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The Role Of Explicit Genre Pedagogy And Genre Awareness: Investigation Student Perceptions Of Instructor Feedback In Intermediate Composition

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THE ROLE OF EXPLICIT GENRE PEDAGOGY AND GENRE AWARENESS: INVESTIGATION STUDENT PERCEPTIONS OF INSTRUCTOR FEEDBACK IN INTERMEDIATE COMPOSITION

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DEDICATION

I would like to dedicate this dissertation to my loving husband, my children, family, dear friends and director. It is you who have inspired me and given me the strength and courage to follow my dreams.

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First, I would like to thank my husband for his continued love, support, and encouragement. Thank you for believing in me, for finding smart sexy, for doing all the things when I couldn't, and for keeping me sane throughout this entire process. You are my sunshine.

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Introduction

Pedagogical approaches to the teaching of writing in the field of Rhetorical Genre Studies (RGS) have explored the role of writing to increase student awareness of genre conventions. Foundational to RGS is the belief that genres are socially connected, in flux, and context specific. Current RGS scholarship suggest that rather than a linear process, academic writing develops over time and is wrapped within social, professional and disciplinary ways of knowing (Freedman, 1993; Devitt, 1993; Thais & Zawacki, 2002; Bawarshi & Reiff, 2010). RGS argues that genres are social systems in which genres are "typified rhetorical actions based in recurrent situations" (Miller, 1994 p. 159). In this way, genres reflect a "duality of structure" (Giddens, 1984), mediating relationships between subjects and social institutions and constituting both through recurring activities (Rounsaville, Goldberg, & Bawarshi, 2008; Bazerman, 1997; Soliday, 2005). Learning to write genres, then, is not solely about process (Benton & Pearl, 1978; Campbell, Smith, & Brooker, 1998), cognition (Flower and Hayes, 1981; Penrose & Sitko 1993), or textual features (Swales, 1990; Tardy & Swales, 2008) but an understanding of genre "as actions, events, and (or) responses to recurring situations or contexts" (Freedman, 1993, p. 23).

RGS has recently begun to investigate if and how one teaches writing in light of the social and contextual constructs of genres. In particular, RGS pedagogy has demonstrated how a attention to genres as social actions highlights the social components of genres (Bullock, 2006; Russell, 2010; Thaiss & Porter, 2010). RGS scholars tend to call for implicit instruction where the instruction is not overtly taught, where learning stems from knowledge of complex ideas,

often in natural settings, and where students make their own connections and cognitive structures. However, missing is an attention to the structural components of genres where explicit instruction might clearly outline the goals, structure, and process for learning. Recently, research in pedagogical approaches of RGS have begun to focus upon questions of whether implicit and/or explicit genre instruction is most useful for students' development of genre awareness: is genre acquired through implicit and ongoing immersion into the contexts in which the genre is used (Krashen, 1984; Freed & Broadhead, 1987; Kaufer & Geisler, 1989) or where both implicit and explicit instruction asks students to recognize and practice both the formal and social features of the genres they are learning (Cooper, 1989; Bazerman, 1989; Myers 1990; Swales, 1990; Williams & Colomb, 1993; Devitt, 1993).

Freedman (1993) has long questioned the use of explicit instruction for genre awareness. She asks: "If the textual features are secondary to the prior communicative purpose, is there any value in explicating these textual features out of context as a way of teaching the genre...can the complex web of social, cultural, and rhetorical features to which genres respond be explicated at all?" (27). Additionally, Willard (1982), Krashen (1984), Freed & Broadhead (1987), and Kaufer & Geisler (1989) suggest that genre can only be learned implicitly and through immersion in the field of use or development of insider status where the genre is written. However, scholars such as Smagorinsky & Coppock (1995), Williams & Colomb (1993), Devitt (1993), Bazerman (1997, 2009), and Swales (1990) argue that guided instruction that is both implicit and explicit provides students with the ability to recognize, practice, and acquire awareness of the structural and social aspects and uses of genres. Others, such as Hillocks (1986), found that when genre instruction occurs in a classroom with specific learning outcomes, that the most effective form of instruction is explicit. Further, Coe (1994) argued that instructors

must make genre conventions explicit so that students can recognize and understand genres "critically instead of habitually" (161). And Devitt (1993) calls for further research in order to determine useful pedagogies that can "teach novices the situations and forms of genres they will need without undermining the wholeness of a genre" (583). Explicit instruction, particularly when writers are entering into new academic discourse communities, appears especially useful in aiding students' developing awareness of genres.

While scholars have continued to investigate whether implicit or explicit genre instruction best matches the goals of RGS, (Freedman, 1994; Devitt, 1993; Coe, 1994; Russell, 1997), there has been little to no attention paid to whether explicit instructor feedback encourages genre awareness in student writing. Specifically, as a common pedagogical tool, the question is how might instructor comments lead to students' growing genre awareness in their revision practices? There have been considerations of the role of the instructor, scaffolded assignment, and student conferences as aiding in genre awareness (Paradia, Dobrin, & Miller, 1985; Ellis, 1990; Smagorinsky, 1995; Freedman (1993) Freedman & Medway, 1994). However, these discussions are often a side note and are not specifically connected to how instructor feedback might further aid in students' genre awareness. Further, research in the use of instructor feedback for writing instruction and student revision overwhelmingly focuses upon final student papers (Elbow, 1993; Sommers & Saltz, 2004; Haswell, 2006) and feedback is often unclear and does not provide students with opportunities to revise (Brannon & Knoblauch, 1982). These findings have led instructions to question whether direct and explicit commenting is most useful for student engagement and revision (Kelley, 1973; Ziv, 1984; Goldstein, 2004). All of this suggests the need for investigation into the role of explicit instructor feedback on

student revisions and the concomitant development of genre awareness. These areas will be the central areas of study in this dissertation.

Within RGS, I will begin to enter the debate between implicit and explicit instruction for genre awareness by researching how one feature of explicit instruction, specifically the form of instructor feedback, is well-suited for providing students with opportunities to develop their genre awareness through writing and revision. Specifically, I suggest that instructor feedback that is directive/explicit provides students with the ability to acquire awareness of genre that is both structurally and socially constructed. Explicit instruction provides students with opportunities to unpack the highly complex, structural, and social components of genres while implicit instruction highlights the rhetorical and tacit knowledge embedded within genres and their use. Drawing upon research in RGS and WID/WTL, I hypothesize that while implicit instruction helps students to recognize the socially contextualized nature of genres, explicit genre instruction can help students recognize and practice genre knowledge that is often opaque to students. Explicit instruction in the form of instructor feedback makes present the structural and social conventions of academic genres and, I argue, aids in students awareness and writing of new genres. Therefore, my research will extend the debate between implicit and explicit instruction by investigating whether an Intermediate Composition course utilizing explicit instruction through instructor feedback can help students develop a social and structural awareness of genre.

Review of the Literature

The following literature review includes the following sections: genre studies; Rhetorical Genre Studies (RGS); genre awareness; teaching genre awareness in the disciplines, implicit and explicit genre instruction; pedagogical uses of explicit and implicit instruction; and explicit

instructor feedback. This literature review will provide a useful history and framework of the debate between implicit or explicit instruction for the development of genre awareness.

Genre studies

Traditional genre studies uses a structural approach for investigating the structural elements of a text and how those structures create patterns for reading and writing (Frye, 1957; Jameson, 1981; Beebee, 1994; Derrida, 2000), However, with the advent of genres as social and contextual documents, a linguistics approach to genre studies emerged: Systemic Functional Linguistics (SFL). SFL has been used in order to further analyze and define texts as both socially and structurally situated and contextualized. SFL views language as systematic in that it has typified conventions, but also functional in that it responds to the social and contextual uses of that language and socializes the users of that language (Bawarshi & Reiff, 2010). SFL has been highly influential when teaching academic genres by suggesting that a structural understanding of genre provides students with clear pedagogical instruction in the conventions of genres, as well as the social and contextual uses of genres whereby students are able to gain access to and use for their own purposes (Halliday & Hasan, 1976; Halliday, 1978).

Continuing in the footsteps of SFL, English for Specific Purposes (ESP) has further developed pedagogical approaches to genre instruction by classifying the typical features of genres for non-native speakers in academic settings. Swales (1990) developed a pedagogical application of genre analysis by "identifying the frequency of occurrence of certain linguistic features in a particular register and then making these features the focus of language instruction" (p. 2). In this definition, genres have linguistic and syntactical features that have become typified by users of that genre. To teach SFL and ESP, students must be able to recognize and write the patterns and features of genres, explicit instruction is necessary for it is only through

explicit recognition and investigation that students can begin to understand the conventions and rules of particular genres. SFL and ESP, however, not only focus upon the structural, but also the social and contextual aspects of language where structural conventions are seen as "stable for now" and always responding to the rhetorical situation and purpose for its use (Johns, 1995; Hyland, 2003; Tardy & Swales, 2008). Both a social and structural approach towards teaching genres emphasizes the importance of modeling and practice, as well as immersion in a community where the genre is used (Swales, 1990; Johns, 2002; Hyland, 2003; Paltridge, 2001). Examining how genres interact, how various discourse communities use and apply genres, and how academics define and view genres, SFL and ESP scholars have highlighted how genres "not only embed social realities but also construct them" (Johns et al., 2006, p. 237). Thus, scholars of ESP and SFL argue that to successfully teach genre, one must draw upon both explicit and implicit instruction for a deeper and more social understanding of genre.

Rhetorical Genre Studies (RGS)

Opponents of SFL and ESP critique the "critical pragmatism" embedded in a definition of genres as typified structures divorced from their ideological and social constructs (Pennycook, 1997; Freedman, 1993; Benesch, 2001; Paltridge, 2001; Casanave, 2003). These scholars argue that to explicitly teach genres hides the hidden power structures of genres, the social uses of genres, and produces a lack of critical awareness and engagement with genres. While RGS does not ignore the linguistic and structural aspects of genres, they also see genre as intimately tied to both the social contexts of use and the users of those genres. Thus, the distinctive feature of RGS is an emphasis upon how genres function as a social practice. Carolyn Miller's (1994) text has been instrumental to the field of RGS and the theory of "Genre as social action." Miller argued that "a rhetorically sound definition of genre must be centered not on the substance or

form of discourse but on the action it is used to accomplish" (p. 151). While socially and contextually situated, genres also enact "typified rhetorical actions based in recurrent situations" (p. 159). In this way, genres reflect a "duality of structure" (Giddens, 1984), mediating relationships between subjects and social institutions and constituting both through recurring activities (Bawarshi, 2003; Bazerman, 2004; Soliday, 2005). RGS' view of genres as connected, in flux, and context specific also highlights the rhetorical theory of genre where writing develops over time and is wrapped within social, professional and disciplinary ways of knowing (Freedman, 1987; Bazerman, 1999; Miller, 2001). Rather than linear and static structures, genres are flexible and malleable and must transform across time as situations, motives, and goals change (Berkenkotter & Huckin, 1993; Bazerman et al., 2005). Focused upon cognitively situated knowledge produced by social action and reproduction, RGS situates genre into the conversation with the rhetorical and contextual events that influence how individual act, respond, write, etc. in various systems of activity (Miller, 2001; Bazerman, 2004; Barwashi & Reif, 2010).

As such, genres often function within and between each other as "genre sets" (Devitt, 1991; Bawarshi, 2003) or "genre systems" (Bazerman, 1994), where genres interact, respond, and change within the process of larger social systems of activity, or "activity systems" (Russell, 1997). Genre sets provide sites of interaction for members of a particular community. A couple of examples of genre sets are: course based (syllabus, assignments, rubrics, instructor notes, feedback, student revision…) and professional (medical charts, patient notes, lab reports, scripts, patient care plan…). Important to the understanding of genre sets is that a genre set must be created, used, and then produce another genre set. Take for example a medical chart that is read by the doctor, who then sees the patient and writes out-patient notes, then orders lab reports, and based upon the lab results, orders pharmacy scripts, and writes out a patient care plan until the

next visit. In this example, each interaction and genre set responds to and creates a new genre set. They are directly related to ongoing communication and action within the activity system. Genre sets exist in the local and the global context as well. By this I mean that they are also loosely connected to genre conventions of a particular discourse community. Therefore, genre sets stabilize and regulate their users: "[a] genre set not only reflects the profession's situations; it may also help to define and stabilize those situations" (Devitt, 1991, p.340). In the example of the medical genre sets, a doctor must still utilize medical genre conventions, lexis, knowledge, and so on, produced in that field. Therefore, while genre sets may work within and between varying contexts, they must contain similar structures and purposes of the larger genre it is connected to, their genre system.

