

The affect of undergraduate academic writing – a longitudinal study

Project overview

This project is a part of my PhD research. Data collection is completed and analysis underway. I'm currently engaging with questions of how the analysis method fits the data and theory and how the data can best be represented. By the time of the workshop, I'll be able to provide further details on these aspects.

Research questions

This project investigates undergraduate academic writing through an affective lens. I'm interested in what happens when affect is placed at the centre of writing research, guided by three research questions with different foci:

- 1) Theoretical: What does an affective lens uncover about the ecology of academic writing?
- 2) Theoretical/pedagogical: What impact might the participation in a project on affect have on participants' experience of academic writing?
- 3) Methodological: How do researcher-participant relationships develop over the course of a longitudinal project focussing on affect?

Key theories

I combine affect theory with ecological writing models to conceptualise the role of affect in academic writing.

- **Affect theories:** Post-Cartesian and feminist strands of affect theory are the base of the understanding of affect and emotion which underpins this project. These strands move beyond the binaries of mind and body, personal and political. Both movements establish affect as central to everyday personal and social life and, thus, worthy of investigation beyond psychological perspectives. Central concepts in these theories are relations, bodies, and emergence. Key theorists informing this thesis are Sara Ahmed, Gilles Deleuze, Brian Massumi, Julie D. Nelson, and Elspeth Probyn.
- **Ecological theories of writing:** This project uses an ecological perspective of writing which views writing as a "web" where relations and emergence are central aspects. Marilyn Cooper and Margaret Syverson contributed early key conceptualisations of

writing ecologies. Jenny Rice offered an ecological model of rhetoric which includes affect as one of the main elements, with the aim to introduce movement and history into rhetorical models. I expand Rice's work to view the practice of academic writing embedded in an affective ecology.

Methodological orientation

This is a qualitative, longitudinal project. The project followed a feminist action research design with participatory elements which emphasises a reflexive and flexible researcher stance. Thus, the project design was adapted according to participant feedback and observations of project impact throughout.

Participants and institutional context

Setting: The project is set at a research-intensive Australian university. It is a "Group of 8" or "sandstone" university which is regarded as one of the elite or highest quality universities in Australia.

Academic writing instruction at Australian universities typically follows a deficit-remediation model which also applies to this university. In this model, writing ability is viewed as a skill students should possess upon entry and if they struggle, they should seek support. Thus, there are no mandatory first-year writing or composition classes. In response to literacy crises, additional writing development has been implemented in many institutions in the form of dedicated first- and last-year writing courses or within discipline-specific courses if instructors decide to integrate it. For example, students might learn how to write a business report in a management class, or a learning advisor might provide guidance in a drop-in session. Such courses and initiatives also exist in this institution. Additionally, learning advisors are available for individual consultations and offer workshops about academic writing and learning. In general, the deficit-remediation view which sees students – and their lacking language, organisation, or learning skills – as the source of the problem is still dominant at Australian universities (Harper & Vered, 2017; Thomas, 2019, 2021).

Participants: Two undergraduate students participated in the project for two years. Olive is in her early 20s and studies a Humanities degree. Georgie is in her late 50s and studies a Science degree. In this text, only data from Olive will be presented.

Draft text

Context: This draft is the first attempt to bring together theory, methodology and data in a short form. It consists of excerpts from the thesis and related material as well as original text created for this occasion. I'm interested in participants' opinion about where this research could go in the future, suggestions for best presenting longitudinal data in the thesis and other written outputs and whether there are any sticking points I should pay particular attention to in the analysis and writing up of the project.

Introduction

The role of affect in academic writing processes and development is often under-acknowledged by instructors, institutions, but also in writing research. While writing theories acknowledge the role of affect and emotion, they often assign the affective dimension to one aspect or the margins of a theory which results in aspects of affect's relationship with writing seems to be missing. For example, cognitive theories (for example, Flower & Hayes, 1981; Hayes, 2000, 2012) have placed affect within the individual which resulted in social aspects of affect to be under-acknowledged. Social practice theories (Lea & Street, 1998; Street, 1984) have focussed on a shift towards acknowledging the social aspect of writing which included an affective dimension, but affect itself remains under-explored. Likewise, early iterations of ecological theories (Syverson, 1999) have assigned affect to cognitive aspects. While these shifts in focus were and are highly important for writing theory and research, to fully understand the affective dimension of undergraduates' academic writing experience, this project places affect at the centre of the underlying theory and the focus of the investigation. To achieve this, affect and ecological theories are combined.

