a considerably longer period of time, was in his late fifties. Theresa was born in New Zealand and had

held lecturing positions there as well as in Australia; in contrast Ron had spent his working life in Australia, his country of birth.

Table 7b: Theresa and Ron

Staff member	Age range	Country of birth	Position at university	Countries where worked	Non-teaching work	Faculty + Field of Teaching
Theresa	30-39 years	New Zealand	Lecturer	New Zealand Australia	None	Arts Media & Commun-ications
Ron	50-60 years	Australia	Professor	Australia	None	Arts Modern & Ancient History

7.2 Susan's rejection of authorship in 'the subject position'

Susan completed the assignment she submitted for this research during her first semester of university study. It was entitled *Description and analysis of a local media institution: SYN-FM (Student Youth Network) radio station* and comprised part of the assessment for a first-year subject called 'Introduction to media and communications'. As Theresa (a lecturer in Media and Communications) explained, the assignment required students to discuss a variety of perspectives on the principles and practices involved in operating a public radio station. The task was designed to encourage students to research into the extent to which public radio stations are perceived by different stakeholders to be independent of, or constrained by, factors such as licensing regulations and community needs and to relate these questions to class readings and discussions about broader issues of regulation, equity and access. In her assignment Susan reported on interviews with a number of presenters as well as the manager of the public radio station SYN-FM.

7.2.1 *A writer-in-transition*

As Susan discussed her writing practices, she gave the impression (like Elizabeth in Chapter 5) that she was still very much 'in transition' between school and university-based approaches to learning as she drew on her school experiences as well as her more recent university ones, to explain her approach to academic writing. For example, she explained that the kinds of source texts she tended to use in her assignments were written and electronic texts rather than spoken texts. She felt hesitant about using the latter because these referencing conventions were not covered in secondary school, adding that university staff did not provide any guidelines on selection of source material:

> I prefer written and electronic (sources) because they are the
> most easily accessible and I'm not too sure about how to reference
> spoken texts as we were never taught how to do that in high
> school … I don't know what is expected in the aspect of
> selection. Lecturers and tutors don't tell us which source
> material we should select.

Susan added that she did not generally discuss her use of source materials with other people: "I don't usually talk about everything." She also remarked, "Lecturers and tutors aren't usually clear on which method of referencing we use, unless asked".

Susan continued to compare the writing demands placed on her as a university student by drawing on secondary school writing practices, commenting that "the level of vocabulary and writing is at a higher expectation" at university, compared with school, a point also made by Lily in Chapter 6. The kind of referencing conventions that she had been required to follow at university as she explained, were similar to high school "except it's stricter". She also mentioned

an increase in reading load at university and that she had had to learn new terms, such as 'hegemony' and 'ideology' for her Cultural Studies subject, and then use them straight away in her essays, which she found quite difficult. As Caroline in Chapter 8 comments, "You've got to learn a whole new language to participate".

7.2.2   *'Common' knowledge, identity formation and textual ownership*

Susan went on to discuss whether words like 'hegemony' and 'ideology' should be referenced in her assignments, or whether they would constitute a form of knowledge that would be considered 'common' to her field, thereby obviating any need for attribution:

> I didn't actually reference the word ('hegemony' - used in a
> different assignment to the one submitted for this study) because
> I felt that we'd been taught this for the past few weeks. It's hard to
> say because, well, if that's the case (that such words should be
> referenced) then does that mean that every single thing that
> comes out of our mouth have to be referenced because it's
> not actually our own opinion? But because we're learning, that's
> the hard thing. When it comes to terms like 'ideology' and
> 'hegemony', because it's been around and been used for so
> long, it's not such an original thing any more and it's kind of
> like into everybody's knowledge in that field of knowledge. In
> Cultural Studies everybody would know about ideology. Also,
> it might be hard to trace it back to whoever coined the term as well.

Here Susan identifies the kinds of tensions inherent in all academic writing that emerge from an individual's sense of language use and learning as a social activity that is at odds with a view of originality and textual ownership founded on notions of authorship as singular and autonomous; tensions that Georgia in

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Chapter 8 also refers to when she states: "If someone has said it, then I have to reference it, then I think that all my piece will be, has to be, sourced because all the ideas I've learnt".

Susan elaborated that 'common knowledge' was not a term that could be generalised across a whole population of people since everybody's experiences and backgrounds were different. She explained that what would, in fact, constitute common knowledge would be the kinds of terms that students studied in their particular subject areas because "we've all learned that at the same time". Knowing what constitutes 'common knowledge' is difficult to ascertain (as Leila in Chapter 4 and Rodney in Chapter 6 both testify) and as Susan suggests, needs to be carefully and explicitly negotiated between lecturers and students given its centrality to academic writing practices.

We discussed Susan's statement that the Australian Broadcasting Authority was formed in 1992 in her assignment (see Table 7.1 below) as a possible example of such 'common' knowledge, since she provided no reference for this point:

Table 7.1: Susan's Assignment Extract 1

Susan (p. 4, paragraph 1)
All radio frequencies in Australia, commercial or public, are governed by the Australian Broadcasting Authority (ABA), formed in 1992 to oversee Australian radio and television transmissions.

Susan commented that she did not think it would be common knowledge but could not remember where the information came from. Such historical details, as in the case of Caroline's assignment (see Chapter 8) about Kirov vodka and the fact that she was able to provide the exact date (also unreferenced) of Kirov's death, might indicate attribution omissions, although as with Ben (Caroline's subject lecturer), Theresa (Susan's subject lecturer) did not find

such referencing details to be highly problematic. For Theresa (and Ben) it was much more important that students engaged with the ideas and arguments contained within their source texts.

On a number of occasions, Susan uses passive sentence structures in her assignment. See Table 7.2 below for an example:

Table 7.2: Susan's Assignment Extract 2

Susan (p. 1, paragraph 2)
Three interviews <u>were undertaken</u> in order to collate the majority of the information provided in this essay… The final interview <u>was conducted</u> with James Stephens.

Susan explained that she was used to using the passive because this is what she was encouraged to do in school: "It is more impersonal, I think. It doesn't actually put us in subject position (and) I'm happy to have it that way." Susan added that she usually wrote in an impersonal style and could not imagine writing in any other way: "I'm just so used to writing that way". She also said that she remembered a university lecturer telling her that academic writing was always impersonal and written using passive constructions, so she felt she should "stick to that 'cos we're supposed to be doing academic writing."

The assumption that impersonal and passive sentence structures is a hallmark of academic writing across the disciplines has been challenged by Hyland (1999a, p. 344), for example, who argues that the presentation of knowledge and writer identity differs across disciplines:

> … different discourse communities negotiate knowledge in
> different ways (which are) influenced by different ways of
> seeing the world and of tackling research and its presentation.

In a subsequent study into identity in academic writing Hyland recommends that teachers should increase students' awareness of the possibilities of negotiating and constructing different identities for themselves as producers of scholarly writing, rather than adhering to a view of academic writing as "an alien form of literacy designed to disguise the author" as "impersonal" and "faceless" (Hyland, 2002, p. 351). It was precisely this paradoxical aspect of writing for the academy, which Shelley in Chapter 6 described as so confusing for students:

> We're asking students to build their own argument, but in a way
> that their writing is giving the impression of objectiveness and
> neutrality and impartiality, like there is no author. And I think
> that that confuses them.

Rodney also in Chapter 6 recognised the potential for student alienation following from a "one size fits all" approach to academic writing pedagogy: the kind of alienation that in Frieda's case in Chapter 4, prevented her from 'writing herself into' the text she produced. Although in Susan's case she felt that she did not know how to write in any other way ("I can't"), more importantly and in direct contrast to Frieda in Chapter 4, she did not wish to write 'in the subject-position' ("I'm happy to have it that way").

7.2.3 *From paraphrasing and ambivalent intertextualities to tentative authorship*

Susan, like Frieda in Chapter 4, Alan below, Kirsty in Chapter 7 and Georgia in Chapter 8, all students for whom English was an additional language, experienced considerable confusion and uncertainty with respect to the role of paraphrasing in the construction of academic text/knowledge:

> If, for example, half of the paragraph was paraphrased and then

what was coming after it was my point of view on what was written, then it wouldn't have to be sourced, obviously.

Susan raised further concerns about attribution and textual ownership:

I really think it needs to be cleared up because I don't really know personally, every single thing that has to be referenced and what doesn't have to be. It would be better if it was cleared up as early as possible. It's better to get it out of the way straight away.

She added that she was aware of the problem of "plagiarism" and that it was something she had always been unclear about. Some students she felt might accidentally forget to reference and commented that they should not be heavily penalised for a mistake, especially in their first year of university.

Further discussion of Susan's use of referencing and efforts to paraphrase the words and ideas of her source texts reveals a number of uncertainties. In the section of her assignment presented in Table 7.3 below, Susan outlines the history of community radio, which she explained she had paraphrased from Moran (1995, p. 148). I have included the Moran text for comparison in the same table and underlined the sections in each text that are semantically, lexically and grammatically related.

Table 7.3: Susan's writing compared with Moran (1995, p.148)

Susan	Moran
(p.2, paragraph 1)	(p.148)

The first public radio station, 2MBS-FM, was licensed to Sydney in 1974 (Moran, 148). In the 18 months following, eleven other public radio stations were also licensed. This marked the beginning of a form of radio oriented towards a local and specific interest - community need. Commercial stations were, and still are, geared for commercially viable gain and were therefore lacking in special interest areas, which aren't as profitable. By 1985, under the auspices of a Labor government, the number of community, or public radio stations on air had risen to 65 and the number was steadily rising (Moran, 148).	In 1974 the first fully licenced public radio station, 2MBS-FM, went on the air in Sydney. Over the next eighteen months to the end of 1975, 2-MBS-FM was followed by eleven other radio stations, in Sydney, Melbourne, Brisbane and Adelaide … Community or, as it was then called, public radio had started in Australia … Stations with interests such as fine music and education, and stations that were regionally-based, had a high degree of acceptance and the sector as a whole grew. By 1980 there were 25 stations on the air. In 1985, after the federal Labor Government came to power, the number had risen to 65 stations. In 1988 there were 79 stations on the air. By 1994 the number had grown to 120 stations, with a further 60 aspirant groups …

Susan described how she had made use of the source material she had referenced in this paragraph, explaining that the references had been given because the whole paragraph was a paraphrase based on Moran's work, although she could not account clearly for the exact positioning of the in-text references. Susan provided a full reference in her bibliography, although in her assignment she only provided an in-text reference to Moran with the appropriate page number and omitted the year.

The propositional content of Susan's first sentence mirrors that of Moran very closely, although her sentence structure is quite different: Susan chooses to position the phrasal reference to time ("in 1974") at the end as opposed to at the beginning of her sentence. She re-works Moran's phrase "Over the next

eighteen months" into "In the 18 months following". In Susan's third sentence above, she skilfully maintains cohesion in her 'own' writing through the use of an anaphoric reference ('This', referring to the establishment and growth of licensed public radio stations), as well as re-working Moran's text both grammatically and lexically to ensure its relevance to the section topic of her assignment: The history of community radio.

To do this Susan transposes Moran's use of music and education as examples of stations dealing with particular interests into the term "specific" and Moran's expression "regionally-based", into the word "local", thus Moran's statement "Community or, as it was then called public radio had started in Australia … Stations with interests such as fine music and education, and stations that were regionally-based …", becomes Susan's "This marked the beginning of a form of radio oriented towards a local and specific interest – community need."

Here Susan clearly demonstrates her lexical knowledge and textual manipulation capabilities. Her choice of the verbs 'mark' and 'orient' sound 'authoritative' and 'academic' and are arguably instances of what Bourdieu (1991) has termed the kind of 'elevated' style (p. 152) that "confers on those who engage in it a power over language and thereby over the ordinary users of language" (p. 58), that enables writers to achieve a sense of authority and control over their writing. Susan's positioning of the term 'community need' at the end of her sentence, which she separates syntactically by the use of the horizontal dash, not only highlights its importance but also strengthens its rhetorical impact.

Similarly in her final sentence of this paragraph, Moran's text "In 1985, after the federal Labor Government came to power …" becomes Susan's "By 1985, under the auspices of a Labor government …", again illustrating her ability to use what Starfield (2004, p. 150) has termed the "prestige academic vocabulary of English" to mark a sense of ownership over the text she has produced. So,

despite Susan's uncertainties about "doing academic writing", she is, I suggest, managing to construct an identity for herself as an academic writer as she makes the transition from high school to university.

Susan was awarded an H2B (between 70-74%) for this assignment, which as mentioned previously, is an average grade for a first year Arts student at her university. Although this mark is the same at those awarded to Elizabeth and Kirsty in Chapters 5 and 6 (and more than those achieved by Frieda and Tony), I have positioned my discussion of Susan's writing practices after those of the students discussed in Chapters 4, 5 and 6 and alongside Alan's to reflect the predominantly positive comments that students from Lily in Chapter 6 through to Caroline and Georgia in Chapter 8 tended to attract from the lecturers I interviewed.

7.2.4   *Theresa's perspective*

According to Theresa, a lecturer in Media and Communications, the demands placed on students taking the first year subject 'Introduction to media and communications' are quite sophisticated in terms of synthesising, analysing, reporting and documenting information drawn from a variety of text types in both written and spoken forms.

Theresa explained that the subject was structured so that students completed two shorter assignments before being required to produce a formal more theoretical academic essay. The first two pieces of work aimed to encourage students to develop their own interpretations of subject material: The first, which was the assignment that Susan submitted for this research, involved an analysis of a local media institution which Theresa described as " a kind of field research piece"; the second was a comparative analysis of a particular story and how it was treated differently in two different newspapers.

The subject was pitched somewhere between what Theresa termed "a traditional academic course" and "a more vocationally-oriented course". She considered the first assignment as a means of introducing students to people who actually worked in the media, in preparation for an internship they would undertake in their third year of study. Theresa acknowledged that Susan's assignment was different from a traditionally researched academic essay in that students were required to obtain information from non-academic sources such as institutional marketing profiles and face-to-face or telephone interviews.

In her assignment Susan reported on interviews with a number of presenters as well as the manager of the public radio station SYN-FM (Student Youth Network). She drew on multiple source materials including a class reading by Moran et al. (1995), SYN-FM's Internet homepage and transcriptions of the interviews conducted. Although Susan expressed uncertainty about her use of sources in the assignment ("I don't really know personally, every single thing that has to be referenced and what doesn't have to be"), especially with respect to spoken texts ("I'm not too sure about how to reference spoken texts as we were never taught how to do that in high school"), Theresa commented on how well the source materials had been integrated into the report. Susan used a combination of direct quotation and paraphrasing to achieve this effect, as in the following example presented in Table 7.4:

Table 7.4: Susan's Assignment Extract 3

Susan (p. 3, paragraph 4)
James Stephens, volunteer radio presenter sees SYN [Student Youth Network] -FM as providing "diversity of who has access to radio." He suggests that student radio provides listeners with a

> variety of music and information, which wouldn't necessarily be available on commercial stations. He believes that "students are more prepared to go where others wouldn't because they aren't motivated by monetary gain or recognition". As a presenter himself, James explains that when he presented shows he was more interested in selecting interesting tunes to play and discussing topics such as student politics and youth culture than bending to society's norms and playing commercial music.

Theresa added that she preferred students to use source materials that had been read in class or that she had recommended because she wanted to be able to:

> … compare students more easily in terms of their understanding
> of the material. It is also easier for me to check for plagiarism if
> they are using familiar source material. Increasingly students are
> using electronic references and I warn them that I am just as
> likely to check this material for incidences of plagiarism as any
> written article they may refer to … I am very open with the students
> about my concerns with plagiarism and the way in which they use
> source material.

Here Theresa seems keen to set up epistemological parameters, which will not only enable her to "check for plagiarism", but will also help her to gauge students' understanding of the subject materials. As Susan noted above, it was precisely by not referencing terms such as 'ideology' and 'hegemony' that she could indicate to her lecturer that these concepts were not only what she called "everybody's knowledge in that field of knowledge" but also her own "personal knowledge"(Penrose & Geisler, 1994, p. 517). By appropriating these terms and "constructing an impression of herself as knowledgeable" (Ivanic, 1998, p. 165), Susan (unlike Frieda, Elizabeth and Tony vis-à-vis their markers and lecturers) was able to create an authoritative identity for herself in the field of Media and Communications, at least as far as Theresa was concerned.

Theresa suggested that some students were genuinely unsure how to reference materials and believed that if students could learn to acknowledge other people's words and ideas then this would not only help them to separate their own thinking from that of other people and to formulate their own argument, but would also "make(s) them more aware of the ways in which we inevitably do borrow from other people's work." In other words, it could be a means through which issues of textual ownership, origins of ideas and argumentation could be explicitly addressed.

Echoing the position of educationalists such as Currie (1998) and Starfield (2002), Theresa commented on the difficulties she perceived that students for whom English was an additional language experienced in using source material:

> They are frightened of using their own words and therefore they
> at times resort to using other people's material. There are also
> some cultural issues regarding what foreign students perceive
> as plagiarism compared with local students.

As both Currie (1998) and Starfield (2002) argue, there is a need for educators to address the fears that students have about producing their 'own' words in the assignment they write, as well as a need to explore the nature of the cultural differences that exist between students in order to create the kind of conditions in contemporary university classrooms that promote pedagogical inclusivity for all students.

Theresa proceeded to comment that she did not have any episodes of "really blatant plagiarism" involving one student copying the entire essay of another. The cases she tended to experience often involved "shifts in tone" in students' writing and instances of students "cobbling together bits that they'd taken from articles and off the Web; they'd put together the essay themselves even though

most of it wasn't theirs." She suggested that the latter was slightly different (to "blatant plagiarism") and highlighted the difficulty in talking about plagiarism in a "set way" since it raised questions to do with "how people go about writing".

As already discussed in Chapter 4, it is these kinds of issues that Howard has explored in considerable depth (1992, 1995, 1999) with respect to a writing practice she has termed 'positive plagiarism' and the notion of 'patchwriting' as a developmental stage that all writers experience.

The following comment by Theresa highlights the need for a clearly articulated approach to writing pedagogy and 'plagiarism' whereby the construction of text/knowledge based on the words and ideas of others can be viewed as a legitimate part of all writing processes:

> If I actually sent all students who I thought had committed some
> kind of act of plagiarism to the Head of Department, then he would
> be continually seeing students; that's the reality.

Theresa's comment mirrors the kind of intertextual uncertainty experienced by the students in this study that is expressed in the question Susan raised above: "Does that mean that every single thing that comes out of our mouth have to be referenced because it's not actually our own opinion?".

Theresa went on to discuss students' use of the first person singular in their writing. She considered that although there were different requirements across different disciplines about the use of the passive voice, all writing "come(s) from some kind of perspective, (is) not neutral … not just the 'voice of God'." Unlike Coleridge's readiness to embrace truth (see Chapter 1) as the "divine ventriloquist" (Coleridge in Holmes, 1998, p. 402), Theresa revealed that her "most hated sentence" was "'History tells us that …'", and how she discusses

with students examples from class readings where authors have used the first person singular to emphasise ownership of particular arguments, as distinct from positions held by other theorists; this was a practice she explained, that she wanted to reinforce for students in their own writing.