Genre sets respond to and create typified conventions for the purpose of collective communication and active participation in genre systems. Genre systems regulate the genre sets produced and their uses where a "set of genres [interact] to achieve an overarching function within an activity system" (Devitt, 2004). However, genre sets can be used within multiple, overlapping genre systems. Therefore, it is the role of genre systems to regulate the production and use of genre sets within various connected genre systems. It is for this reason that Bazerman (2003) highlights the limitations and typical conventions of genres where "Only a limited range of genres may appropriately follow upon one another in particular settings, because the successful conditions of the actions of each require various states of affairs to exist" (pp.97-98). Therefore, it is paramount that both the structural and social components are made visible to students. Description, analysis, and writing various academic genres make visible the complex nature of genres. Instructors must be sure to provide multiple sites for genre-based writing and respond to that writing by focusing upon both the structural and social components of that genre.

Teaching Genre Awareness in the Disciplines

Michael Carter (2007) makes clear the social, rhetorical, and structural components of genre systems when suggesting that disciplines can be categorized by their ways of knowing, writing, and doing. Carter's terms "ways of doing and knowing" brings attention to the specific modes of discourse each discipline employs. Specifically, academic disciplines use distinct modes of lexis, formats, and knowledge; thus anyone who wishes to communicate in that discipline must be able to recognize and employ those conventions. For students to become active participants who take up and develop genre awareness, they must be taught "ways of knowing and doing" within disciplines. Teaching students ways of knowing and doing highlights the writing practices of members within specific activity systems. Both explicit and implicit pedagogy makes evident the social, rhetorical, and structural components of genre systems.

Carter's work further develops an understanding of how activity systems produce and use genre sets within genre systems. Highlighting the collaborative and often similar generic qualities of genres within genre systems, he categorizes individual disciplines into meta-disciplines. Based upon Carter's research at his university, he found four meta-disciplines: social sciences, natural sciences, arts, and humanities where each have "common learning situation[s] and response[s] to that situation (pg. 333). These individual meta-disciplines produce common ways of knowing and doing or "meta-genres." Carter's use of meta-disciplines and meta-genres highlight the common ways of knowing and doing within disciplines and the overlapping genres that function within various fields of study. A focus upon meta-genres rather than discipline specific genres "directs our attention to broader patterns of language as social action [. . .] [where] similar *kinds* of typified responses [are] related to recurrent situations" (p.

393). Showing how meta-genres intersect and produce similar ways of knowing and doing between disciplines offers students a more social and collaborative understanding of genres. Rather than disconnected, similar ways of doing "links writing and knowing in the disciplines" to other disciplines and provides opportunities for genre awareness (p. 386). Carter's work aligns with Devitt's (2009), Bazerman's (2003) and Bawarshi's (2003) development and description of genre systems, genre sets and activity systems where "multiple activity systems branch out and connect to one another in rhizome-like way" (Bawarsh & Reiff, 2010, p. 99). For instance, Carter (2007) develops the term meta-disciplines where disciplines "may be grouped according to common ways of knowing, doing" for explaining how certain disciplines have similar ways of researching and writing (p. 394).

However, Carter positions disciplines and genres as "meta," to make a distinction between "writing in" and "writing outside" the discipline where "writing outside" the discipline presents knowledge as "repositories and delivery systems for relatively static content knowledge" versus "writing in the disciplines" where "disciplines [are] active ways of knowing" (p. 387). In this understanding of how disciplines and genres intersect and connect, the use of explicit and implicit pedagogy asks students to write the common meta-genres of their fields so that they might be active learners and participants in their field of study. To do so, instructors must highlight both the structural and social components of genres and disciplines so that students become aware of the common methods of communication within and between disciplines during their practice of that discourse. Writing, then, is never fully inside or outside of a discipline since academic genre conventions are always shifting and changing. Therefore, "By highlighting generic patterns of knowing, doing, and writing both within and across disciplines, meta-genres underline the critical role that writing can play in helping students

participate fully in their disciplines" (p. 403). Seeing disciplines as ways of knowing, doing, and writing highlights the social and "stable for now" nature of genres and the ways in which learners of genre become active participants by understanding connections between meta-genres and meta-disciplines.

The challenge for this approach, pedagogically, is making explicit the ways of doing in the disciplines for both faculty and students. Carter's work applies Devitt's (2009) definition of genre awareness that argues that rather than teaching genres as forms, we should link forms to context and provide students with moments for exploring how formal features are tied to rhetorical and social action. Both argue that genre knowledge gives writers a "place to start" and that instructors should provide flexible uses of prior and current genre knowledge for genre awareness. Meta-genres and meta-disciplines allow both students and faculty to find common ground, provide space for both knowing and doing, and encourage an awareness of genre that highlights both the formal and social features of genres. They also utilize both implicit and explicit instruction of genres for students' integration into disciplinary activity systems and their use of meta-genres for ongoing development of genre knowledge for their field of study. By doing so, students learn both the social components and the structural conventions of genres as they move from novices to expert users of the genres in their field. By looking at RGS as connected and functioning as meta-genres and meta-disciplines, we can begin to question the seemingly strict boundaries of disciplines, specialized knowledge of a discipline, the general knowledge of writing, and begin to create instruction based within RGS pedagogy that encourages students to investigate, practice, and write towards genre awareness.

Viewing disciplines and genres as meta-disciplines and meta-genres provides students and instructors with avenues for active investigation and participation within disciplines where

both do not have a level of expertise in that field. Meta-disciplines' ways of knowing and doing intersect disciplinary boundaries and make those boundaries more porous and connected than they might originally seem. Rather than requiring insider knowledge for engagement with discipline and genres within specific fields of study, drawing upon the similar social and rhetorical components of meta-disciplines gives instructors a way to use their knowledge of common ways of knowing and doing for academic and disciplinary instruction. It also provides students with the opportunity for initial and novice engagement with their field of study with an eye towards further development of expertise during their academic career. Finally, ways of knowing and doing requires that both the instructor and student focus upon the social and communicative components of genres rather than simply relying upon tacitly focused genre instruction. In this way, students begin to develop genre awareness as a framework for their eventual genre acquisition as they move from novice to expert in their discipline.

Implicit and Explicit Genre Instruction

Foundational to instruction that is focused upon ways of knowing and doing is a pedagogical approach focused upon both the formal and social nature of genres. While genre is defined both by its structural and social features, current research in RGS pedagogy has brought into question whether or not genres can be taught at all or if they must simply be acquired over time and within the natural context of use (Freedman, 1993; Williams & Colomb, 1993; Chapman, 1994; Kapp & Bangeni, 2005; Wardle, 2007; Bawarshi & Reiff, 2010). For example, Freedman (1987, 1990) questions whether "the complex web of social, cultural, and rhetorical features to which genres respond [can] be explicated at all or in a way that can be useful to learners?" (p. 766). Central to this debate is the question of whether implicit or explicit genre instruction best allows students to acquire genre knowledge. Freedman has been instrumental in

questioning the role of instruction for genre awareness, whether explicit teaching of genres is even possible, and if possible whether it is productive.

Freedman's research has argued that explicit teaching harms students by causing them to rigidly misapply "rules," while tacit knowledge awareness allows students to apply genres more fully as a response to social action rather than as a response to structural features of genres. Drawing upon two case studies in 1987 and 1990, her data suggested that the awareness of genre was internal and occurred only when in the context and for the purpose of its use. Proponents of implicit instruction argue that since genres are dynamic and in flux, they cannot be disconnected from their purpose and thus cannot be explicitly taught. Willard (1982), Krashen (1984), Freed & Broadhead (1987), and Kaufer & Geisler (1989) claim that genre can only be learned implicitly through immersion in the field of use or by the development of insider status where the genre is written. And Krashen (1984) argued that instructors cannot explicitly teach the nuanced aspects of genres since "The rules that describe written language…are simply too complex and too numerous to be explicitly taught and consciously learned (p. 27).

However, scholars such as Halliday (1989), Smagorinsky (1992), Williams & Colomb (1993), Devitt (1993), Bazerman (1997, 2009) argue that guided instruction that is both implicit and explicit provides students with the ability to recognize, practice, and acquire awareness of the structural and social aspects and uses of genres necessary for a development of disciplinary genre awareness. The use of explicit and implicit instruction draws upon an understanding of genres as interconnected and responding to each other. It provides learners with a roadmap or handbook of the discipline's social, professional, ideological, and structural systems of activities. For instance, Hillock (1993) found that when genre instruction occurs in a classroom with specific learning outcomes, that the most effective form of instruction is explicit. Further, Coe

(1987) argued that instructors must make genre conventions explicit so that students can recognize and understand genres "critically instead of habitually" (p. 15). Willard (1982) found that when students attempted to write genres while receiving explicit instruction they began to "construe certain phenomena roughly the same way that other actors in the field construe them" (p. 34). And Devitt (1993) called for further research for determining useful pedagogies that can "teach novices the situations and forms of genres they will need without undermining the wholeness of a genre" (p. 583).

It seems then that if students are to become knowers and doers in a discipline, they must begin to learn both the structural and social components of genres. RGS pedagogy maintains that instruction is inherently implicit when employing self-developed invention methods (brainstorming, drafting, revision), classroom discussion, collaboration, and scaffolded assignments. Explicit instruction occurs when assignments concentrate upon revealing the structural components of genres, where templates are utilized to represent a genre's conventions, where models provide students with guidelines for their own development of discipline writing, and where feedback leads students towards specific revisions and genre awareness (Swales, 1990; William & Colomb,1993). A hybrid of both implicit and explicit instruction occurs through an immersion in moments of student-directed learning as well as instructor-student based learning (Swales & Feak, 1994; Johns, 1997; Macken-Horarik, 2002; Devitt, 2009). Therefore, many scholars have called for genre instruction that is both implicit and explicit, specifically for novice learners who may be unable, initially, to tacitly acquire genre awareness (Hillock,1986; Fraser, Walberg, Welch, & Hattie, 1987; Williams & Colomb, 1993). Tacit knowledge of a genre occurs over time and by immersion in the context of use. Yet, to tacitly acquire genre awareness, students must first be introduced to both the structural and social

components of genres, interact and practice those genres, and begin to eventually internalize those genres.

Williams & Colomb's (1993), research has shown that even highly competent students may fail to tacitly acquire genre knowledge, and that most learners acquiring first-time knowledge have a tendency to overgeneralize or misapply rules on their way to proficiency. Therefore, the problem with genre awareness might not stem from using explicit instruction or a lack of implicit development of genre knowledge, but from needing to further "determine whether some kinds of overgeneralizations are necessary for effective learning and how teachers might help students limit their natural tendency to overgeneralize academic genres" (p. 256). In fact, while the use and learning of genre is socially situated and contextual, Williams & Colomb argue that so also are all of our social interactions "most of which…develop with explicit teaching" (p. 257). Thus while rhetorical responses depend upon the social contexts in which they are create, they still include frameworks of conventions that can be understood, recognized and taken up for an initial and ongoing development of genre awareness. And while academic writing is complex and multidimensional or web-like (Cooper, 1989; Bazerman, 1989; Myers, 1990; Swales, 1990), new learners need to be provided with explicit genre instruction where they can recognize and examine texts for commonalities and connections (Carter, 2007). If students understand genres as functioning within activity systems, as genre sets, and as having common structural and rhetorical features, they might better develop tacit genre awareness.

William & Colomb's (1993) pedagogical stance aligns well with WID's WTL where genre knowledge comes from enculturation, ways of knowing, ways of thinking, and ways of doing through writing. More recently, Beaufort (2007) suggested that instructors make clear the assumptions of knowledge found between instructors, classroom, and disciplines. Doing so

highlights both the structural, rhetorical, and social components of genres and provides students with various avenues for acquiring and writing disciplinary genres. Making these connections and disparities explicit might better position writers to draw upon and transfer previous and current definitions of knowledge and genres.

Pedagogical uses of explicit and implicit instruction

Models of explicit instruction of genres have a long standing history in SFL and ESP. Scaffolding, modeling, and structural investigation provide students with the ability to actively participate in the academic community through writing. For instance, Macken-Horarik (2002) uses a three pronged approach for explicitly teaching genres: modeling where instructors unpack the key features of the genre and provides students with models for both the structural and social purposes of the text; joint negotiation of the text where students and teachers work together to collaborate and develop an understanding of the structure and features of the genre; and independent construction of text where students then begin to practice and develop their own academic writing during drafting, conferencing, editing, and so on (p. 26). Macken-Horarik's explicit teaching draws upon SFL strategies, also utilized by Johns (1995), Bruce (2008), and Motta-Roth (2009), where analysis of discourse communities, genre sets, meta-genres as well as the linguistic and rhetorical patterns of texts are examined and practiced for the development of both social and structural knowledge of genres.