Following and expanding later iterations of ecological writing of makes room for this work. The emerging, moving, relational, and embodied qualities which ecological theories aimed to incorporate can provide an entry point to incorporate affect. Multiple iterations have used complexity and actor-network theory to deepen the theoretical grounding of ecological writing theories (Dobrin, 2012) to further substantiate the dynamic and relational quality of ecologies. Affect theory offers a similar potential of incorporating these elements and has been used by Edbauer (2005b, 2005a) to infuse models of rhetorical situations with movement and history.

Writing studies scholarship has demonstrated how a perspective using affect theory can illuminate literacy in new, previously less explored ways (see, among others, Craig, 2019; Leander & Boldt, 2013; LeMesurier, 2016; Probyn, 2004, 2010; Williams, 2019). This project will combine affect theory with ecological models of academic writing to discuss the affective ecology of academic writing.

Affect and writing theories

This project uses post-Cartesian strands of affect theory to articulate an affective writing ecology.

Affect theory based on Spinozist philosophy conceptualises affect in the always emerging relations between bodies. Seigworth and Gregg (2010, p. 6) explain that “Deleuze’s Spinozan route locates affect in the midst of things and relations (in immanence) and, then, in the complex assemblages that come to compose bodies and worlds simultaneously”. Relation and affect are interdependently defined – relation is both a defining feature of affect and is generated by affect. Affects “are basically ways of connecting”. Affects are how we participate in the world and how we can feel a general sense of “embeddedness in a larger field of life” (Massumi, 2021, p. XL).

Thus, a writing ecology comes into being not simply by elements coexisting in the same moment or space, but by affective relations that emerge between bodies in the ecology. Only bodies that affect or are affected by academic writing are part of the ecology. Using affect theory, thus, means a shift in focus to how affective relations within an academic writing ecology emerge and develop, which kinds of encounters affect a writer and how these encounters influence a writer’s capacity to affect and be affected. One core question of affect theory is the relationship between affect and emotion.

The cyclical relationship of affect and emotion

One key question for the use of affect theory is the relationship between affect and emotion. In her contribution “An Unnecessary Divorce” (2016) Julie D. Nelson argues that, rather than separating the two concepts, affect and emotion should be theorised in a “cyclical” relationship. She reminds us that, for Massumi, affect and emotion are on a continuum rather than completely separate entities.

Building on this reminder, Nelson introduces Sianne Ngai's (2004) work to specify what this kind of view contributes to research on affect. Ngai theorised "the difference between affect and emotion [...] as a modal difference of intensity or degree, rather than a formal difference of quality or kind". According to Ngai affect and emotion both have the same properties, just in different degrees. While emotion is more structured, affect also features some structure. While emotion's meaning is expressed and somewhat "fixed" in language, affect also possesses meaning. This approach allows Ngai to analyse the transition between affect and emotion (Ngai, 2004, p. 27).

Nelson (2016) specifies what a cyclical relationship means for research when she asks us to "begin with emotion", so we can "theorize affect both as the bodily intensity that precedes it and the affective capacities and potentials that grow out of it" ("Beginning with Emotion"). She observes that scholars in rhetoric and composition tend to see the relationship between affect and emotion as a line – a physical intensity is cognitively noticed and reflected and narrativized as emotion. Nelson points to the cyclical relationship between affect and emotion: Emotions can create affective dispositions which in turn inform our future affective capacity.

Dispositions

Spinoza's notion of *affectio*, the moment of impingement, is the starting point for thinking about how affective intensities *accumulate* over time to form *dispositions*. While *affectio* is mainly thought of as an ephemeral, short-lived moment, Megan Watkins (2010) points out that it can also leave a more permanent mark – it can accumulate and impact. This creates the "capacity of affect to be retained, to accumulate, to form dispositions and thus shape subjectivities" (Watkins, 2010, p. 269, *emph. in orig.*). Affects accumulate through repeated experiences that then inform a body's affective capacity in future experiences. In other words, affects, accumulated over time, create "dispositions that predispose one to act and react in particular ways" (Watkins, 2010, p. 278).