Theresa believed however, that students were quite confused by this since in some courses they were told never to use "I" (an experience corroborated by Susan above). Theresa commented that international students particularly, experienced difficulty with "putting the 'I'" into their essays and that some of these students seemed to be "more afraid about owning the material, the argument, as their own," possibly, she suggested, because they lacked confidence in writing in English. She determined therefore overall, to be quite flexible and accommodating about students' use of the active and passive voice in their writing.

Yet as Susan, Lily, Alan, Caroline and Georgia demonstrate through their sophisticated intertextual manipulations in their assignments, being able to establish a sense of textual authority in one's writing is not simply a matter of writing "in the subject-position".

7.3   'If you don't know what the author say, you can't paraphrase': Alan's struggle for textual ownership

The assignment Alan submitted for this study was entitled *Describe the position of the king in the period of the Neo-Assyrian Empire. How much power did he exercise? What were the major restraints upon him?* The essay comprised the assessment for a subject in Ancient History that he completed in his first semester of university study. As Ron (also the marker of Alan's essay) explained, the question was designed to encourage students to explore primary sources and then use secondary sources to support the claims they made.

7.3.1 *Disciplinarity, the construction of knowledge and textual ownership*

As a student of a combined degree course Alan was required to enrol in subjects in the faculties of Arts and Science concurrently, and to be able to cope with the disciplinary demands of two very differently constructed epistemological frameworks. He commented that he did not find it difficult to move between the two fields, but that in Science it was possible, through various calculations to obtain "an exact answer" to a problem or question, but that in Arts he had found that "there's no actual answer; no one answer. There's a lot of answer you should find out by yourself, not by tuition."

Here Alan draws attention to the differences in the ways in which knowledge in Science subjects is constructed compared with those in Arts (a point also raised by Rodney in Chapter 6). Yet while disciplinary discourses may be "multiple, overlapping, shared, and hybrid" (Canagarajah, 2002, p. 165) as well as open to contestation and resistance, as Natalie demonstrates in Chapter 4, specific disciplinary fields may also possess quite distinct epistemological and ideological practices of their own:

> particular discourse characteristics might be shaped by
> particular aspects of fields of study, and so position
> the writers as participating in the interests, values, beliefs
> and practices of that field of study" (Ivanic, 1998, p. 283).

Learning to cope with such perceived particularities posed a considerable challenge for Alan, especially with respect to the Ancient History subject, for which he was required to use both primary and secondary sources and to provide detailed footnotes and bibliographic information. Alan explained that he was less familiar with the conventions of History compared with Mathematics, as he was trained in the latter at school. This was the first time he had written a research-based essay of 2,500 words in which it was necessary to cite his

sources, adding that for his final school assessments in Hong Kong, it was not necessary to cite sources.

So Alan, like Susan above and Elizabeth in Chapter 5, was at an important stage of transition between the more familiar writing practices of his school-based study and the less familiar academic requirements of studying at university. Alan commented that being required to provide detailed bibliographic information had not only resulted in him spending much more time on his essays, but also meant that he had to think very carefully about " which ideas come from the writer and which ideas come from mine." I asked Alan how he managed to do this. He responded by describing his approach to note-making:

> I just jot down the notes from the book and then think about it and
> then check them – not the whole list – because maybe I know the
> idea but I forget it's come from the writer and I check back the list
> so I can see whether the idea's come from mine or it's come from the
> memory of the list. Sometimes, after two or three days, you forget.
> You read the book. The idea becomes your idea, but still it's his idea.
> You think more about it, but sometimes people tend to put the idea
> from the other people to become our idea, so maybe later on, I
> think this is my idea.

Alan's description of his process of making notes from a source text is very interesting on a number of counts. Even before outlining the steps he takes, Alan signals that he is aware of the potential difficulty of determining textual ownership ("which ideas come from the writer and which ideas come from mine"). Alan identifies three stages to note-making: Firstly, he notes down ideas from a source text; secondly, he thinks about them and finally, he "checks them" against the notes that he made in stage one of the process. It is at the third stage in the process that the boundaries of ownership begin to blur and Alan

describes a number of difficulties he has experienced in determining textual ownership.

'Knowing' an idea for Alan becomes tangled up with trying to work out whether the idea therefore belongs to him, or his memory of the notes he has taken ("whether the idea's come from mine or it's come from the memory of the list'). Depending on memory for determining textual ownership may be difficult because memories can fade as time elapses and maybe "you forget". Alan notes paradoxically however, that even though "the idea becomes your idea" it may simultaneously belong to the author of the book you have read ("it's still his idea"). Eventually though, he says, it is possible to claim ownership over the ideas of others: "to put the idea from the other people to become our idea, so … I think this is my idea".

Alan's comments resonate with Pennycook's research (1996) into the role of memorisation, textual ownership and language learning in students from Hong Kong. As Pennycook argues, the ways in which we conceptualise authorship and textual ownership are culturally and historically influenced; furthermore, to some extent, all language learning involves memorizing the words of others. In Alan's case, prior to studying at university in Australia, he was not required to attribute authorship of texts to individuals. So for students such as Alan to re-work the way they conceptualise the relationships between memory, knowledge construction and textual ownership requires nothing less than what Ron termed "a terrifying revolution in their minds" (see below).

7.3.2 *Paraphrasing, copying and ambivalent intertextualities*

For Alan, unlike Frieda in Chapter 4 and Tony in Chapter 5, being able to use his 'own' words by paraphrasing and summarising his source texts seemed to provide him with a sense of control over the processes of academic text/knowledge production. He explained the process as follows: Firstly, he

jotted down information from the first page of a book, including the name of the publisher, commenting that it was important to "give thanks" by acknowledging the authors he was reading. Then Alan explained, he read his source books through two or three times and used his own words to make notes, pointing out the importance of adopting this approach to note-making at the onset of the research process:

> When you need to acknowledge the sources you will think (about)
> the idea more carefully. (C: "How exactly?") Because I should
> separate between my idea and other ideas, so I should very
> careful to separate those and secondly, if I need to acknowledge
> the author's idea and I should paraphrase it, then I need to
> know his idea very well. If you don't know what the author say
> you can't paraphrase it. Might be you just copy.

At this point I asked Alan whether he thought some people might copy because they did not understand what they were reading. He responded: "Yeah. When I read the book I tend to just copy because it spend much less time than paraphrase it." The latter comment seems to contradict what Alan 'knows' he is required to do to produce an acceptable academic essay ("I should separate between my idea and other ideas"), yet in practice he might "tend(s) to just copy" because it is less time-consuming.

Similar to Elizabeth in Chapter 5, there is a clear tension between Alan's understanding of what 'doing academic writing' entails, and his practice of copying as a way of surviving the time pressures of study. In addition, Alan highlights a major difficulty that Frieda (see Chapter 4) also raised, which is the impossibility of paraphrasing a text that is not understood ("If you don't know what the author say you can't paraphrase it"). In such circumstances, the coping strategy may be simply to copy, as Alan indicates.

Coping by copying is a writing practice that Currie reports on (1998) in her research into a Chinese student's academic survival strategies. Drawing on Pennycook (1994b, 1996) and Scollon (1994, 1995), she argues that copying for second language learners needs to be viewed in relation to broader issues concerning cultural background, language proficiency and students' developing knowledge of academic writing conventions. For the student in her study, argues Currie, copying is seen as a way of learning (1998, p.11).

As I have demonstrated above in relation to Natalie's writing (see Chapter 4), copying is indicative of (inter)textual engagement and can provide the kind of semantic and linguistic scaffolding which, as Howard has also argued (1992 and 1999), can enable students to enter into the often exclusionary processes of academic text/knowledge production. So, despite the tension that copying as a survival practice may cause for Alan, it may also provide him with the means to participate in the construction of text/knowledge in his chosen fields of study.

Alan remarked that students with lower levels of English language proficiency might struggle to express themselves in their writing, but believed that lecturers were less concerned about students' proficiency levels in English than they were about their ability to think about the subject being studied. Students, explained Alan, could not "do better" than authors in a field of study because these writers were specialists. In contrast, students did not usually have very good ideas and simply had to copy or agree with other people's ideas because: "He (the writer) think about the topic for 40 years, but you just think for 6 weeks."

Alan clearly sees himself and other students as low status copiers and reproducers of the ideas of experienced disciplinary specialists: Learners who cannot "do better". As Penrose & Geisler (1994) have argued however, it is only by viewing knowledge as co-constructed, as opposed to transmitted, between learners and teachers, that "domain-knowledge" can become translated into "personal knowledge" thereby creating the conditions for students to develop a

sense of ownership, authority and control over the texts/knowledge they produce (pp. 516- 517).

When I asked Alan if he thought there were other reasons why students might copy, he responded:

> Might be because he (the student) never read the book and
> unfortunately his ideas the same; for me I have this experience:
> I read a book, I went 'Oh! Why the same idea with me?' But
> I never read the book before. But I think that still my idea
> because I got the idea. That's not very surprise because why
> people can't got the same idea? Might be two person have the
> same idea on those things but they don't know each other.

Alan's response highlights the need for a theory of textuality that can account for the sociohistorical dimensions of text/knowledge relations and runs counter to a conception of textual ownership and production that supports the notion of authorship as singular and unitary. The following comment indicates Alan's degree of indebtedness to his source texts in the production of his Ancient History assignment: "You haven't got your own idea. You just read all the book and then you know the topic".

The extract from Alan's assignment below (see Table 7.5) shows that he cannot be described as simply 'copying' from his source texts (as he states is sometimes the case in his writing), however his reliance on the words and ideas of others in the form of acknowledged direct citations certainly exemplifies, particularly in a literal sense, Barthes' definition of text as a "tissue of quotations"(1977, p. 146):

Table 7.5: Alan's Assignment Extract 1

Alan

(p. 1, paragraph 3, extract)
Assyrian king was the chief servant of the pantheon on earth.* At the beginning of an inscription, Ashur-dan II (934-912 BC) claimed that he was 'governor of the god Enlil, vice-regent of the god Ashur, …'[2]. **It is clear that the king assisted Enlil and Ashur to manage the world. Moreover, in Assyrian thought, the king was like a puppet of gods whose performance was the result of the god's will.** Esarhaddon (680-669 BC) reported to the gods that 'Anu, …, who called me by name, Bel, …, establisher of my dynasty, Ea, …, who determines my destiny, Sin, …, who grants my favourable signs (omens), Shamesh, …, who decides my decisions, Adad, …, who makes my amies prosper, Marduk, …, who makes great my kinship. Ishtar, …, who goes at my side, …'.[3] **As a result, the king could only act as a servant of the pantheon and he certainly could not rank among them.**   [2]Albert Kirk Grayson, *Assyrian Royal Inscriptions Volume 2.* (Wiesbaden: Otto Harrassowitz, 1976), 79.   [3] Luckenbill, Ancient Records of Assyria and Babylonia Volume 2, 224.   (all omissions from the source texts referred to in footnotes 2 and 3 in this table are those made by Alan in his assignment)   *** Bold font has been used to highlight propositions that Alan has inferred from his readings. They contain no direct quotations.**

Alan's reliance on quotations in this extract and elsewhere in his essay (on page 2, the first eleven lines contain 5 footnotes and 4 direct quotations, for instance), highlights his need to draw heavily on source texts. He explained that this was necessary when attempting to paraphrase the texts of expert writers who may have been thinking about a topic "for 40 years", in contrast to the student-learner who has only been thinking about it "for 6 weeks".

7.3.3   *Ron's perspective*

Ron, the Professor (and Chair) of History who marked Alan's assignment, did not believe Alan's reliance on the words of his source texts to be unacceptable (or 'transgressive'); on the contrary, he was very impressed with the way Alan

had incorporated his source materials into his essay, especially considering that he was at first year level. He particularly liked the way Alan's 'own' writing alternated with quotations from his readings:

> This person's able to go on, not just quote and rush away, but then stay, and 'What's the point we get from that?' and showing some interesting insights and certain discrimination about what you get out of them (the texts), Yes, yes… This person knows what they're doing at each point. They're in control, which is quite extraordinary at that level. Had I still had my student journal, I would have been tempted to publish an essay like this.

Ron went on to explain that the History Department used to publish students' essays in a journal so that other students could see what a 'good' essay looked like. So, although Alan uses extensive quotations, Ron does not consider the essay to be "over-referenced" (a term used by Luke in Chapter 5 to describe Elizabeth's writing practices). Alan does not simply "quote and rush away", but "stay(s)" and evaluates the ideas he is presenting suggests Ron, as demonstrated in the underlined statements in Table 7.5 above.

"Over-referencing" commented Ron, was often an issue of concern to students to which there was no universal response, because it related to the way in which sources had been drawn on in their writing. All sources he said, needed to be acknowledged and in some cases, every sentence might require a reference. Ron emphasised the need to retain flexibility in terms of the guidelines given to students and was keen to distance himself from colleagues who he claimed, "pin themselves down with formulae" through which to make judgements about students' manipulations of source texts. He preferred to allow students greater independence in their writing so that they could " learn to make their own

choices about things, as long as they understand what they're doing, how they're doing it and why they're doing it." He continued:

> Ultimately, the test is, is it a good essay? … 'I don't care whether you (the students) did it standing on your head, in a darkened room with one foot. I'm not going to tell you how to do it, as long as it works out well'. So they begin to realise that I'm not a pedant and I don't have set answers. I say, 'There's no such thing as a right answer (a point which Alan recognises above) which I'm playing games with you about trying to produce'.

Ron stressed the importance of returning to primary sources if students wanted to achieve "originality" in their writing because many people had not examined them thoroughly and had simply copied them from somewhere else:

> It's possible for a student quite easily, to be quite original. You've just got to take the time and the effort and the trouble, and have time to go through things and think about them… Keep your eye open on secondary reading and you find someone who says 'Yes, this is the case', and you find someone who says 'No, this is not the case' and argue. Off you go. Off you go. And you're going to say, 'I will try to go through the argument again to see whether I agree with this person or that person, or with neither of them'. Do your own thing. Something for yourself. You be the judge.

For students to be able to take the time to think, given the time pressures of studying today compared with 20 years ago Ron conceded was becoming increasingly difficult. He stated that he was totally opposed to the semesterisation of subjects and the introduction of intensive courses:

> I think education is time to think and to write and to talk and all

of that is exactly the opposite of what they are trying to do now.
The pressures on students are so much greater. What's the difference
between a 2,500 word essay and a 3,000 word essay? Now, instead
of 3 x 3,000 word essays a semester there's 4 x 2,500 word essays.
Each of those essays is the same, so they're doing a whole extra
essay. It's a whole extra third's work. Their pressures are
tremendously increased.

Ron explained that he suggested to students that they should analyse their material thematically and that this would help them to organise the structure of their essay: Themes could then be converted into headings, which in turn could support the development of an argument, he suggested. Encouraging students to "take (their) own initiative" by identifying particular themes in their sources would be "one of our (History's) key hallmarks." Ron recommended that students avoid too much "narrative" and put, what he termed "the basic account" of the essay, in the form of a "chronological table" or "graph" in the appendix so that there would be enough space left in the main body of the assignment for the "essay" (argument).

Ron also recounted how he explained to students that academic writing involved constantly being "aware of everything owing to other people and … thanking other people for all the help they've given to you". This was why students should carefully document their use of source materials in their footnotes. However Ron commented, for first year students: "It's all too much to learn at the beginning (but) they'll take it on when they're ready. Once students reached their third and fourth years, they started to produce this style of writing, Ron claimed. Unexpectedly perhaps, this is a point that Alan (who is only at first year level) raises when he says it is important to "give thanks" by acknowledging the authors he is reading.

Ron felt that the cultural background of students impacted directly upon their academic writing practices and recounted an experience that he had had in the 1970s with a 'mature age' student from Greece whose essay was "all copied out of books." The student had been educated to secondary level in Greece and had explained: "That's how we were taught. You didn't question anything. You copied out things. That was the right way to go." Ron explained that he suggested that the student re-take the subject and offered to work through a number of practice examination questions with her, saying to her at the time:

'Start off just having all the books around you, and then slowly,
you know, not worrying about the time, then slowly, maybe
bring the time in, but have some books to look up, and then
get rid of the books.'

The student obtained a First Class grade (between 80-100%) for the subject. Ron commented that he had learnt a lot from this particular experience because it made him realise that the student had not received the kind of training that would equip her to do well in the Australian university system, and that once she was "given the right leads", she had been able to excel. He equated the experience of learning to think and study in such radically different ways to a "terrifying revolution" that occurs in the minds of the students.

In the case of other students from different ethnic backgrounds, he found that he needed to ask the students direct questions about their study experiences in order to ascertain what kinds of training in writing they had already received. Ron mentioned the difficulty that Chinese students might have in learning to be critical, if they had been used to obeying their teachers and simply writing everything down that they had been told. Certainly for both Alan and Susan (and also for example Frieda in Chapter 4 and Georgia in Chapter 8), previous study experiences played a very influential role in determining the way these students approached their tertiary level studies. As with Ron's Greek student, a

form of intertextual scaffolding that is co-constructed by teachers and their students may offer a means of helping such students to engage with tertiary level text/knowledge production processes, particularly at first year level.

Ron elaborated on his very strongly held belief that what was most important in any teaching and learning situation was the relationship between teachers and their students. He contended that students had to work out what kind of person they were dealing with and adjust their behaviour and output for the subject accordingly. He remarked wryly that the approach of some academics was so ideologically based and theory-bound that "No Foucault, no First" was a comment that had been levelled by some colleagues at the pedantic excesses of others.

In contrast to Theresa and Susan, who at times displayed very different views about the processes involved in the construction of academic writing and textual ownership, there are a number of areas of overlap between Alan and Ron which may explain why Alan was awarded a higher grade for his assignment (an H2A: between 75-79%). Firstly, Alan had clearly experienced a different approach to learning during his schooling in Hong Kong where he had not be required to reference source texts in his writing, compared with university expectations in Australia, where this was necessary. Ron was aware that cultural differences to the production of text/knowledge existed, and suggested that teachers needed to be aware of this if they were to give students "the right leads". In addition, he believed that unacceptable (or transgressive) intertextual borrowing practices could not be ascertained through the use of formulaic and decontextualised rules.

Representing the learning/teaching nexus as a form of 'scaffolding' is a cornerstone of the educational writings of the Soviet developmental psychologist Vygotsky, whose socio-culturally based theories on the importance of the role played by the 'zone of proximal development' in teaching and

learning have reached widespread acceptance in the 'West' (see for example Cazden, 1993). It is noticeable in Alan's interview that he uses the same lexis as Ron when he describes the process of attribution as 'giving thanks' to the authors of his sources, suggesting that indeed according to Vygotsky, imitation may lie at the heart of all learning (Cole et al., 1978). Moreover, Alan mentions how the difficulties he has with paraphrasing might lead him to copy from his source texts. Rather than dismissing copying as unacceptable, Ron recounts his experience with a former student to explain how copying, as Currie (1998), Howard (1992, 1999) and Chandrasoma et al. (2004) have argued, can be a means to learning how to become an academic writer.