ESP, similar to SFL, uses explicit genre instruction through an investigation of the communities' beliefs and uses of written discourse. Swales (1990) uses explicit instruction by asking students to complete a series of tasks for developing "pre-genre and genre skills appropriate to a foreseen or emerging socio-rhetorical situation" (p. 81). Swales provides students with multiple examples of a genre and then uses the examples to analyze similarities

and differences of the structure and purpose of the texts, what changes to the text might enhance clarity, linguistic examination and writing of the genre, and finding examples of the genre from their own lives. Implementing explicit instruction, according to Swales, opens up the hidden discursive rules of academic genres so that students can successfully enter and communicate within disciplinary and professional fields of study.

However, there are scholars concerned with the limited role of the social in ESP and SFL explicit instruction. These scholars call for genre instruction that can be utilized within various contexts and for various purposes (Trimbur, 2000; Coe, et. al, 2002; Devitt, Reiff & Bawarshi, 2004; Bullock, 2005; Beaufort, 2007). RGS pedagogical practices focus upon both the social and structural aspects of genres through collection and analysis of genre samples; identification of the scene, setting, users, and purposes of the genre; identification and description of the common patterns of the genre; what the patterns suggest about the situation and scene of the genre; who can or cannot use the genre, values privileged by the genre and the hidden ideologies the genre enacts. These forms of genre analysis are an attempt to uncover the social and ideological values of specific disciplines and members' ways of knowing and doing (Freedman & Medway, 1994; Coe et. al, 2002).

Therefore, similar to SFL and ESP, RGS uses a genre-based focus for the teaching of writing. Differences between these pedagogical approach lie in whether instruction is implicit, explicit, or both. A well-known example of RGS implicit instruction comes from Freedman's article "Learning to Write Again" (1978). Freedman created assignments based upon her belief that genre knowledge is tacitly learned and that students' "dimly felt sense" of new genres is often subconscious. When teaching students genre, she did not model texts, explicitly teach the features of the genre, nor suggest techniques for acquiring the genre. Rather students were asked

to learn the genre by drawing upon knowledge developed through assignments, lectures, discussion, writing, revision, and feedback.

While students must be provided with implicit instruction for recognition of the social components of genres, explicit instruction of the structure and conventions of genres are also useful for novice learners who are actively writing for academic purposes (Hillock, 1986; Cooper, 1989; Williams & Colomb, 1993). SFL and ESP has long supported the belief that explicit instruction is a necessary tool for disciplinary development and enculturation (Maimon, 1983; Bazerman, et. al., 2005; Herrington & Moran, 2005; Johns, 2007). A mix of implicit and explicit pedagogy integrates both structural and social genre analysis so that students can practice and learn academic writing. With this approach, students are able to recognize and write the structural and social conventions of a genre for an eventual active membership within that community (Maimon, 1983; Carter, 2007).

Explicit instructor feedback

As this literature has continued to highlight, it is through pedagogical approaches where both social and structural components of genres are learned. Students must practice writing and revising the conventions of that genre since "full knowledge [of a genre] . . . only becomes available as a result of having written [in that genre]" (Freedman, 1993, p. 206). However, students are also in need of ongoing instruction. Required readings, classroom discussions, and in-class writing are often used for developing genre awareness and is primarily implicit (Devitt, 2004; Devitt, Reiff, & Bawarshi, 2004; Downs & Wardle, 2007). Yet, instruction does not reside primarily these areas. Instructors have long used assignments, feedback, and revision as pedagogical tools for writing instruction. In order for writing assignments to be effective, instructor must provide feedback to students writing and should coexist alongside implicit

instruction by reminding students of disciplinary ways of knowing and doing. However, feedback style can vary in its style, tone, focus, and attention to revision practices. There are forms of instructor commentary that are more effective than other, and it is therefore through instructor commentary that feedback does or does not encourage student revision (Sommers, 1982; Brannon and Knoblauch, 1982; Elbow, 1993; Haswell, 2006).

Instructor commentary, by its very nature, is explicit in nature. It explicitly draws attention to areas in the student's text that needs further development, revision, or attention. Thus, explicit feedback focused upon students' growing development of genre awareness provides students with the opportunity to learn both the social and structural components of genres. When actively connected to assignments that are in various processes of drafting, explicit instructor feedback encourages student revision, and even better, the development of genre awareness through writing. Specifically, explicit instruction that directly highlights needed areas of revision might highlight and further develop students' growing awareness and writing of genre (Hillock, 1986; Williams & Colomb, 1993; Giltrow & Valiquette, 1994; Devitt, 2004, 2006).

However, research on instructor feedback routinely finds that feedback tends to focus upon surface level issues rather than content level issues (Kline, 1973; Harris, 1977; Searl & Dillon, 1980), is confusing and non-directive (Swales, 1990; Bazerman, 2003, 2009; Devitt, 2004; Carter, and Bawarshi & Reiff, 2010), often appropriates students' texts (Sommers, 2010), simply rewrites passages of student writing (Ferris, 2010), provides vague and superficial directives (Anson, 1989), and therefore shows little correlation between instructor feedback and student revisions (Ferris, 1999; Rezaei, 2012). Needed is instructor commentary that is explicit, assignment focused, and focused upon genre awareness development within student revision.

Project Description

This project will investigate if and how an explicit pedagogy results in students' development of genre awareness through writing. In Chapter Two, I will examine my pedagogy in order to describe both my implicit and explicit teaching. In Chapter Three, I will categorize, code, and analyze my explicit commentary. I will also categorize, code, and analyze how students respond to my feedback, if students revise, and if those revisions are viewed as an improvement or not by an independent evaluator. In Chapter Four, I will compare students' written Project Three assignment reflection to their end of the semester reflection assignment in order to investigate students' how students demonstrate growing genre awareness in their writing.

For this project, I will investigate the role of explicit instruction in my summer 2014 RGS focused Intermediate Composition course (ENG 3010). This course is the last required composition course in the General Education sequence at Wayne State University and is often taken by students of sophomore or junior standing. My section uses implicit and explicit RGS principles with the aim of cultivating students' genre awareness. In order to determine if my pedagogy encourages students' awareness of genre, my project will employ teacher research and content analysis methodology. As a teacher, I can only assume that my course draws upon implicit and explicit instruction for the development of students' genre awareness. Through a systematic analysis of my pedagogy I will better determine if and how students acquire genre awareness and if my instruction aids in that acquisition. Teacher research will allow me to analyze and reflect upon my pedagogy and will uncover if my teaching assumptions are in fact correct. I will argue that my required readings, projects, in-class discussions, in-class

assignments, instructor feedback, student revisions, and conferencing utilize both implicit and explicit genre instruction.

Secondly, I believe that I provide explicit instruction through instructor feedback and that my explicit feedback responds to assignment goals and student needs for the development of students' revision practices of genre structures and conventions. My coding and analysis will focus upon students' Project Three, a literature review, in which I provide the most in-depth and explicit feedback and where students are required to write and revise in a new genre. Initial coding will be conventional in order to determine trends and categories. Once coding categories have been established, I will utilize directed content analysis of (1) my feedback on students third draft of Project Three and (2) students revisions of draft three. This analysis will uncover whether my explicit feedback is used by students for revision and their development of genre awareness in writing. From my analysis, I may be able to determine if explicit instruction leads to student revision of genre structure and conventions leading to developing genre awareness.

I also believe that reflection upon writing and revision leads students growth as writers and their development of genre awareness. In order to assess if my assumptions are correct, I will code students' reflective writing for evidence of genre awareness. I will use discourse analysis in order to uncover trends and categories for coding of students' written reflections after completion of Project Three and compare those reflections to their final reflective argument (Project Four). Once coding categories begin to emerge, I will use summative content analysis for counting and comparison between keywords and content. Reflection one and Project Four requires students to argue if and how they have accomplished the learning outcomes of the course project(s) and the course at large. It also requires students to discuss and reflect upon their growing development of genre awareness. By analyzing students' initial reflections and

representations of their notions of genres to their final reflective argument, I will be able to determine if students have developed and represented genre awareness in their writing.

Through a systematic investigation of my pedagogical practices, assumptions, feedback, and students revision, my dissertation will provide a richer and thicker understanding of if and how implicit and explicit genre instruction in Intermediate Composition leads to genre awareness and revision through explicit instructor feedback and students revision. This project will also investigate whether my RGS pedagogy that primarily uses explicit instruction does in fact aid in students' develop of genre awareness through writing, revision, and reflection.

Specific research questions for this project include the following:

- How do I use implicit and explicit instruction in my RGS Intermediate Composition course?
- Is my commentary explicit in nature and does it lead to revisions in students' texts? If so, what type of revisions do students make and why? Are student revisions seen as an improvement or not by an independent evaluator?
- Do students reflect genre awareness in their reflective essays and do students show evidence of a growing development of genre awareness between their initial mini-reflections to their final reflective portfolio?
- What are the implications from an examination of RGS pedagogy that utilizes explicit commentary for the development of genre awareness through students' writing and revisions?

In the following section, I will describe my overall data collection as well as the data analysis of the remaining four chapters.

Data Collection

My research study took place in my Intermediate Composition course at WSU where students are closer to their discipline course work than students who are in FYC. This course is appropriate for investigating students' development of genre awareness and their potential to recognize and acquire genre awareness. ENG 3010 students are hypothetically closer to, or in the midst of taking discipline specific courses and better suited to begin their investigation of the rhetorical and structural nuances of genres. For this study, the entire student population of my Intermediate Course (eleven total) was asked to participate in the study. Ten of eleven students in my summer term, year 2014 ENG 3010 class agreed to participate in this study. This adds to the validity of my research since in studies of classrooms with a small student population, assessing the entire population may yield a more accurate measure of student learning (Patton, 1990; Fraenkel, Wallen, & Hyun, 2011).

For this project, I will collect and analyze the following data: my ENG 3010; students' draft three of Project Three (a literature review); instructor feedback on draft three of Project Three and student revisions of draft four of Project Three; students' Project Three written reflection; and students Project Four (a final reflective portfolio). Data from all course materials (participating students' texts from the course, student revisions, instructor assignments, and instructor feedback on students' texts) was collected. Data collected were (a) assignments, readings, and in-class work, (b) copies of students' drafts of Project Three (a research proposal), along with the instructor's comments, (c) copies of students reflections after Project One (a primary and secondary research paper), (d) copies of students Project Four (a reflective portfolio).

Overview of Chapters

Chapter two*:*

In Chapter two, I will use teacher research to answer my research question: how do I use implicit and explicit instruction in my RGS Intermediate Composition course and does my instruction lead to students' development of genre awareness? To do so, I will describe, analyze and reflect upon my pedagogical practice in my ENG 3010 course. I will examine my course goals, my assignments, in-class work, instructor feedback, student revision, and student-instructor conferences for evidence of implicit and explicit pedagogy. After a description of my pedagogical practices, I will analyze whether and how I use implicit and explicit instruction and what specific elements of my instruction are implicit and/or explicit in nature. Using teacher research for analysis of my course will address the current debate between the need for implicit and/or explicit instruction for genre awareness. It will also show whether my pedagogical assumptions are correct.

Chapter three:

In Chapter three, I will examine my research question: is my commentary explicit in nature and does it lead to revisions in students' texts? If so, what type of revisions do students make and why? I will use directed content analysis for my feedback upon step three of Project Three and students revisions of step four. Project Three is a research proposal that asks students to research and practice writing for their academic discourse community.

Once categories begin to emerge, I will use conventional content analysis to uncover assignment specific coding categories based upon the required format for Project Three: Introduction, Literature Review, Proposal, Discussions. Conventional context analysis is used in qualitative research focusing upon texts coded for either the content or context (Hsieh & Shannon, 2005). Conventional content analysis not only produces word counts, but also deeply examines language for classification of texts into workable and similar categories (Weber, 1990).

I will also code if and how students revise in response to my explicit commentary. I will use pre-determined coding categories for my analysis. Therefore, I will use directed content analysis for my coding. Directed content analysis uses pre-determined theory and codes in order to establish themes and patterns in the text. I will use Ziv's (1984) and Doher's (1991) categories of student revisions in response to explicit instructor commentary: (a) addition (b) deletion (c) substitution (d) no change. Directive content analysis will allow me to effectively draw upon Ziv's categories and utilize them for analysis of students' revisions in response to my comments focused upon the course required genre conventions and genre awareness taught within the project.

In this analysis, I will ask an independent evaluator to determine if students' revisions in step four are an improvement or not. By doing so, I will be able to determine the level of student revisions respond to my commentary, are positive and show developing genre awareness.