Watkins acknowledges that dispositions are also "innate" and not only created through experience, but she introduces agency into her concept when she argues that "much of what we respond to, and how we respond, is a consequence of learning: the repeated experience of similar affects accumulating in a dispositional tendency" (Watkins, 2010, p.

283). Watkins argues that repeated affective experiences can be created and, thus, influence affective dispositions. Influencing how affect accumulates into disposition lets the concept of affective accumulation into dispositions “spill over into the realm of emotion” (Nelson, 2016, sec. The Rhetorical Work of Affect).

Orientation

Another moment when affect becomes visible and connected with human agency is orientation. In Sara Ahmed’s theory of affect “emotion, or affect, is ... an orienting device” (Edbauer Rice, 2008, p. 206). Ahmed explains orientation in her discussion of happiness, “Happy Objects”, from the moment of being affected: “To be affected by something is to evaluate that thing. Evaluations are expressed in how bodies turn toward things. To give value to things is to shape what is near us” (Ahmed, 2010, p. 31). We turn towards things that promise happiness and turn away from things that don’t. Through this orientation, we also shape our surroundings by keeping closer what we like and keeping at a distance what we dislike.

If affect and emotion have a cyclical relationship, what does it mean to narrativize affect, to bring it into consciousness and, potentially, into the affective writing ecology. Emotions themselves can become part of the affective ecology. When they’re reflected upon and conscious, emotions themselves can re-enter the affective ecology as a body that itself might form new relations, affect and be affected – and the new sensation can again be reflected and narrativized. Does it create new affective potentials and is that the positive effect participants and researchers report about research participation?

The concept of an affective writing ecology affects the way we can think about the research situation. Speaking to students about their affective experience of academic writing might mean entering their affective writing ecology and causing effects that, to say it with Cooper (1986), vibrate through the ecology. The concepts of affect and emotion presented in the previous chapter support this view. Accumulated affects, orientations, dispositions might become narrativized into emotions in the research. This might introduce new emotions or even additional elements into the ecology.

Data collection

To respond to the potential impact a project on affect might have, a longitudinal, qualitative design was chosen to be able to trace how an affective writing ecology evolves as new elements gain or lose importance and participants might orient themselves differently towards them. Figure 1 shows an overview of the project design.