Finally, Alan's experience of studying History was that he had found that "there's no actual answer; no one answer. There's a lot of answer you should find out by yourself, not by tuition", which echoes Ron's comments to students that:

> There's no such thing as a right answer, which I'm playing
> games with you about trying to produce … Do your
> own thing. Something for yourself. You be the judge.

In addition, Ron suggested that it was in tutorials where students should "feel free" to discuss their source materials and "use of authorities". He strongly encouraged students to refer to their tutorial notes as legitimate documented source materials in their assignments:

> Yes. I think that's perfectly right. Otherwise, what's it all for?
> I mean, you may as well not have them, if you're not learning
> anything from them.

Although this may offer the potential for distributing authority more evenly if "students come to see themselves as participants in, rather than observers of, the

construction of knowledge" (Penrose & Geisler, 1994, p. 517), the degree to which Alan followed Ron's guidelines to the letter suggest that Alan did not so much 'do his own thing', as Ron intimated; rather he simply followed in the footsteps of his master without making his own imprint.

7.4   Concluding comments

In this chapter I have analysed and discussed the kinds of intertextual uncertainties that Susan and Alan have experienced in their academic writing in their efforts to claim tentative authorship over the texts they have produced. Extracts from their written assignments for subjects in Media Studies and Ancient History have also been referred to, together with comments from lecturers from matching disciplinary fields (Theresa from Media and Communications and Ron from History), in order to enhance my discussion of the nature of the intertextual encounters that occur when students produce written academic texts for assessment.

Although in contrast to other students in this study (e.g., Caroline and Georgia in Chapter 8) Susan wishes to reject authorship 'in the subject-position', it is her lexical knowledge and intertextual manipulation capabilities that have enabled her to achieve a sense of authority and control over her writing. Further, by *expropriating* (Bakhtin, 1981, p. 294) the terminology of her academic disciplinary community, Susan is able to participate in the processes of text/knowledge production as she navigates between the familiar influences of her high school teachings, and the unfamiliar expectations of her university lecturers, in her struggle to construct a writer identity for herself as a university student.

Susan raises a number of key questions concerning the construction of knowledge, writing pedagogy, intertextuality, and textual ownership. For instance, if particular concepts like 'ideology' and 'hegemony' comprise disciplinary knowledge that is new and has to be learned ("we're learning, that's

the hard thing"), they become part of "everybody's knowledge in that field of knowledge" as Susan explains, and therefore do not require attribution. It is precisely by "understanding the development of knowledge as a communal and continuous process" (Penrose & Geisler, 1994, p. 517), that student writers can gain control and authority over the texts they produce.

Furthermore, it is this "engagement in discourse (which) is part of the continuing construction of identity" (Pennycook, 2001, p. 149) that I argue, can enable Susan to develop from a 'high school writer' into a 'university student writer'. Unlike Elizabeth (see Chapter 5) who attempts to "establish (her) authority by mimicking the rhythm and texture, the "sound" of academic prose" (Bartholomae, 1985, p. 158), Susan's intertextual manipulations have enabled her to go beyond "parroting other people's ideas" (Luke on Elizabeth in Chapter 5). Susan's lexical and semantic re-workings I suggest, have equipped her to engage at a deeper level with the processes of intertextual knowledge production, thus allowing her quest to become an academic writer to move forward.

Alan, who completed his secondary schooling in Hong Kong, raises additional issues about the nature of authorship in academic writing. Learning to cope in an Australian university, as a student from a very different cultural background, required a radical re-working of the way Alan conceptualised the relationships between memory, knowledge construction and textual ownership. Alan faced a number of interdisciplinary challenges as an Arts/Science student in relation to the changing nature of the role of the writer in the processes of disciplinary text/knowledge construction.

Although Alan may have struggled to impose much of his own imprint on the texts he produced, it was by closely following Ron's guidelines by 'giving thanks' to the authors of his source texts through extensive quotation, interspersed with a number of strategically placed inferences, that Alan managed to construct himself as a writer "in control" of the text he produced, at

least as far as Ron was concerned. Relying heavily on or copying from source texts was not judged by Ron as 'transgressive', and provided Alan with the kind of semantic and linguistic scaffolding that enabled him to develop his knowledge of academic writing practices. Despite Alan's misgivings about his ability as a student-learner to adequately paraphrase from the experienced writers of his source materials, it was through this process of intertextual scaffolding that he was able to create a writer identity that was recognisably that of an *emergent-historian*, at least in the eyes of Ron his marker.

In the next chapter I discuss how Caroline and Georgia's determination to appropriate the images and words of their source texts contrasts with other students in this study and leads to their assertions of textual ownership and authorship over the academic writing they produce.

CHAPTER 8: 'It's about sharing': From demystification to appropriation

> *Whilst I'm pinching his artistic idea, I'm putting that in such*
> *a way in this little film exercise that, perhaps it sort of*
> *becomes my own.* (Caroline)

Because I'm just a student and I feel that I can't really say much about my opinion, it's more like having all these facts in front of you, what can you draw from them? And maybe it's new in a way that you combined it from some people's findings so that it comes up with a slightly different one, but it's still not from scratch. (Georgia)

8.1   Overview

In this chapter I consider the intertextual writing practices of the last two student case studies in this research: Caroline and Georgia. They have been paired in this chapter because, in contrast to most of the other students in this study, they provided quite lengthy and detailed explanations for their own intertextual writing practices. They also both expressed a strong desire to appropriate the discourse practices of their respective disciplines to suit their own writing agendas.

As explained in Chapter 1, the case studies considered in Chapters 4 through to 8 have been also been ordered to reflect an emergent-student-authorship continuum. Georgia's desire to become a 'cite-worthy' author (see below) is in stark contrast to Frieda's feelings of alienation from the writing she produced; these students therefore, have been placed at opposite ends of this continuum in order to highlight their differences. Similarly, Caroline's sophisticated intertextual appropriations are in marked contrast to Natalie and Elizabeth's (see Chapters 4 and 5) more wholesale reproductions of the texts of others.

As I discuss below, Caroline argues that once texts become published and enter the public domain, then authors are obliged to renounce total ownership rights over the work they have produced. Furthermore, authors also have to accept the changes to their work that subsequent consumers may bring. For Georgia,

learning to change her school-based approach to learning and textual ownership in order to comply with the conventions of academic writing at university in Australia presented her with a major challenge. However her status as a student she felt, prevented her from being on an equal footing to the authors of her source texts, and excluded her from becoming a fully-fledged 'cite-worthy' author herself. Despite such feelings of constraint, Georgia's belief in the shared nature of language and knowledge, like Caroline, drives her to question the viability of notions of singular authorship and textual originality.

8.1.1   Research participant profiles

As shown below in Table 8a, Caroline was in her thirties; her first language was English. She was born in Australia and was in her first year of studying for a Media and Communications degree. At the time of participating in this research she was in full-time employment and in her second semester of part-time study at a major Australian university. Caroline was enrolled under the auspices of the "Community Access Program" which allowed students to study single subjects of their choice without having to enrol in a fully-fledged degree course. The kind of flexibility afforded by this entry pathway into tertiary study was ideally suited to Caroline's study needs. As a full-time administrative officer with a young child, it was essential that she choose a mode of study that would complement rather than compete with the other commitments in her life.

Georgia was born in the U.K. and lived there for three years before moving to Hong Kong. She spoke Cantonese at home and attended secondary school in Hong Kong, where the medium of instruction was English, until she was 16 years old. She then moved to Australia to complete her final two years of secondary education before enrolling at an Australian university in an Arts degree. She was a first year undergraduate student aged in her late teens/early twenties at the time of data collection for this study.

Table 8a: Caroline and Georgia

Student	Age range	Country of birth	First language	Time studied English	Countries of secondary & tertiary study	Year of university study	Faculty & field of study
Caroline	30-39 years	Australia	English	-	Australia	First	Arts Media & Communication
Georgia	18-29 years	England	Cantonese	13 years	Hong Kong Australia	First	Arts Linguistics

Ben, a lecturer in Media and Communications and Celine, a tutor in Linguistics, who was also the marker of Georgia's assignment (see Table 8b below), were the staff members whom I interviewed about Caroline and Georgia's assignments. Both staff members were aged in their thirties and had also worked outside academia.

Table 8b: Ben and Celine

Staff member	Age range	Country of birth	Position at university	Countries where worked	Non-teaching work	Faculty + Field of Teaching
Ben	30-39 years	Australia	Lecturer	Australia	Media Film Industry	Arts Media & Communication
Celine	30-	Australia	Tutor	Africa	Care	Arts

	39 years			Australia	worker; speech pathologist; research assistant	Linguistics

8.2 Caroline's claims to ownership of the specialised language of Cultural Studies

Caroline submitted two assignments for this study that comprised 60% of the assessment for a first year subject on contemporary culture and media. The first topic required students to write a 1,000word analysis of an advertising image or photograph, drawing on a semiotic analytical framework discussed in class based on Thwaites et al. (1994). Caroline chose to analyse an advertisement for Kirov vodka (see Appendix IV).

In the second assignment, Caroline produced a storyboard using two different cinematic approaches to create a visual re-construction of a written text extract by Feinberg (1989, p. 172). Feinberg's text describes the loss of life to AIDS experienced by many homosexual men in the United States (see Appendix V). Students were then required to justify their visualisation by explaining in 1,000 words how they used the different cinematic conventions to produce different meanings. Caroline received an average H2B grading for the first assignment (between 70-74%) and an above average mark of H2A (75-79%) for the second. Given the focus of my research, it is noteworthy that in Caroline's assignments she was required to address questions of intertextuality directly in her writing, since analysing textuality and signifying systems was integral to the semiotic theories she was studying. This I suggest, clearly impacted on Caroline's choice of lexis such as 'appropriation' and 'de-mystification' to articulate her ideas about authorship and textual ownership, as discussed below.

8.2.1 *From de-mystification to appropriation*

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Caroline presented herself on the one hand, as a student who was keen to rise to the demands of tertiary level study, especially with respect to following up source materials ("I can be quite determined when I get a lead"). Yet, she also presented herself at the same time as an inexperienced tertiary level student, struggling to cope with the demands of participating in a new field of study using terms and expressions with which she was unfamiliar:

> There's been a lot of words that I've thought, 'Are they really words?' They're words that have been appropriated, made to fit to describe some of the things that the lecturer talks about, but they're quite unfamiliar to me. I don't even know if you looked them up in the dictionary whether you'd actually find them there. It's a specialised sort of language. I suppose most of the students in the class hadn't heard of them either. It's a matter of learning. There's a whole new learning thing. You've got to learn a whole new language to participate (in the classes) and also to answer the exercises (subject assignments).

By constructing herself as a novice, Caroline pinpoints a number of issues that are crucial to academic text/knowledge production. To begin with for her, the language and terminology of Cultural Studies were unknown ("Are they really words?"), making the meanings she wished to convey using this language become unstable and unclear. However, it was Caroline's express intention not only to learn how to participate in her field of study by using a "a whole new language", but also to work out how to "appropriate these terms" and "de-mystify them" in order to "claim ownership of them", as she indicates below. The only way that she sees herself as being able to communicate with her lecturer is by forcing the words she uses to fit what she believes the lecturer is talking about. Caroline however, does not only want to participate in the construction of the texts/knowledges she is encountering in the field of Cultural

Studies, but also to challenge the usage of a particular lexical item that she feels is disempowering for women. As Caroline explained:

> I can give you an example of this through the exercise I'm working on now. My exercise is to review a television program and I particularly wanted to focus on a program where they used the 'c' word. It was done very tastefully and very well and I thought it was quite empowering for women. As soon as I saw this program I thought, 'Well, this is what I wanna talk about – how we can appropriate these terms and de-mystify them and claim ownership over them like the ethnic group has with the term 'wog'.' Ethnic people in general conversation say, 'Oh, he's a wog', but they don't mean it in a derogatory way in perhaps the way the word was traditionally used. It's a term of affection. It's like with the 'c' word. Whilst it has very negative connotations, it's just a word and I think women are trying to own that word. I think that's a good thing. I thought that program was empowering.

Caroline's comment echoes the sentiments of hip-hop performer Robert Diggs (also known as RZA) who, in an interview about how the music of hip-hop has become a vehicle for semantic and social change, stated:

> White boys call each other niggers now… Girls call each other niggers now. It shows that we rose above things. We rose above the words – we took the meaning of the word and made it mean what we wanted it to mean. We changed it from a term of hatred to a term of endearment. (Diggs in Hegarty 2003, p.7)

Such acts of appropriation and 're-accenting', where a speaker or writer forces the language they choose to use to comply with their own particular intentions, carry with them a degree of uncertainty and risk, as Bakhtin explains:

… not all words for just anyone submit equally easily to this appropriation, to this seizure and transformation into private property: many words stubbornly resist, others remain alien, sound foreign in the mouth of the one who appropriated them and who now speaks them; they cannot be assimilated into his (*sic*) context and fall out of it; it is as if they put themselves in quotation marks against the will of the speaker. (1981, p. 294)

Furthermore, how can Caroline ensure that her attempts to "de-mystify" and "claim ownership over" certain words will not be rejected by her lecturers and tutors? It is this sort of asymmetrical tension that Canagarajah (2002) discusses in relation to the kinds of textual negotiations that multilingual students undertake as they attempt to forge new rhetorical and discursive identities for themselves as academic writers in English.

In his study Canagarajah distinguishes between textual acts of opposition and textual acts of appropriation. The former he suggests, may fail to engage sufficiently with the dominant discourse conventions to pose a viable counter-discursive challenge and are therefore more likely to be ignored and rejected by the target audience. In contrast Canagarajah argues, acts of appropriation are more 'empowering' because they are "more synthetic and dialogical" since they create points of textual connection with the dominant conventions that have the potential to disrupt the stability of historically established forms of discourse (Canagarajah, 2002, p. 116). Although Caroline is clearly not reacting to a history of colonial oppression as experienced by the students in Canagarajah's study, it is nevertheless I suggest, this kind of intertextual disruption that Caroline is seeking as she moves to fulfil her feminist agenda through her appropriation of the "'c' word".

The assignment to which Caroline referred had not been completed and graded during the period of data collection for this research, so I am not able to discuss how this particular act of appropriation was judged by her marker. I will however, consider other acts of appropriation in Caroline's writing.

8.2.2 *Intertextual constructions of knowledge and authorship in Caroline's first assignment: 'An analysis of a Kirov vodka advertisement'*

Caroline's use of source materials in her semiotic analysis of an advertisement for Kirov vodka (see Appendix IV). Caroline stated that she had been told by her tutor that she did not need to "do any research" and that she should "tap into (her) own personal experience and imagination" to complete the assignment. This was a cause of some uncertainty for Caroline:

> I imagine they want you to use the (subject) readings, but the tutor definitely said, 'You do not have to research this exercise'. But to me, if you don't research this exercise to a degree … if you were brilliant and if you knew this subject well fine, perhaps you could get 1500 words of eloquent, flowing critical analysis … but I think I would struggle with my own ideas without doing some research, really. Plus, I think I have to research because I don't think I am proficient enough with the terms not to research.

Here Caroline highlights the struggle she is experiencing in understanding how to participate in the construction of disciplinary text/knowledge as an emergent academic writer. She considers herself to be neither "brilliant" nor familiar with the subject material and therefore dependent on engaging with her course readings in order to 'free-up' her own ideas and develop the linguistic means through which she could express them. Like Frieda in Chapter 4, Caroline emphasised that she did have ideas of her own ("I've got ideas"), however in marked contrast to Frieda, who felt that the requirements of writing for the

academy did not give her the "freedom" to express her thoughts, Caroline saw research as a means of supporting the ideas she had: unlike Frieda (and Tony in Chapter 5), Caroline is envisioning a participatory approach to epistemology and academic authorship in which her 'own' ideas could play a legitimate role.

I had noted that for this assignment, that Caroline had only included Bignell (1997, p. 42) in her final list of references, and that she had made an in-text reference to Barthes (1977, p. 39), which did in fact appear as a secondary source in Bignell (see Table 8.1 below):

Table 8.1: Caroline's Assignment 1, Extract 1
compared with Bignell (1997, p. 42)

Caroline (Assignment 1 p.1, paragraph 3)	**Bignell** (p. 42, paragraph 1)
Using Barthes proposition that "the function of the linguistic signs is to 'anchor' the various meanings of the image" (1977: 39), the impact of the primary linguistic sign, "It just happened" anchors the various elements in this advertisement.	The function of the linguistic signs is to 'anchor' the various meanings of the image, to selectively control the ways in which it can be decoded by a reader of the ad (Barthes 1977: 39).

I then asked Caroline whether she would usually list the author of an in-text reference in her references at the end of an assignment, to which she responded:

> I suppose I should've. I didn't, did I? Um, except I sort of … It's interesting isn't it? Let me just find my copy of it. I should've, I guess. It would have been from one of our readings from the week and that was how it was put there and maybe I felt that was enough of a reference.

Caroline's reaction highlights her uncertainty about the mechanics of referencing on the one hand, but also raises the far more complex question of

how to deal with knowledge that is shared on the other, which may result in students failing to adhere to the referencing conventions expected of them by their lecturers. Neither Ben nor Caroline's marker however, found this to be problematic. Moreover I suggest, this extract from Caroline's assignment demonstrates her ability to appropriate Barthes' use of the verb 'anchor' to suit her own writing agenda.

Caroline explained (see Table 8.2 below) the nature of the "intertextual links with Russia" that she claimed were evoked by the word 'KIROV':

Table 8.2: Caroline's Assignment 1, Extract 2

Caroline
(Assignment 1 p. 2, paragraph 1)
The name KIROV also has intertextual links with Russia. The name evokes the Kirov Orchestra, Ballet and Sergei Kirov, a Russian Revolutionary and member of the Communist Party. Kirov was murdered on a cold December day in 1934 and it is interesting that the log in the advertisement is portrayed as cold and the red used for KIROV in this band is reminiscent of the colour of blood.

I asked Caroline whether or not she already knew before writing the assignment that Sergei Kirov (a member of the Communist Party when Stalin was General Secretary in the former Soviet Union) "was murdered on a cold December day in 1934", as she claimed (see Thompson, 2002 for discussion of the same point), since this struck me as an example of the kind of detail that she might have acquired as a result of researching into Kirov's life. Caroline replied that she had obtained the information from a website:

I just did a little bit of homework on Kirov. I just looked up
on the Net. I just put in a search for Kirov. I thought, 'Kirov's
fairly well known historically'. I was going to source but I don't
know why I didn't. I didn't actually quote. I summarised what I

saw and just took the bits I wanted . It was a bit like a dictionary summary. No -one had laid claim to that site in terms of a name. It was just a website… Do you think I should have? I guess I should have, I probably should have.

Caroline's comments highlight five important points that pose considerable difficulties for students especially in their first year of university study, as they struggle to engage with the processes of disciplinary text/knowledge construction to create a sense of authorial presence in their writing. Firstly, Caroline believed that Kirov was a well-known historical figure. As she stated later in her interview, although her "Russian knowledge wasn't particularly brilliant, anyone with a bit of Russian knowledge would perhaps know those things". It could be argued therefore, that Caroline appropriates this information to demonstrate to her marker her insider knowledge about one of Russia's revolutionary figures as a means of trying to assert her authority as a writer in her assignment.