Chapter four:

Chapter four will continue to assess students' growing genre awareness by investigating my research question: do students reflect genre awareness in their reflective essays and do students show evidence of a growing development of genre awareness between their initial mini-reflections to their final reflective portfolio? In this chapter, I will analyze students' first reflective writing and their final reflective writing (Project Four) using discourse analysis of students' revisions. Next, I will develop codes so that I might uncover underlying instances of developing genre awareness in students' reflections.

My codes will be developed inductively and inspect students' understanding and implementation of genre awareness in their writing. Codes will pay attention to explicit and/or

tacit genre awareness between reflections. I will use these codes to interpret if and how students represent a growing development of genre awareness in their writing.

Additionally, I will use teacher research to discuss the implications of my project. Specifically, I will answer my research question: what are the implications from an examination of an RGS pedagogy that utilizes explicit, genre-based, and assignment focused commentary for the development of genre awareness through students' writing and revisions? The answer to this research has theoretical, pedagogical, and methodological implications. The results from this project will determine if RGS theorists are correct in their attention to genre and the debate surrounding implicit and/or explicit genre awareness and enculturation. It will also connect instructor comments and students' revision goals and practices to genre awareness.

CHAPTER 2: ASSESSING IMPLICIT AND EXPLICIT PEDAGOGY THROUGH TEACHER RESEARCH

Introduction

As introduced in Chapter One, RGS scholars have debated whether genres can in fact be taught or if they must be acquired tacitly within the context of their use. Central to this argument is whether implicit or explicit genre instruction leads to genre awareness. Examination of the literature has suggested that a combination of implicit and explicit instruction best highlights the structural and social aspects of genres for students. For instance, William and Colomb (1993) disagreed with Freedman's (1993) claim that genres can only be implicitly acquired by suggesting that students must first be taught to recognize, analyze, and practice new genres before they can be expected to understand their social and active components. Devitt's (1993) research further substantiates the need for implicit and explicit instruction by arguing for pedagogy that highlights both the structural and social components of genres. With a hybrid pedagogical approach, students are provided with a gateway towards the recognition and acquisition of academic genres while still appreciating the rhetorical nature of a genre. I maintain that a hybrid of implicit and explicit genre instruction leads students towards understanding genres as disciplinary ways of knowing and doing (Carter, 2007).

A clear definition of implicit and explicit instruction will further clarify the necessity for this pedagogical hybridity. Freedman (1993) has been influential in clearly outlining implicit instruction. Utilizing Freedman's definitions, I define instruction as implicit where there is a students' self-developed learning through invention methods, use of student-led classroom discussions, and student collaboration. In contrast, my definition of explicit instruction draws from Swales (1990), William and Colomb (1993), and Devitt (2004) where the focus of

instruction is upon uncovering the structural and social components of genres, where models provide students with guidelines for writing, where assignments are scaffolded, and where explicit instructor commentary encourages revision and further engagement with disciplinary genres. In order to investigate whether my instruction is implicit, explicit, or both, in this chapter I will use teacher research to critically describe, analyze, and reflect upon my pedagogical approaches.

I assume that I use both implicit and explicit instruction for teaching genre awareness in my English 3010 course. I also assume that instructor commentary and student revision leads to genre awareness. However, in order to determine if my assumptions are correct, I must examine my course through a lens of teacher research analysis. My analysis will examine my pedagogical goals and techniques in five ways. First, I will describe the institutional context at WSU, as student demographics at WSU have informed my goals and approaches towards teaching. Second, I will describe and reflect upon my pedagogical goals to be able to articulate why I teach RGS and WAC theory in my course. Third, I will explain how my syllabus, assigned readings, and class discussions are methods I use for developing implicit instruction in my classroom. Fourth, I will explain the aims of my projects and reflect upon how each project highlights my overall goals for the course. Finally, I will use my descriptions and analysis to reflect upon whether my pedagogical assumptions are indeed correct: that my pedagogy utilizes both implicit and explicit instruction.

Institutional Context

Wayne State University (WSU) was founded in 1868, is an urban research I university. The university is largely a commuter campus with 90% of students residing in the surrounding tri-county area with 20% of the student body coming from Detroit, Michigan. WSU has a large,

diverse student body where 41% of the students are people of color and 25% are African-American. The student body also reflects a diverse economic background where the average family income is below $50K, 70% of students receive financial aid, 86% work full or part time, and many students are first generation college students. WSU has a strong focus and dedication to research within a diverse student body where 53% of students are white, 36% are minority, and 3% are international.

The WSU General Education program requires all students (except transfer students) to take one 3-credit Composition course and an additional 3-credit Intermediate Composition course. Each major also requires a writing intensive course. Students have a choice for their Intermediate Composition requirement. They can either choose English 3010, Intermediate Writing; English 3020, Writing and Community: Service learning; or English 3050, Technical Communication I: Report Writing. More than 1921 thousand students take one of these courses per year, with the majority taking the most general class English 3010. English 3010 is capped at 24 students. The course is taught primarily by graduate student instructors and part time faculty from the English department. All instructors are required to participate in a beginning of the year orientation and are required to submit syllabi ensuring their course follows the required learning outcomes developed by the English department.

English 3010 classes are organized around required learning outcomes (see appendix A). The learning outcomes stress discourse community, analysis and writing of genres, flexible writing, research methods, and reflection. In 2014-2015, the course theme was typically organized by pedagogy focused on Writing About Writing (WAW) or Writing in the Disciplines (WID). WAW draws upon Wardles' and Downs' (2007) pedagogical stance that argues for an introduction to writing studies and implicit instruction should take place through ethnographic

professional field work. WID utilizes Swales (1981; 1990; 2004), Devitt (1996; 2008); Carter (2007) and Writing to Learn (WTL) pedagogy for the development of genre awareness and academic writing. Both approaches require a common textbook (*The Wayne Writer*), a research paper component, and a final reflective portfolio. Each instructor is also required to choose their own supplemental readings (suggestions and readings are available to all instructors on a Program blog), construct their assignment sequences, and design their class activities. The hope is that while all instructors must use core learning outcomes, one of two pedagogical approaches, and a required textbook, they are also provided with agency for the development of individual sections.

While English 3010 draws a wide student base; the majority of students are undergraduates. The student demographics for English 3010 most likely stems from the course description of English 3010 as having a focus upon preparing "students for Writing Intensive courses in the majors by asking students to consider how research and writing take place across the university in the broad disciplinary and interdisciplinary patterns of the sciences, social sciences, humanities, and professions." Often, many students have taken First Year Composition at WSU and have therefore been introduced to the terms genre and discourse community. However, they are less likely to have an understanding of genre awareness, conventions, rhetorical situations, or the more complex definitions of genre and discourse communities that is central to English 3010. The course's goals are "(1) to have students read materials from different disciplines across the university; (2) to introduce students to the ways writing constructs knowledge in the sciences, social sciences, humanities, and professions; and (3) to develop a sustained research project that integrates information from the sciences, social sciences, humanities, and professions in critical analysis and argumentation." Thus, the focus of the

course is upon students' development of academic writing and ways of knowing and doing in the profession.

Whether English 3010 courses are taught through a WAC/WID or WAW lens, the course has a required set of learning outcomes. These learning outcomes are focused upon developing students reading, writing, analysis and reflection for academic and professional development (see appendix one for full description of learning outcomes).

Pedagogical Goals

The goal of my course is to develop students' awareness of discipline specific ways of knowing and doing. In particular, my course focuses upon the genre structure and conventions of meta-disciplines as defined by Carter (2007). Because of my focus upon disciplinary writing, my course encourages student writing and revisions and provides continuous instructor commentary so that students might become self-developed learners in active pursuit of their growth in genre-based writing. The focus of my course stemmed from my interaction with students in WSU's Writing Center. As the Director of Writing Center, I observed how the traditional English 3010 focused on the literary and cultural analysis of texts failed to meet student needs. Students who had passed their English 3010 course and were now in their core course work would come to the center feeling overwhelmed, in a panic, and often very angry. The majority of their English and writing experience at Wayne State University focused upon cultural and literature specific course work. In complete opposition, the writing and research they were now expected to deftly manipulate was discipline specific. At a disadvantage and facing such a deep learning curve, many students felt overwhelmed and cheated. Not only were they ignorant of the discourse and research expected for their field of study, they had very little

concept of how to engage with, and become a researcher and writer in, their discourse community.

Reflecting upon students' frustrations, I began to consider how English 3010 might aid in students progression towards academic research and writing. It was quite evident that the current focus was not useful to students at WSU, many of whom enter into the science, business, engineering, or education fields. For these students, a classroom focused upon disciplinary ways of knowing and doing best fit their immediate and future needs as researchers and writers. Drawing from my work with students from various disciplines in the writing center and across departments, I fashioned a hybrid RGS course that utilized scaffolded assignments, genre-based writing, feedback, and student revision. I believed, as I do now, that this model of instruction for English 3010 encourages implicit and explicit moments of collaborative learning and writing where students begin to become active participants within their field of study. Key to this course is an investigation into disciplinary ways of knowing and doing for the development of genre awareness through writing. Research is a main objective of the course; students build upon each project towards completion of a discipline specific research proposal. As my goal for the course is framed around students developing an academic identity and recognizing the social and rhetorical nature of genres, my syllabus highlights how students will be required to develop genre-based writing in order to understand how genres function and respond to particular discourse communities through genre structures and genre conventions.

Syllabus: Course Readings and In-Class Discussions

My syllabus highlights a RGS and WID focus of the course: genre, disciplinary ways of knowing and doing, active researchers and writers, and genre awareness (the full syllabus can be found in appendix B). One of the key pedagogical approaches that introduce students to RGS is

through course readings. Readings provide students with a theoretical background on RGS, ask students to write readings responses, and then use reading response for in-class discussions. While these activities hold fewer points than required projects, they are still instrumental in students' development of genre awareness in English 3010.

Required readings ask students to actively engage with the course goals through analysis, reflection, and response. Readings are centered upon discourse communities, communities of practice, and RGS theory. For instance, students begin the course by reading Swales (1990) "The concept of discourse community" and Johns (1997) "Discourse communities and communities of practice." Both theorists define and problematize the notion of academic discourse communities for students. Further, students read Carter's (2007) "Ways of knowing, doing, and writing in the discipline" and Lave & Wenger (1998) "Communities of practice." Here, students draw upon Swales (1990) and Johns (1997) for an ongoing investigation of the tacit and inherent constructs of communication, writing, research, and genres in fields of study. In these readings, students work on accomplish the course goal of how disciplinary ways of knowing and doing are "performed in very different ways" (syllabus).

As students move on in the course, they shift from learning disciplinary ways of knowing and doing towards an exploration of genres and their uses and impact within disciplinary discourse communities. Readings on RGS theory lead to students' accomplishment of this goal. Readings from Bazerman (2004; 2013): "Speech acts, genres, and activity systems" and "Knowing where you are: Genre"; Bawarshi & Reiff (2010): "Rhetorical genre studies"; and Wardle (2011): "Identity, authority, and learning to write in new workplaces" provide students with the framework on RGS theory. Mutual to these readings is an understanding of genre as socially and rhetorically active and responding to contexts, audiences, and purposes of the genre.

Thus, students begin to make connections between discourse communities and how genres construct ways of knowing and doing within that community. They move towards accomplishing the course goal of understanding how genres are used to create action and communication within disciplines for various rhetorical situations and purposes. They also begin to understand how genres require users to adapt their thinking and writing within particular discourse communities.

Once students have built a foundation in RGS theory, readings move towards disciplinary genre conventions and ways of doing. These readings are connected to one of the course's main goal, academic research: Swales' and Feak's (1996) *Academic Writing for Graduate Students*, Creswell's (2013) *Research Design*, and supplemental texts created by the instruction incorporating academic research genre conventions (texts can be found in appendix C). While readings emphasize the structural conventions of academic writing, students use past readings and classroom discussion and assignments to reflect upon the nature of these conventions. Students use the readings for further examination into how seemingly rigid genre conventions represent similar and dissimilar ways of knowing and doing within academic discourse communities. Key to the usefulness of readings towards students' development of genre awareness is participating in-class discussions.

In-class discussion draws upon required readings responses that are used by students to develop a student-led conversation. Responses ask that students analyze, reflect and pose questions within their writing. Using their reading responses, I post interesting passages, statements, and questions as starting prompts for students. To begin the discussion, I will highlight portions of students' responses and ask them to further explain their ideas. This then asks students to narrate their own concepts and ideas for the class, which often leads to naturally

developing classroom discussion and negotiation of ideas and terms. During the discussion, I only step in when I need to moderate. Otherwise, students pose questions to each other, provide answers, and make correlations between information in the readings and their own knowledge or experiences. Students define, compare/contrast, debate, and question the meaning of the readings and the theory within. At times, we may only cover a few prompts; particularly when the readings are dense and students have a great deal of groundwork to navigate. I believe that student-led discussion offers students the chance to collaboratively develop their awareness of genres as social and rhetorical. I also believe that in-class discussion provides me with an awareness of where students understand key goals and concepts of the course and where they are struggling. This then provides me with the opportunity to alter my teaching approach, to slow down the schedule to meet students' needs, and to continue the in-class discussion in another pedagogical form. Often, concurrent projects, in-class activities, and conferences aid in this intervention.

