

Read the introduction below and then discuss the purposes of the sections listed below with a partner.

Who Says We Are Bad People? The Impact of Criticism Source and Attributional Content on Responses to Group-Based Criticism

Rabinovich, A., and Morton, T.A. (2010) *Personality and Social Psychology Bulletin*, 36, 524-26.

[1] Criticism is an important tool for stimulating change within groups. [2] Criticism provides objective information about the behavior of one's group, and—provided that criticism is taken on board—it has the potential to initiate reform of sub-optimal behavior and practices. [3] However, previous research has noted that criticism is often met with defensiveness and rejection, meaning that criticism is more often a “missed opportunity” for creating positive change (see Hornsey, 2005). [4] This is because criticism threatens the group's positive self-image and may undermine collect self-esteem. [5] Other research, however, suggests that threat to the public image of one's group can elicit actions intended to reform the group rather than simply defend its current practices (e.g., Iyer, Schmader, & Lickel, 2007). [6] Thus, it seems that group-directed criticism might sometimes provoke negative reactions but that at other times it might stimulate positive change. [7] From both theoretical and practical points of view, it is important to understand the factors that determine which of these two responses occurs in response to group-directed criticism.

[8] One key factor that determines responsiveness to criticism is the identity of the critic. [9] Research on the intergroup sensitivity effect shows that ingroup critics are generally received more positively than outgroup critics—even when the content of their criticism is identical (Hornsey, Oppes, & Svensson, 2002). [10] The reason behind this effect is that ingroup critics are perceived to have different motivations than outgroup critics (Hornsey & Imani, 2004). [11] Ingroup critics are attributed with constructive motives (i.e., genuine desires to improve the group), facilitating acceptance of their message. [12] Outgroup critics are instead attributed with destructive motives (i.e., attempting to demoralize the group or struggling for inter-group supremacy), leading to resistance and rejection. [13] Thus, responses to criticism are said to be driven not by what people say but by why they are perceived to be saying it.

[14] In most situations, however, this process of attribution is likely to go in both directions; just as targets make attributions about their critics' motives, critics typically make attributions about the causes of the targets' behavior. [15] These attributions may be explicitly communicated, or they may be merely implied by the criticism. [16] Although previous research has examined the attributions that targets make about their critics, research has not yet investigated the attributions that critics make about and communicate to their targets. [17] With this in mind, the primary aim of the present research was to explore how the attributional content of criticism might further moderate responsiveness to group-directed criticism.

- Sentences 1-2 _____
- Sentences 3-13 _____
- Sentences 14-15 _____
- Sentence 16 _____
- Sentence 17 _____

How would you evaluate the flow of information? Does the organization seem familiar to you? Does it resemble the Introductions in your field in any way?

Creating A Research Space: CARS Model for Introductions

The CARS model is a rhetorical pattern found most commonly in introductions for academic essays, particularly in research papers. There are **three rhetorical moves** in research paper introductions. Strong, effective introductions use all the required moves.

MOVE 1 – Establishing the research territory

- a. By showing that the general research area is important, central, interesting, problematic, or relevant in some way (***this is what we call CENTRALITY or FOCUS***)¹
- b. By introducing and reviewing items of previous research in the area (**required**)

MOVE 2 – Establishing a niche²

By indicating a gap in the previous research or by extending previous knowledge in some way (**required**)

MOVE 3 – Occupying the niche

- a. By outlining purposes or stating the nature of the present research (**required**)
- b. By listing research questions or hypothesis (probable in some fields, but rare in others)
- c. By announcing principal findings (probable in some fields, but rare in others)
- d. By stating the value of the present research (probable in some fields, but rare in others)
- e. By indicating the structure of the research paper (probable in some fields, but rare in others)