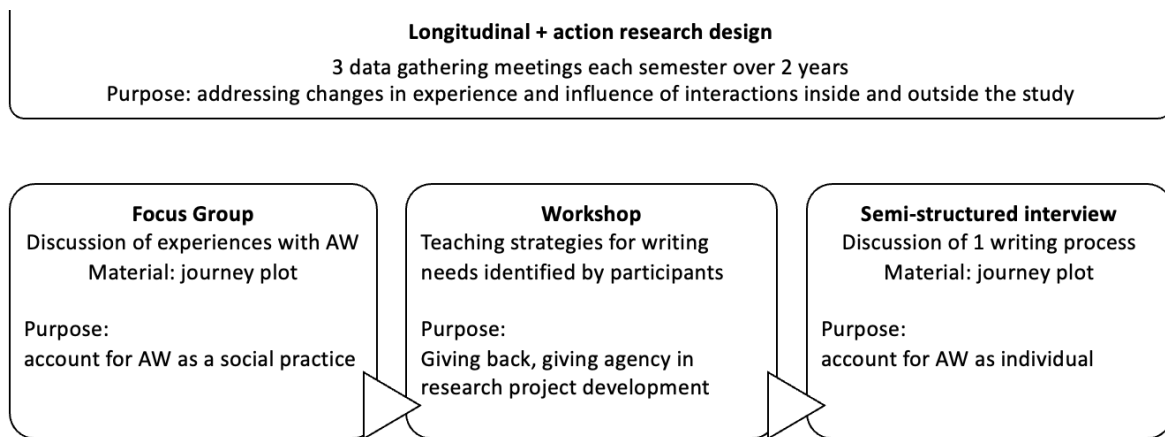


Figure 1: Research project design

Data was gathered over four semesters, in three meetings each semester – a focus group, a workshop, and an individual semi-structured interview. The gathering of data in both group and individual settings is based on the assumption that academic writing is both a social practice and an individual experience, it is shared among students but also unique and shaped by each individual student. The longitudinal design of the project was based on the assumption that students' affect in relation to academic writing will change over time as they develop their writing practice, relationship with the university, and student identity. These changes will affect the academic writing ecology, affect will accumulate, dispositions might form, new orientations might emerge. Meeting participants over a longer time of their degree allows to evaluate the significance of elements of the ecology. Furthermore, the longitudinal nature of the project increases the chance of attaining the benefits of reflection and building a supportive peer group. All activities were semi-structured and consisted of pre-planned questions, questions informed by results from previous meetings, and questions arising from the dynamics of each conversation. The mode (in person or online, spoken or text based) was based on participants' access needs and circumstances.

Data gathering meetings

Each semester started with a focus group in the first weeks of classes. A workshop followed a few weeks later and individual interviews usually took place just after the semester had ended. After four cycles were completed, we reflected on the research process together in a meeting where we all shared our experiences of the research process.

In the focus groups, participants discussed the affective writing journey of the past semester, identified highs and lows in individual journey plots, and discussed whether these would apply to other students as well by constructing a shared journey plot. At the close of the focus group, we decided what aspect of academic writing they wanted to address in the workshop.

The workshop lasted for about one hour and was designed with individual and group elements. Each workshop addressed different aspects of academic writing: Participants chose to work on revising, reflection, dealing with emotions, and reading for research.

The semi-structured interviews focused on one piece of writing which was completed in the past semester. Participants chose which piece they wanted to talk about and constructed a journey plot of their writing process.

In focus groups and interviews, participants were also asked what they thought now about aspects they had mentioned in previous meetings.

Journey plot

The stimulus material in the focus group and semi-structured interview was a journey plot which has been used in other studies with student participants (Selfe & Hawisher, 2012; Turner, 2015; Beard et al., 2007; Shaw et al., 2008). Journey plots are diagrams in which the x-axis represents time and y-axis represents positive and negative poles. Participants were invited to identify and label high and low points in their experience with academic writing; the timeframe represented on the x-axis depended on the meeting and point in time of the project. The purpose of creating journey plots was to give participants time to think about their experiences by themselves and suggest one option how they could reflect and represent this experience visually. They were free to use any other way of thinking through their experiences and could decide whether they wanted to add their journey plots to the project data or preferred not to.

Data overview and analysis method

Focus groups, interviews, and the reflective meeting were recorded, resulting in 15.25 hours of audio data and 15 individual and 4 shared journey plots. Workshops were not recorded, but participants shared their experiences on evaluation sheets. I wrote reflective notes after each meeting and during data familiarisation where I listened to previous meetings to prepare for subsequent meetings.

Data was transcribed by me, using the Dictate function in Microsoft Word for the first rough transcription. To answer the first and third research questions, reflexive thematic analysis (Braun & Clarke, 2022) is used to identify aspects of the affective writing ecology and their development. For the second research question addressing the relationship between participants and researcher, narrative analysis (Riessman, 2008) is used to analyse moments in the research process when different researcher roles or research directions were navigated.

Sample of data and fit with theoretical perspective

#In this section, I present tentatively analysed data which is NOT the result of the currently ongoing thematic and narrative analysis. These sections have been selected for a pre-analysis because they were especially rich and provided first examples of how research questions could be illuminated by the data.

Example for research question 1: What does and affective lens uncover about the academic writing ecology?