Project Descriptions

As argued previously, my goal for the course, as demonstrated within the research proposal and final reflective portfolio assignments, is to develop students' awareness and practice of discipline specific ways of knowing and doing through writing (Carter, 2007). Similar to required course readings and in-class discussions, each project builds upon the other and uses genre-based writing activities for the progression of student's genre awareness. Therefore, each project expands upon the last, contains multiple steps and moments for revision, and is discipline specific. Within each project, students have assigned readings, reading responses, and in-class discussions. Finally, each project includes ongoing revision and required student-instructor conferences. In order to condense and highlight my pedagogical methods, I

have constructed a table for each project with brief descriptions for each category (readings; required writing and assignments; in-class activities; writing; instructor feedback and revisions; and peer review and conferences). Following the project table, I will describe each project with a focus upon my overall aim for that assignment, student writing required within each step, and instructor commentary on student writing. It is my hope that this type of description will provide the reader with a clear understanding of each project's goals and students' development of genre awareness through writing, instructor commentary and my pedagogical philosophies.

Project One

Project overview. Since the course is framed around developing a disciplinary identity and recognizing the social and rhetorical nature of genres and writing, the beginning of the course focuses upon a general understanding and investigation of genres and how they function within particular discourse communities as ways of knowing and doing. Table one highlights Project One's required texts, class activities, student writing, and instructor intervention:

Table 1: Project One-Disciplinary Ways of Knowing and Doing

5-7 pages

Week One:	Introduction to discourse community and communities of practice
Week Two:	**Step One and Two**: Introduction to email and interview genre conventions
Week Three:	**Step Three**: In-person interviews
Week Four:	**Step Four**: Rough draft and Final draft

Readings	**Required Writing and Assignments**	In-Class Activities	Revision and Instructor Commentary	Peer Review and Conferences

*Swales, John. "The Concept of Discourse Community" *Bazerman, Charles. "Knowing Where You Are: Genre"	*Two, one page reading responses *List of interview ideas *In-class definition and characteristics of discourse communities vs. communities of practice	* Classroom discussions on readings *Review and discussion of professional email template *Group peer-review of interview ideas * Disciplinary discourse community characteristics vs. communities of practice debate	*Revise interview ideas and place into question form for following week *Instructor commentary per student request	*Peer review of interview ideas *Conferences per student request
* Merriam, Sharan. "Conducting Effective Interviews" *Lave & Wegner "Communities of practice"	*Two, one page reading responses *Step One: Final email draft sent to interviewees *Step Two: Final interview questions sent in email to interviewees	*Classroom discussions on readings *Professional conventions and voice *Group collaboration and editing of email *Group collaboration and editing of interview questions *Interview and questioning techniques	*Instructor commentary on Step One and Two: professional emails and interview questions *Student revision of step one and two based upon instructor commentary	*Conferences per student request
*Merriam, Sharan. "Being a Careful Observer" *Wayne Writer: Chapter One (23-27), Chapter Eight (285-294) *Reading of	*Two, one page reading responses *Step Three: Project outline or first three pages of Project *Complete in-person interviews	*Classroom discussions on readings *Review and assessment of Project One student examples *Student-generated	*Instructor commentary on step three: Project outline or first three pages of Project *Student revision on Step Three based upon instructor commentary and	*Peer review of Step Three *Required student-instructor conferences

Project One examples		Project One rubric using course and Project learning outcomes	beginning draft of final Project	
*NO READINGS	*Step Four: Full rough draft of Project One	*Use of student-generated rubric for grading of Project One examples *Student questions regarding Project One *Final Draft of Project One	*Instructor commentary on step four: full rough draft of Project One *Student revisions on Step Four based upon instructor commentary	*Peer review of Step Four *Conferences per student request

Table One: Project One

Project goals. Table one showcases the use of scaffolding in Project One with multiple moments for revisions and instructor feedback on student writing. Project One requires students to investigate, analyze, and reflect upon their disciplinary discourse community. My aim for Project One is to develop students' awareness of their future discourse community by asking them to interview three professionals in their field of study. Students become active researchers by utilizing primary sources for gathering and reflecting upon the expectations of their discourse community. Interview questions explore the goals of the discourse community; persona of members in the discourse community; academic and professional requirements for entering into the discourse community; and forms of communication, knowledge production, and writing and research goals in the discourse community. Project One's focus upon interviewing professionals in students' disciplines provides students with access to the tacit knowledge held within specific discourse communities. In their construction of interview questions and critical analysis of responses in order to unpack the tacitly held assumptions and ways of knowing and doing in their

discourse community, students are provided with opportunities for self-development of disciplinary genre awareness. Students must actively investigate their own assumptions and the assumptions within the community they are exploring in order to uncover tacitly held knowledge for disciplinary ways of knowing and doing.

Project One has four steps progressing towards the final draft. The aim of step one is to develop students' professional writing skills. In step one, students must first draft and send a professional email to their prospective interviewees.

Step Two attempts to develop students understanding of ways of knowing and doing through primary research. This step asks students to collaboratively produce both general and discipline specific interview questions. Interview questions are focused upon the Project's outcomes as well as students' particular interests and needs. In Step Two I provide written feedback where students then revise accordingly. Revision suggestions tend to focus upon including questions focused upon the discourse community's goals for writing and research, the role of genres, and ordering questions in a clear and systematic manner for the interviewee.

Step Three's aim is the use of interview responses for a reflective written analysis of students' discourse communities. Students must find similarities between their interviewee's responses, must connect those similarities to ways of knowing and doing in the discourse community, and must reflect upon the role of genres for communication and action in the community. Students use peer and instructor feedback to revise and complete their draft of the project. Revision suggestions typically ask students to move from surface to an in-depth description of the discourse community's ways of knowing, writing, and doing.

Step Four provides students with a final opportunity for revision and development of their writing. A full rough draft is used for peer review in class. Additionally, I provide

feedback to students in groups during the peer review and individually on each paper the day after. Feedback often focuses upon the assignment goals and a demonstration of disciplinary ways of knowing and doing in the discourse community.

After students receive their final grade with feedback, they reflect upon what they learned about disciplinary ways of knowing and doing within writing. They also reflect upon what they have learned, what they believe they did well, what could have been further developed, and what writing changes they will work on in the follow project.

Project Two

Project overview. Project Two builds upon students developing understanding of the rhetorical and social nature of genres by asking them to investigate a specific disciplinary genre in order to uncover the systematic ways of knowing and doing in academic writing. In this project, students conduct a structural analysis of the genre structures and conventions of an academic journal and article. Table Two highlights Project Two's required texts, class activities, student writing, and instructor intervention.

Table 2: Project Two-Analysis of Genre Conventions

5-7 pages

Week One:	**Step One:** Introduction to research, annotations, and three annotations of academic journals
Week Two:	**Step Two:** Introduction into academic articles, common genre conventions, one article annotation
Week Three:	**Step Three:** Mini rough draft and review of examples
Week Four:	**Step Four:** Rough draft and Final draft

Readings	**Required Writing and Assignments**	**In-Class Activities**	**Revision and Instructor Commentary**	**Peer Review and Conferences**

* Bawarshi and Reiff "Genre" pages 78-90	*One page reading responses *Step One: Three journal annotations	*In-class reflective writing response on students' perceived accomplishment on Project One using project and course learning outcomes *Classroom discussions on readings * Group review and analysis of common features of research journals *Group analysis and comparison of journal conventions annotation	*In-class instructor feedback on journal annotations *Instructor commentary on Step One	*Peer review of annotations *Conferences per student request
*Wardle, Elizabeth. "Identity, Authority, and Learning to Write in New Workplaces." *Wayne Writer Chapter Eight (253-263; 264-266)	*Two, one page reading responses *Step Two: Article annotation	*Classroom discussions on readings *Review and practice of common features of academic article conventions (groups determined by discipline) *Group analysis of chosen article for Step Two *Review and analysis of Project Two student	*Instructor commentary on Step Two: Article annotation *Student revision of Step Two based upon instructor commentary	*Required student-instructor conferences

		examples		
*Crewell *Research Design* Chapter One (13-23) Wayne Writer Chapter Two (70-74) and Chapter Four (121-129)	*Two, one page reading responses *Step Three: first three pages of Project	*Classroom discussions on readings *Student-generated Project One rubric using course and Project learning outcomes	*Instructor commentary on Step Three: Project outline or first three pages of Project *Student revision on Step Three based upon instructor commentary	*Peer review of Step Three *Conferences per student request
*NO READINGS	*Step Four: Full rough draft of Project Two	*Use of student-generated rubric for grading of Project Two examples *Student questions regarding Project Two *Final Draft of Project Two	*Instructor commentary on Step Four: full rough draft of Project Two *Student revisions on Step Four based upon instructor commentary	*Peer review of Step Four *Conferences per student request

Table Two: Project Two

Project goals. Project Two is a scaffolded project including four steps. Students are required to *analyze* and *reflect* upon the meaning of genre structures and conventions of an academic journal and article within that journal. The structural analysis of genre structures and conventions allow students to understand how knowledge and goals are represented through writing within particular discourse communities. To do so, students are required to find and analyze three top

journals in their field of study, further analyze one article from one of the three journals, and write a descriptive and reflective analysis of typical academic genre structures and conventions in their discourse community.

In Step One, students annotate three journals in their field of study. Their annotations must match a pre-determined template where they are asked to find and define the key structural conventions of academic writing in each journal (see appendix D). Much of the annotation writing occurs in class where students work collaboratively. I also provided students with written feedback. My feedback commentary tends to remind students of academic genre conventions, the purpose of particular sections, and what to do when journals do not follow typical genre conventions.

Step Two is an annotation of an article from one of the three journals annotated in Step One. As in Step One, the annotation must follow a pre-determined format. The writing requirement of this step is more complex since students must analyze both the structural conventions of the article as well as the typical discursive moves present in each section. Students work in groups when analyzing and drafting the annotation. Peer review and instructor feedback on their annotation further aids students' ability to move from a structural to a discursive analysis. My feedback commentary reminds students of the common genre structures and conventions used within each section of an academic article.

In Step Three students use the structural description and analysis from their annotations as the bulk of the content for their draft. For completion of the project's requirements, students must write an abstract, an introduction, background of the journal's purpose, short summary of the article, and a conclusion. Peer review and instructor feedback once again ensures that students are making present the genre structures and conventions of writing within their field of

study. My feedback commentary tends to pose questions to students where I ask students to for further analysis of what the typical genre structures and conventions tell us about ways of knowing, doing, and writing for that particular discourse community.

Step Four uses a student-generated rubric for peer feedback and grading. Once again, I provide group commentary during peer review and individually on each student's draft. Constant in my feedback is the call for students to move past a surface level description of genre structures and conventions. I point out areas where students could further unpack their analysis, pose questions, and ask for analysis of the text they have pulled from the article.

After students receive their final grade with feedback, they write up a reflective response. Using the project and course learning outcomes, they must describe what they have learned, what they believe they did well, what could have been further developed, and what writing changes they will work on in the follow project.