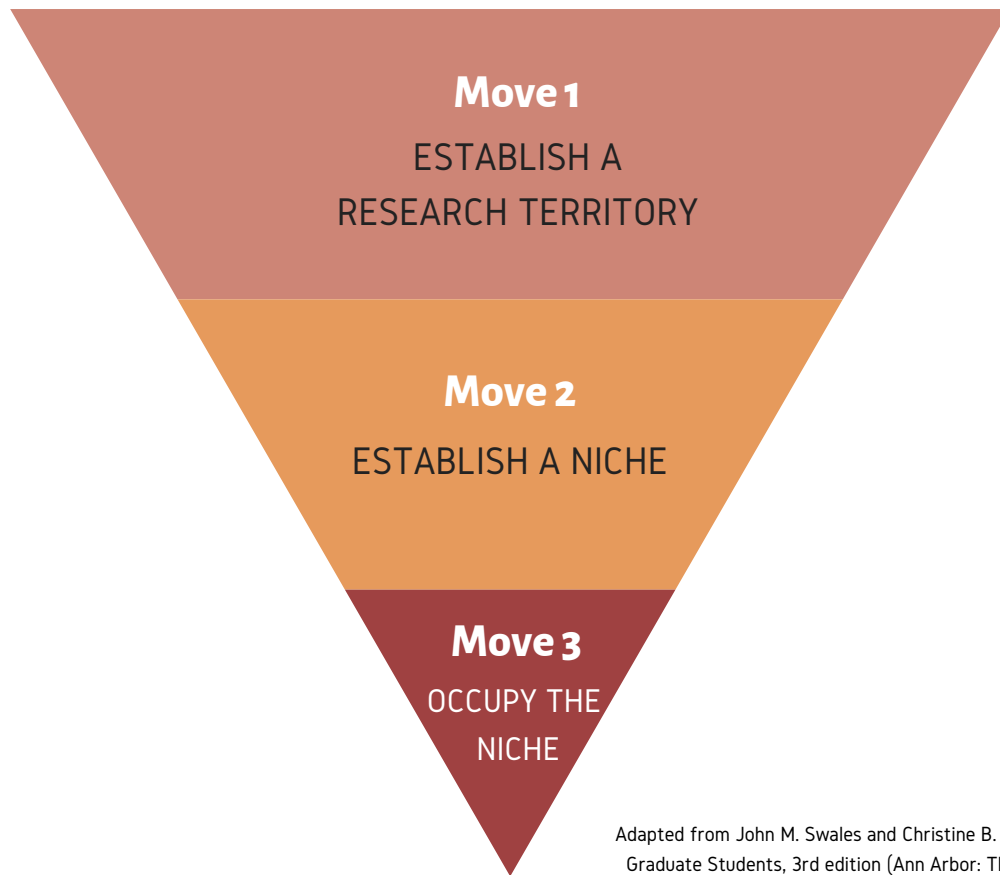
Adapted from Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students*. 3rd ed., University of Michigan Press, 2012, 331.

¹ Some research papers, particularly those that deal with “real world problems” might not require **Move 1a**. It is always best to check published articles in credible journals in your specific field to see how introductions are crafted.

² By this, we mean a context where a specific piece of research makes particularly good sense.

Creating A Research Space [CARS] Model

FOR ACADEMIC INTRODUCTIONS



Adapted from John M. Swales and Christine B. Feak (2012), *Academic Writing for Graduate Students*, 3rd edition (Ann Arbor: The University of Michigan Press).

MOVE 1: ESTABLISH A RESEARCH TERRITORY

A. Argue for the centrality of your research area

- Argue for the importance of your topic area: *Why is the topic significant?*
- Articulate a problem in your topic area: *What is the problem you are going to be tackling? What is wrong in/with this important topic area?*
- Articulate the harms or effects of the problem: *So what? Why is the problem a problem? Who or what is being harmed, and what happens if the problem continues to go unaddressed?*

B. Argue that current (real-world) efforts to address the problem are insufficient

- *What has been done to address the problem? What has been done to address so significant and harmful a problem?*
- *Why are those efforts inadequate to address the problem? Why isn't that enough?*

MOVE 2: ESTABLISH A NICHE OR GAP

A. What previous scholarly research has been conducted into your problem?

- *What do "they say"? What research are you building on, and/or what are you refuting?*

B. What are the limitations of that research?

- *What is the gap in the existing research that you are going to fill? What have "they" not said?*
- (NB "no one has done this before" is not a sufficient reason on its own)

Options for establishing a niche:

- *counter-claiming (something is wrong)*
- *indicating a gap (something is missing)*
- *raising a question or making an inference (something is unclear)*
- *continuing a tradition (adding something)*

MOVE 3: OCCUPY THE NICHE OR GAP

A. Articulate the purpose of your research

- *How does your research fill the gap you've identified in 2b?*

B. State your research questions and/or hypotheses

- *What are the specific questions you are trying to answer in filling that gap?*

C. State principal findings

- *What are some notable results that attempt to answer your research question?*

D. State value of your research

- *How does your research advance what we know about your topic or field?*

E. State the structure of your paper

- *What is the structure of the rest of the document, and how does it elaborate the story you've told in your introduction? (Mostly metadiscourse.)*

Robertson, L. Taczak, K. & Yancey, K. (2012). Notes toward a theory of prior knowledge and its role in college composers' transfer of knowledge and practice. *Composition Forum* 26.