Secondly, she believed she had summarized rather than quoted from the source, implying I suggest, that by producing a summary she had already re-worked the source material sufficiently to be able to claim (at least partial) ownership over it; thirdly, as opposed to wholesale copying of the entire text from the website, she engaged in a form of patchwriting by taking "the bits (she) wanted" to re-shape for use in her own context; fourthly, Caroline believed that the information was presented in the format of a dictionary, suggesting a form of 'general' or 'common' knowledge that she, in turn, could appropriate; fifthly, there is the issue of authorless websites that lend themselves to acts of appropriation since they do not conform to traditional notions of textual ownership and attribution practices (Edwards, 1998; Landow, 1999). Despite such possible explanations however, Caroline had clearly begun to wonder whether her appropriation of the information from the Kirov website was indeed acceptable ("Do you think I should have (referenced)? I guess I should have, I

probably should have").

Ben, the lecturer responsible for co-ordinating the subject for which Caroline submitted the above analysis, stated that such referencing omissions would not be judged as transgressive, since referencing would not have been deemed a central aim of the assignment; rather, the assignment was designed to encourage students to apply a critical analytical framework based on their studies of semiotics during the early weeks of the semester. He said that he might raise it in his feedback to the student, but that he would not deduct any marks because of it.

Ben added that students often had difficulty with critical analyses, especially of "texts which seem to be a little more authoritative and more legitimate - published critical texts". This was the rationale behind asking students to select advertisements for critical analysis, as he felt that they would find visual texts in particular to be more accessible.

So Caroline's attempts to appropriate material to support her 'own' ideas in her writing can be deemed successful on this occasion and her concerns about referencing, unfounded, at least with respect to the academic staff concerned. The grade Caroline received for the assignment from her marker was an H2B (between 70 – 74%), which is a solid average mark for a first year Arts subject at Caroline's university.

8.2.3   *Negotiating text/knowledge ownership in Caroline's second assignment: 'Design and analysis of a storyboard for a cinematic narrative sequence, based on a literary text extract'*

As mentioned above, Caroline submitted a second assignment for this study, which Ben had also designed for the same subject. In contrast to the first exercise, which required students to produce written text from a visual stimulus,

in the second exercise students were asked to select a literary text either from six extracts provided, or one of their own choosing. The task involved students in developing a storyboard (see Appendix VI) for a cinematic narrative sequence. They were then asked to produce a written analysis explaining the kinds of cinematic traditions they had used for their sequence.

As explained already, the text Caroline selected was one that had been provided by the lecturer and was written by Feinberg (1989) entitled *Eighty-Sixed* (see Appendix V). The extract opens with the line "Tuesday I kill time" (p. 172). In her written analysis (see Table 8.3 below) Caroline described the visual effect she wanted to create in her storyboard (see Appendix VI):

Table 8.3: Caroline's Assignment 2, Extract 1

Caroline (Assignment 2 page 1, paragraph 4)
The interpellation of the concepts of "killing time", the melting Dalinian watches from Dali's *Persistence of Memory* (see Appendix VII), the books evaporating on the shelves symbolizing the thinning ranks in the gay community, the letters walking away, the reference to 86, all serve to create the realisation that this is a time of loss.

Caroline and I discussed referencing protocols for images and questions relating to ownership of artworks, particularly once they had been sold to individual buyers or institutions. Caroline made the following comments about her appropriation of Dalinian imagery:

> Whilst I'm pinching his [Dali's] artistic idea I'm putting that
> in such a way that in this little film exercise perhaps it sort of
> becomes my own. We're all big on copyright and plagiarism
> but what's an original thought? There are so many people on
> the planet how can anyone lay claim to anything they say,

think subconsciously, or write, to being an original thought?

I realise that sounds extreme but does it come down to that?

Whilst stating that she had "pinched" an idea from Dali, Caroline asserts that there comes a point in the process of appropriating ideas or images where ownership rights transfer (at least in part) to the appropriator. She supports this assertion by claiming that the notion of originality is ultimately unsustainable. Caroline added:

> I think that anyone who writes something down or documents or
> records or paints something - it's about sharing. Like, if you don't
> want anyone ever to possibly use your work in a way you don't
> approve or if you wanna own it to such an extent, why publish it?
> Why put it on display in the first place?

Furthermore suggested Caroline, using the work of others was a way of promoting what they had created, even though the source may not be acknowledged. Besides, if the work were well enough known she commented, then attribution would not be necessary. Caroline concluded: "The more you delve into it, the more you think, 'Well, every word that you put on the page should be referenced'", a question also raised by Susan in Chapter 7.

Here then, lie a number of highly challenging propositions. Firstly, by making their work available to the public through publication or display claims Caroline, authors and artists are automatically relinquishing exclusive ownership rights over their material; secondly, acts of appropriation are a means of publicizing other people's work; and thirdly, how can individual ownership of text/knowledge be justified when all forms of communication are "about sharing"?

Ben's response to Caroline's use of Dalinian imagery was to relate attribution

requirements to the notion of common knowledge. He stated that this relationship was highly problematic in contemporary Australian universities, since so many students now came from overseas. He felt that any attempts to formulate a universal definition of the term 'common' would be "absurd". Perhaps students of contemporary popular culture might be more likely to be familiar with the work of Salvador Dali he added, which would mean that his work would not need to be sourced, since Caroline would not have needed to look the image up in a secondary text. However, as he was not familiar with the painting himself, he felt that it should have been fully referenced.

Despite Ben's concerns about the lack of a full bibliographic reference to Dali, Caroline's appropriation of source materials in this assignment was seen as acceptable by her marker, who awarded her an above average grade (between 75 and 79%) for her efforts.

I will now move on to discuss Georgia's approach to text/knowledge construction and textual ownership.

8.3 From copying to authorship: Georgia's search for 'credibility' in her writing

The assignment Georgia submitted for this research was set for a first year Linguistics subject called 'Introduction to language'. The essay was entitled: *'What is a tone language? Using a few well-described tone languages, discuss the main issues in tone language description: level vs contour tones; lexical vs grammatical tones; tone sandhi; tone vs pitch-accent'*. Georgia was awarded an above average mark of 77% for the assignment.

8.3.1 *Writing and referencing practices from Hong Kong to Australia*

Georgia commented that the writing requirements for university were very different from her high school experiences. She found this difficult because she lacked familiarity with the genres of writing that were expected of her. Georgia explained that the types of writing styles varied considerably across subjects at university level and that the best way for her to understand clearly what was required of her was by example. She found it useful not only to attempt to learn different synonyms and expressions but also to try to learn how to structure her writing by following the structure of other similar genres of writing. Georgia gave the example of the phrase: "In this research, I am blah, blah, blah" as an instance of copying what she termed the "structure" of a text, as opposed to its "content."

As I discuss in more detail below, imitation I suggest, provides Georgia not only with the linguistic means for self-expression, but also with a framework for learning that enables her, as an emergent academic writer, to engage with the processes of text/knowledge production in her particular fields of study. As Bakhtin explains:

> The better our command of genres, the more freely we employ
> them (and) the more fully and clearly we reveal our own
> individuality in them. (1986, p.80)

Before coming to university Georgia stated that she had never been concerned about or required to document source materials, adding that the notion of textual ownership in Australia was conceived of in very different terms compared with Hong Kong:

> It seems like to me that Australia emphasise much more on this,
> whereas in Hong Kong, … no-one really asked us to do it. (For)
> all projects, everyone just follow books, just copying, even diagrams,
> just copying the diagram and stick it there. You don't have to
> acknowledge it. We probably assume it's just like a textbook

and we're just doing an exercise and we're free to just use it. It's
not like we are stealing it. We never thought of stealing the ideas
at all. We aren't really trying to make it appear that it's our own.
It's that obvious it's not our work. We're just showing that we
understand.

Writing, then for Georgia prior to coming to Australia, involved copying and
recycling the work of others in order to demonstrate to her teachers that she had
understood what they had covered in class. The notion of inappropriate use, or
of stealing material from source texts would not have been considered because
students would not claim 'ownership' of the ideas they had used. There would
be no intention to deceive the reader about questions of authorship. For the
teachers reading the students' writing, it would be "obvious" that the students
had copied ideas from their sources and that this was a means of demonstrating
that learning had occurred. When I asked Georgia how she felt about using
other people's language, she replied:

I used to love it. When I was in Hong Kong I remember when we
were really young, they taught us, they give you a passage, for
example, 'Mary likes going to school. She, I don't know, she
learns this and this.' Then, we're supposed to write another one
just changing the name and write exactly the same thing. That's
how you learn how to write. I feel that I'm not copying. I'm
actually changing the words, but using the same expression
and I feel that expression is just grammar and it's just that
someone is better at it, so I feel that I'm allowed to do that.

A number of points emerge from Georgia's description of her own learning.
Firstly, Georgia clearly used to derive considerable pleasure from learning to
write using a 'parallel structuring' approach. Secondly, writing is learned not
only by attempting to imitate the "structure" of a particular written genre, but
also by copying the "expression" produced by a writer who is "better" at

generating "grammar": The student-as-learner is permitted (and expected) to imitate and seek close guidance from the 'expert' who acts as the mediator through whom the student's learning occurs. Georgia seemed to equate "expression" with "grammar" and went on to say: "everyone's free to use language in a particular way … no-one has the claim to say, 'this belongs to me', because the words are there."

For Georgia then, language seems to be autonomous and available for anyone to use however they choose because "The words of a language belong to nobody" (Bakhtin, 1986, p. 88). Thus, because the concept of individual ownership of language and ideas was outside her experience of learning and writing prior to coming to Australia, Georgia was potentially vulnerable to charges of transgressive intertextuality by her lecturers. However, like Alan (see Chapter 7) who is also from Hong Kong, Georgia's growing awareness of Western academic writing and textual ownership conventions had already begun to have a major impact on her approach to text/knowledge production, as I show below.

8.3.2   *Learning to construct text/knowledge: Status and textual ownership*

Georgia clearly struggles to reconcile her awareness as a university student of the need to reference source materials in her writing with her understanding of how learning and the construction of her 'own' knowledge took place:

> If someone has said it, then I have to reference it, then I think that
> all my piece will be, has to be, sourced because all the ideas I've
> learnt. So, I've felt that, it's like, yeah, but you wouldn't know
> anything unless you'd learnt it from someone. So how can I
> differentiate when I'm actually using someone idea, or it just
> happens that both of us think the same? So, I've felt, yeah,
> but then if I had to source it and, I don't know, I feel that, like
> how nice to say that it's my idea. So, yeah, I used to really don't

like this idea and I found it really hard.

Not only does Georgia find it difficult to identify where ownership of ideas might lie, since she believes that all knowledge is learned from others, she also indicates a sense of frustration that authorship, while desirable, seems always to be out of reach for her as long as she remains a student ("How nice to say that it's my idea"). Georgia states that she now feels a degree of tension about "closely following the argument" (of a text) and referencing it to avoid the charge of "copying", on the one hand, with her desire to assert a sense of her 'own' claim to authorship on the other, when she has been able to develop a "particular understanding of one aspect" of her source text which she then feels she has the right to own.

Georgia articulates a sense of entrapment and compromise in terms of her sense of identity as a writer again because she feels that she is nothing more than a repository and mouthpiece through which the ideas of others are expressed. She explains:

> I never really think, 'Ah, this is what I know', because, you know, with, 'what I know', I've probably (been) taught, so I can't really exactly say, 'Ah, this is my insight and is a new idea.' And, in fact, I think there's nothing new under the sun, sometimes. I feel that way. I feel that there's nothing that you can strictly say is definitely my own and no-one has ever mentioned or put it in this way before. 'Cos there's so many people in the world, I just feel that it's impossible. Everything people say, it's just gathering information from all different sources. Actually, actually that makes me think about how weird it is because it seems, like all our assignments, it's just reviewing what other people say, or yeah, again it's just a compilation of all different researches. But, the way that, yeah, your selection of articles and information is actually your,

yeah, your manipulation of all these sources that present your idea. So, it seems to me that, that you're not necessarily giving a statement 'OK, I think this is this', not necessarily, but it's, yeah, how you select all the people that you quote from, or their ideas to support your own idea.

Georgia raises a number of important points in relation to the construction of knowledge and textual ownership. She feels that the knowledge she has, she been taught, thus drawing attention to the contradiction inherent in the notion of any idea being "new". From such a standpoint, the concept of originality for Georgia becomes meaningless ("there's nothing that you can strictly say is definitely my own… there's so many people in the world, I just feel that it's impossible"). Georgia then relates this insight to the research she undertakes for her university assignments, saying that it simply involves "reviewing what other people say". As a number of educationalists have argued (Howard, 1992, 2002; Pennycook, 1996; Angélil -Carter, 2000; Chandrasoma et al., 2004), such challenges to notions of authorship, language use and individual creativity in the construction of meanings, clearly have far-reaching pedagogical implications.

However, unlike Frieda (see Chapter 4) and Tony (Chapter 5) who felt that they could create no space for their 'own' ideas in their assignments, Georgia (like Lily in Chapter 6, Susan and Alan in Chapter 7 and Caroline above) is determined to create a role for herself in the processes of text/knowledge construction in which she is engaged. She sees this possibility resulting from three potential courses of action: The first, in textually manipulating source materials in order to "present your idea"; the second, in selecting particularly useful quotations; the third, in using the ideas of source texts "to support your own idea".

So, the words and ideas of others serve the dual purpose of acting both as the medium through which Georgia feels she can "present" and simultaneously

"support" her 'own' ideas, thus intimating the intertextual universe that Bakhtin outlines in his theory of *dialogism* (1981). Unlike Frieda and Tony, Georgia (following Lily, Susan, Alan and Caroline above) is also demonstrating the strategic ways in which she wants to 'write herself into' and take control of the texts she produces.

8.3.3 *Intertextual constructions and the negotiation of status and textual ownership in Georgia's assignment on 'Tone Languages'*

The assignment on *Tone Languages* that Georgia submitted for this study suggests that, despite holding a radically different set of expectations regarding the nature of writing and textual ownership prior to arriving in Australia, Georgia had nevertheless been able to satisfy her Australian university assessors by producing an essay they considered worthy of an H2A (between 75 and 79%): A mark that is above average for a first year Arts Faculty essay at Georgia's university. As shown in Table 8.4 below, Georgia's essay opens with the following paragraph:

Table 8.4: Georgia's Assignment, Extract 1

Georgia (p.1, paragraph 1)
The majority of the world's languages, in particular those of Southeast Asia and Africa, are tone languages — languages

which use pitch variations to "differentiate between word meanings or to convey grammatical distinctions" (Katamba, 1989: 53). Many speakers of non-tonal languages, such as English, are unaware of the importance of tone as a meaningful part of a word. It does not matter, for instance, if you say the English word bird with a high or low pitch. The meaning remains the same. However, as Ladefoged (1975: 226) points out, "for speakers of a tone language, a difference in tone is just as significant as a difference in consonant or vowel quality.

Georgia explained that she had difficulty knowing whether she might be considered to be "stealing" if she did not quote directly from her sources. She then became concerned that she could be thought to be making excessive use of quotations, thus clearly demonstrating her difficulties as an emergent academic writer in knowing how to textually manipulate her source materials to the satisfaction of her lecturers:

There are actually quite a few quotes. … I felt 'Oh no! I've used so many quotes.' Like this one is all quotes; 'Pike suggest that ….' - all quotes and again I think that I was probably in quite a dilemma about that - where I should put quotation marks? These are terms like definitions. In the Linguistic field, like classifications of these things. I was thinking, like should I still quote that? I think I've gone to extreme maybe, that I just don't want to risk stealing people's ideas and I thought it might sound like I'm not doing my own work at all but since it's, like, factual so I thought I'd just use that quote. And I think it's because of that specific order as well because I put it in this order and it's like a definition that Pike gave. It seems like it's not really my own observation, so I just put it anyway.

The section of her assignment that Georgia is referring to is presented below in Table 8.5:

Table 8.5: Georgia's Assignment, Extract 2

Georgia (p.1, paragraph 3)
Pike (1975: 105) suggests that "tone forms basic to a tone language" usually occur "on the shortest structural units of that language". These include "short vowels, single short syllables, or short morphemes", as seen in the following examples …

In contrast, as in Tony and Kirsty's assignment, Georgia's concluding paragraph (see Table 8.6 below) contained no in-text references. I asked her whether this was intentional. She responded that she had presented the ideas of other people in the rest of her essay, so the conclusion was the point at which she could express her 'own' thoughts and ideas:

> After all, the knowledge is shared by people. After I gain all this knowledge, then I decide on my position which may be the same as some of the authors, but it is mine. So now I present it in my own way. So from that point onwards, people if they want to use my (work) they have to reference it to me, maybe.

Georgia felt that by the time she had managed to write the conclusion to her essay, she had 'paid her dues' to the authors of her source texts by referring to them throughout the rest of her essay; she had worked out what she thought about the texts she had read (her "position"), so that even if her position turned out to be the same as some of the writers she had read, it would nevertheless be one that she felt she had earned the right to 'own' ("it is mine").

Furthermore, Georgia wanted to believe that her efforts at performing as an academic writer would result in subsequent readers referencing her writing; she would have earned her place alongside the authors of her source texts as a legitimate member of the disciplinary community she had been engaging with. Georgia's choice of the qualifying word "maybe" however, suggests that despite her efforts to present "shared knowledge" in her own way, this would still not necessarily confer on her the status of 'cite-worthy author'. Georgia concluded her essay with the following paragraph:

Table 8.6: Georgia's Assignment, Extract 3

Georgia (p.8, paragraph 3)
In any case, it is perhaps obvious from the above analysis in the essay that the distinction between tone and pitch-accent is just as ambiguous as that between level-tone language and contour tone language, and is thus open to further study. This gives a good overall picture of the types of issues linguists face when attempting to analyse tone languages, and shows that linguistics is indeed a dynamic and challenging field.

When I asked Georgia to whom the rest of her essay belonged, if she was claiming ownership only of the conclusion, she replied (with a laugh):

> At university I feel like I'm always using, I'm just using other
> people's work. I can't, I don't have much room to do my own
> thing. I think unless you're writing, like creative pieces, that
> you can't have everything that belongs to you, otherwise,
> most of the time, to have a good essay, it seems like you
> have to make a lot of references to people to show that you
> have understand the idea how to research … but the way
> you choose it and use that structure in a way that supports
> your argument, is yours … When you're more credible yourself,

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then you probably have the room to go beyond these conventions.