Project Three

Project overview. Project Three is the assignment I focus on in this dissertation. Project Three asks students to demonstrate their growing understanding of disciplinary ways of knowing and doing in writing by asking them to write a research proposal and literature review within their field of study. In this project, students investigate a research topic and develop an Introduction, Literature Review, Proposal, and Discussion section. Table Three highlights Project Three's required texts, class activities, student writing, and instructor intervention:

Table 3: Project Three-Research Proposal

10-15 pages

Week One:	**Step One:** Introduction to research proposals, template for introduction, draft of introduction, and three annotated sources

Week Two:	**Step Two**: Revision of introduction and additional three annotated sources
Week Three:	**Step Three**: Introduction to literature reviews, draft of literature reviews, and three annotated sources
Week Four:	**Step Four**: Revision and addition to literature review, three annotated sources, screen capture of revisions
Week Five:	**Step Five:** Revision of literature review and draft of proposal/methods section
Week Six:	**Step Six:** Rough draft and final draft

Readings	**Required Writing and Assignments**	**In-Class Activities**	**Revision and Instructor Commentary**	**Peer Review and Conferences**
*Swales "Research Niche" in Bawarshi and Reiff pages 179-183 starting with Explicit Genre Pedagogies [BB] *Wayne Writer Chapter Five (133-143; 152-153)	*One page reading responses *Step One: Draft of introduction following required template and three annotated scholarly sources	*In-class reflective writing response on students' perceived accomplishment on Project One using project and course learning outcomes * Classroom discussions on readings * Group review and analysis of introduction template for Step One *Individual reflective writing for narrowing of topic *Group review and feedback on Project Three topics and research questions	*In-class instructor feedback on topic ideas *Instructor commentary on Step One: Draft of introduction and three annotated scholarly sources	*Peer review of research topic and ideas *Required student/instructor conferences

*Creswell Research Design "Introduction" and "Purpose of Statement" pgs. 73-104	*One page reading responses *Step Two: Revision of introduction and three annotated scholarly sources	* Classroom discussions on readings *Review of exemplary student example of Project Three introduction *Review on summary, paraphrase, and in-text citations *Review on MLA, APA, Chicago, and AMA (depending upon student's discipline)	*In-class instructor commentary on topic ideas and introduction *Instructor commentary on Step Two: Revision of introduction and three annotated scholarly sources	*Conferences per student request
"Why Write a Literature Review?" "Literature Review Guidelines" [BB]	*Two, one page reading responses *Step Three: Revision of introduction (if needed), draft of literature review (3 pages)	*Classroom discussions on readings * Group review and analysis of conventions of literature reviews *Review of typical paragraph structure of literature reviews *Review of integrating sources into writing *In class writing integrating students' academic sources into literature review	*In-class instructor commentary on *Instructor commentary on Step Three: Revision of introduction (if needed), draft of literature review (3 pages)	*Peer review of Step Three *Required student-instructor conferences

*"Why Write a Literature Review?" *"Literature Review Guidelines" *Creswell Research Design "Review of the Literature" pgs. 27-48	*Step Four: Revision of literature review and additional three pages of literature review *Screen capture of revisions to literature review based upon instructor feedback	*Classroom discussions on readings *Discussion of possible proposal/methods for Project Three *Review and analysis of Project Three student examples	*Instructor commentary on Step Four: Revision and additional three pages of literature review *Student revisions on Step Four based upon instructor commentary	*Peer review of Step Four *Conferences per student request
No Readings	*Step Five: Revision of literature review (if needed) and draft of proposal/methods	*Discussion of proposal/methods section *In-class drawing assignment (write up of instructors for peer to replicate student generated picture) and connection to proposal/methods section write up *Group review of students' proposal/methods	*Instructor commentary on Step Five: Revision of literature review (if needed) and draft of proposal/methods *Student revisions of Step Five based upon instructor commentary	*Peer review of Step Five *Required student-instructor conferences
No Readings	*Step Six: Rough draft of Project Three *Final draft of Project Three	*Student-generated Project Three rubric using course and Project learning outcomes *In-class instructor feedback on	*Instructor commentary on Step Six: Rough draft *Student revisions of Step Six based upon instructor commentary	*Peer review of Step Six *Conferences per student request

		Step Six		

Table Three: Project Three

Project Three is a research proposal requiring students to begin to practice, through writing and revising, the genre structures, conventions and goals specific to their field of study. My aim is not to teach students how to write like a scientist, for example. Instead, I want students to investigate and practice ways of knowing and doing in their field of study. While students have begun to enter into their disciplinary discourse communities, they often lack the identity and authority to write academic research specific to their discipline. I too lack the expertise and tacit knowledge necessary for teaching and assessing such writing. What students *are able to do* is conduct research and writing that explores their field's ways of knowing and doing. Thus while the goal of Project Three is to have students perform research for their particular discourse community, research and writing is focused upon developing genre awareness rather than genre acquisition. In this project, I wish to make clear to students how certain disciplines produce ways of doing through writing. The research proposal provides students with this opportunity. Each student focuses upon a research topic representing ways of knowing for their own field of study. However, students utilize the meta-genre of the English 3010 research proposal for conducting ways of knowing and doing through writing.

Step One introduces students to the introduction format for the Project and three required annotations for each step of Project Three. To encourage students' development of a narrow and focused research proposal, they are asked to follow a specific template for their introduction. Students use in-class writing time for their development of research topics and questions. I give

students guided prompts for initial reflection and drafting of their proposed research topic. Students then work collaboratively together in discussing their writing responses and ideas. Students are then encouraged to use their writing and notes when drafting Step One. They are also advised to pose questions to me when writing Step One. They can use the Word comment feature, place the comments within the text in a different color, or some variation of the two. I provide feedback on Step One where the focus of my commentary is upon answering students' questions; reminding students of the structure and conventions of an introduction; and providing advice for narrowing their topic, developing specific research questions, and the use of sources for validation of research focus and claims.

Step Two asks student to revise their introduction, based upon my instructor commentary, and find and annotated three additional sources. During class, students read, analyze, and make notes of an exemplary student example of Step One. Notes and ideas generated from the review aids in students in-class work on their revision of the introduction. Written commentary on students' introduction revisions is provided. Much of the commentary is similar to feedback given on Step One. In Step Two, students continue to struggle with narrowing their topic, making the topic manageable for their level of membership in the discipline, and using sources as validation for claims.

Moving from the introduction, students begin to draft and complete a literature review in Steps Three and Four. The instructor commentary on Step Three and the student revisions in Step Four are the focus of my investigation of my instructor commentary. During this time, a great deal of writing is conducted in class for students' understanding and writing of the literature review. Analysis, synthesis, and use of sources for establishing and occupying a research niche take considerable time and effort. I therefore find it necessary to provide students

with in-class writing opportunities where they draft their literature review and draw upon the aid of fellow students and myself in that drafting. Students share techniques for using multiple sources to substantiate a statement, forncorrecting format of in-text citations, and for using literature review conventions for development of research claims. I provide written feedback on Steps Three and Four. My feedback commentary reminds students of the structure, convention, and purpose of literature reviews; the need for multiples sources, and clear progression of the research topic from a broad to narrowed investigation. Using instructor commentary on Step Three, students revise their literature review. The revision has an additional component not found in other projects. I ask students to create a screen capture of their revisions of Step Three. During class, students use my commentary for their screen capture revision. The screen capture emphasizes for students their writing practices, what areas of their text they chose to revise, and areas they chose to ignore. The screen capture is also used for further reflection in Project Four where they continue to develop required genre structure and conventions of the literature review.

Step Five allows students to function as an expert on their research topic. Writing the research laid out in their introduction and literature review, students propose a solution to the research question/problem posed. Proposals are unique to the student's research topic and approach. Some students write up a traditional proposal; others create an informative pamphlet; still others develop a web presence on their topic. Group and peer review of student proposals help guides students' approaches and development. I provide feedback in-class and on their submitted Step Five. My feedback commentary typically focuses upon the need for validation the particular proposal students have chosen to develop, what their proposal will offer to the research topic and the field at large, and how the proposal might indicate a need for further research and investigation of the research topic.

Step Six is the full draft of Project Three where students use a peer review prompt and student-generated rubric for feedback and grading. At this point of the Project, I have provided extensive instructor commentary on my students' texts. In each step, my commentary does not focus upon errors per se but rather, moments where students might further develop the genre structures and conventions of the Introduction, Literature Review, Proposal, and Discussion section. As each step builds upon the other, I require students to include the progression of their writing within each step. By this I mean that students must include their revised steps one and two when submitting step three and so on. I do this so that students connect each step towards the whole project and so that I am able to continuously comment upon more than one section of their paper as they revise and develop their writing. Therefore, by Step Six, both students and I have a strong sense as to what additional help they need and if the project has been successfully researched and written.

After students receive their final grade with feedback, they write up a reflective response. Using the project and course learning outcomes, they must describe what they have learned, what they believe they did well, what could have been further developed, and what writing changes they will work on in the follow project. This reflective response will be part of the focus of Chapter Four.

Project Four

Project overview. Project Four asks students to reflect upon their accomplishments of the course learning outcomes by asking them to write a reflective portfolio. Students' reflective essays introducing their portfolios will also be part of the focus of Chapter Four. In this project, students use their own writing to demonstrate how they have or have not accomplished the

course learning outcomes. Table Four highlights Project Four's required texts, class activities, student writing, and instructor intervention:

Table 4: Project Four-Reflective Portfolio

7-10 pages

Week One:	Draft of reflective response to Project One for use in Project Four
Week Two:	Draft of reflective response to Project Two for use in Project Four
Week Three:	Draft of reflective response to Project Three for use in Project Four, Review of screen capture, Project Four Rough Draft, Project Four Final Draft

Readings	**Required Writing and Assignments**	In-Class Activities	Revision and Instructor Commentary	Peer Review and Conferences
*Review of Project One drafts and instructor feedback for use in writing Project Four	*Reflective writing response to Project One focusing upon course learning outcomes	*In-class reflective writing response on students' perceived accomplishment on Project Three using project and course learning outcomes *In-class discussion of using one's own writing as validation for reflective argument *Collaborative review and definition of course and project learning outcomes	*In class revision of Project One reflective writing response	*Peer review of Project One reflective writing response

*Review of Project Two drafts and instructor feedback for use in writing Project Four	*Reflective writing response to Project Two focusing upon course learning outcomes	*In-class reflective writing response on students' perceived accomplishment on Project Two using project and course learning outcomes *In-class color coding of student texts for use as validation and examples in Project Four *Introduction and practice with hyperlinks in Word	*In class revision of Project Two reflective writing response	*Peer review of Project Two reflective writing response

*Review of Project Three drafts and instructor feedback for use in writing Project Four *Rough Draft of Project Four *Final Draft of Project Four	*Reflective writing response to Project Three focusing upon course learning outcomes	*In-class reflective writing response on students' perceived accomplishment on Project Three using project and course learning outcomes *Review of screen capture and revision practices *Review of Project Four rubric and learning outcomes	*In class revision of Project Three reflective writing response	*Peer review of Project Four Rough Draft

Table Four: Project Four

Project goals. Project Four is a required component to all English 3010 courses at WSU. The project asks student to use their own writing throughout the course as evidence for their achievement of the four learning outcomes of the course to describe their growth as writers. Justification for the project is derived from the assumption that reflection aids in students' cognitive and critical growth as learners and that reflection is a useful tool for assessing student-based claims of their own learning. Construction of the portfolio requires students to reflect upon and document their learning by using their own writing as evidence of learning. This Project's aim is to make present ways in which students have learned through *writing*. Reflecting upon their learning in writing makes clear to students their growth throughout the course. It also allows an assessment of how well the course, the pedagogy, and students' own engagement did or did not produce positive learning outcomes.

For Project Four, I ask students to complete their reflective portfolio in steps. First, students work collaboratively together to define the key terms within each learning outcome and connect those terms to course projects completed during the semester. Second, students draft a reflection for each course project. Using their own work as evidence, students must demonstrate how they did or did not accomplish the goals of the project and of the course. Third, students use the student-generated rubric as a guideline for drafting and revising their own reflective portfolio. During the construction of the reflective portfolio, there are no readings, no conferences, and no feedback from me. I want students to holistically develop and represent their own self-reflective assessment of learning without my explicit nudging towards further expansion of ideas or evidence. Students are tasked with the job of explicating and producing evidence and analysis of their own self-reflective assessment of learning. In this way, the portfolios honestly exemplify students' own narration of learning acquired during this class.

Analysis and Reflection

Having described my pedagogical goals and practices in my ENG 3010 course, I will now use teacher research to analyze and reflect upon my implicit and/or explicit aspects of my pedagogy. As a reminder, implicit instruction is invested in student, self-developed learning where inventions methods, student-led discussions, and student collaboration are implemented in the classroom. The goal of explicit instruction is on uncovering the structural and social components of genres, providing models as guides for student writing, creating scaffolded assignments, and the use of explicit instructor feedback on students' texts. I have developed a table to visually represent the implicit and explicit areas of my pedagogy. As showcased in table five, while I do utilize implicit instruction in my ENG 3010 course, the majority of my pedagogy is explicit in nature.

Table 5: Pedagogical Analysis	
Required Readings	
Required Writing and Assignments	
In-class Activities	
Revisions and Instructor Feedback	
Peer Review and Conferences	
Required Readings	**N/A**
Required Writing and Assignments • Reading Response • Project Steps • Rough Drafts • Final Drafts • Reflective Responses	• **Explicit** • **Explicit** • **Explicit** • **Explicit** • **Explicit**
In-class Activities • In-class discussions • Collaborative Group Work • In-class writing	• **Implicit** • **Implicit** • **Implicit and Explicit**
Revisions and Instructor Feedback • Instructor Feedback • Student Revisions	• **Explicit** • **Explicit**
Peer Review and Conferences • Peer Review • Student-Instructor Conferences	• **Implicit and Explicit** • **Explicit**

Table Five: Pedagogical Analysis

Analysis

First I will analyze the implicit pedagogical strategies that I employ in my ENG 3010 course. Next, I will analyze the explicit pedagogy employed in my course. Finally, I will reflect upon what the outcomes of my analysis mean and what they might suggest in regards to my teaching practices and assumptions. My analysis will be useful as I move towards further analysis of my teaching practices in the form of instructor feedback and analysis of students' response to my feedback in chapters three and four.