During the last decade, especially, scholars in composition studies have investigated how students “transfer” what they learn in college composition into other academic writing sites. Researchers have focused, for example, on exploring with students how they take up new writing tasks (e.g., McCarthy, Wardle); on theorizing transfer with specific applicability to writing tasks across a college career (e.g., Beaufort); and on developing new curricula to foster such transfer of knowledge and practice (e.g., Dew, Robertson, Taczak). Likewise, scholars have sought to learn what prior knowledge from high school first-year students might draw on, and how, as they begin college composition (e.g. Reiff and Bawarshi). To date, however, no study has actively documented or theorized precisely how students *make use of* such prior knowledge as they find themselves in new rhetorical situations, that is, on how students draw on and employ what they already know and can do, and whether such knowledge and practice is efficacious in the new situation or not. In this article, we take up this task, within a specific view of transfer as a dynamic activity through which students, like all composers, actively make use of prior knowledge as they respond to new writing tasks. More specifically, we theorize that students actively make use of prior knowledge and practice in three ways: by *drawing on* both knowledge and practice and employing it in ways almost identical to the ways they have used it in the past; by *reworking* such knowledge and practice as they address new tasks; and by *creating new knowledge and practices* for themselves when students encounter what we call a setback or critical incident, which is a failed effort to address a new task that prompts new ways of thinking about how to write and about what writing is.

In this article, then, we begin by locating our definition of transfer in general literature of cognition; we then consider how students' use of prior knowledge has been represented in the writing studies literature. Given this context and drawing on two studies, we then articulate our theory of students' use of prior knowledge, in the process focusing on student accounts to illustrate how they make use of such knowledge as they take up new writing tasks. We then close by raising questions that can inform research on this topic in the future.

What Customers Look For: Dining Experience and Online Media

An increase in the number of restaurants has fostered a competitive nature within the foodservice industry, forcing restaurateurs to pay attention to and understand the factors driving customers' decision-making in selecting a restaurant (Hwang, Choi, Lee, & Park, 2012). As of 2017, there are more than one million restaurant locations to choose from in the United States, leaving consumers with an overwhelming number of options when picking a place to dine out (The NPD Group, 2013; National Restaurant Association, 2017). Therefore, researchers have explored potentially influential dining-related factors such as accessibility, convenience, and price that could, in turn, help restaurant owners market their businesses more effectively and increase their chances of success (e.g. Medeiros & Salay, 2013; Hwang et al., 2012). Further, researchers have revealed the influences of online media, particularly social network sites, on consumer behavior as it pertains to the selection of restaurants (Richards & Tiwari, 2014).

To examine how dining-related experiences may influence a customer's choice to patronize a restaurant, Oh (2000) focused on the impact of perceived quality, perceived value, and satisfaction as factors in an individual's decision-making process. The same study also suggested that previous experiences, familiarity with the venue, and the reputation of a particular restaurant affected customer loyalty and referrals to friends. The researcher concluded by identifying a positive correlation between quality, satisfaction, and value elements, but noted that value gained or lost—e.g. time and money spent—seemed to be the most influential indicator of customers' decisions when choosing a restaurant (Oh, 2000). Similarly, Hwang et al. (2012) evaluated the menu, atmosphere, health, brand reputation, and price as valued elements in selecting a restaurant and also emphasized the importance of understanding customer demographics, e.g. married couples, individuals who visited the restaurant with families etc., for marketers. Accordingly, their study concluded that different customer demographics

and attributes play an important role in an individual's decision-making process, and therefore, are crucial to the development of an effective marketing strategy (Hwang et al., 2012).