Once again, Georgia highlights the tensions surrounding textual ownership in academic writing. As Lily in this study (see Chapter 6) also mentioned, a sense of ownership is closely linked with the development of argument ("but the way you choose it (researched material) and use that structure in a way that supports your argument, is yours"). In addition, Georgia suggested that the lack of credibility and status accorded to students by the academy served to constrain creative possibilities and undermine students' struggle for authorship:

> I remember when I studied Chinese there are certain conventions
> that you have to follow, but the really famous poets, they are the
> ones who can go beyond these conventions and they are still
> considered right, but they're actually wrong, grammatically or
> whatever, they're wrong. They don't follow the rules. So I think
> it's the same here. Because I'm just a student and I feel that I can't
> really say much about my opinion, it's more like having all these
> facts in front of you, what can you draw from them? And maybe it's
> new in a way that you combined it from some people's findings so
> that it comes up with a slightly different one, but it's still not from
> scratch. I think to be able to produce your own ideas you can't, you
> have to go beyond just like, OK reading them and OK, I just draw
> this conclusion. It's more like you are really thoroughly learn it and
> then you can speak of new things. Do you know what I mean?

Here Georgia makes a very interesting comparison. Her lack of status and knowledge as a student writer she believes, confines her to reproducing the ideas of others using other people's rules and conventions. In contrast, once a writer has attained the status and knowledge of the poet (like the professor, according to the lecturer Frieda refers to in Chapter 4, who can produce texts with no attribution), then they are able to "to go beyond these conventions and

they are still considered right, but they're actually wrong" in order to "speak of new things". In other words claims Georgia, 'newness' and 'creativity' can only be borne through forms of 'wrong-doing' and transgression. Here Georgia provides a crucial insight into the paradoxical nature of notions of originality and authorship in the academy. As Randall (1991, p. 525) puts it:

> … the preference for originality … can be seen as a strategy of institutional self-validation which projects the annihilation of difference in the guise of protecting individuality.

Georgia's notion that it is only poets who can break with linguistic convention to produce texts that are simultaneously "right but they're actually wrong", echoes Bakhtin's dualistic and ambivalent concept of 'carnival' and 'ambivalence', where opposites (such as "stupidity and wisdom" co-exist non-hierarchically in the process of artistic creation (Bakhtin, 1984, p. 126). Drawing on Bakhtin's theory of 'carnival' and 'ambivalence', Kristeva claims that it is the language of poetry that provides a " perpetual challenge (to) past writing" by being in "constant dialogue with the preceding literary corpus". It is through this dialogue with previous texts argues Kristeva, that established linguistic codes can be transgressed and additional (inter)texts created in a process of ongoing "defiant productivity" (Kristeva, 1986b, pp. 39-42).

8.3.4 *Celine's perspective*

Celine, who tutored in the subject for which Georgia wrote the assignment that she submitted for this study, was also the marker of Georgia's essay. She commented that she was aware of the need to spend more time in tutorials and lectures on documenting source materials since many students were not taught how to do this at high school. She also suggested that students should present drafts of their essays for feedback so that any major problems could be dealt with beforehand.

Celine stated that students often discussed with her the difficulties of presenting their 'own' opinions in their academic writing. Some were "scared" and "unsure how much of their own opinion to present", while others were not clear exactly what constituted "their own opinion", she felt. Celine went on to talk about her own lack of confidence as a student with respect to the construction of knowledge claims, voicing similar concerns to Georgia:

> I used to be terrified about making statements in an essay because
> I wanted someone else to have said it. Because if they've said it,
> they obviously know better than I do, so I'd just quote them.
> And it's that sense of maturity when you can actually make those
> sorts of statements without relying too much on someone else's
> words, 'cos often you get both in first year essays. You get people
> making these broad general statements and you say, 'You'll have
> to back this up.' Other people that won't even say two words
> without quoting someone else. It's hard to get that balance
> between those two extremes.

Achieving "that balance" with the use of quotations was clearly one of Georgia's concerns in her writing, together with a strong desire to claim the status of a writer who deserved in turn to be referenced by others ("people if they want to use my (work) they have to reference it to me").

Overall, Celine was impressed with Georgia's choice of source materials and use of in-text referencing. Georgia's strategic selection of source materials and textual manipulation abilities had paid off: Her assignment was awarded 77% (an above average grade for a first year Linguistics student) and attracted the final comment: "Good work 'Georgia'. You've demonstrated a good understanding of the topic and good research."

8.4   Concluding comments

In this chapter I have analysed and discussed the intertextual ways in which Caroline and Georgia have approached the construction of text/knowledge and claims of authorship in their academic writings. As in Chapters 4 to 7, I have included comments by lecturers from matching disciplinary fields (Ben from Media and Communications and Celine from Linguistics) to enhance my discussion of the nature of the intertextual processes involved in Caroline and Georgia's production of written texts in the academy for assessment. There are several points to which I wish to draw attention.

Firstly, Caroline and Georgia, who see the production of text/knowledge and language as an interactive and socially constructed process, have clearly been more successful than Frieda, Elizabeth and Tony in manipulating their source texts to serve their own writing purposes, at least in the eyes of the corresponding lecturers in this study.

Secondly, my analysis of Caroline's interview comments and academic writing practices shows that there is a clear need for staff and students to negotiate what constitutes 'common' knowledge in order to work out what might constitute acceptable omissions of in-text referencing (non-transgressive forms of intertextuality). For example, Ben was unfamiliar with the Dali painting that inspired Caroline's creation of the images of the melting watches for her storyboard, and felt that she should have provided a full reference for it. In contrast, the fact that Caroline provided an in-text reference to the work of Barthes (1977, p. 39), in combination with a reference in her bibliography only to the secondary source text (Bignell, 1997, p. 42) in which the quotation from Barthes appears, did not overly concern Ben (or Caroline's marker).
While it could be argued that this is simply a mechanical referencing difficulty associated with the documentation of primary and secondary sources, I have shown above that this may also be interpreted as an example of negotiation

between lecturers and their students where class readings are seen to belong to a common epistemological frame of reference ("It would have been from one of our readings from the week … and maybe I felt that was enough of a reference"). The need therefore, to document mutually recognisable textual resources in more conventional ways may be obviated, once particular forms of knowledge become shared. Thirdly therefore, when the processes of text/knowledge production are viewed in such microcontexts, then judgements over whether particular forms of intertextuality are transgressive or non-transgressive can only ever be determined at a local level.

I now turn to Georgia who, despite a strong desire to be considered a 'cite-worthy' author, hesitates to claim full ownership over the writing she has produced, for a number of reasons. Firstly, she feels that she is engaging in the construction of academic texts that have to be produced according to historically established sets of conventions that, she as a student is not in a position to challenge ("At university I feel like I'm always using, I'm just using other people's work. I can't, I don't have much room to do my own thing").

Secondly, she knows that she is not a poet who is able to transgress linguistic conventions ("the really famous poets, they are the ones who can go beyond these conventions … I'm just a student"). Thirdly, she believes that texts are multivocal ("you combined it from some people's findings so that it comes up with a slightly different one, but it's still not from scratch"), thus challenging the viability of the concepts of singular authorship and originality.

So, despite their uncertainties and feelings of entrapment in the language of others, I suggest that like Lily, Susan and Alan above, both Caroline and Georgia are finding strategic ways of working with and through these ambivalent processes of text/knowledge production in order to claim ownership over the texts they write.

In the next and final chapter of this thesis, I re-visit my research questions and consider the key issues to emerge in the light of the discussions and analyses of the data presented in Chapters 4 to 8 above. I will also discuss the nature of the contributions to the theory and practice of academic writing pedagogy that I believe this study offers. Finally, I make suggestions for future research possibilities in the area of intertextuality and the politics of knowledge, identity and textual ownership.

<u>CHAPTER 9</u>: Understanding students' intertextual writing worlds: Conclusions and reflections

*"You read the book. The idea becomes
your idea, but it's still his idea."*
(Alan: Chapter 7)

*"I'm just a student and I feel that I can't
really say much about my opinion."*
*(*Georgia: Chapter 8)

*"We're all big on copyright and
plagiarism, but what's an original
thought? There are so many people on the
planet, how can anyone lay claim to
anything they say, think subconsciously,
or write, to being an original thought?"*
(Caroline: Chapter 8)

9.1   Overview of the study

As explained above, my interest in the concept of 'plagiarism' has always been pedagogical rather than punitive: I have not focussed therefore in this study on academic writing practices that involved wholesale copying and the insertion of entire texts into students' 'own' assignments; rather I have explored how student writers from diverse language and disciplinary backgrounds have used the words and ideas of others in their research-based assignments. I have also analysed interview data from these students in conjunction with ten staff from matching disciplinary fields. I have then considered which theories of knowledge, language and identity can assist our understanding of issues surrounding plagiarism, intertextuality (both transgressive and non-transgressive forms) and textual ownership in the writing practices of these students.

As explained in Chapter 3, I believed that it was important that students should not see me as a watchdog employed by the academy to determine whether (or indeed even how) their essays had been 'plagiarised'. I felt that if we were to have discussed assignments that had already been labelled as 'plagiarised', then this pre-existing naming of students' writing practices as unacceptable would have pre-determined the parameters of this inquiry from the outset. As Laclau has argued, "if the process of naming of objects amounts to the very act of their constitution" (1989, p. xiv), then to have collected student writing that had already been 'pre-named' as 'plagiarised' would have run counter to the ethnographic principles of inquiry underlying the design of this research.

I decided therefore, that the most effective way of gaining insight into students' text/knowledge and writer identity construction practices lay in inviting students to choose which texts they were prepared to discuss with me (and subsequently, with a staff member from a matching disciplinary field).

I believed that the more I could design the research as open-ended and student-driven, the less inhibited students might feel when talking about their use of textual resources. I felt that this was especially important since no research design would be able to neutralise the fact that as student research participants they would be engaging in asymmetrical power relations with me as both researcher (and therefore perceived 'expert' in the field) and as a former lecturer and assessor of their academic writing. I was concerned to avoid as much as possible the creation of a research environment which students might have experienced as intimidating.

Furthermore, I was aware that any research design I created would reflect the following factors: firstly, my belief in the nexus between power and knowledge (Foucault, 1984a, p. 175); secondly, that all knowledge and experience is gendered, partial and 'interested' (Pennycook, 1989); thirdly, that subjectivity is created and performed in and through our interactions with others; fourthly, that

these interactions (which in this research take the form of spoken and written expression) and the ensuing meanings that are produced, occur in contexts that are socio-historically constructed. In sum, these factors constitute a theory of writing which is also a theory of interpretation and meaning construction whereby the research text becomes a site of struggle as the voices of the research participants interact and vie for position with those of the researcher.

It was with such factors in mind that this qualitative research was designed as a form of ethnographically influenced case study-based approach to 'critical inquiry', in which I as the researcher became what Lather termed a self-reflexive advocate for change (1991, pp. 2-3). As this research has progressed, so I have seen my role develop more clearly also as a *bricoleur* engaged in a dialogic and ongoing process of intertextual reconstruction in which theory, writing and ethnography have co-occurred and developed organically through struggle.

A major issue to emerge in the course of the evolution of this research while still "in the field" (Watson-Gegeo, 1988, p. 576), related to the difficulty of wanting to explore the concept of 'plagiarism' without being constrained by its moral and pre-determining connotations, as explained above (see also Briggs, 2003). It became clear to me that a different way of naming students' engagement with their source materials was needed. As discussed in Chapter 2 (section 2.4, following Borg, 2002; see also Chandrasoma et al., 2004), I eventually adopted the notion of 'intertextuality', which I found to be a far more useful and open-ended construct through which to discuss how the students in this study went about the selection and manipulation of their textual resources. 'Intertextuality' therefore, has provided the prism through which my discussion of the politics of knowledge, identity and textual ownership has been filtered. Chapters 4 through to 8 comprise the five central chapters of the thesis and consist of two case studies per chapter. They have been combined and ordered to create a kind of 'emergent-student-author' continuum. With the exception of

Natalie in Chapter 4, the writing of students in the first two central chapters (Frieda, Elizabeth and Tony in Chapters 4 and 5) fails to impress their lecturers/markers. Chapter 6 is designed to form a 'bridge' between students in these earlier chapters and those that follow in Chapters 7 and 8.

Kirsty (Chapter 6) highlights the incommensurability of the exigencies of academic writing as autonomous as reflected most sharply in the assignments of Frieda, Elizabeth and Tony in the preceding Chapters 4 and 5; Lily the second student to be considered in Chapter 6 offers a way out of the impasse created by notions of singular authorship and original texts by engaging in a range of strategic intertextual writing practices that heralds those of students in Chapters 7 and 8. It is the writing of the students in these latter chapters (Susan, Alan, Caroline and Georgia), as well Lily's own, that attracts a more favourable response from the corresponding academic staff.

In Chapter 4, Frieda's 'accommodationist' response to the demands of her lecturers was in marked contrast to Natalie's oppositional stance to academic writing conventions. The experiences of these students were juxtaposed in this chapter to highlight the different ways in which each student dealt with their feelings of alienation. Frieda acquiesced to the demands of her lecturer and experienced a loss of authorial control, whereas Natalie consciously 'narrated against' the dictates of the academy in order to secure a sense of ownership over the texts she produced.

Despite Frieda's attempts to meet her lecturer's attribution requests by referencing almost every sentence, even when she believed the ideas were her 'own', she received a below average mark for her efforts and the comment: "use your own writing": an imperative she understandably found puzzling. Natalie by contrast received a 'B' for her essay with no adverse comments from her marker and was very pleased.

In sum, even though Frieda was criticised for failing to use her 'own' words, and Natalie produced a skilful textual re-construction in her assignment that relied heavily on her unacknowledged use of sources, neither student's intertextual writing practices were considered to transgress beyond the bounds of acceptability as set by their markers. Yet both of these students felt alienated from their learning environments, thus highlighting the need for close student-lecturer engagement in the processes of text/knowledge production if the negotiation of authority and textual ownership is to be effectively achieved.

In Chapter 5 I focused on Elizabeth and Tony's struggles to account for their contradictory experiences as emergent academic writers. While neither student's use of source texts was labelled as 'transgressive' by the lecturers I interviewed, both students were criticised for failing to construct a clear sense of authority and authorial presence in their writings, emphasising once again the complexities of accounting for the dialogic (both 'internal' and 'external' – see p. 53 above) and potentially confusing nature of textual construction and ownership.

Chapter 6 acted as a transition into Chapters 7 and 8 and highlighted how the tensions experienced by Kirsty and Lily in relation to the construction of knowledge were incommensurable with a notion of authorship as singular and unified. Kirsty was less well rewarded by her marker for her writing efforts than Lily, despite believing that by the end of her essay she had earned the privilege of writing without referencing (see also Tony in Chapter 5 and Georgia in Chapter 8). Rodney, Kirsty's marker, classified this absence of citation as a lack of historical specificity, rather than an attempt by Kirsty to intentionally transgress the conventions of academic writing.

Chapter 7 picked up on these tensions and explored them with Susan and Alan in terms of transcultural differences, intertextual scaffolding and an approach to authorship as multi-voiced. Both Susan and Alan were commended by Theresa

and Ron (the lecturers I interviewed) for their intertextual dexterity and use of source materials.

In Chapter 8, Caroline and Georgia brought the case studies to a close. Although they demonstrated many of the difficulties and uncertainties surrounding the construction of knowledge and negotiation of writer identity experienced by the other students in the study, they were both prepared to challenge the dominant dictates of the academy with respect to questions of originality, authorial control and power relations. Georgia the final student I discussed, unlike any other student participant in this research, revealed a desire to transform herself from a 'student-writer' into a 'cite-worthy' producer of texts, equal in status to that of the authors of her sources. Like Lily, Susan, Alan and Caroline and Georgia's lecturers commended her on her academic writing practices.

Overall, the student (and staff) participants in this study have revealed a deep awareness of the complexities and tensions inherent in all academic text/knowledge construction processes. They have described how they have engaged and re-engaged with the words and ideas of their sources in order to make them their 'own', as they have struggled to assert authority over the texts they have produced They have also spoken of the difficulties involved in establishing textual originality and 'common' knowledge and have recognised the centrality of these questions to determining whether or not particular forms of intertextuality might be judged as transgressive or not;.

Although their experiences and reactions to the exigencies of academic writing have been varied (Natalie's feelings of alienation and resistant behaviour contrasted sharply with Georgia's desire to transform herself into a 'cite-worthy' producer of academic texts), they have all attempted to deal with the contradictory demands of producing original research-based texts for assessment. In their very different ways, each of the students in this study has enhanced our understanding of the deeply political nature of the struggle for

knowledge, identity and textual ownership that writing for the academy embodies.

I will now tease out and analyse more closely the issues concerning the construction of knowledge, the processes of writer identity formation and questions of textual ownership that have emerged across all ten case studies. I discuss why the notion of 'plagiarism' should be re-conceptualised in terms of transgressive and non-transgressive forms of intertextuality. I also show how students react differently to the *homogenising* forces of the academy (Holton, 2000) and consider why some feel alienated and challenge or resist these forces, while others are more accommodationist in their reactions.

In addition, I discuss how students are confused by unified and autonomous notions of textual ownership and originality that fail to conceptualise subjectivity and authorship as sociohistorically constructed and multi-voiced. I demonstrate that it is Bakhtin's theory of dialogism (1981, 1984, 1986), Kristeva's concept of intertextuality and the subject-in-process-and-on-trial (1986a, 1986b, 1986c, 1996), and Howard's approach to academic text production known as patchwriting (1992, 1995, 1999), that provide the valuable analytical tools through which a greater understanding of the tensions inherent in the interrelationships between power, knowledge, authorial identity and textual ownership can be gained.

Finally, by locating these theories of intertextuality and subjectivity against Singh and Doherty's 'push-pull' forces (2004, p. 21) in the transcultural contact zone of today's universities, I suggest that we are able to gain additional insights into the struggles students experience in their development as emergent-authors.

9.2 Power relations and the dialogic struggle to construct text/knowledge and authorial identity

The students (and staff) in this study have described their understandings of the processes involved in the construction of intertextual knowledge and authorial identity in terms of tensions concerning commonality and difference, originality, authority and paraphrasing. As my research participants have clearly indicated, forging a pathway through such seemingly incommensurable forces at times seemed impossibly difficult to achieve. It is only by understanding the dialogic and evolving nature of the processes of intertextual knowledge construction, subjectivity and emergent-student-authorship that, I suggest, we can begin to make sense of the differences and tensions that are so deeply embedded in writing for the academy.

As I have argued above in Chapter 2 (section 2.4, drawing on Luke 1997 and Pennycook, 2001, p. 112), meanings are produced subtextually (politically and discursively), pretextually (socially and historically) and contextually (locally) between textual producers and consumers. It is within this intertextual universe, where multiple strands of knowledge have constantly vied for position, that the students in this study have struggled to account for their individual academic writing practices. The fact that texts are thus 'dialogically' constructed by writers in relation to other texts and in turn, 'dialogically' constructed by readers in relation to other (and different) texts, is crucial to understanding the nature of the tensions concerning the academic text/knowledge production practices that the students and staff have articulated in this study.

Kristeva's work is also significant for this research because she provides the crucial theoretical links between textuality and subjectivity, thus heralding Pennycook's claim that "engagement in discourse is part of the continuing construction of identity" (2001, p. 149). Secondly, Kristeva's intertextual subjects (or 'personalities')-in-process(and)-on-trial are analogous to the students-as-emergent-authors in this study who are awaiting assessment/confirmation from their lecturers as 'legitimate' academic writers.