Implicit pedagogy.

As shown in Table Five, the bulk of my implicit instruction lies within in-class activities: in-class discussions, collaborative group work, and in-class writing. In-class discussion can be categorized as implicit in nature since they encourage self and collaborative developed reflection and learning. Students self-prompt each other in their discussions of readings, course materials, project descriptions, and learning outcomes. Using their "dimly felt sense" of genres, students draw upon their previous and current knowledge for an investigation into the social and rhetorical nature of genres. In-class discussions represent my use of implicit instruction; students can begin to internalize and demonstrate a social and rhetorical definition of genre.

Collaboration is also a clear demonstration of my implicit pedagogy. Each project encourages collaborative group-work where students work together on every step of their projects. Students share ideas, concerns, writing, sources, and knowledge for developing writing and genre knowledge. Collaboration represents implicit teaching by placing the student into the role of active knowledge sharing and production. When students are able to articulate and share their past, current, and developing knowledge, students begin to make the implicit explicit for one another and in the process, begin to internalize that knowledge for use in their learning and writing.

In-class writing is both implicit and explicit in nature. It is explicit in that I provide writing prompts asking students to respond to certain learning objectives or to reflect upon their growing understanding of academic genres and writing. Thus there are clear guidelines for students' response. However, in-class writing can be defined as implicit as students must take the writing prompts and apply it to their current learning and knowledge as they see fit. They must take abstract concepts and connect them to their own writing and their own learning. Their writing is not read by me, but rather shared with fellow classmates for in-class discussion and

reflection. In this way, in-class writing provides students with implicit instruction where self-developed learning leads to invention methods for collaboration and discussion.

Finally, peer-reviews have both implicit and explicit components. Peer review is inherently explicit when connected to pre-determined project and course outcomes, a rubric for assessment, and instructor developed review questions. All are explicit instruction guiding and focusing students during review and assessment of their peers' writing. However, peer review can also be implicit when collaboration, student-led discussions, and student-generated goals are generated. In these interactions, students begin to self-regulate their discussion and assessment of each other's writing, they encourage and focus writing discussion based upon individual needs and goals, and ultimately become collaborative mentors and learners. Use of explicit and implicit instruction during peer review ensures that students have a clear understanding of the project learning outcomes while also offering students the flexibility to actively self-focus and generate their own building of knowledge.

Explicit instruction.

My explicit instruction is incorporated into every facet of my pedagogy. All of my course writing assignments are explicitly described, explained, and presented to students. Each writing assignment in my course relies heavily upon templates, models, and handouts. Through the years, I have built and developed models and templates for student use when learning and writing a new genre. These texts explicitly highlight the genre conventions students are attempting to navigate. They generate a foundation for students understanding of the structural and rhetorical conventions for the class and their field of study. I continuously rely upon course templates and models within instruction, for class-activities, in-class writing, feedback, and in conferencing. Time and again, I remind students of models they should consult, of templates

they must follow when drafting their assignments, and when and if their own writing should deviate from those models and templates. As each model is specific to an assignment, they are clear guidelines for students when writing. They are also useful for further demonstrating the goals of my course and of each project. And they remain a source of explicit instruction when students are not in class and able to consult me.

Templates and models are also developed and useful in my scaffolded assignments. Each of the course's writing assignments employs low-stakes steps where clear requirements and guidelines are provided. Doing so provides students with an explicit roadmap to follow. Scaffolding allows for instructor intervention and explicit guidance for students who are struggling, for students who need to re-focus their writing to the assignment objectives, and for students to develop their writing ability through constant revision. Built into the scaffolded assignments are student-instructor conferences. Conferences occur in-between assignment steps, have clear student requirements pre-conference, and provide explicit instructor feedback for encouraging student revision and learning.

Explicit pedagogy is also delivered via instructor commentary on student writing. Each step of the assignment, drafts, and final drafts are commented upon. Comments are explicit, genre-based, focused upon moments of needed revision, concentrated upon the genre structures and conventions, and assignment focused. My feedback is infused within every aspect of the course and is therefore the primary mode for instruction that supports students' learning and revisions for genre awareness. Because of the overarching dedication to feedback for developing students' awareness of genre in their writing, a closer examination of my feedback and students' revision practices is a logical path of investigation for this dissertation. I cannot safely rely upon teacher research for determining whether my teaching approach, specifically my explicit

feedback, is beneficial to students and leads to revisions and genre awareness. All this chapter can do is to illustrate how I teach, my goals for teaching, whether my assumptions of teaching match my practices and if my pedagogy is hybrid in nature by using both implicit and explicit modes of teaching.

It is for this reason that the following chapters (Chapter Three and Four) will examine the explicit nature of my feedback and students' response to that feedback in the form of revision. In Chapters Three and Four, I will use directive and conventional content analysis of my commentary, student revisions, and whether student revisions are an improvement or not in order to further investigate if my explicit pedagogy is genre and assignment focused and leads to genre-based student revisions. Chapter Three will explore my feedback style, how my feedback explicitly guides students towards revision, and if and how students revise. Chapter Four will compare students' Project Three reflection to that of their final reflective argument to determine if students have revised their understanding of genres between the two at the end of the class. In this way, I hope to show students' developing genre awareness within their writing and throughout the class. Chapter Four will return to teacher research for a discussion of implicit and explicit instruction and possible pedagogical implications within an Intermediate Composition course aimed at developing genre awareness.

CHAPTER 3: THE ROLE OF EXPLICIT INSTURCTION ON STUDENT REVISION AND GENRE AWARENESS

Introduction

In Chapter One, I described and analyzed controversies surrounding implicit and explicit genre pedagogies. In the literature, pedagogical debates question whether genre instruction should focus upon the structural features of texts or upon the social and rhetorical nature of genres. Within the Literature Review, I argued in Chapter One that explicit genre instruction effectively teaches both structural and social components of genres. In Chapter Two, I described the implicit and explicit elements of my genre-based pedagogy and its goals of developing students' genre awareness. I found that my genre instruction was primarily explicit in nature and highlighted both the structural and social/rhetorical natures of genres. In Chapter Three, I will present a study of my teacher commentary as an explicit element of my genre-based pedagogy on Project Three, a genre-based research Proposal that asks students to demonstrate the genre conventions for their field of study. I will analyze my genre-based commentary on students' third draft of the Project Three (a Literature Review), students' revisions of their third draft of Project Three in response to my commentary, and also present a judgment about the quality of students' revisions by an independent evaluator. Through these analyses, I will answer my Research Question for this chapter: does explicit feedback on genre conventions lead to revisions in student Literature Reviews? If so, what type of revisions do students make? Also, are those revisions judged positively or negatively by an outside reader?

In this chapter, I first provide a brief critical review of two seminal studies of teacher comments and student revisions (Ziv, 1984; Dohrer, 1991). I then present three separate studies. Study One will describe my analysis of my instructor commentary on Project Three, Step Three.

Study Two will describe my analysis of student revisions of Project Three, Step Four. Study Three will present an independent evaluation of students' revisions and the quality of those revisions. Each study will include the methods of data collection, coding, analysis of data, and findings.

Background: Critical Review

Composition scholars have long believed in the positive impact of instructor feedback on student writing (Sommers 1982; Elbow 1993; Haswell 2006). Researchers typically suggest that it is through revision that students develop and expand their writing abilities (Ziv, 1980; Dohrer, 1991). For instance, Zamel (1985) argued that instructor feedback encourages ongoing development of student writing. Beason (1993) reviewed revision practices of 20 college students' texts. He found that if teachers provided opportunities for students to revise, students did in fact revise. However, he concluded that revisions were primarily at the level of words and sentences. Ferris (1997) found that the more text specific the comments were, and the more opportunities students had to revise, the better the revision. Other research critique these studies, arguing that studies of commentary are often poorly designed, lack analyses of the types of comments that influence student revision, and do not systematically link categories of commentary to categories of student revision (Knoblauch & Brannon, 1981; Sommers, 1982; Straub, 1997). Ziv (1984) and Dohrer (1991) are the only two studies that directly investigated teacher comments in relation to students' responses *and* revisions. These studies are dated, but frequently cited as major studies in this area.

Ziv (1984) collected data from four students and included: (1) comments made on students' drafts, and (2) students' final drafts of the assignment. Ziv defined and coded instructor commentary as explicit when commentary indicated exactly how the student might

revise or when the feedback pointed out specific errors. Explicit instructor comment categories included (1) Substitution where comments asked for change in focus of the paper, (2) rearrangement where comments asked for rearrangement of paragraphs, (3) Deletion where comments asked for Deletion of content, and (4) surface level features such as word changes, grammar and spelling. Ziv argued that explicit instructor comments were most effective when students were still developing their ideas and their writing skills. Ziv also defined and coded instructor commentary as implicit when feedback pointed out a problem and only offered suggestions for revision. Implicit comments had the schema of (1) substitution, (2) rearrangement, (3) Deletion, and (4) surface level changes. Ziv argued that implicit comments were effective when students writing was already developed and geared towards future writing.

Ziv's study was important because she identified useful categories of teacher commentary. However, Ziv's distinction between explicit and implicit commentary is not clear. Typically, explicit comments are seen as directive whereas implicit comments are seen as non-directive. However, the line between explicit and implicit is hard to sustain because, as I argue in Chapter One, all comment should be considered explicit, since they point out a problem or make a suggestion for revision. Therefore, all teacher commentary, Ziv's included, should be defined as explicit since any feedback provided to students includes a directive.

Doher (1991) collected data from seven students which included: (1) copies of students' first drafts of two assigned papers along with the teachers' comments and (2) copies of students' revisions. Using Faigley's & Whitte's (1981) classification of revisions, his schema included two main categories of intent: (1) comments calling for change or comments calling for no change; (2) comments calling for surface changes or meaning changes. He classified student revisions into two main categories: (1) surface changes and (2) meaning-based changes. Surface level

changes included formal changes in subcategories of spelling; tense; number and modality; abbreviation; punctuation; and format. Meaning-based changes included subcategories of Additions, Deletions, Substitutions, Permutations, Distributions, and Consolidations. Dohrer's relevant findings were: (1) instructor feedback was primarily focused upon surface changes (mean average of 72%), (2) that comments were often unclear, and (3) that the number of comments provided seemed overwhelming. His findings from student response and revision practices suggested that: (1) student changes were primarily surface-level, and (2) while students did make independent changes, those changes were overwhelmingly surface-level.

Dohrer's study was useful in that it directly connected instructor feedback to student revision. His study echoed past research findings that have shown instructor feedback to be surface level in nature, that students revise accordingly, and that students therefore view revisions as surface rather than text driven (Gee, 1972; Knoblauch & Brannon, 1981; Hillocks, 1986). Additionally, his fully elaborated schema included categories of revision categories as Additions, Deletions, Substitutions, Permutations, Distributions, and Consolidations, but he neither defined nor used the latter three categories in his analysis. His schema did not provide definitions of his categories and did not describe his coding methods. Therefore, his research is useful in understanding a basic schema for categories of teacher commentary and student revision of Additions, Deletions, and Substitutions, but no further.

Study One: Instructor Commentary

Methods

For this study I collected my instructor comments from draft three of Project Three as data because the project culminates in a draft that demonstrates students' ability to execute the genre conventions of a Literature Review in their field of writing.

Participants. Participants were recruited from the researcher's Intermediate Composition Course at Wayne State University in the summer of 2014. The total student population was 11 students. A total of 10 students participated in the study. One student declined participation in the study. All participants provided informed consent. The study was approved by the WSU Institutional Review Board.

Data Collection of instructor commentary. For this analysis, all commentary on students' third draft of their research Proposal (Project Three) was extracted (n=342). Comments that were not genre-based in nature were noted, but not used for the current study, e.g. mechanics (n=24), clarity (n=10), paragraph Organization (n=10), and comments asking for No Change (n=14). The data set for the study thus consisted of 294 unique comments.

Data coding of instructor commentary. Conventional content analysis (Hsieh & Shannon, 2005), which develops coding categories inductively from the data, was used to discover the categories of my genre-based commentary on students' third draft of Project Three. Recursive readings where the basis of an overall coding schema for the Genre Structure of the assignment; the coding schema consisted of the following genre structures: Introduction, Literature Review, Proposal, Discussion. The coding schema in Table 1 presents the definitions and textual examples of each genre-structure coding category.