In order to better create and implement a successful marketing plan for the restaurant industry, researchers have also examined the increasing impact of social network sites on consumer behavior (Miles 2014; Richards & Tiwari, 2014). In recent years, the use of online media, particularly social networking sites, has produced significant changes in consumer behavior, and restaurateurs have increasingly turned to social media for their marketing strategy (Gunden, 2017). These online platforms such as Yelp, Facebook, and Instagram—whether connecting with peers or unknown users—provide customers with tools that allow them to share their dining experiences, and in turn, have revolutionized the restaurant industry (Richards & Tiwari, 2014; Hosie, 2017). For example, before customers select a place to dine out, they check not only a restaurant's web page, but also its Instagram, both to ascertain what a certain dish looks like and to ensure that it is aesthetic and “Instagrammable” (Hosie, 2017).

In addition to allowing users to share photos of their food, these social network sites provide space for sharing reviews on these restaurants which can be accessed by both friends and strangers. Although research demonstrates that people trust the opinions of peers more than anonymous reviews, both are still influential (Richards & Tiwari, 2014). In fact, positive online reviews directly impact the bottom line of the businesses by increasing revenues (Luca, 2011). This study builds on the body of literature examining the factors that motivate consumers to select restaurants and the influence of online media on this decision-making process, by gathering information on general dining habits, and the use of social network sites. Gaining additional information about customer behavior will assist the restaurateurs in identifying those elements of the dining experience that are necessary to improve upon in order to increase the success of their businesses.

Entertainment media messages can have effects on media consumers' attitudes and behaviors as audience members become involved with the narrative, transport into the storyworld, and identify with the fictional characters (cf. Moyer-Gusé, 2008; Tukachinsky & Tokunaga, 2013). However, although involvement with the message itself is undoubtedly important, other psychological mechanisms underlying effects of entertainment media should not be overlooked. One limitation of many experimental studies in this domain is that, with few exceptions (Moyer-Gusé, Jain, & Chung, 2012), these studies examine the impact of exposure to a single media message. Examining media effects in isolation from consideration of viewers' prior exposure to the actor limits our understanding of how media effects occur in naturalistic media environments, in which individuals are exposed to multiple, sometimes even conflicting, messages.

The present study aims to make a step toward bridging this gap by exploring the effect of combinations of incongruent messages. Specifically, the study examines the phenomenon of vicarious cognitive dissonance, wherein media consumers are exposed to an ostensibly hypocritical actor playing a role in a fictional narrative that promotes ideas that contradict the actor's own beliefs. Unlike typical education-entertainment and narrative persuasion studies, building on vicarious dissonance theory (Cooper, 2010), the current study focuses on the role of involvement with the actor (not the fictional character the actor plays) across different media exposure situations as a vehicle of persuasion

Introduction Jumble. Reconstruct these sentences from the Introduction into their original order, numbering them from 1-11. Work with a partner.

University-Community Agency Collaboration: Human Service Agency Workers' Views

Tiamiyu, M. (2000). *Journal of Multicultural Nursing and Health*, 6, 29-36.

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| | a) Human service agency workers are major participants of university-community collaborations; hence, the purpose of this study was to investigate their views of community-based services to the elderly in northwest Ohio. |
| | b) Several studies have examined issues related to the present and future provision and quality of community-based services for the elderly (Kelly, Knox, & Gekoski, 1998; Buys & Rushworth, 1997; Damron-Rodriguez, Wallace, & Kington, 1994; Krout, 1994; Kuehne, 1992; Benjamin, 1988; Soldo & Agree, 1988; and Mahoney, 1978). |
| | c) Funding agencies (e.g., US Department of Housing and Urban Development HUD) have encouraged university-community collaborations. |
| | d) According to the U.S. Bureau of the Census, it is anticipated that if this trend in growth continues, by the year 2030 there will be approximately 70 million Americans aged 65 and over. |
| | e) In particular, the study sought to provide an avenue for them to communicate their understanding of university-community agency collaborations, and identify how their agencies can work collaboratively with a university. |
| | f) Furthermore, governments, foundations, non-profit organizations, and other stakeholders continue to work on how to provide cost-effective community-based services to members of the society including the elderly. |
| | g) The growing size of America's population of seniors has drawn attention to their economic and social well-being. |
| | h) An example is HUD's Community Outreach Partnerships Centers initiative, which involves university faculty, staff, students, and community residents and agencies/groups as partners in the development and implementation of research /community programs |
| | i) One approach has been an emphasis on community collaborations to address the planning and delivery of such services |
| | j) Little is, however, known about participants' views of university-community collaborations |
| | k) America's population is growing older |