Hewett KYVU/KDE IU Coding Rubric Key

Idea Units (IUs)
Idea Units (IUs), or chunks of linguistic information, are "segments of discourse that coincide with a person's focus of attention" and that "reflect the speaker's object of consciousness" (Gere and Abbott 367). In oral talk, IUs reveal their boundaries through intonation, pauses, and syntax. In written talk, where intonation and pauses can be difficult-to-impossible to decipher, IUs are revealed by syntax, grammatical boundaries, punctuation (such as hyphens or ellipses) and obvious shifts in subject. Each single example below consists of one IU. See Appendix A for hints for separating IUs.

Category 1 (Linguistic Function)

Inform
An IU that *informs* has the grammatical form of a declarative (subject + verb order). Its matching function is to assert, tell, state, restate, evaluate, and/or judge something (among other possible declarative functions). The declarative is considered a direct speech act because the form and function match. The *inform* IU categories are used when an IU tells the participant something about either the writing or the tutorial itself. Often, it is used to teach a point or to explain a problem. An example is: <u>Your paragraph needs to be expanded.</u>
{Praise seems to use "Inform"}

Direct
An IU that *directs* has the grammatical form of an imperative (no overt subject, or with a stated second person subject). Its matching function is to order, command, or request. The imperative is considered a direct speech act because the form and function match. The *direct* IU categories are used when an IU tells the participant to do a particular action regarding either the writing or tutorial itself. The preverbal word "please" is grammatical only where the function is to order or request; thus, "please" signals a *direct* IU. Examples are: <u>Expand your paragraph,</u> and <u>Please expand your paragraph.</u>
{Corrections seem to use "Direct" or "Suggest"}

Elicit
An IU that *elicits* has the grammatical form of an interrogative (verb + subject order, with some exceptions). Its matching function is to ask a question. The interrogative is considered a direct speech act because the form and function match. *Elicit* IUs refer to open-ended questions that do not imply the response in the question itself. Such questions may be written with or without a question mark and may or may not have a "question" word at the beginning of the IU. However, questions that belong to the *elicit* category tend to use "who," "what," "when," "where," "why," or "how" in the IU itself. An example is: <u>How can you expand your paragraph?</u>
{Confusion seems to require the use of "Elicit"}

Suggest
An IU that *suggests* may have the grammatical form of the declarative, imperative, or

interrogative, although observation indicates that most frequently it is imperative. The functions of the *suggest* IU are variably to mention, introduce, prompt, or propose an idea or thought to an interlocutor. It brings something before the mind in an indirect manner and without plain expression. The *suggest* IU is considered an indirect speech act because the grammatical form and its function do not match. *Suggest* IUs refer to strong suggestions, rhetorical questions, and yes/no questions in which the "answer" seems obvious to those informed about writing. Sometimes referred to as a "Socratic" type of comment or question, this type of IU functions to lead the participant to a particular action or conclusion. These IUs may be related to the authoritative quality suggested by the tutor-to-tutee relationship, especially where the tutors are acknowledged professionals; further study is needed to see whether peer tutorials engage similar dynamics. *Suggest* IUs usually are indicated by the use of the subjunctive mood, conditional statement (if, then), or an auxiliary modal verb with or without a modal verb. *Suggest* IUs may include adverbs such as "really" and "actually" that modify the statement to make it more strongly suggestive (e.g., *Do you really want to say that?*). These IUs seem to be used when participants want to be polite or want avoid overtly directing the interaction or a writing action. An example is: Can you expand your paragraph?
{Corrections seem to use "Direct" or "Suggest"}

Category 2 (General Area of Attention)

Writing
In this taxonomy, *Writing* is one of two possible second letters in a coded IU. IUs that address writing purpose/audience, development, organization, sentences, language, and correctness are coded using the *writing* category. An example is: A thesis is a one-sentence statement of your main idea.

Tutorial
Tutorial is the other of two possible second letters in a coded IU. IUs that address tutorial content, form, process, context or that refer to the tutorial specifically are coded using the *tutorial* category. An example is: I was told that each [essay] submission, including revised drafts, counts as a separate submission.

Category 3 (Focus of Consciousness)

These six foci of consciousness are adapted from the KDE *Kentucky Writing Assessment Holistic Scoring Guide* in order to assess online writing instruction for Kentucky high school seniors. It is only in these foci of consciousness for writing that this KDE taxonomy differs from the Hewett taxonomy developed for analyzing talk in online tutoring/instructional settings.

Purpose/Audience [PA]
In this Kentucky Department of Education (KDE) taxonomy, *Purpose/Audience* is one of six possible foci of consciousness for writing. *Purpose/Audience* deals either with the

reason for the writing or the reader/s for whom the writing is intended, both of which are considered "higher" order concerns or global writing issues. It applies to talk that addresses the degree to which the writer maintains either a focused purpose or demonstrates intention to communicate with an audience. Talk may refer to narrowing the topic to establish a focus, stating a thesis, analyzing and addressing the needs of the intended audience, adhering to the characteristics of the writing form (e.g., format, organization), employing a suitable tone, and/or allowing one's voice to emerge as appropriate. This IU concerns, as well, places where the instructor responds either for the "reader" or as a reader of the writing. *Purpose/Audience* addresses such questions as: *Why am I writing this essay? What form/genre should this essay take?* and *Who is my intended reader?* An example of *writing purpose* is: *What is your assignment for this particular essay?* An example of *writing audience* is: *Your letter should be directed to someone who can fix the problem.* The designation [PA] is used for either one of these IUs.