These students are learner-writers who are consciously engaged in the production of academic writing for various disciplinary fields of knowledge. During this time their identities as writers are being constructed in and through the texts they produce. Furthermore, since students produce academic texts specifically for assessment purposes, both text (assignment) and producer (student) are simultaneously 'on trial' and being judged. Students are therefore, agentive subjects involved in a heterogeneous ongoing process of (trans)formation and becoming (Kristeva, 1986a, p. 30).

Thirdly, Kristeva's concept of intertextual identity as projecting into future planes and contexts is commensurate with Bakhtin's approach to the creation of textual meanings and ownership that he articulated through his theory of dialogism and the *dialogic-self* (1981, p. 427; 1984, p. 213), thus providing a valuable complement to Bakhtin's work.

Bakhtin suggests that 'dialogue' occurs not only between different individuals ('external' dialogue), which create the kinds of intertextual encounters between writers, readers and source texts that have been analysed in Chapters 4-8 in this thesis, but that 'dialogue' also occurs within the individual in what he terms 'interior' or 'internal' dialogue (1981, p. 427): a "dialogue with the self" (1984, p. 213). In these exchanges that take place within all individuals, the words that are used are 'double-voiced'. Within each of these double-voicings, Bakhtin believes a conflict between voices occurs as each strives to communicate with the other:

> These voices are not self-enclosed or deaf to one
> another. They hear each other constantly, call back
> and forth to each other, and are reflected
> in one another(1984, pp. 74-75).

Such a fragmented and conflicting view of 'the self' is common in poststructuralist thinking whereby identity (or 'subjectivity') is conceived as constructed by language and produced through different social, political and economic discursive practices, " the meanings of which are a constant site of struggle over power" (Weedon, 1997, p. 21).

For Kristeva, both producers and readers of texts therefore experience what she terms "the same putting-into-process of … identities" which engage with one another to produce meanings; these meanings however, are not fixed but are in a constant state of flux and may change over time (Kristeva, 1996, pp. 190-191). Kristeva compares these different components of an individual's identity to the facets of a diamond, suggesting that it is along the borderlines of these different facets that the greatest degrees of fragility are located (see Kristeva, 1996, p. 203). Furthermore claims Kristeva, the subject is dynamic and in a constant process of becoming, while at the same time being 'on trial' Kristeva (1996, p. 190).

It is this sense of conflict (the dialogic-self), struggle and fragility in conjunction with a notion of subjectivity as evolving under the scrutiny of others ('on-trial') that I believe so appositely describes the processes of identity formation for the students in this research as they have battled for authorship and ownership of the assignments they produced for assessment by their lecturers.

9.2.1   *Transcultural   tensions,   conflicting   subjectivities   and   the emergent-student-author*

Prior to studying at university in Australia, neither Frieda, Alan nor Georgia (all students for whom English was an additional language), had been required to reference their work. In Indonesia Frieda explained that she had been expected to come up with her 'own' opinion and it was only when she commenced her

undergraduate studies in Australia that she first encountered the concept of 'plagiarism'. She found it difficult firstly, to know how to claim ownership over the words and ideas she already felt to own, prior to reading about them in her source texts; and secondly, how to communicate these feelings of uncertainty over ownership to her lecturer.

To avoid possible charges of plagiarism she acquiesced to the production of the kind of academic text, from which she felt alienated. Frieda's accommodationist stance, which required her to silence the dialogic voices (Bakhtin, 1984, pp. 74-75) of her past learning experiences, left her frustrated. In addition, her development as an emergent-student-author (or *subject-in-process-and-on-trial*), had been thwarted, rather than facilitated by her lecturer's exclusionary practices. By silencing her dissenting 'voices' and accommodating to the exigencies meted out from her lecturer's position of privilege, Frieda was perpetuating a polarisation of different cultural approaches to notions of textual ownership.

Both Alan and Georgia (who had completed secondary schooling in Hong Kong) experienced a similar kind of conflict in relation to textual ownership, as neither of them had been required to provide references to support their ideas in their written work prior to studying in Australia. Alan recognised the dialogic nature of textual ownership ("The idea becomes your idea, but still it's his idea"), while Georgia believed on the one hand in a constructivist and democratic view of knowledge and language, yet on the other felt that like Frieda and Alan, her status as a student precluded her from being able to "say much about" her 'own' opinion. Despite these misgivings, both Alan and Georgia demonstrated that the dialogues they engaged in with their culturally different and at times conflicting 'voices' (or subjectivities) did not impede their development as emergent-student-authors/*subjects-in-process-and-on-trial*, at least in the eyes of their markers.

Ron, Alan's lecturer, acknowledged the scale of the adjustments that some students were required to make and was keen to explain to them that he believed that the writing of a good History essay should not follow a set format. Celine, Georgia's tutor, identified very closely with her student's desire for authorial recognition, largely because she was able to draw on her own recent experiences as a student.

The experiences and beliefs of the students in this study reinforce the inadequacies of an homogenising approach to academic writing and authorship practices and highlight the importance of being able to recognise and deal effectively with difference in relation to culture (see Scollon, 1994, 1995; Pennycook, 1996) and power (see also for example, Ivanič, 1998; Pennycook, 2001; Phan & Viete, 2002; Starfield, 2002, 2004).

9.2.2   *The construction of 'common' knowledge*

Questions concerning commonality and difference emerged again in my study with respect to the notion of 'common' knowledge. When Frieda first began her studies in Australia she felt that for example, she had not read widely enough to know what might constitute 'common' knowledge in the field of 'Japanese Popular Culture', therefore every idea seemed to be "new" and "original". This experience was frustrating and ultimately alienating for Frieda because she felt that she could not write about her 'own' ideas which consequently deprived her of any authorial input. Frieda's lecturer had not appeared to take this into account. The lecturer according to Frieda, had told her that unless she was a professor she could not write without referencing (a point echoed by Georgia in Chapter 8), thus blocking her from directly engaging in the processes of knowledge/text production.

According to Susan and Kirsty for instance, 'common' knowledge was not a term that could be applied across a whole population because societies were not homogeneous. The only kind of knowledge that could be considered 'common'

they felt would be that of disciplinary language and content because as Susan put it: "we've all learned that at the same time".

The lecturers in this study also had difficulty knowing how to establish what constituted common knowledge. Daniel (the lecturer in 'Japanese Popular Culture': see Chapter 4) stated that knowing what counted as 'common' knowledge for students might evolve over time, saying that footnoting was a feature of academic writing that was "just one of those things you learn by feel" but that for students "you can be surprised sometimes at what you previously thought they knew, but they don't". Both Leila (the Law lecturer in Chapter 5) and Rodney (Kirsty's European History lecturer in Chapter 6) also admitted to difficulties in defining 'common' knowledge, while Ben (Caroline's Media and Communication lecturer in Chapter 8) considered it absurd to even begin to try.

Establishing what constituted 'common' knowledge that would require no attribution, compared with 'original' texts written by authors that needed to be referenced posed difficulties for both students and many staff. However as Tony suggested, the construction of knowledge involves a process of negotiation: "I really should have helped myself more. I didn't consult the lecturer at all … doing it on your own, not knowing really what the lecturer wants is not a good way to go".

Here Tony echoed Penrose and Geisler's view of knowledge production "as a communal and continual process" (1994, p. 517) of development between lecturers and their students. Clearly, commonality between lecturers and students (nor within each of these groupings) cannot be taken for granted (Chandrasoma et. al., 2004, p. 190), nor can it be established without struggle, since the co-construction of text/knowledge and meaning requires a "putting-into-process" (Kristeva, 1996, p. 190) of very different student and staff identities. Knowing what constitutes common knowledge can be crucial in

determining whether particular forms of intertextuality are considered to be transgressive or not.

9.2.3   *Originality in the construction of text/knowledge and authorship*

Mismatches in perceptions and expectations between students and lecturers as each has attempted to engage with the texts and subjectivities of the other, cut across all areas of this thesis: staff and student understandings of the concept of originality presented no exception. Natalie believed that such mismatches were inevitable since students and lecturers shared different ideas about the purpose of studying: students were more interested in simply gaining qualifications in order to obtain employment, whereas lecturers she believed cared more about the academic quality of the work produced. There seemed therefore no "field of transpositions" (Kristeva, 1986c, p. 111), no common ground upon which the values and 'sign-systems' of the lecturers could be translated into those of the student.

Interestingly, Natalie bypassed what she saw as little more than a charade of empty attribution practices by avoiding subjects in her first two years of university study that required her to research and regurgitate the words and ideas of others. She articulated very strongly the extent to which she resented "playing a game with the lecturer" whereby she was required to work out exactly "what the lecturer actually want". Natalie subverted the academy's paradoxical drive to produce the 'original' research text simply by refusing to research. Unlike Frieda, Alan, and Georgia however, Natalie did not question whether her status as a student might limit her ability to participate " in the authority of the institution " (Bourdieu, 1991, p. 109), whose legitimacy would enable her to impose reception of her ideas on her lecturers.

In contrast, Tony felt that all the arguments that could be raised in relation to his assignment topic were "all there", so there was no space for him to contribute

any "original material". For Tony, authoritative texts could only be written by experts in the field, leaving little room for his 'own' input, but as Leila explained: researching and attribution were an integral part of constructing legal discourse because all propositions had to be supported by references to cases or statutes. Since the provision of citations of legal precedent is a mandatory component of legal writing, and is used with the express purpose of establishing textual authority, then as LeClercq has argued, students need to be taught that footnoting only serves to strengthen their arguments (1999, pp.197-198). Not knowing how to respond therefore to his marker's criticism of his over-reliance on the ideas of others understandably left Tony feeling confused.

There are other examples in this research however, where the views of students and staff are more commensurate. In these cases, students have tended to receive above average marks (more than 74%) for their work (e.g. Lily in Chapter 6; Alan in Chapter 7 and Caroline's second assignment in Chapter 8). Both Caroline and Ben for instance, conceived of the 'shared' nature of text/knowledge production processes. As Ben commented: "From a certain perspective, all communication is a process of recycling the words and ideas of others".

This view resonates with the work of Bakhtin (1986) who argues very forcefully for a theory of language and text construction that is *dialogic* and *multivocal*, claming that all communication between individuals is "filled with others' words, varying degrees of otherness or varying degrees of 'our-ownness' "(p. 89); Barthes (1977) cautions against searching for textual origins, contending that all texts are: "woven entirely with citations, references, echoes [and] cultural languages" (p.160); Scollon (1994, 1995) as well as Pennycook (1996) have challenged the notion of textual originality and the unitary author. As Caroline stated in Chapter 8, once a text enters the public domain, ownership rights are instantly conferred on all those who engage with it.

Authoritative texts, status and the role of language

The problem of authority was acutely experienced by many students in this research. As already noted, Tony particularly felt that there was no space in legal writing for him to contribute to the processes of text/knowledge production since all the arguments had already been articulated. Kirsty (like Frieda) commented that as a student-writer she could not make unsupported claims in her writing; even her 'own' ideas had to be referenced. This sense of conflict over authorship and textual ownership in academic writing Kirsty described with great insight: "You can use 'I' – trying both to have a distance and seem like objective and also get your voice in". The need to re-accent words that are already over-populated by the meanings of others and to force them to submit to one's 'own' intentions is precisely the kind of dialogic use of language that the students in this study have been able to articulate so effectively.

The use of the first person singular was an issue about which the research participants held a range of views. Susan rejected writing in the 'subject-position' and wanted to write impersonally because she believed this was how academic writing was constructed. Elizabeth did not want to "put ownership" on the words she wrote in order to sound authoritative: by constructing impersonal texts she believed she was presenting 'facts' to her reader rather than her 'own opinion' which she felt carried less weight.

Alan believed that students could only be expected to copy from or agree with the writers of their source texts since they "think about the topic for 40 years, but you just think for 6 weeks". Caroline, who despite her desire to appropriate the words of others to suit her own agenda, still felt that she had to research in order to learn the language she needed to be able to express her ideas effectively. Georgia also explained that because she was "just a student" this prevented her from being able to simply state her opinion in her assignments.

Academic staff articulated different opinions. For Luke (in Chapter 5), the relationship between the use of the first person singular seemed to be commensurate with students being able to present their 'own' opinion in the form of an argument. For other staff members the relationship between argumentation and linguistic representation was less clear-cut. For Shelley (in Chapter 6) and Ben (in Chapter 8) argumentation entailed a series of complex intertextual manipulations that could not be achieved effectively simply by the use of the first person singular construction. As Lily in Chapter 6 demonstrated, developing a sense of authorial control required an intense level of intertextual engagement between writer and source text.

Achieving textual authority then, involves working with language through the kinds of complex intertextual manipulations employed by for example by Lily in Chapter 6, Alan in Chapter 7 and Caroline in Chapter 8. Furthermore, it is only by recognising the dialogic nature of textual ownership where "The idea becomes your idea, but it's still his idea" (Alan in Chapter 7), that "domain knowledge" becomes transformed into "personal knowledge" (Penrose & Geisler, 1994, pp. 516-517). Once students (and staff) begin to work with an approach to language and texts as multivoiced and a notion of text/knowledge as a shared and ongoing process of interaction and construction between student writers, teachers and texts, then the development of a pedagogical framework which allows for the circulation and negotiation of textual authority becomes possible.

9.2.5 *Paraphrasing and the construction of text/knowledge and authorial identity*

The student participants in this study clearly recognised the importance of becoming legitimate constructors of academic texts, but exactly how they could achieve this they realised was far from straightforward. They did know that they

were expected to achieve this legitimacy in part by paraphrasing the texts of their source authors, which as Alan commented, meant that they were required to understand the texts they had been reading. The mechanics of referencing however, was not the central issue. The problem as Frieda, Susan, Kirsty and Alan saw it, all students for whom English was an additional language, lay in not only being able to engage with and interpret the ideas of their source texts, but in possessing the linguistic resources that would allow them to re-present the ideas as fluently and as effectively as the authors of their source texts.

Their lack of perceived ability is hardly surprising since, as Angélil-Carter has pointed out: "Reshaping the original is a high order skill requiring excellent comprehension of the original text" (2000, p. 125). Similar views are well supported by other academic writing theorists, particularly those in the literature on second language learning (e.g., Currie, 1998; Ivanič & Camps, 2001; Pecorari, 2003; Starfield, 2002, 2004).

Since Frieda believed that she was unable to paraphrase texts so that they carried the same meaning, she opted in favour of "ventriloquising" (Pennycook, 1996; Ivanič & Camps, 2001) the words and ideas of others, which led her to feelings of alienation from the process of textual production as she did not "know" what she had written. Susan was unsure exactly what should be referenced and stated that in cases where "half of the paragraph was paraphrased and then what was coming after it was my point of view on what was written", then attribution would not be required; Kirsty did not know how much text a single attribution might refer to (a point also raised by Lily in Chapter 6). Alan summarised the problem as follows:

> If I need to acknowledge the author's idea and I
> should paraphrase it, then I need to know his idea very
> well. If you don't know what the author say you
> can't paraphrase it. Might be you just copy.

However as both Kirsty and Georgia emphasised, really 'knowing' an idea (and being able to re-work it for one's own purposes, as in Caroline's case), was commensurate with a sense of ownership over it: this was the point at which they felt that attribution became redundant.

It is precisely these kinds of comments from students that have provided such rich insights into their academic writing worlds: they reveal the tensions and complexities inherent in the kinds of intertextual manipulations that they have been required to undertake by the academy and help to explain why students may fall short of meeting the expectations of some of their lecturers in their attempts to reference their paraphrases, summaries and syntheses from their source texts.

For Leila for example, attribution seemed to be a matter of honesty as well as the need to adhere very closely to disciplinarily relevant citation protocols; a position that has also been adopted in some of the literature (e.g., McCabe, 2003; Walker, 1998; Whitley & Keith-Spiegel, 2002). Tony however, was well aware of the importance of attribution; the biggest difficulty for him lay in being able to know at what point it was possible to claim ownership over a "mutated idea" in order to participate in the processes of academic discourse construction in ways that would meet with the approval of his marker.

Both Luke and Rodney (Elizabeth and Kirsty's markers) revealed a degree of dissatisfaction with their respective students' writing: Luke would have liked Elizabeth to have expressed more of her 'own' opinion, while Rodney felt that Kirsty's lack of referencing in the concluding section of her essay led to a loss of historical specificity. Elizabeth however, "really wanted to show that [she had] done lots of research" and Kirsty felt that "it was more important to use a lot of sources and references than to write a really good essay", but as Angélil-Carter has suggested, "over-referencing" may in fact be indicative of a lack of

authority in academic writing (2000, p. 130). Clearly, lecturers and students all believed they were discussing the characteristics of "good" essays, yet it was precisely this struggle to find commonality that for Frieda, Elizabeth, Tony and Kirsty proved particularly elusive.

9.2.6   *Patchwriting and the construction of text/knowledge and emergent-student-authorship*

In their different ways all the students in this study recognised that the language, ideas and the texts they produced were intricately tied up with accenting and re-accenting the language, ideas and texts of others (in Lily's terms: "getting your arguments straight" or as Kirsty put it "getting your voice in"). Yet learning to "speak through the voices of others" (Angélil-Carter, 2000, p. 128) to construct meanings across past, present and future planes is an enormously complex undertaking, especially when it involves meeting the approval of lecturers and markers.

Clearly, not all students achieved this equally: Elizabeth's "parroting" (as Luke described it) of the ideas of others was viewed less favourably than the more sophisticated intertextual scaffolding practices of Susan and Alan; Tony's difficulty in establishing a 'line' (of argument) as perceived by Leila, contrasted sharply with the attempts made by Lily, Caroline and Georgia to expropriate the words and ideas of their source texts which were commended by their markers. As Bakhtin (1981, 1984, 1986), Barthes (1977), Canagarajah (2002), Kristeva, (1986a, 1986b, 1986c, 1996) and Howard (1992, 1995, 1999) have all argued, using the language/texts of others (whether in the form of direct copying and imitation, or through the process of re-presentation and use of paraphrase) underlies all forms of human communication. Furthermore, imitation and copying are especially important in the learning process (Buranen, 1999, p. 72; Currie, 1998; Howard, 1992, 1995, 1999; Vygotsky, 1978). However if, as I have also argued, language constitutes the "world view" of its producers and

consumers (Bakhtin, 1981, p. 271; Fanon, 1970), then it is precisely this 'push-pull-mix' (Singh & Doherty, 2004 p. 21) that characterises the nature of the transcultural encounters that are constantly at play in this study as the students and staff struggle to engage with difference yet find commonality in their understandings of the processes involved in the construction of text/knowledge and emergent-student-author identity.

My study clearly demonstrates therefore that there is "no "my" "own" language; there is only the shared language, in its shared combinations and possibilities" (Howard, 1999, p. 91), showing that patchwriting in its different forms provides student writers with the possibility of engaging with the excluding and hierarchically organised textual world of their disciplinary discourse communities. If patchwriting is conceived as an aid to learning, then it can provide the much-needed bridging ground providing both students and staff with an opportunity to work together in ways that can undercut the seemingly all-powerful forces of the academy that pushed Frieda for example, into becoming alienated as a writer from the text/knowledge she produced and prompted Natalie's polarisation from the academic values that she believed her lecturers embodied.