In the beginning of the project, Olive frequently focuses on language when she talks about affective experiences. In the first focus group, we talked about when participants set the beginning of their academic writing journey. For Olive this point was a very early experience of a teacher giving her feedback about her style:

Olive: I did year 3, because it's the earliest that I can remember getting kind of explained how to write and it was my teacher telling me not to start a sentence with "and" which I really hated at the time, because I thought, you know, I'm connecting ideas, and to me it was a really good way to express myself. So that's actually something that I still rebel with in my writing, I will sometimes start sentences with "and", and I find that I haven't been marked down, like, that's the only time I've ever gotten in trouble for it, but that was really formative for me, so, I thought I would start there. Would it, it is starting on a low but it is also a high, for me, because I get to feel good. Any time I do start with "and" I'm like "Yes, I'm rebelling"

[Focus Group 1, min.18.00-]

Olive's first moment of academic writing seems to be connected with rules about the language she's allowed to use. This still seems to be a part of her affective writing ecology years later when she experiences positive feelings when she "rebels" against stylistic rules.

Later in the research process, she again mentions the constrictions that come with academic writing, especially in comparison with personal writing, and articulates one idea very clearly: "It's never really about the writing when it comes to academic writing". Olive explains that academic writing makes her appreciate creative writing because it's context-free, she can just be there and write and not think about the context. More mindful and present.

Olive: (...) Whereas with academic writing [in comparison to creative writing] there's a million different things going on in your head, and, it it's never really about the writing when it comes to academic writing. ...

Berni: Ok, uhm, when you say "It's never really about the writing when you do academic writing", what do you mean by that?

Olive: I think looking at the journey plot that I did, like all of the trepidation and excitement that I was feeling, none of it was about the actual act of writing, it was all about expectation of work, the content, any kind of external pressures and personal things like its not actually the act of writing that is kind of informing all of that "yupdidoo" [referring to highs and lows of the journey plot]. I think it's just. when you write, all of that kind of comes out I would say. And it's either, I don't know how to word this, when you have a block to writing it's not really because of the writing if that makes sense. Like it's about all the other stuff that is going on at the same time. So then when you do sit down to write like, I'm not usually. I think that my brain thinks that I'm stressed about the writing because that's the task that I'm trying to do and I'm not doing it. So oh it must be the thing that I'm not doing, that I'm avoiding. It's actually not that at all. It's everything else around it. Yeah."

[O, intv. 3, min. 36.00-].

Olive describes how her body is implied in the navigation of academic writing and how it might misinterpret anxiety as writing related, when it is actually not. To her, it is related to everything but the act of producing text – "the expectation of work, the content, the external pressure, personal things" – they all come with her "when you do sit down to write". She describes a complex relationship between her body sitting down to write, her brain thinking writing is the trigger for her "trepidation and excitement", but actually "everything else around it" being the reason for her emotions. This account complicates the relationship between affect, reflection, body, mind, emotion. "My brain thinks" seems to

imply an autonomy she's aware of, something her brain, as part of her body, does. It seems to reflect by itself. Conscious reflection sets in only later, it is unclear when, maybe in research interviews, maybe in personal reflection. But it is a meta-form of reflection.

Olive's description illustrates the writing ecology, where affect emerges between elements, in interaction with other elements in the ecology. Olive describes exactly this here: How bodies around academic writing affect her relationship with academic writing rather than writing directly causing an emotion. Her affect around academic writing seems to be triangulated between all the affective relationships of bodies that surround it. This relates to her previous comments that "it's never about the act of writing". The affective relationship with academic writing emerges from bodies – buildings, concepts, values, teachers, programs, messages, one's own body among many other bodies of students.

Example for research question 2: What impact does the participation in the project have on participants' experience of academic writing?

The main activities that connect affect and emotion in the literature are reflection (when affect becomes emotion) and narration (when affect and emotion are explained). Both of these activities dominated the research process: In each research meeting, we reflected on and narrativize academic writing experiences as an emotional journey. We identified "highs" and "lows" around academic writing and participants talked about where these movements came from, how they were structured and how they thought these emotions might look for students in general.

In this project, we stayed with emotion for four semesters, talking about the "highs" and "lows" during semesters and writing processes. We paid attention to the intensities and emotions that are brought about by and that shape academic writing. There are signs that Olive and Georgie's attitudes towards writing, and the emotions of writing changed throughout the project. For Olive, it seems that staying with emotion led to her critically interrogating academic writing and the affective experience related to it.