Development [D]

Development is the second of six possible foci of consciousness for the writing, and is another higher order or global writing concern. It applies to the degree to which the writer develops and support main ideas and deepens the audience's understanding through various means. Such means include logical, justified, and suitable explanation; relevant elaboration; related connections and reflections; and idea development strategies like bulleted lists and definition as appropriate to the writing form or genre. These comments differ from organization (below) in that invention strategies often are treated differently from organizational ones, even when the inventive strategy (e.g., comparison/contrast) is related to and also describes an organizational pattern. The focus is on the non-procedural content of the tutorial itself: what is, what should, or what could be writing content. *Development* addresses such questions as: *What should I put in my essay?* and *How can I expand or develop my essay?* An example of *writing development* is: But remember that your focus is on TV and movies.

Organization [O]

Organization is the third of six possible foci of consciousness for the writing, and generally is considered a higher order or global concern although it can apply to the formal properties of particular organizational strategies. It applies to the degree to which the writer creates unity and coherence to accomplish the focused purpose of the writing. Addressing organization includes engaging the audience and establishing a context for reading, placing ideas and support in a meaningful order, guiding the reader through the piece with transitions and transitional elements, and providing effective closure. Additionally, this category applies to comments regarding paragraph topic/s and support because these so often are subsumed by the need to arrange information within discrete paragraph units or by particular organizational schema. *Organization* addresses such questions as: *How should I arrange my points?* and *What can I do to guide my reader through the writing?* An example of *writing organization* is: This paragraph seems to have two topic sentences, or major ideas.

Sentence (S)

Sentence is the fourth of six possible foci of consciousness for the writing, and generally is considered a "lower" order concern or local, formal issue. It applies to the degree to which the writer creates effective sentences. Means for creating effective sentences include varied structure and length, differing construction strategies, completeness (e.g., run-on or fragments), and sentence correctness. This category applies, as well, where punctuation affects correctness or meaning (as opposed to wrong punctuation where the sentence still can be understood; see below). *Sentence* addresses such questions as: *How should I write or revise my sentences?* and *What is a fragment?* An example of *writing sentence* is: These three sentences all begin with the subject and verb.

Language (L)
Language is the fifth of six possible foci of consciousness for the writing, and also is considered a lower order or local concern. It applies to the degree to which the writer uses words, language, and grammar (e.g., shifts of person, tense, and number, and verb tense) effectively and appropriately. Regarding word choice, *language* refers to using strong verbs and nouns, concrete and/or sensory details, and word choices, phrasing, and tone appropriate to the content, purpose, and audience. It applies, as well, concision and correct usage and/or grammar. *Language* addresses the questions: *Have I used the strongest words here? Is my "grammar" right?* and, re the sentence level, *Is this sentence confusing?* An example of *writing language* is: "Dialect" doesn't seem to be the right word here.

Correctness (Co)
Correctness is the sixth of six possible foci of consciousness for the writing, and also is considered a lower order or local concern. At the word level, it applies to correct spelling, punctuation, and capitalization. At a more encompassing level, it applies to appropriate documentation of outside source information and ideas (e.g., citing authors or titles within the text, listing sources accessed). Specific sentence strategies that produce incorrect or correct sentences are addressed by *Sentence*, above, and include punctuation necessary for correct sentences. *Correctness* addresses such questions as: *Have I proofread my paper right? How do I use a comma after in introductory clause?* and *What source citation style should I use in my essay?* Examples of *writing correctness* are: You need to proofread. and Who is your source for this information?

Content (C)
In this KDE taxonomy, *Content* is one of five possible foci of consciousness for the tutorial or instructional setting. When dealing with the tutorial, *content* deals with tutorial procedures, contextually necessary greetings and closings, and template or clipboard type explanations and examples that could apply to any writer's concerns rather than to the specific writer's concerns. However, where the template uses the writer's own sentence or words, that IU or portion of the template is coded as [W] and not [T]. An example of *tutorial content* is: *This is just a fraction of the possible transitional phrases that you can use.*

Form
Form is the second of five possible foci of consciousness for the tutorial or instructional setting. When dealing with the tutorial, *form* is rare, but generally addresses where or how writers can use particular parts of the tutorial. Tutorial *form* addresses the question: *What does the tutorial look like?* An example of *tutorial form* is: *These comments are in bold font and enclosed in brackets.*

Context
Context is the third of five possible foci of consciousness for the tutorial or instructional setting. Regarding the tutorial, *context* generally concerns topics related to the tutorial as a discrete session, as well as outside it in time or beyond its existence as an instructional method. It also applies when the talk turns to joking or off-topic discussion. An example of *tutorial context* is: *Thanks for sending this essay in for my comments.*

Process
Process is the fourth of five possible foci of consciousness for the tutorial or instructional setting. *Process* concerns IUs that refer to procedures. Regarding the tutorial, *process* addresses the procedures of using the electronic platform for submitting essays, for using a live whiteboard, when and where to type, and how to use linked resources. An example of *tutorial process* is: *I'll send you a hyperlink to a module that explains fragments.*

Reference
Reference is the fifth of five possible foci of consciousness for the tutorial or instructional setting. *Reference* IUs respond directly to individual IUs or *refer* to larger chunks of text, such as the entire composition, or to previously addressed text. Reference IUs are important because they reveal interaction between participants or with the written text or tutorial. They may include an "echo" or repetition of a previous question or chunk of text, or otherwise situate the response. *Reference* IUs may represent the writer or tutor's non-instructional response to the writing. An example of such a response is: Wow! That experience must have been hard for you. Generally, such IUs precede, and often include, comments that refer directly to the purpose/audience, development, organization, sentences, language, or correctness of the writing. When faced with such multi-functionality, this code includes only those statements that indicate direct responses to another's comment/text or that refer directly to previous comments. *Reference* IUs also respond to other IUs related to the tutorial and unrelated to the writing. This could be the first sentence in a comment that reveals off-topic chat; these are comments about comments or comments about the tutorial itself, and not about writing. *Reference* addresses the questions: *What did you say about my writing? What did I read in your writing?* Examples of *tutorial reference* are: *Does this example make sense to you?* and *The same [web] page also has email and phone information should you have further questions.*

Category 4 (Phatic)

Phatic

A *phatic* utterance is one that contains no content but serves as a placeholder or back channel cue that keeps open the communicative lines. These mental placeholders seem to occur more frequently in traditional oral interaction and are most likely due to the added spontaneity of oral talk. In the asynchronous OWI environment, this code also includes uses of participant names that are neither contextually (ITC) nor socially (ITX) necessary, second greetings, signing off, and emoticons at any point in the IU. Such communication is not required by some asynchronous platforms, such as the one used in this study for essay tutorials, but participants seem to use them for politeness or to ensure that they have made contact with their readers. Some oral *phatic* utterances such as <u>*Hmmm*</u> or <u>*ok*</u> or <u>*thinking*</u> occasionally are typed as placeholders. Another example is *Ok, Jed,* as used to precede the tutor's substantive instructional comment.