The co-construction of meanings that occurs every time a student submits an assignment for assessment by their lecturers constitutes I suggest, an interplay between texts and signifying systems that Kristeva has referred to as "a field of transpositions of various signifying systems (an intertextuality)" (1986c, p. 111), where one or more different sign systems become transposed (or translated) into others. In order for this process of translation to occur an overlapping intermediary sign-system needs to be created in which commonalities are shared (Kristeva, 1986c, p.111).
Such co-construction of text/knowledge in the development of emergent-student-authors resonates not only with Bakhtin's theory of dialogism and multi-voiced texts but also with Kristeva's concept of the poststructuralist

subject-in-process-and-on-trial. In addition, Kristeva's notion of an "overlapping intermediary sign-system" is suggestive of a form of language use and development that has been termed 'interlanguage' (Selinker, 1972) and 'interdiscourse' (see Wilson, 1997 for example) in the literature on second language learning.

While interlanguage has been commonly used to explain how students learning a second language may attempt to construct meanings by drawing on the grammar and syntax of their first language (see for example, Gass & Selinker, 2001, p. 12), the notion of interlanguage has also been credited with providing learners with a number of different types of communication strategies. One such strategy is known as an 'appeal to authority' which Tarone et al. (1983) define as "a means of getting around target language rules or forms which are not yet an established part of the learner's competence" (p. 10). This is precisely the role I see that patchwriting fulfils for students from all language backgrounds as they struggle to negotiate meaning and textual authority in their efforts to cope with the seemingly paradoxical demands of a pedagogical system that requires them to produce 'original' research-based texts for assessment.

Finally, my analysis of the ways in which the students in this study have used the words and ideas of others in their written research-based assignments shows that the production and assessment of written academic texts relates to questions concerning transcultural differences, conflicting subjectivities, the construction of common knowledge, textual originality, the role of language in text/knowledge construction and the nature of emergent authorship. As I have argued above, judgements about the transgressive or non-transgressive characteristics of intertextuality therefore, can only be performed in a pedagogically effective way at a local level between students and their lecturers, since it is only at this level that the complex nature of the processes of academic text construction and assessment can begin to be understood and evaluated.

Significance of the study for academic writing pedagogy

The students and staff in this research have clearly revealed a deep awareness of the complex processes involved in the construction of text/knowledge and identity that writing for the academy entails. These insights demand a pedagogy for writing that goes beyond the level of the 'quick fix' if it is to deal adequately with the complex issues concerning the politics of knowledge and textual ownership that the research participants in this study have identified. Such a pedagogy will require a change of attitude on the part of educators who believe that all forms of transgressive intertextuality can be effectively dealt with through the use of plagiarism detection software programs and the development of resources dedicated purely to the mechanical teaching of academic citation systems.

The research participants in this study have shown unequivocally that questions concerning knowledge, writer identity and textual ownership lie at the heart of all teaching and learning experiences.

Implications for theory

Writing for the academy involves an ongoing process of negotiation over text, knowledge and identity if students are to be enabled to participate in the construction of disciplinary writing for assessment in their chosen fields of study. This study clearly demonstrates that a theory of text/knowledge production is required that is synonymous with a theory of emergent authorship and writer identity (Kristeva, 1986a, 1986b, 1986c, 1996); a theory that highlights the limitations of an information transfer theory of learning in which text/knowledge is produced by autonomous author-experts to be transmitted to passive student-novices. This is a theory of writing which involves a putting-into-process of intertextually created student and teacher identities to negotiate desired meanings across past, present and future planes.

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Once writing for the academy is conceived in such dialogic terms, it becomes possible to eschew fixed notions of 'common' knowledge, along with unproblematised concepts of textual originality and singular authorship and adopt a multivoiced approach to text/knowledge production that the concepts of patchwriting and intertextuality (whether transgressive or not) enable us to embrace.

As many scholars have recognised (e.g., Angélil-Carter, 2000; Cazden, 1993; Howard, 1992, 1995, 1999; Ivanič, 1998; Ivanič & Camps, 2001; Ritchie, 1989; Starfield, 1999, 2002, 2004), it is precisely by learning how to speak through the voices of others, as this study demonstrates, that we are able to articulate an authoritative position of our own. Such a theoretical standpoint clearly highlights the problematic nature of concepts of textual 'originality' and authorship, and emphasises the key contribution to theory that this study provides through its close analysis of the intertextually varied and complex ways in which the students' in this research have used the words and ideas of others in their written research-based assignments.

This study's contribution to theory (and policy), is particularly significant in the current higher educational climate, since as McWilliam (2004) argues, the exigencies placed upon universities currently caught up in what she terms the "audit culture" (p. 160), are placing increasing amounts of stress on the importance of being able to monitor, record and account for staff and student practices in universities in ways that are seen to be consistent and fair within and between higher education institutions.

As discussed in Chapter 2 above (section 2.3.4), the need for expediency, fairness and consistency has translated into the decision by many universities around the world to resort to the technological means offered by Turnitin software to deal with the 'plagiarism problem'. As Park claims, the use of such

standardised procedures for measuring similarity takes the onus off individual staff members from searching for source texts and provides institutions, not only with a transparent process for measuring potential instances of 'plagiarism' (or transgressive forms of intertextuality), but also with the means for consistently recording, storing and retrieving information (see Parks 2003, 2004).

It is precisely because electronic solutions to the 'plagiarism problem' may seem so attractive, that the contribution that this study can make to the debate about 'plagiarism' and intertextuality is so important. Despite the pressures exerted by the 'audit culture', fostering reliance solely on the workings of 'plagiarism' detection software systems is not conducive to the creation of the kind of learning and teaching environment, which allows for the circulation and negotiation of authority between learners and their lecturers, that my research demonstrates is so critical to the processes of text/knowledge construction for emergent-student-writers.

This investigation into the ways in which students have used the words and ideas of their sources has demonstrated the significance of transcultural tensions, conflicting subjectivities, emergent authorship, the construction of common knowledge, the nature of textual originality and authority and the role played by language in the processes of intertextual construction. This research has also revealed that the nature of the interface between learner and teacher is central to the process of students claiming authorship over the texts they construct. I suggest therefore that, based on these research findings, pedagogy should clearly take precedence over software in the 'audit culture's' battle to find solutions to questions concerning transgressive or non-transgressive instances of intertextuality, since such judgements cannot be readily made without some awareness of students' prior learning experiences, their cultural and disciplinary backgrounds, and the year level at which they are studying. More importantly, they cannot be made effectively without lecturers engaging

directly with students in the processes of text/knowledge construction and emergent authorship.

This research also exposes the inadequacies of an approach to textuality and writing theory that relies simply on the mechanics of referencing conventions for its rationale. As analysis of my data shows, it is by confronting rather than fearing intertextual similarity that we are able to articulate a dialogic pedagogy for writing that will enable both staff and students to make sense of the 'push-pull' transcultural complexities surrounding the politics of text, knowledge and identity formations that characterise the nature of academic writing in today's universities.

The staff participants in this project provided a number of valuable suggestions for the teaching of academic writing, which I discuss below.

9.3.2 *Suggestions for teaching practice*

Choice of texts, particularly at first year undergraduate level, was considered to be of key importance to students' engagement with disciplinary knowledge. Ben (Media and Communications), Shelley (Management) and Theresa (Media and Communications) all expressed concerns about the difficulties students could experience in being able to engage with texts they might consider particularly authoritative and inaccessible. They were all keen to work out ways in which students' prior knowledge and experiences could be "mobilised", as Ben put it. Ben wanted students to recognise the fact that they were already Media experts; all they needed to realise this expertise were the semiotic tools of analysis and the terminology that would:

> empower them so that they feel comfortable with developing their
> own ideas, their critical ideas about all sorts of different texts,
> including scholarly and high cultural texts.

Ben, Shelley and Theresa also made a point of ensuring that students actively engaged with class content by allowing students to select texts or discipline-related topics for themselves. In addition, Ben was prepared for international students to select materials for semiotic analysis with which he was not familiar, thus disrupting the traditional novice(student)/expert(teacher) relationship.

Open topic selection is a feature of the 'Conference Model' approach to the teaching of Communication across the curriculum practised for example, by Tapper & Gruba (2000). Students are encouraged to research into topics with which they are already familiar in preparation for an oral presentation at an academic conference that they themselves are responsible for organising. The spoken paper is then written up for eventual publication online.

It is an approach to curriculum design that assumes a level of expertise on the part of the students from the outset; responsibility is also conferred onto the students for management of the conference event through a number of interdependent committee groups. As with any conference, a book of abstracts is also produced. The model is founded on constructivist approaches to text/knowledge production and is consciously designed to induct students into the rigours of the academy through participation in and management of an authentic conference.

Publication of student writing was also recommended by Ron (Alan's lecturer and marker in Chapter 7) in the form of departmental journals through which examples of student essays could be showcased.

In addition, Theresa explained that she set assignments which required students to perform their own empirical research, which she believed would enable them to become authoritative and legitimate members of their disciplinary communities and develop confidence in their 'own' opinions. As Gore has argued (1993), it is only by including students' personal experiences into the

curriculum that "the will to truth, that prodigious machinery designed to exclude" (Foucault, 1984b, p. 114) can be disrupted.

Allocating senior academic staff members to undergraduate tutorial sessions was a strategy identified by both Chris (the lecturer in Chapter 4 with whom I discussed Natalie's writing) and Ron (Alan's marker and lecturer in Chapter 7) as a valuable way of introducing 'novice' students to the requirements of academic writing; it also served as a means of providing institutional validation for these students. Both Chris and Ron however, emphasized the need for universities to support such initiatives through appropriate levels of funding and workload distribution.

Ron suggested using tutorial discussion material comprising the opinions of students as well as lecturers as source materials in students' assignments. Equating the status of student talk to that of the published text would encourage active participation in tutorial discussions and validate students' contributions, believed Ron.

Lecturing content was an aspect of teaching practice to which Theresa paid special attention in order to reduce feelings of exclusion on the part of international students. She emphasised the difficulties she had experienced in establishing common ground/knowledge with students from very different cultural and educational backgrounds because "the clichés I might use or the myths I might draw upon normally weren't concepts that would have been understood by people from other countries". Theresa explained how she made a point of changing the terms of reference and examples she used in her lectures for the benefit of such students.

Theresa also suggested the inclusion of what she termed a "context course" for credit for first year students that would introduce students to different text genres and different ways of using source materials so that they could better

understand the particular conventions and referencing protocols that underpin different modes of writing. This would also provide students with an opportunity to engage with questions to do with "how people go about writing" on a philosophical level in order to promote greater understanding about the different ways in which language is used differently in the construction of knowledge across different disciplines. The development of such an understanding of writing processes could replace what she termed the "fairly mechanistic approach" to authorship and textual ownership represented by plagiarism detection software programs.

Teacher feedback on student writing was identified by Theresa as well as Celine (Georgia's tutor and marker in Chapter 8), as an important part of writing pedagogy. She commented however, that due to increases in university class sizes it was becoming more difficult to provide feedback on a face-to-face basis, which she felt was particularly helpful for first year undergraduate students. In her experience, students often paid little attention to written comments on assignments.

Based on their research into teacher feedback, Storch and Tapper (1997) recommend that students annotate their writing in the form of specific questions addressed to the reader/teacher about the content and/or communicative quality of their texts, thus establishing a dialogue (p. 261) between students and assessors. Such dialogues clearly have the potential to create the kind of pedagogical framework through which the co-constructed and ongoing nature of text/knowledge production and emergent student authorship can be explicitly experienced; a framework that allows for the circulation and negotiation of textual authority.

Clearly for some students, especially those for whom English is an additional language, it is the development of textual authority through the use of what Starfield terms "power vocabulary" (2004, p. 143), that may prove particularly

difficult. Supplementing the sort of teaching approaches suggested above with concordancing exercises that are designed to extend academic vocabulary also warrant consideration. Following Starfield, concordancing activities of the kind developed by Thurstun and Candlin (1998), such as "Exploring academic English", can provide students with additional ways of "strategically engaging with the resources of authoritative English" (Starfield, 2004, p. 154), as they struggle to forge identities as academic writers by expropriating the words and ideas of their source texts for their own purposes.

9.4   Future research possibilities

One of the most striking factors to emerge from this thesis is the extent to which the students in this study have demonstrated an acute awareness and understanding of the complex intertextual processes involved in the construction of text/knowledge and the negotiation of academic writer identities. Designing a larger scale longitudinal study that focused on capturing student views of their experiences of academic text/knowledge construction and writer identity and relating these to the perceptions of their teachers over the course of 2 to 3 years would be very valuable.

Classroom-based research into pedagogical environments where intertextuality and multivoiced notions of textual ownership were explicitly addressed through "socially situated" (see Ivanič 1998, p. 339) and authentically designed learning activities, would also provide further valuable insights into the politics of academic text/knowledge construction and writer identity formation processes. Further research is also required into developing university policies on plagiarism that reflect more closely the epistemological, cultural and political difficulties experienced by students and staff in engaging with frameworks for text/knowledge (re)production that are founded on an information-transfer approach to learning and a belief in the autonomous nature of singular authorship and original text. As Sutherland-Smith points out (2005, p. 93),

plagiarism policies and procedures will simply be ignored if they fail to adequately capture the pedagogical realities of university environments as experienced directly by the students and staff working within them.

9.5 Personal reflections: The 'dialogic' thesis

I conclude the chapter and the thesis on a personal note by turning a "reversed gaze" (Barthes, 1970/2003, p. 12) upon the dialogical nature of the thesis writing process itself. Like the students in this project, I too am a subject-in-process-and-on-trial; an emergent-author who has been struggling to deal with her own internal and conflicting dialogues in order to re-accent and speak with authority through the multiple voices of the scholars and research participants who have inhabited this study since its inception. It is now time for me to step aside and relinquish control of this text in order to place it in the hands of future readers so that they too can become part of the ongoing intertextual chain that all textual production and consumption processes embody.

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APPENDIX I

Student and Staff Questionnaires

UNIVERSITY OF TECHNOLOGY, SYDNEY
Research into selecting, using and acknowledging sources

Student Questionnaire

Researcher:	Celia Thompson (PhD candidate, Faculty of Education at the University of Technology, Sydney)
Contact details:	Centre for Communication Skills &English as a Second Language, The University of Melbourne, Level

Research participants, please complete the following details:

Name: _____

Address: _____

_____

Ph: _____ **E-mail:** _____

Age: 18-29years   30-39years   40-49years   50-60years   **Sex:** female / male
(Please circle as appropriate)

Country of birth: _____;   **Faculty:** _____

If you were not born in Australia, how long have you been living here?

_____

First language: _____

If English is not your first language, how many years have you been learning English?

_____

When did you start your studies at the University of Melbourne?

_____

Student Questionnaire

Please answer the questions below in as much detail as you can. Please use more space if required.

> **1   The source texts students use for university assignments may be spoken (lectures, seminars, discussions); print-based (books, journals, newspapers) and electronic (web-based; hypertexts).**

What kind of source texts (spoken, written, electronic) do you tend to use most often? Why?

_____

_____

_____

2   **Are there any kinds of sources you never use in your assignments? If so, which ones and why?**

_____

_____

_____

3   **On what basis do you select the sources you use (eg Are there particular authors you would tend to select and others that you would avoid choosing? What kinds of things would influence your selection of sources?)**

_____

_____

_____

4   **How are you required to select, use and acknowledge source material in your courses at the University of Melbourne?**

_____

_____

5   **Have you been given any guidelines about how to select, use and acknowledge your sources in your courses? If so, what information have you been given?**

_____

_____

_____

6   **Are you expected to select, use and acknowledge your sources in ways that are different to your previous studies (either in Australia or elsewhere)? If so, in what ways?**

_____

_____

_____

7   **Do you think students (or perhaps you yourself) might use source texts (spoken, written (print) or electronic) without showing who the 'original' author is? If yes, why do you think this might happen?**

_____

_____

_____

8   **Do you think it matters if people use the words and ideas of others without giving the name of the author/speaker? Why?/Why not?**

_____

_____

_____

9 **What do you think should be done (if anything) if someone uses the ideas and words of another person without acknowledgement?**

_____

_____

_____

10 **If you can, please give examples of where you think the ideas and words of an author/speaker may have occurred without appropriate acknowledgement.**

_____

_____

_____

11 **Additional Comments**

_____

_____

_____

THANK YOU VERY MUCH FOR COMPLETING THIS QUESTIONNAIRE. PLEASE RETURN IT BY EMAIL ATTACHMENT (as a microsoft word document) TO celiat@unimelb.edu.au

DATE:_____/_____/_____

UNIVERSITY OF TECHNOLOGY, SYDNEY

Research into selecting, using and acknowledging sources

Staff Questionnaire

Researcher: Celia Thompson (PhD candidate, Faculty of Education at the University of Technology, Sydney)

Contact details: Centre for Communication Skills &English as a Second Language, The University of Melbourne, Level 2, 138-146 Cardigan Street, Carlton, VIC 3053, Ph: 8344 4366; E-mail: celiat@unimelb.edu.au

<u>Research participants, please complete the following details:</u>

Name: _____

Address: _____

_____

Ph: _____ **E-mail:** _____

Age: 18-29years   30-39years   40-49years   50-60years   **Sex:** female / male
(Please circle as appropriate)

Country of birth: _____;   **Faculty:** _____

If you were not born in Australia, how long have you been living here?

_____

First language:_____

If English is not your first language, how many years have you been learning English?
_____

When did you start working at the University of Melbourne?

_____

<u>Staff Questionnaire</u>

Please answer the questions below in as much detail as you can. Please use more space if required.

1   The source texts students use for university assignments may be spoken (lectures, seminars, discussions); print-based (books, journals, newspapers) and electronic (web-based; hypertexts).

What kind of source texts (spoken, written, electronic) do you tend to recommend most often to undergraduate students? Why?

_____

_____

_____

_____

2   **Are there any kinds of sources that you would never recommend undergraduate students to use in their assignments? If so, which ones and why?**

_____

_____

_____

3   **On what basis do you select the sources you recommend (eg Are there particular authors you would tend to select and others that you would avoid choosing? What kinds of factors would influence your recommendations of sources?)**

_____

_____

4   **Do you provide any class activities on or give undergraduate students any guidelines about how to select, use and acknowledge sources in their assignments? If so, what do you do?**

_____

_____

5   **Do you think students might use source texts (spoken, written (print) or electronic) without showing who the 'original' author is? If yes, why do you think this might happen?**

---

6   **Do you think it matters if people use the words and ideas of others without giving the name of the author/speaker? Why?/Why not?**

---

7   **What do you think should be done (if anything) if someone uses the ideas and words of another person without acknowledgement?**

---

8   **If you can, please give examples of where you think the ideas and words of an author/speaker may have occurred without appropriate acknowledgement.**

---

9 **How can using and acknowledging sources be taught effectively at undergraduate level?**

10 **Additional Comments**

THANK YOU VERY MUCH FOR COMPLETING THIS QUESTIONNAIRE. PLEASE RETURN IT BY EMAIL ATTACHMENT (as a microsoft word document) TO celiat@unimelb.edu.au

DATE:_____/_____/_____

APPENDIX II

Interview Outline and Questions

UNIVERSITY OF TECHNOLOGY, SYDNEY

<u>Research Interview Outline</u>

Research title: Plagiarism, cultural identity and pedagogy: A discourse
approach

Researcher: Celia Thompson (PhD candidate in the Faculty of
Education at the University of Technology,
Sydney)

Stage 1: **Introduction; checking of biographical details and**
questionnaire responses of interviewee.