After the first workshop of the project, Olive wrote on the evaluation sheet:

“I am realising how emotional academic writing can be for me. This is something I look forward to reflecting on. 😊”

The workshop was on the paramedic method and didn't address emotional aspects. Olive expresses an impact the project has on her assessment of academic writing as an emotional activity which she wasn't aware of before. Throughout the project, Olive engages deeply with her emotional experiences. For the second workshop, she suggests we should learn how to reflect, for the third that we should learn how to navigate the emotional patterns we now have identified for three semesters.

Olive's relationship with academic writing and its emotions seem to come full circle in her third interview. From the beginning of realising that academic writing was emotional for her, she seemed to have moved towards a critical stance towards academic writing and the feelings it causes.

Berni: In the workshop evaluation [of the third workshop], you mentioned that you realised that it's important to interrogate academic writing. And I was wondering if you could tell me more about this idea.

Olive: Yes, so I use the word “interrogate” because I don't think “question” covers it really, like it's not just question what academic writing is for you and where, if you're feeling stressed, all that's coming from. I say “interrogate”, because I think it's important to not stop with like simple answers of “well I'm stressed because of this”, because I think that. There's a lot of layered feelings involved that you need to unpack and unravel and so it really is it's a process of like interrogation to actually get to the point of like where you can understand where you're coming from. It's not just a simple, well at least for me, I don't think it's as simple as “I feel stressed because I have a deadline”. OK well yeah that is fair yeah. But you can work towards the deadline. So there is this and then there's learning which is maybe pressure intensive but there's a lot more to it than just that. But I think that often when people talk about the stress of writing, they talk about having deadlines, but I think you'd still have the stress even without the deadline. [O, intv. 3, min. 39.00]

Her call to interrogate emotion seems to echo Micciche's call to stay with emotion: “Staying, as a method of paying attention, has a way of clearing the mind and opening space for innovation” (par.8). Olive gestures towards the potential she sees in this staying with emotion, interrogating it because through this interrogation simple solutions and explanations can be revealed to fall short and one can go deeper and acknowledge the full context of academic writing.

By staying with emotion, Olive re-evaluated academic writing and oriented herself more critically towards it. She also seems to have a clearer view of academic writing and awareness of what she wants to do about it and her emotional relationship with it in the future.

Glossary

Affect and emotion:

For the purpose of this draft, I use “affect” as the broader term encompassing preconscious, bodily experience and linguistic expression. “Emotion” will be used to emphasise the interpersonal or social dimension of affect or affect in its linguistic expression. Whenever I want to emphasise the breadth of affective experience involving precognitive and cognitive, individual and social and cultural aspects, I use the adjectival form “affective” in combination with a noun. However, direct quotations might not always reflect this meaning as affect and emotion have been used in many different ways and often synonymously in writing scholarship.

References

- Ahmed, S. (2010). Happy Objects. In M. Gregg & G. J. Seigworth (Eds.), *The affect theory reader* (pp. 29–51). Duke Univ. Press.
- Beard, C., Clegg, S., & Smith, K. (2007). Acknowledging the affective in higher education. *British Educational Research Journal*, 33(2), 235–252.
<https://doi.org/10.1080/01411920701208415>
- Braun, V., & Clarke, V. (2022). *Thematic analysis: A practical guide*. SAGE.
- Cooper, M. M. (1986). The Ecology of Writing. *College English*, 48(4), 364–375.
<https://doi.org/10.2307/377264>
- Craig, J. W. (2019). Affective Materialities: Places, Technologies, and Development of Writing Processes. *Composition Forum*, 41. <https://eric.ed.gov/?id=EJ1213662>
- Dobrin, S. I. (Ed.). (2012). *Ecology, writing theory, and new media: Writing ecology*. Routledge.
- Edbauer, J. (2005a). (Meta)Physical Graffiti: “Getting Up” as Affective Writing Model. *JAC*, 25(1), 131–159.
- Edbauer, J. (2005b). Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies. *Rhetoric Society Quarterly*, 35(4), 5–24.
- Edbauer Rice, J. (2008). The New “New”: Making a Case for Critical Affect Studies. *Quarterly Journal of Speech*, 94(2), 200–212. <https://doi.org/10.1080/00335630801975434>
- Flower, L., & Hayes, J. R. (1981). A Cognitive Process Theory of Writing. *College Composition and Communication*, 32(4), 365–387. <https://doi.org/10.2307/356600>
- Harper, R., & Vered, K. O. (2017). Developing communication as a graduate outcome: Using ‘Writing Across the Curriculum’ as a whole-of-institution approach to curriculum and

pedagogy. *Higher Education Research & Development*, 36(4), 688–701.