Additional information:

1. This rubric for coding talk about writing has been modified from Hewett's (1998, 2000) rubric, a revision of Gere and Abbott's (1985) original rubric, which was used to code peer group talk about student writing when that talk occurred in a stylized non-dialogic format. Hewett's rubric was modified to encompass both oral and computer-mediated communication (CMC) talk, as well as a peer response style that encouraged dialogue among peers about the writing under discussion. Modifications beyond addressing oral and CMC talk include aspects of individualized online writing instruction (OWI), or tutoring, in both asynchronous and synchronous modalities; dropping "Group" and adding "Tutorial" as IU categories; and adding a new IU category called *Suggest (See Appendix C* for reasoning regarding the *"Suggest"* category). Modifications have been developed iteratively from background in online writing instruction and from testing the rubric in sample tutorials/student writing. In addition, this rubric has been modified from the version used in Hewett's 2001 – 2003 research into FYE and developmental online writing instruction. Modifications occur largely in the second and third categories that concern *writing* and focus of consciousness. The six foci of consciousness used herein relate directly to the six major criteria for the Kentucky Writing Assessment Holistic Scoring Guide (Purpose/Audience, Development, Organization, Sentences, Language, and Correctness). The second category concerning *tutoring* uses the original third category five foci of consciousness (Content, Form, Context, Process, and Reference).

2. "Estructor™" is the trademark name for individualized online writing instructor, or tutor, at SMARTHINKING, Inc. Tutors involved in this study used the SMARTHINKING developed platform and have the status of professional instructors as opposed to undergraduate peer tutors. Thus, "estructor™" will be used throughout this rubric as a term to differentiate professional from peer online instructors. Regarding authority and power, estructors™ as tutors differ significantly in nature from that of an undergraduate peer in a peer response group (See Appendix C). However, as this study's discussion shows, the authority granted an

estructor™ may be sufficiently similar to that of any tutor, peer or otherwise, to broaden the implications to other online tutors and instructors teaching writing in a one-to-one online scenario.

3. In this study, student or novice writers are called "writers."

4. Together, estructors™ and writers are called "participants."

5. All interactions reflect written talk in the form of asynchronous online instruction or tutorials.

6. Examples are derived from the data for this study and are labeled as follows:

- **[Asynch]** IU from asynchronous essay tutorials. Asynchronous tutorials initially appear less interactive, but may have interactive components that reveal themselves in subsequent tutorials and/or in the changes to the writing itself. The beginning of the interaction is the submitted writing itself; the tutorial is the second part of the interaction; and the writer's revised writing is the third part. If the writer then resubmits the essay, that is the fourth part of the interaction, and so on.

  - **[G]** Global comments

  - **[L]** Local or embedded comments

  - **[E]** Estructor™ as speaker.

  - **[W]** Writer as speaker.

  - **[F]** Female

  - **[M]** Male

7. Where more than one consecutive IU appears in an example, // indicates separations between them. Often, an example includes IUs from more than one category to give context to the IU example. Contextual material is included in [brackets] to differentiate it from the coded IU example.

8. Even though the rubric has been developed to apply to talk about writing in a tutorial situation, because the estructors™ are experienced college teachers bringing their teaching experience to bear in online applications, the rubric (in part or whole) should be applicable more broadly to individualized teacher/student talk originating either in traditional oral or online instructional situation. "Tutorial" coding categories may require modifications when applying the rubric to other teaching scenarios.

9. See Appendix B for keywords that may help with coding IUs.

10. See Appendix C for an explanation of the added "Suggest" linguistic function category, which stems from Speech Act Theory research.

Code Rubric by Complete IUs (Linguistic Function, Area of Attention, Focus of Consciousness)

The following examples all are from asynchronous essay instructional interactions [Asynch]. They are marked according to speaker: Writer [W] or Estructor™ [E]. [W] statements are found in the submission forms.

<u>**Inform**</u>
An IU that *informs* has the grammatical form of a declarative (subject + verb order). Its matching function is to assert, tell, state, restate, evaluate, and/or judge something (among other possible declarative functions). The declarative is considered a direct speech act because the form and function match. The *inform* IU categories are used when an IU tells the participant something about either the writing or the tutorial itself. Often, it is used to teach a point or to explain a problem. An example is: <u>Your paragraph needs to be expanded.</u>

IWPA An IU that *informs* re the *purpose or audience* of the *writing*. *Purpose/Audience* deals either with the reason for the writing or the reader/s for whom the writing is intended, both of which are considered "higher" order concerns or global writing issues. It applies to talk that addresses the degree to which the writer maintains either a focused purpose or demonstrates intention to communicate with an audience. Talk may refer to narrowing the topic to establish a focus, stating a thesis, analyzing and addressing the needs of the intended audience, adhering to the characteristics of the writing form (e.g., format, organization), employing a suitable tone, and/or allowing one's voice to emerge as appropriate. If participants refer to the assignment, how the form fulfills the purpose or the portfolio, or to the audience for the writing, this code applies. This IU concerns, as well, places where the instructor responds either for the "reader" or as a reader of the writing.
  - A thesis is a one-sentence description of your main idea. [E]
  - It [the thesis] creates the backbone upon which the rest of the essay rests. [E]
  - I have finally made my assertion better to understand [W]
  - But the assignment was to cover several of our problems with drunk driving. [E]
  - After all, this is an expository essay, not a problem/solution essay. [E]
  - … a reader will expect to see several problems relating to social problems of children. [E]
  - You present yourself as a thoughtful, insightful person, // so your readers will give serious consideration to what you think! [E]

IWD An IU that *informs* re the *development* of the *writing*.
  It applies to the degree to which the writer develops and support main ideas and deepens the audience's understanding through various means.