Thank and welcome the interviewee. Review the aims of the research and the protocol of the interview: that it will last for up to one hour; it will be audiorecorded, although audiorecording will cease if the interviewee so requests; that participants can withdraw from the interview without reason and without penalty at any time; that the interviewee will not be identified; coding systems will be used to preserve confidentiality at all times. Check the following autobiographical details:

Details of interviewees

Name: _____

Contact information:

Address: _____

_____

Ph: _____ E-mail: _____

Age: 18-29years   30-39years   40-49years   50-60years **Sex:** female / male

Country of birth: _____

If you were not born in Australia, how long have you been living here?

_____

First language: _____

If English is not your first language, how many years have you been learning English? _____
Faculty at the University of Melbourne: _____

If you are a student at the University of Melbourne, when did you start your studies here?

Stage 2: **Specific questions relating to textual use and 'borrowing'**

(i)   All interviewees

Ask interviewees whether there are any questions/issues they wish to raise or comment on first (eg anything arising from the questionnaires).

(ii)   Student interviewees

Students will be asked to comment on: how they prepared the content material/ideas/arguments of their assignments; how much they knew already and how much they had to research into various aspects of the assignment; the sources they used: did they treat spoken, written or electronic sources differently to one another?; did they consider one had more status/value/weight than another and to explain why; did they rely on some sources more than others?; did they criticise/reject some sources and if so on what grounds?; how well did they feel they had managed the content/research requirements of the assignment? students will also be asked how they manage paraphrasing, summarising, synthesising and attribution skills.

Throughout the interview students will be asked to relate their comments as directly as possible to their assignments.

Specific questions arising from the researcher's prior reading of the assignment will also be asked.

Finally students will be asked how best they can learn about how to use and acknowledge their source texts effectively.

(iii)   Staff interviewees

Staff will be asked to comment on: how they prepare the content material/ideas/arguments of their courses; the sources they use: do they treat spoken, written or electronic sources differently to one another?; do they consider one has more status/value/weight than another and to explain why; do they rely more on some sources more than others?; do they criticise/reject some sources and if so on what grounds?; how well do they think students manage to use and acknowledge their sources and how well do they think students manage paraphrasing, summarising, synthesising and attribution skills; what, if any, part of the curriculum is devoted to these aspects of teaching/learning?

Finally staff will be asked how best they think they can teach about how to use and acknowledge source texts effectively.

Stage 3:   **Review and closure**

The researcher will recycle what has been said in the interview and check for accuracy and clarification, where necessary, with the interviewees.

Thank interviewees for participation and re-iterate the researcher's availability for questions/concerns about the project in the future.

APPENDIX III

Data Analysis Stage One

Table 1:   **Morality, academic honesty and equity**

Student	Student comment	Related research
Caroline	"possibly some students…get away with it [plagiarism]and I think if you get away with something you're more inclined to do it again in the future… but … if … it could be proven … that they understood where they went wrong and why and why that's not acceptable and yet [the student] didn't take that on board, then I think they probably shouldn't be allowed to study the subject" (lines 137-147)	Franklyn-Stokes & Newstead (1995) Walker (1998) Wilhoit (1994)
Natalie	"I think you should acknowledge [other people's ideas]. It depends on how special the idea is." (lines 99-101)	

Table 2:   Copying and paraphrasing

Student	Student comment	Related research
Natalie	"Actually some phrases I actually copied directly out of the book (laughter)… could be an example of plagiarism but the lecturer happened to be too kind or something … so he didn't say anything… I really didn't have time. I … can't	Currie (1998) Pennycook (1996)

Student	Student comment	Related research
	spend too much time on this essay because I have other things to do as well and if he's going to penalise me, that's fine." (lines 192-222)	
Natalie	" I actually think in a good essay the copied bits seem to … blend well … and it doesn't seem too obvious, but in a bad essay you would think it's just a piece of rubbish… the copied things scattered round and it doesn't make sense … Maybe that's why [some] top students can … escape from … plagiarism case … because they do it in quite a subtle way." (lines 242-249)	
Frieda	"I think probably there are a lot of students … taking one paragraph and then copying it … when they are supposed to make a summary they will take bit by bits over the books and then … they can … take the exact sentence or the whole paragraph and then put it in their essay … they've changed in English expressions … the first bit's probably from somewhere and then she puts her owns words and then a bit again from somewhere." (lines 120-138)	
Alan	"You …can't do better than the author … because he's the specialist …most of time you can't have … very good idea. You just copy some idea or just agree with somebody's idea …because he think about the topic for 40 years … you just think about it for 6 weeks." (lines 243-252)	
Frieda	"Paraphrasing is a big thing … this is English difficulty, I think … there is a chunk, it's not the whole sentence, … that I want to use but I'm afraid [the lecturer] will say you can't just take that chunk because it's plagiarism … but the problem is that I don't know how to paraphrase that so that it carries the same meaning. I feel that that's the most perfect expression … It express the best and I want to use it … but once again plagiarism, you see." (lines 440-453)	
Alan	"I should …separate…my idea and other ideas … if I need to acknowledge the author's idea and I should paraphrase it … then … I need to know … his idea very …well …if you don't know what the author say, you can't paraphrase it … might be you just copy." (lines 159-168)	

Table 3: Authorship, learning and student voice (Caroline and Natalie)

Student	Student comment	Related research
Caroline	"over a period of time [one's] language changes…. Words [I've] appropriated… made to fit to try to describe some of the things that … the lecturer talks about but they're quite unfamiliar to me… it's a specialised sort of language … and it's a matter of learning … you've got to learn a whole new	Bakhtin (1986) Barthes (1977) Currie (1998) Lensmire & Beals(1994) Pennycook (1996)

	language … to participate" (lines 40-53)	Scollon (1994; 1995)
Caroline	"I think I would struggle with my own ideas without doing some research … I think I have to research because I don't think I am proficient enough with the terms not to research" (lines 179-181)	
Caroline	"I really should've … referenced … Dali's book … I thought they were paintings … and that really … that's still a reference … I should have sourced them all for the images that I was drawing upon but … whilst I'm pinching his artistic idea I'm … putting that in such a way that … perhaps it sort of becomes my own…how can anyone lay claim to anything they say, think … or write to being an original thought?" (lines 260-272)	
Caroline	"Whilst I respect copyright, I think that anyone who writes something down, or documents or … records or paints something … it's about sharing … if you don't want anyone ever to possibly use your work in a way you don't want … or if you wanna … own it to such an extent… why publish it, why put it on display in … the first place?… It's helping keep their creative ideas etc alive… the more you … delve into it, the more you think, well every word that you put on the page should be referenced " (lines 273-305)	
Natalie	"I try to avoid using anyone's ideas except mine because I find it … easier. I remember a lecturer … saying we're not interested in what you think about what other people think, we're just interested to know what you think … I try to avoid … doing a subject in which I have to write an essay and use other people idea because …it's very annoying to me… Last year I didn't have to write any essay that I had to use other people idea." (lines 12-28)	
Natalie	"No-one in the world can get an idea, can develop his own idea without other people … If you live alone in the world then I think you end up with … very few ideas … everyone get ideas from other people, even … lecturers." (lines 83-86)	
Natalie	"If you read a book and you have some ideas and when you read a comment of another author … your ideas still remain but you got something added on to your ideas and then you write … the combination of both in one sentence … whose idea are in that particular sentence? It could be … more of your own ideas or it could be more of another person's ideas or it could be … a combination: fifty fifty. (lines 104-110)"	

Table 4:   Authorship, learning and student voice (Frieda and Lily)

Student	**Student comment**	**Related research**
Frieda	" I think I should … read quite a lot of the books in that field so I know what is common knowledge and what is really belongs to each of authors." (lines 226-230)	Bakhtin (1986) Barthes (1977)

Student	Student comment	Related research
		Currie (1998)
Frieda	"I read all the books first and got the support, then got the idea, then arranged them, put them together… I don't like it … because it … limits me to say only the things that I can find in the books ... it's like gathering information and report them rather than really argue. I think I'm too afraid … to mention my own argument that I can't find the support for. " (lines 370-381)	Lensmire & Beals(1994) Pennycook (1996) Scollon (1994; 1995)
Frieda	"If I were given more freedom to do it on my way I would come up with some common knowledge … I would come up with more … of my own ideas rather than just supporting and finding more and more authors … other people's ideas." (lines 416-422)	
Lily	"In the first year you're a bit confused about whether you're asked to come up with … ideas or whether you're asked to really argue ideas that are already out there. I think that's not clearly set out." (lines 60-66)	
Lily	"(In the first year) I felt I had to use what was out there and I couldn't perhaps bring my ideas into it. And I didn't quite know how to say them and how to think them. But … once you make a plan … to argue a particular thing … you'll have certain arguments, you can add your own arguments to have additional arguments, or use your arguments to back up other information and vice versa. You use sources to back up your arguments." (lines 414-426)	

Table 5:   Using background reading texts and referencing

Student	Student comment	Related research
Caroline	"I'm really very unfamiliar with library procedure… I didn't really know where to go" (lines 88-90) "How do you mean journals exactly?…I must confess I haven't pursued them … it's just my ignorance really, I must confess" (lines 98-100)	Campbell (1990)

Student	Student comment	Related research
Natalie	" I did it in a hurry … I got 8 books out of the library and I … read through very quickly and I … made a summary about each book I read and then … I used the summary to write this essay. … I think of this essay as a … summary of my reading rather than something with my ideas." (lines 162-176)	
Natalie	"I don't have time to do [the referencing] so just leave it and just put … all the book in the bibliography and let the lecturer assume himself where its from." (lines 182-184)	
Frieda	" Some sources are too difficult for me to read… it depends on the topic …I couldn't really understand some of … the … books (when the student first began university)…It was my first contact with reading a non-fiction book." (lines 31-41)	
Frieda	" I don't really understand the reading … The major problem is that I don't have any idea about it (the essay topic) … So I can say I don't know what I write there (in the essay)." (lines 272-281)	
Frieda	"[referring to a lecturer] she say 'don't think that you can write … the way you read the books … because all of these books … are good books and the writers are really professional …You can find some books don't have many references because they're professor …and … until you are a professor in that field you can't write without referencing' … She doesn't mind that we reference every sentence because that's a process to write … really good essays." (lines 472-485)	
Tony	"If the words have significance I think it's important to use quotation marks …a judgement for instance by a judge, … would be classed as having special significance and you would not think of using it without quotation marks." (lines 217-224)	

Table 6: Cultural differences and learning styles

Student	Student comment	Related research
Natalie	" The most important thing when you're doing essays (*sic*) your ability to think rather than the more information you have the better." (lines 49-51)	Currie (1998) Pennycook (1996) Scollon (1994; 1995)
	" Lecturers tend to assume that students know how to cite	

Student	Student comment	
Natalie	their sources … sometime I think … why am I wasting my life doing this sort of assignment when you just … summarise other people ideas and … just tell the same in your essay." (lines 75-82)	
Natalie	" Sometime I think academics and students … don't look at the same things in the same way. The student just think … I don't care whether the lecturer think I'm intelligent or not, I just want to get … quite a good mark … I just want to pass this subject … just go and look for a job … but the lecturer think … about the academic value of your work." (lines 125-130)	
Natalie	"You get into your Uni. And they throw a book list in front of you and then you're supposed to read the books and then you sort of blend their ideas with your own ideas and then you write some pieces of assignments and then get a degree. Do you think it's a good way of studying?" (lines 249-253)	
Natalie	" The way academics people work is … very different to the outside world… they … built their own world … separate from other people and if you … are very good at an academic subject then the best thing for you to do is to be a lecturer or an academic … most people don't want to do that. Most people just want to get a job." (lines 283-287)	
Frieda	"We were not required to do any research … in the university (in Indonesia) … so when we're asked to write essays it's merely your opinion. You don't have to find someone's to back you up … Here (in Australia) … you need to get some resources … to broaden your topic … It's hard to write something based on just what you know … In Indonesia we don't have any computer-based catalogue, it's still the manual one … I learned how to use the computer-based catalogue here." (lines 50-66)	
Frieda	"I don't know that [plagiarism] exist before I came here (Australia) … in the first year I heard about plagiarism mainly from the covering letter … you sign that you don't plagiarise anyone." (lines 86-91)	
Alan	"In secondary school we never used bibliography or footnotes." (lines 56-58)	

Table 7:   Using electronic texts

Student	Student comment	Related research
Caroline	"it was easy for me to access the Net, print out the transcript and that way I could be much more precise where I'd quoted from that article" (lines 34-36) (referring to accessing the written version of a radio program)	Barthes (1974) Dawson (1997) Decoo (1999) Derrida (1976)

Caroline	"I just looked up on the Net. I just put in a search for Kirov … I was going to source [the website] but I don't know why I didn't … It didn't necessarily have … an author's name that was there … I summarised what I saw and … just took the bits I wanted… I probably should have … put the site in" (lines 216-222 + 241-242).	Edwards (1998) Landow (1992; 1997 Plagiarism.org (1999) Thompson (2000a) Woodmansee (1994)
Frieda	" That's (the World Wide Web) the most actual information you can get (but) … there are too many sources which is unreliable …they're not careful in stating their opinion … not academic." (lines 6-15)	
Tony	" Law lends itself to electronic writing and resourcing because each case …has a reference to something else and each judgement refers to an earlier judgement and the beauty of it is with electronic resourcing .. is that the linkages can be in the material and you can just link … straight away into what is being talked about." (lines 10-18)	
Tony	" The links can be helpful … you've got access to more … [but] you can get lost … it can be a bit too much information … but then again you've got a choice about whether you want to link … if you do … that can be off-putting … like a maze." (lines 23-39)	

APPENDIX IV

Caroline's Assignment 1: Vodka Advertisement

APPENDIX V

Caroline's Assignment 2 Text Extract: Feinberg (1989, pp. 172)

Tuesday I kill time. I wander in and out of bookstores on Haight Street. I look for packers of sourdough-bread starter in health-food stores. Rachel has sent me on this impossible errand. She claimed that San Francisco was the only place

where you could get it. I spend a half hour at a hologram store. I stroll down the street and stand on the corner of Haight and Ashbury. Nothing. Just like the first time I stood at the corner of Hollywood and Vine. Why should I expect anything?

A man dressed as a condom walks down the street, followed by a man and a woman who hand out safe-sex leaflets and prophylactics. Allan is at work at his store, an upscale Bowl and Board named Beyond the Forest after some campy Bette Davis movie. I buy a T-shirt that says "San Francisco" at All American Boy on Castro Street and go to a gym to work out. My actions are reflexive, without thought. Janet Jackson bemoans, "What have you done for me lately?" over the PA. I shower and return to Allan's for a tofu-and-sprouts dinner.

Wednesday morning I call Richard at nine-thirty.

"I can't talk, " he says in hushed tones.

"What do you mean? What's the matter?"

"Just give me the address, and I'll be over in half an hour, " he whispers. I recite the address. Richard says to someone else, "I'll be done in a minute, OK?" Then he hangs up abruptly.

APPENDIX VI

Caroline's Assignment 2: Storyboard
(Extract)

APPENDIX VII

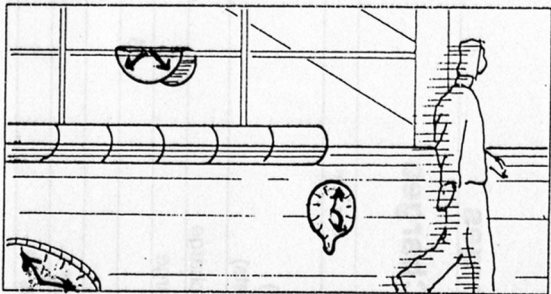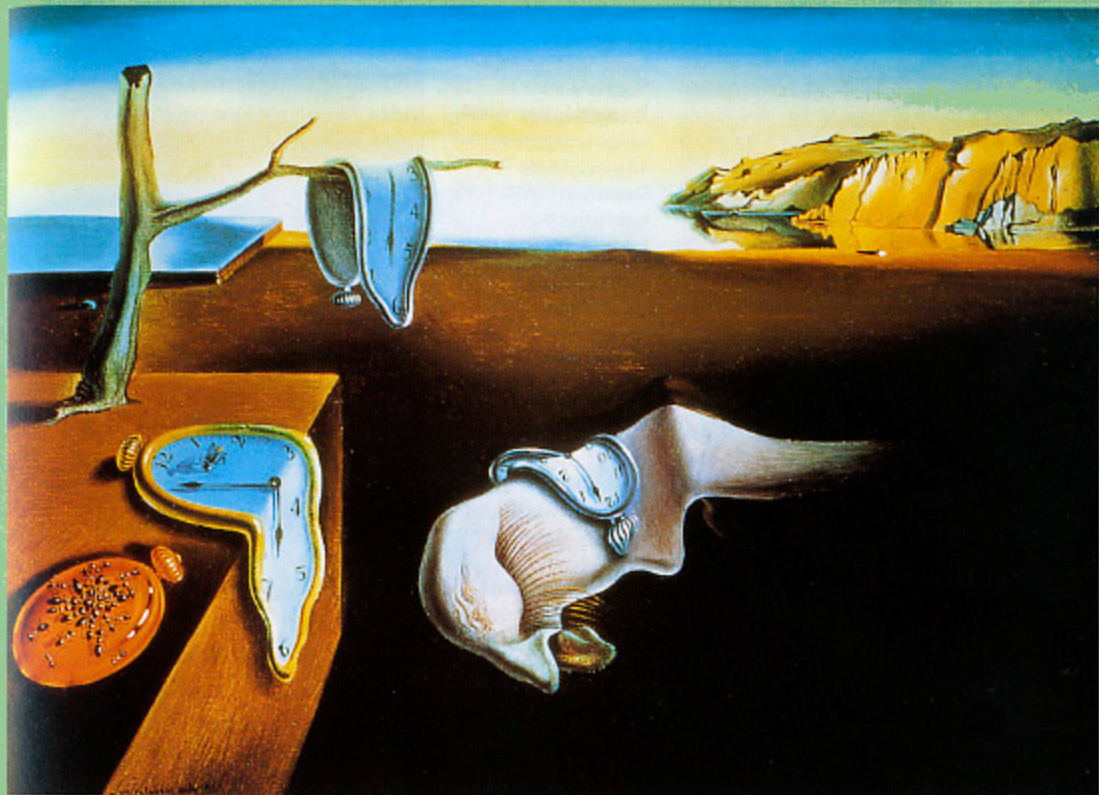Caroline's Assignment 2: Salvador Dali *The Persistence of Memory*

The Persistence of Memory (also: The Soft Watches, or: Time Melting Away), 1931
Oil on canvas
24 x 33 cm
Museum of Modern Art, New York