<https://doi.org/10.1080/07294360.2016.1238882>

Hayes, J. R. (2000). A New Framework for Understanding Cognition and Affect in Writing. In R. Indrisano & J. R. Squire (Eds.), *Perspectives on writing: Research, theory, and practice* (pp. 6–44). International Reading Association.

Hayes, J. R. (2012). Modeling and Remodeling Writing. *Written Communication*, 29(3), 369–388. <https://doi.org/10.1177/0741088312451260>

Lea, M. R., & Street, B. V. (1998). Student writing in higher education: An academic literacies approach. *Studies in Higher Education*, 23(2), 157–172.

<https://doi.org/10.1080/03075079812331380364>

Leander, K., & Boldt, G. (2013). Rereading “A Pedagogy of Multiliteracies”: Bodies, Texts, and Emergence. *Journal of Literacy Research*, 45(1), 22–46.

<https://doi.org/10.1177/1086296X12468587>

LeMesurier, J. L. (2016). Mobile Bodies: Triggering Bodily Uptake through Movement. *College Composition and Communication*, 68(2), 292–316.

Massumi, B. (2021). *Parables for the Virtual: Movement, Affect, Sensation*. Duke University Press. <https://muse.jhu.edu/pub/4/monograph/book/97673>

Nelson, J. D. (2016). An Unnecessary Divorce. *Composition Forum*, 34.

<https://compositionforum.com/issue/34/unnecessary-divorce.php>

Ngai, S. (2004). *Ugly feelings*. Harvard University Press.

Probyn, E. (2004). Teaching Bodies: Affects in the Classroom. *Body & Society*, 10(4), 21–43.

<https://doi.org/10.1177/1357034X04047854>

Probyn, E. (2010). Writing Shame. In M. Gregg & G. J. Seigworth (Eds.), *The affect theory reader* (pp. 71–90). Duke University Press.

- Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage Publications.
- Sala-Bubaré, A., & Castelló, M. (2017). Exploring the relationship between doctoral students' experiences and research community positioning. *Studies in Continuing Education*, 39(1), 16–34. <https://doi.org/10.1080/0158037X.2016.1216832>
- Seigworth, G. J., & Gregg, M. (2010). An Inventory of shimmers. In G. J. Seigworth & M. Gregg (Eds.), *The Affect Theory Reader* (pp. 1–25). Duke University Press.
- Shaw, K., Holbrook, A., Scevak, J., & Bourke, S. (2008). The response of pre-service teachers to a compulsory research project. *The Australian Educational Researcher*, 35(3), 89–109. <https://doi.org/10.1007/BF03246291>
- Street, B. V. (1984). *Literacy in theory and practice*. Cambridge University Press.
- Syverson, M. A. (1999). *The wealth of reality: An ecology of composition*. Southern Illinois University Press.
- Thomas, S. (2019). The WAC-driven Writing Center: The Future of Writing Instruction in Australasia? *Across the Disciplines*, 16(3), 1–11. <https://doi.org/10.37514/ATD-J.2019.16.3.16>
- Thomas, S. (2021). Writing Instruction in Australia. *Composition Studies*, 49(3), 176–181.
- Turner, G. (2015). Learning to supervise: Four journeys. *Innovations in Education and Teaching International*, 52(1), 86–98. <https://doi.org/10.1080/14703297.2014.981840>
- Watkins, M. (2010). Desiring Recognition, Accumulating Affect. In M. Gregg & G. J. Seigworth, *The affect theory reader* (pp. 269–285). Duke Univ. Press.
- Williams, A. D. (2019). “I Can’t Do Cartwheels, So I Write”: Students’ Writing Affect. *Composition Studies*, 47(2), 68–87.