Such means include logical, justified, and suitable explanation; relevant elaboration; related connections and reflections; and idea development strategies like bulleted lists and definition as appropriate to the writing form or genre. These comments differ from organization (below) in that invention strategies often are treated differently from organizational ones, even when the inventive strategy (e.g., comparison/contrast) is related to and also describes an organizational pattern. The focus is on the non-procedural content of the tutorial itself: what is, what should, or what could be writing content.

- Also, I was wondering if any more recent data is available. [E]
- You haven't watched them [the 8-year olds] progress into teens and adults who will become violent. [E]
- You do a good job of explaining the alternatives in a situation like this. [E]
- High school sounds like it was a pretty good experience for you, // Justin [H]. [E]

IWO An IU that *informs* re the *organization* of the *writing*, whether the writing assignment, form, or content of the writing.
It applies to the degree to which the writer creates unity and coherence to accomplish the focused purpose of the writing. Addressing organization includes engaging the audience and establishing a context for reading, placing ideas and support in a meaningful order, guiding the reader through the piece with transitions and transitional elements, and providing effective closure. For this reason, *organization* addresses comments re introductions and conclusions. Additionally, this category applies to comments regarding paragraph topic/s and support because these so often are subsumed by the need to arrange information within discrete paragraph units or by particular organizational schema.

- Your paragraphs are awfully short;// they are commonly just one or two sentences. [E]
- Great topic sentence! [E]
- One really simple exercise to do is this: // take a blank sheet of paper and write your thesis at the top. // Then, go through your essay and write down the topic sentence or main idea of each paragraph. // Then, go through your list and see if each one supports your thesis. [E] [Note: the IU is not *direct* because it presents a sample strategy rather than an "order." e.g., *Here is a simple process for writers: XYZ.*]
- Choosing good transitions depends on your purpose, your meaning, and your point. [E]

IWS An IU that *informs* re *sentence writing*.
It applies to the degree to which the writer creates effective sentences. Means for creating effective sentences include varied structure and length,

differing construction strategies, completeness (e.g., run-on or fragments), and sentence correctness. This category applies, as well, where punctuation affects correctness or meaning (as opposed to wrong punctuation where the sentence still can be understood; see IWCo below).

- Run-ons are independent clauses that are incorrectly joined. [E]
- You can correct them by rewriting the sentence into two sentences,// joining them with a comma and a coordinating conjunction,// or joining them with a semi-colon. [E]
- A comma after "stubborn" would have helped me avoid that momentary confusion. [E]

IWL An IU that *informs* re the *language* of the *writing*.
It applies to the degree to which the writer uses words, language, and grammar (e.g., shifts of person, tense, and number, and verb tense) effectively and appropriately. Regarding word choice, *language* refers to using strong verbs and nouns, concrete and/or sensory details, and word choices, phrasing, and tone appropriate to the content, purpose, and audience. It applies, as well, concision and correct usage and/or grammar.

- You sound more confident and assured in your writing now. [E]

IWCo An IU that *informs* re the *correctness* of the *writing*.
At the word level, it applies to correct spelling, punctuation, and capitalization. At a more encompassing level, it applies to appropriate documentation of outside source information and ideas (e.g., citing authors or titles within the text, listing sources accessed). Specific sentence strategies that produce incorrect or correct sentences are addressed by *Sentence*, above, and include punctuation necessary for correct sentences.

- Failure to cite sources so can result in failing if your instructor decides to follow up on it! [E] ?? Suggest according to If/then rules.

ITC An IU that *informs* re the *tutorial content* except for procedural issues. This code includes <u>contextually necessary</u> (e.g., the name previously is unknown) initial greetings and closings to the writer/estructor™ to whom the comment is directed. It appears most often in the synchronous or asynchronous platform where the names are not automatically revealed and, therefore, visible during the interaction. Such a convention is helpful given the online medium's lack of face-to-face contact. ITC also includes template, or clipboard-type, examples drawn from a source other than a student's work, and sometimes indicated by the words "here's an example." Such templates appear to address common writing trouble spots. Where the explanation uses the writer's own sentences as examples, those IUs are coded as IWC.

- Because you don't explain what Roberts' article is about, specifically, // I can't really give you much more specific suggestions! [E]
- Here is a style tip: [E]
- This is just a fraction of the possible transitional phrases that you can use. [E]
- <u>Template</u>: Here's an example: // "I went running with my friend we ran four miles." // Here's a few ways to correct it: // "I went running with my friend. We ran four miles." // "I went running with my friend; we ran four miles." // "I went running with my friend and we ran four miles." [E]
- <u>Template</u>: Remember, a comma serves to join together thoughts that are very closely related, [IWS] // like introductory ideas for sentences [IWS] // (Proud of myself, I stood on the stage.), [ITC] // adding phrases to the end of a sentence [IWS] // (When my turn came, I leaped into the pond, creating a great splash and waves on the still surface.), [ITC] // comments inserted into a sentence [IWS] // (I searched the horizon, fearful, but I saw nothing.), [ITC] // or linking two sentences with an "and" or "but" [IWS] // (I spent the remainder of the day sleeping, but I still woke up sicker than a dog.). [ITC] [E]

ITF   An IU that *informs* re the *form* of the *tutorial*. Such IUs appear to be rare.
- These comments are in bold font and enclosed in brackets. [E]
- And they appear in [brackets] and bold print. [E]

ITX   An IU that *informs* re the *context* of the *tutorial*. Such IUs refer to topics related to the tutorial as a discrete session, as well as outside it in time or beyond its existence as an instructional method. ITX includes all <u>socially necessary</u> initial greetings and self-introductions, where the platform automatically reveals those names, but the participants greet to meet politeness conditions. ITX also is used if the talk turns to joking or off-topic discussion; however, if there is any content at all related to the writing under discussion, the IU is coded as IW[?].
- Hi John. [E]
- My name is Melissa. [E]
- We'd love to help you with your next draft. [E]
- I submitted my essay late, // I am taking an on-line course // and my PC has been down. // I am desperate. [W]
- Good luck! [E]
- It was a pleasure reading your draft [E]
- Have a great night // and happy writing! [E]
- I hope this helps get you started [E]
- You haven't told me what documentation style you were asked to use, [ITC] // so I haven't checked too closely. [ITP] // A style handbook can help with that. [ITX] [E]

ITP An IU that *informs* re *tutorial processes* or *procedures*. IUs in this category deal with such issues as where to locate the completed tutorial, how to use the whiteboard, when and where to type (speak), and how to use linked resources.
- I've made some comments in the body of your paper. [E]
- I'll send a link to tell you more. [E]
- I've made some comments in the body of your paper. [E]
- Then I want to talk about whether you answer the issue you set forth. [E]

ITR In the tutorial context, an IU that *references* or *responds* to another IU related to the *tutorial* and unrelated to the writing, or it references the tutorial itself. This could be the first sentence in a comment that reveals ongoing off-topic chat. Unlike IWR, these are comments about comments or comments about the tutorial itself, and not about writing.
- Good to see your work again! [E]
- It's nice to see your writing again. [E]
- As Amy said in response to your previous essay, [E]
- I did some checking on the questions you asked, [E]
- You should also know that these comments refer to the sentences that come before them. [E]
- The same page also has email and phone information should you have further questions. [E]
- I have talked about comma splices before, [ITR] // so I won't bore you by talking about them again. [ITC] [E]

Direct
An IU that *directs* has the grammatical form of an imperative (no overt subject, or with a stated second person subject). Its matching function is to order, command, or request. The imperative is considered a direct speech act because the form and function match. The *direct* IU categories are used when an IU tells the participant to do a particular action regarding either the writing or tutorial process. The preverbal word "please" is grammatical only where the function is to order or request; thus, "please" signals a *direct* IU. An example is: <u>Expand your paragraph,</u> and <u>Please expand your paragraph.</u>

DWPA An IU that *directs* re the *writing purpose/audience*.
Purpose/Audience deals either with the reason for the writing or the reader/s for whom the writing is intended, both of which are considered "higher" order concerns or global writing issues. It applies to talk that addresses the degree to which the writer maintains either a focused

purpose or demonstrates intention to communicate with an audience. Talk may refer to narrowing the topic to establish a focus, stating a thesis, analyzing and addressing the needs of the intended audience, adhering to the characteristics of the writing form (e.g., format, organization), employing a suitable tone, and/or allowing one's voice to emerge as appropriate. This IU concerns, as well, places where the instructor responds either for the "reader" or as a reader of the writing. Generally, the instructor gives this command or request to the writer.

- But remember that your focus is on TV and movies [E]
- Remember to write essays to readers who don't know anything about what you are talking about; [E]
- Your first priority should be to develop a thesis; [E]
- Also, keep in mind that you promise here to tell about other ways to punish criminals. [E]

DWD An IU that *directs* re the *writing development*.
It applies to the degree to which the writer develops and support main ideas and deepens the audience's understanding through various means. Such means include logical, justified, and suitable explanation; relevant elaboration; related connections and reflections; and idea development strategies like bulleted lists and definition as appropriate to the writing form or genre. These comments differ from organization (below) in that invention strategies often are treated differently from organizational ones, even when the inventive strategy (e.g., comparison/contrast) is related to and also describes an organizational pattern. The focus is on the non-procedural content of the tutorial itself: what is, what should, or what could be writing content.

- Work on expanding the ideas in your sentences; [E]
- Focus on picking one particular aspect of the media to discuss [E]
- Make sure that they support and develop your main idea (your thesis). [E]
- Keep pushing yourself to explore the story's use of tone and its relationship to the larger meaning of the story. [E]

DWO An IU that *directs* re the *organization* of the *writing*.
It applies to the degree to which the writer creates unity and coherence to accomplish the focused purpose of the writing. Addressing organization includes engaging the audience and establishing a context for reading, placing ideas and support in a meaningful order, guiding the reader through the piece with transitions and transitional elements, and providing effective closure. For this reason, *organization* addresses comments re introductions and conclusions. Additionally, this category applies to comments regarding paragraph topic/s and support because these so often are subsumed by the need to arrange information within discrete

paragraph units or by particular organizational schema.
- Look back at your page two [E]
- Make sure that you continue to connect your ideas to one another with transition sentences. [E]
-

DWS An IU that *directs* re *sentence writing*.
It applies to the degree to which the writer creates effective sentences. Means for creating effective sentences include varied structure and length, differing construction strategies, completeness (e.g., run-on or fragments), and sentence correctness. This category applies, as well, where punctuation affects correctness or meaning (as opposed to wrong punctuation where the sentence still can be understood; see DWCo below).
- Watch your sentence structure here. [E]
-

DWL An IU that *directs* re the *language* of the *writing*.
It applies to the degree to which the writer uses words, language, and grammar (e.g., shifts of person, tense, and number, and verb tense) effectively and appropriately. Regarding word choice, *language* refers to using strong verbs and nouns, concrete and/or sensory details, and word choices, phrasing, and tone appropriate to the content, purpose, and audience. It applies, as well, concision and correct usage and/or grammar.
- Consult a writing handbook for a comprehensive list of these transitions. [E]
- Tell us briefly. [E]
-

DWCo An IU that *directs* re the *correctness* of the *writing*.
At the word level, it applies to correct spelling, punctuation, and capitalization. At a more encompassing level, it applies to appropriate documentation of outside source information and ideas (e.g., citing authors or titles within the text, listing sources accessed). Specific sentence strategies that produce incorrect or correct sentences are addressed by *Sentence*, above, and include punctuation necessary for correct sentences.
- Put your page citations inside the sentences' punctuation. [E]
- Double-check to make sure you keep in the present tense when you are talking about the story. [E]
- . . . check for commas you have left out . . . [E]
- Please remember to cite the sources for your quotations and paraphrases. [E]
- Check MLA Format for your citations. [E]

DTC An IU that *directs* re the *content* of a *tutorial* activity not necessarily related to reading and responding to the student writer's text.
- Please explain to me why "which" is used with a comma. [W]

DTX An IU that *directs* re some activity related to the *context* of the *tutorial*. These IUs refer to topics related to the tutorial, but outside it in time or beyond its existence as an instructional method. DTX includes directions re off-topic discussion and joking unrelated to the writing but related to the tutorial process or product.
- Use a style handbook. [E]
- Keep up the great work! [E]

DTP An IU that *directs* re the *tutorial procedures*. This type of IU commonly directs participants in when/how to respond, thus keeping the talk lines clear. Like ITP, DTP also refers to the process of using the online instructional platform.
- Click on the links below // [E]
- See my suggestions for revision below and in the attached essay. [E]
- See the chapter I have given you the link to below [E]
- And submit your next draft to our Essay Center for more help. [E]

DTR

An IU that *directs* re the *tutorial response.* It responds to another IU related to the tutorial but unrelated to the writing. This could be the first sentence in a comment that reveals ongoing off-topic chat. More frequently, such IUs respond to the writer's prompt on the asynchronous tutorial submission form (Help Requested). These are directions in relation to previous comments or directions about the tutorial itself.
- Point out any errors in grammar or ways to make the final paper better [W]
- Help requested: contents, transitions, sentence structure, organization [W]
- Just fix it, please [W]
- See notes above on run-ons! [E]
- Please see my notes in "Introduction and Conclusion" for ideas about organization. [E]

Elicit
An IU that *elicits* has the grammatical form of an interrogative (verb + subject order, with some exceptions). Its matching function is to ask a

question. The interrogative is considered a direct speech act because the form and function match. *Elicit* **IUs refer to open-ended questions that do not imply the response in the question itself. Such questions may be written with or without a question mark and may or may not have a "question" word at the beginning of the IU. However, questions that belong to the** *elicit* **category tend to use "who," "what," "when," "where," "why," or "how" in the IU itself. An example is:** <u>**How can you expand your paragraph?**</u>

EWPA   An IU that *elicits* information re the *writing purpose/audience*. *Purpose/Audience* deals either with the reason for the writing or the reader/s for whom the writing is intended, both of which are considered "higher" order concerns or global writing issues. It applies to talk that addresses the degree to which the writer maintains either a focused purpose or demonstrates intention to communicate with an audience. Talk may refer to narrowing the topic to establish a focus, stating a thesis, analyzing and addressing the needs of the intended audience, adhering to the characteristics of the writing form (e.g., format, organization), employing a suitable tone, and/or allowing one's voice to emerge as appropriate. This IU concerns, as well, places where the instructor responds either for the "reader" or as a reader of the writing. It also includes the writer's questions about how the instructor/reader responds to the essay. In online chat and tutorials, punctuation often is not an indication of a question.
- How does it [this information] relate to your thesis? [E]
- Or what can a reader learn from reading this story? [E]
- Will your readers know what PTSA stands for? [E]
- Does that sound like a fair description of the assignment? [E]
- How would you answer the people who say you are making too big a deal about this issue? [E]

EWD An IU that *elicits* information re the *writing form*.
It applies to the degree to which the writer develops and support main ideas and deepens the audience's understanding through various means. Such means include logical, justified, and suitable explanation; relevant elaboration; related connections and reflections; and idea development strategies like bulleted lists and definition as appropriate to the writing form or genre. These comments differ from organization (below) in that invention strategies often are treated differently from organizational ones, even when the inventive strategy (e.g., comparison/contrast) is related to and also describes an organizational pattern. The focus is on the non-procedural content of the tutorial itself: what is, what should, or what could be writing content.
- What is it that you want to say about tone in this essay? [E]
- What is a flat character? // What is a round character? [W]

- What about the magazine the ad appeared in? // Is that important? [E]
- Have you researched this [subject] area yet? [E]
- It looks like you are working to make a general "rule" from a specific incident, right? [E]
- Have you looked back at some of your earlier submissions and compared them to what you do now? [E]

EWO An IU that *elicits* information about the *writing organization*.

It applies to the degree to which the writer creates unity and coherence to accomplish the focused purpose of the writing. Addressing organization includes engaging the audience and establishing a context for reading, placing ideas and support in a meaningful order, guiding the reader through the piece with transitions and transitional elements, and providing effective closure. For this reason, *organization* addresses comments re introductions and conclusions. Additionally, this category applies to comments regarding paragraph topic/s and support because these so often are subsumed by the need to arrange information within discrete paragraph units or by particular organizational schema.
-
-

EWS An IU that *elicits* information re *sentence writing*.

It applies to the degree to which the writer creates effective sentences. Means for creating effective sentences include varied structure and length, differing construction strategies, completeness (e.g., run-on or fragments), and sentence correctness. This category applies, as well, where punctuation affects correctness or meaning (as opposed to wrong punctuation where the sentence still can be understood; see below).
-

EWL An IU that *elicits* a *response* to the *language* of the *writing*.

It applies to the degree to which the writer uses words, language, and grammar (e.g., shifts of person, tense, and number, and verb tense) effectively and appropriately. Regarding word choice, *language* refers to using strong verbs and nouns, concrete and/or sensory details, and word choices, phrasing, and tone appropriate to the content, purpose, and audience. It applies, as well, concision and correct usage and/or grammar.
- Which [tense] do you think is better here? [E]
-

EWCo An IU that *elicits* a *response* re the *correctness* of the *writing*.

At the word level, it applies to correct spelling, punctuation, and

capitalization. At a more encompassing level, it applies to appropriate documentation of outside source information and ideas (e.g., citing authors or titles within the text, listing sources accessed). Specific sentence strategies that produce incorrect or correct sentences are addressed by *Sentence*, above, and include punctuation necessary for correct sentences.

▪

ETC An IU that elicits information regarding the *tutorial content* and not related to procedures.
- Could you suggest a few for me? [W]
- So how can I get more than a few sources to lengthen it [my paper]? [W]

ETX An IU that *elicits* information re the *tutorial context*. This category includes off-topic discussion and joking questions.
- I submitted my argument essay last evening March 24, [ITP] // and checked today [ITP] // and discovered that the title of my paper is correct [ITP] // but the mark-up from Amy Estructor™ is from my previous essay on cause and effect. [ITC] **What happened here?** [W]

ETP An IU that *elicits* information about *tutorial procedures*.

ETR An IU that *elicits* a *response* re what has happened or will happen in the *tutorial*. These IUs seem to occur most often from the estructor™ and using the synchronous platform where a response can occur directly.
- Does this example make sense to you? [E]
- Can you see if I have clear sentences that you can understand? [W]
- How do those strategies sound? [E]

Suggest
An IU that *suggests* may have the grammatical form of the declarative, imperative, or interrogative, although observation indicates that most frequently it is imperative. The functions of the *suggest* IU are variably to mention, introduce, prompt, or propose an idea or thought to an interlocutor. It brings something before the mind in an indirect manner and without plain expression. The *suggest* IU is considered an indirect speech act because the grammatical form and its function do not match. *Suggest* IUs refer to strong suggestions, rhetorical questions, and yes/no questions in which the "answer" seems obvious to those informed about writing. Sometimes referred to as a "Socratic" type of comment or question, this type of IU functions to lead the participant to a particular action or

conclusion. These IUs may be related to the authoritative quality suggested by the tutor-to-tutee relationship, especially where the tutors are acknowledged professionals; further study is needed to see whether peer tutorials engage similar dynamics. *Suggest* IUs usually are indicated by the use of the subjunctive mood, conditional statement (if, then), or an auxiliary modal verb with or without a modal verb. *Suggest* IUs may include adverbs such as "really" and "actually" that modify the statement to make it more strongly suggestive (e.g., *Do you <u>really</u> want to say that?*). These IUs seem to be used when participants want to be polite or want avoid overtly directing the interaction or a writing action. An example is: <u>Can you expand your paragraph?</u>

SWPA An IU that *suggests* actions or thinking re the *writing purpose/audience*.

> *Purpose/Audience* deals either with the reason for the writing or the reader/s for whom the writing is intended, both of which are considered "higher" order concerns or global writing issues. It applies to talk that addresses the degree to which the writer maintains either a focused purpose or demonstrates intention to communicate with an audience. Talk may refer to narrowing the topic to establish a focus, stating a thesis, analyzing and addressing the needs of the intended audience, adhering to the characteristics of the writing form (e.g., format, organization), employing a suitable tone, and/or allowing one's voice to emerge as appropriate. This IU concerns, as well, places where the instructor responds either for the "reader" or as a reader of the writing. SWPA clearly is intended to strongly coach or lead the participant to a particular action or conclusion re the writing's purpose or audience.
>   - Can you tell your reader some more about the article, [E]
>   - I'd also recommend talking with your instructor about ways to bring this essay a little closer to the demands of the assignment. [E]
>   - [Since your assignment is to agree or disagree with Roberts' article,] you will want that to be a thread throughout your essay, // and you will want some comment about his article to be your thesis. [E]
>   - I am sure that Professor Jones can help you if necessary. [E]
>   - (And I may have the wrong understanding about your assignment) [E]
>   - Doesn't this state what you want to do in this paper? [E]
>   - I'm not sure I'm convinced that what you witnessed here qualifies as concern to prevent a future murderer? [E]

SWD An IU that *suggests* or leads re the *writing development.*
> It applies to the degree to which the writer develops and support main ideas and deepens the audience's understanding through various means. Such means include logical, justified, and suitable explanation; relevant elaboration; related connections and reflections; and idea development

strategies like bulleted lists and definition as appropriate to the writing form or genre. These comments differ from organization (below) in that invention strategies often are treated differently from organizational ones, even when the inventive strategy (e.g., comparison/contrast) is related to and also describes an organizational pattern. The focus is on the non-procedural content of the tutorial itself: what is, what should, or what could be writing content.

- Don't you list more than one "aspect" or "questions" here? [E]
- Perhaps you could base your essay on ideas found here. [E]
- But is this an example of a problem? [E]
- Here, for example, you could talk about how the setting influences the message Lawrence seems to be getting across in this story. [E]
- Certainly, at some point, you will want to include this to show the reasons that he had an impact on your life. [E]
- I'd describe one {position} as maintaining that there is a direct relationship between kids and what they see, [E]
- Can you give some examples? [E]
- Do the video games really help advance the argument…? [E]
- Why not give some statistics to back up your claim? [E]
- Can you expand your intro and essay to incorporate others [problems]? [E]

SWO An IU that *suggests* re the *writing organization* through a comment or question that strongly coaches or leads the participant to a particular action or conclusion.

It applies to the degree to which the writer creates unity and coherence to accomplish the focused purpose of the writing. Addressing organization includes engaging the audience and establishing a context for reading, placing ideas and support in a meaningful order, guiding the reader through the piece with transitions and transitional elements, and providing effective closure. For this reason, *organization* addresses comments re introductions and conclusions. Additionally, this category applies to comments regarding paragraph topic/s and support because these so often are subsumed by the need to arrange information within discrete paragraph units or by particular organizational schema. SWO clearly is intended to strongly coach or lead the participant to a particular action or conclusion re the writing's organization.

- If that is the case, I would suggest you invert your current order and talk about the specific incident first, // then go on to discuss general "rules" we can take away from examining this incident and what happened. [E]
- Would it be more logical to put all the description together…? [E]
- Could you pull that discussion together into one paragraph of discussion? [E]
- Once you think you have a more unified essay, // … [E]

SWS An IU that *suggests* or leads the writer re *sentence writing*.
It applies to the degree to which the writer creates effective sentences. Means for creating effective sentences include varied structure and length, differing construction strategies, completeness (e.g., run-on or fragments), and sentence correctness. This category applies, as well, where punctuation affects correctness or meaning (as opposed to wrong punctuation where the sentence still can be understood; see SWCo below). SWO clearly is intended to strongly coach or lead the participant to a particular action or conclusion re organization.

- This is a sentence fragment you will want to fix. [E]
- Could you reword the information in the previous sentence to make it more readable? // For example: *At Jean Christopher's funeral, I observed many people, including family members, who came to mourn his death.* [E]
- Can you avoid ending your sentence with "is"? [E]
-

SWL An IU that *suggests* re the *language* in the *writing*.
It applies to the degree to which the writer uses words, language, and grammar (e.g., shifts of person, tense, and number, and verb tense) effectively and appropriately. Regarding word choice, *language* refers to using strong verbs and nouns, concrete and/or sensory details, and word choices, phrasing, and tone appropriate to the content, purpose, and audience. It applies, as well, concision and correct usage and/or grammar. SWL clearly is intended to strongly coach or lead the participant to a particular action or conclusion re the writing's language.

- Could you replace the pronoun "it" with a noun that reflects your meaning more clearly? [E]
- You might want to check a style manual for the different ways these words are used. [E]
-

SWCo An IU that *suggests* re the *correctness* of the *writing*.
At the word level, it applies to correct spelling, punctuation, and capitalization. At a more encompassing level, it applies to appropriate documentation of outside source information and ideas (e.g., citing authors or titles within the text, listing sources accessed). Specific sentence strategies that produce incorrect or correct sentences are addressed by *Sentence*, above, and include punctuation necessary for correct sentences. SWCo clearly is intended to strongly coach or lead the participant to a particular action or conclusion re the writing's correctness.

- If you feel unsure about that [previous non-ambiguous pronoun

reference], though, // you could reword it somehow. [E]

- You might try reading the draft out loud, slowly, so you can hear things you may miss by just looking at the paper or screen. [E]

STC An IU that *suggest*s re the *content* of a *tutorial* activity not necessarily related to reading and responding to the student writer's text.

- Let's talk about what a good conclusion usually consists of. [E]

STX An IU that *suggests* re the *context* of the *tutorial* by proposing that the participant do something.

- You might take a look at a style handbook. [E]

STP An IU that *suggests* re the *tutorial's procedures*. This type of IU commonly coaches or leads participants to when and how they should respond or take tutorial action. Like DTP, STP also refers to the process of using the online instructional platform.

- I would suggest that you definitely work through the "Writing In-Class Essays" module and the grammar chapters that I've linked [to the online handbook]. [E]
- I'd like you to review [a link] before you begin revising. [E]
- Let's look at an outline of your essay and talk about issues you raise. [E] {Notice that the "let's" statements suggest a collaborative process beyond the asynchronous talk medium}
- Shall we start by defining those [terms]? [E]
- If you give that tutor a summary of what we talked about, your assignment, and what you've found, // she or he will be able to help you with the next step. [E]

STR An IU that *suggests* re a *tutorial response* unrelated to the writing. The response itself will be an indirect statement or question rather than a direct response to the question.

- (And I may have the wrong understanding about your assignment) [SWX] // If so, [STR] // then I humbly apologize. [STR] [E]
- [Well, let's look at the wording of the question then.] {DTP} Do you have any words there that seem to suggest to you the answer to the question? [E]

H   Phatic utterance
An IU that contains no substantive content but serves as a placeholder or back channel cue that keeps open the communicative lines. These mental placeholders occur more frequently in traditional oral interaction and are

most likely due to the added spontaneity of oral talk. In the asynchronous OWI environment, this code also includes uses of participant names that are neither contextually (ITC) nor socially (ITX) necessary, second greetings, signing off, and emoticons at any point in the IU. Such communication is not required by some asynchronous platforms, such as the one used in this study for essay tutorials, but participants seem to use them for politeness or to ensure that they have made contact with their readers. In the offline asynchronous Whiteboard question platform and with synchronous Whiteboard tutorials, the initial greeting with one's name is contextually necessary, but becomes unnecessary, and thus phatic, if repeated within or at the end of the tutorial.

- Hmmm. [This sentence is not clear.] [E]
- Jen [E]
- I'm Fred, your tutor. [E]
- Are you there, David? [Synch WB; E]
- :) [E]
- Okay? [E]
- Well, [E]

Graphic Elements

Graphic elements are available in some synchronous platforms, such as the Whiteboard platform that SMARTHINKING, Inc. uses (as well as those used by *Blackboard* and Microsoft *NetMeeting*). These graphic elements may emphasize, separate, join, or control certain tutorial points. Such uses of graphic elements have not been coded before this study and their value is as yet unknown.

- Connecting
  - Arrows
  - Connecting lines
  - Numbers
  - Bullets
- Controlling or guiding the tutorial's use of space
  - Outlines
  - Numbers
  - Bullets
  - Lines that separate one portion of tutorial from another
- Highlighting
  - Color/color shifts
  - Mathematical signs
- Guiding
  - Outlines
  - Figures (squares, rectangles, circles, ovals)
- Pictures

Contextual Coded IU Examples