Table 6
GENRE STRUCTURE

Code	Definition	Textual Example
Introduction	**Comment focuses upon comments focusing upon the course CARS model: Research Focus, Research Gap, and Research Problem.**	**Remember the Introduction genre conventions and revise accordingly. Each subheading in the Introduction develops the Research Focus, gap and problem.**

Literature Review	**Comments focused upon conventions of a Literature Review: structure, use of Multiple Sources, research development, analysis of research, and Synthesis of research.**	**Make sure to clearly outline and expand this research in the Literature Review.**
Proposal	**Comments focused upon the Proposal section of the research paper.**	**Make sure to tell my why you have decided upon a pamphlet, what you'll include in the pamphlet, and what you hope the outcome will be.**
Discussion	**Comments focusing upon material placed or needed in the Discussion section of the paper**	**Provide this information in your Discussion section where you suggest what the outcome of the Proposal would be for the Research Problem and the field at large.**

Table 6: Genre Section Coding Schema

Data analysis of instructor commentary. The content of each Genre Structure code was further analyzed in order to develop genre convention codes describing my commentary. ***Introduction genre convention codes.*** The Introductions Genre Convention codes had the following categories: Research Focus, Research Gap, Research Question, Research Problem, Assumptions and Limitations. Table 2 presents the definition and textual example of each Introduction Genre Convention codes for the Introduction.

Table 7 **INTRODUCTION GENRE CONVENTIONS**		
Code	**Definition**	**Textual Example**
Research	**Comments addressing**	**Remember that your**

Focus	**focus of research topic in the introduction.**	**Introduction should clearly outline your Research Focus.**
Research Question	**Comments focused upon the Research Problem or question.**	**Here, you want list out the narrowed Research Questions related to your Research Focus and gap.**
Research Gap	**Comments focused upon the R/problem**	**Make sure you are making clear statements about this research topic and its significance in order to validate your Research Gap.**
Research Statement	**Comments focused upon the research statement.**	**Here, you want to end with your specific research statement: "The purpose of this study is to…"**
Assumptions and Limitations	**Comments focused upon Assumptions and the Limitations of research.**	**Remember that you need your Limitations to mirror your Assumptions.**

Table 7: Introduction Genre Convention Coding Schema

Literature Review genre convention codes. The Literature Review Genre Convention codes included the following categories: Analysis, Synthesis, research validation, and structure. Table 3 presents the definition and textual example of each Literature Review Genre Convention codes.

Table 8
LITERATURE REVIEW GENRE CONVENTIONS

Code	Definition	Textual Example
Analysis	Analyzing research for the development of research claims.	You need to analyze the research you present in the Literature Review for the development of your research topic.
Synthesis	Synthesis of background research that connects	Remember the purpose of the Literature Review is to provide a

	research or claims together.	background/Synthesis of the literature.
Multiple Sources	Use of Multiple Sources to support research claims.	When you say that" research has shown," you need Multiple Sources to back up this sentence/claim.
Organization	Organization within Literature Review and paragraphs.	This information should be placed into the paragraphs of your Literature Review where you define infection and infection control.

Table 8: Literature Review Genre Convention Coding Schema

Proposal genre convention codes. The Proposal Genre Convention codes included the following categories: development, focus, validation, and Organization. Table 4 presents the definition and textual example of each Proposal Genre Convention codes.

Table 9
PROPOSAL GENRE CONVENTIONS

Code	Definition	Textual Example
Development	Research, examples, and steps used to develop Proposal.	You need to expand/develop your Proposal with use of systematic steps and examples.
Focus	Comments asking for a clear focus in the Proposal.	You need to make sure that you discuss the narrowed Research Focus for your Proposal that you recently justified with your Literature Review.
Validation	Use of literature for validation of Proposal	This is where you need to use past research from the literature to validate your Proposal.
Organization	Organization of Proposal content.	This information should be at the start of your Proposal section

		when you discuss policies and procedures for ensuring infection control.

Table 9: Proposal Genre Convention Coding Schema

Discussion genre convention codes. The Discussion Genre Structure codes only had 3 total comments and were not further categorized in Genre Convention codes.

Double-coded comments. About 25% of the comments referenced more than one sub-code in a genre code. These comments were double coded. If comments had two or more codes it was coded doubly or more, as in Excerpt A.

Excerpt A: You need a clear topic and background information for the focus of your research (Genre Conventions: Research Focus) as well as your Research Gap. (Genre Conventions: Research Gap).

Findings

Genre structure codes. For reference, Genre Structure codes, definitions, and examples can be found in Table 1. Figure 1 presents the distribution of Genre Structure codes: Introduction (n=52, 19%), Literature Review (n=182, 61%) Proposal (n=53, 19%) and Discussion (n=3, 1%). Findings from Genre Structure Code counts (n=294) indicate that my comments focused upon the required Genre Structure for draft three of Project Three. Not surprisingly, the highest number of comments (61%) addressed the Literature Review Structure, reinforcing the goal of the assignment. Introduction and Proposal code counts were both 19%, suggesting that revision of the Introduction was still needed and that consideration of the Proposal was beginning. Discussion code counts were minimal, not surprising since this stage of the Project did not ask students to address the genre conventions of the Discussion at this point.

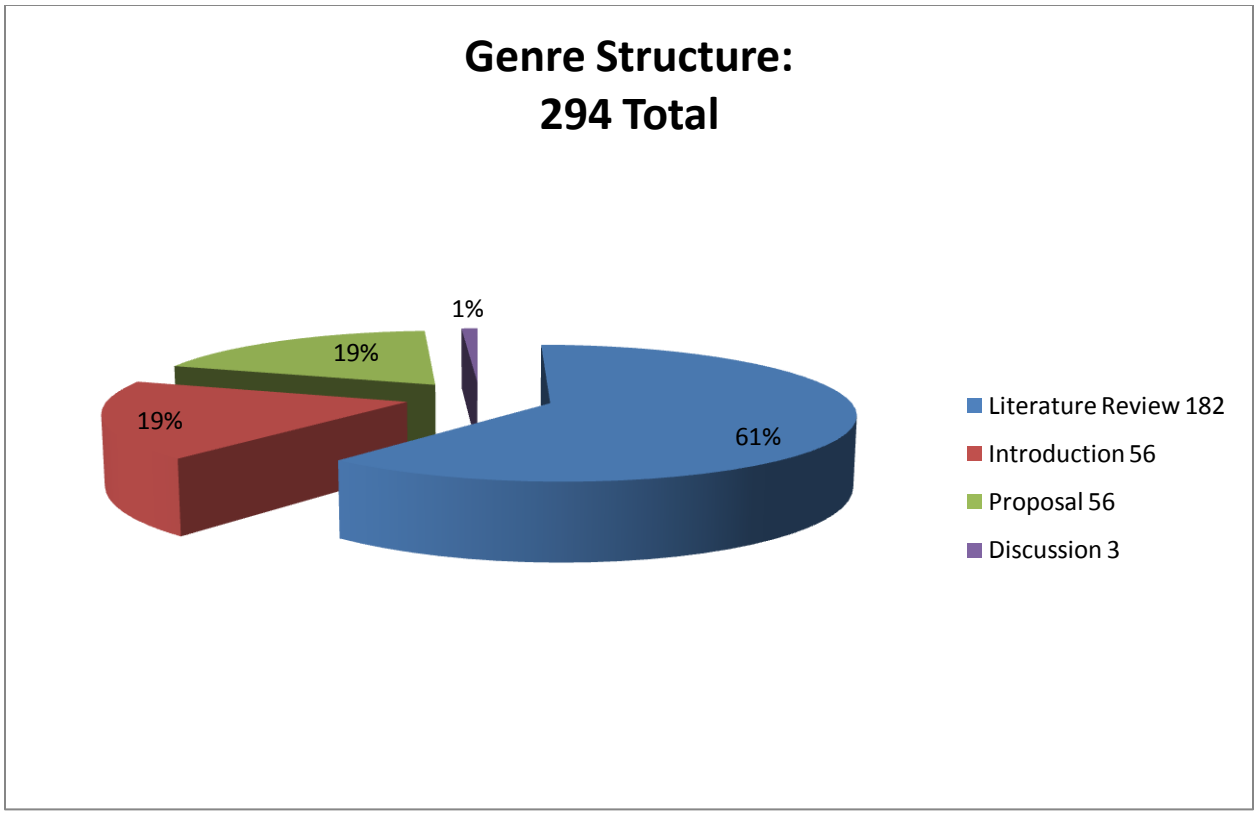

Figure 1: Genre Structure Frequencies

Analysis of Genre Structure code counts thus suggest that my comments responded to the following student writing issues: further revision of the Introduction, genre conventions of the Literature Review, and students' initial attempts at writing the Proposal.

Introduction genre convention codes.

Figure 2 presents the distribution of Introduction Genre Convention codes: Research Focus (n=21, 38%), Research Gap (n=13, 23%), Research Questions (n=12, 21%), Research Problem (n=7, 13%), Assumptions and Limitations (n=3, 5%).

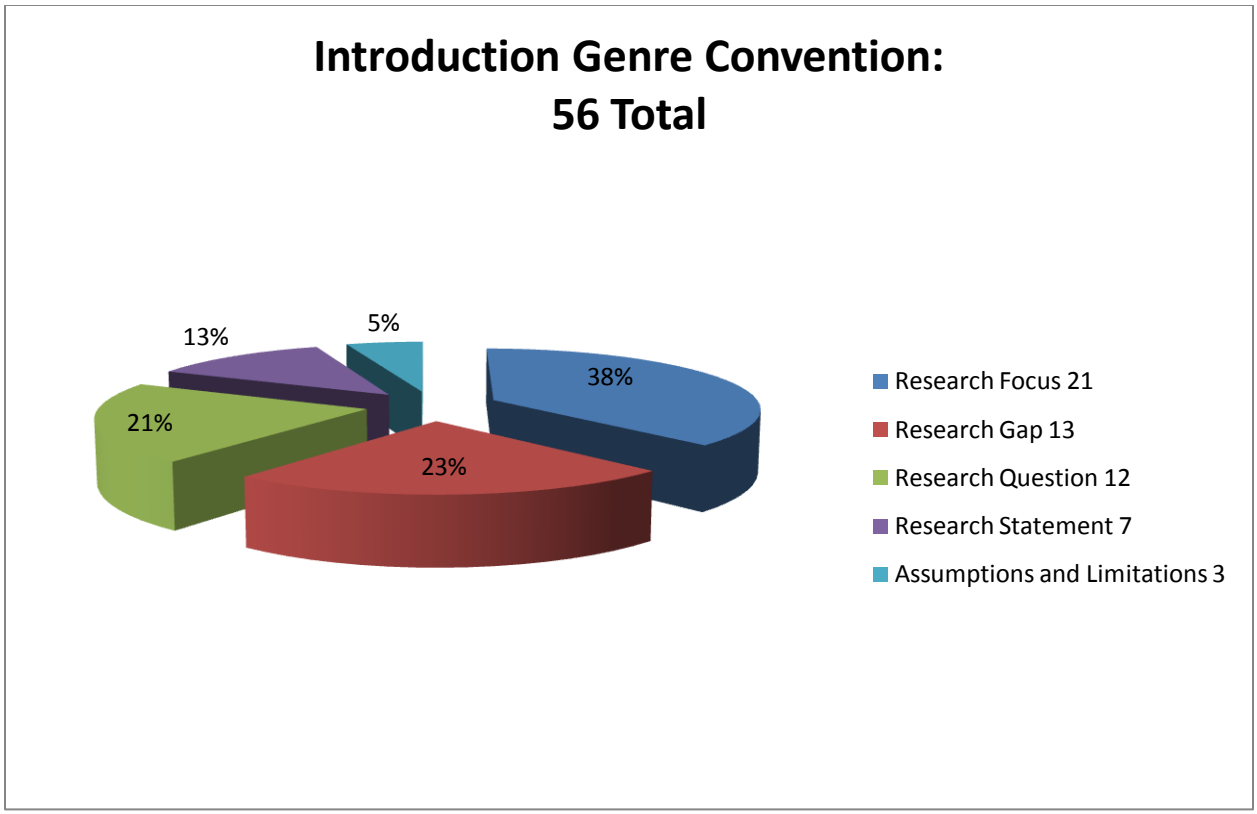

Figure 2: Introduction Genre Convention Frequencies

Research Focus. Findings from Research Focus Code counts were most frequent (38%). In draft three, students were continuing to revise their Research Focus, suggesting this may be the most difficult genre convention of the Introduction. Analysis of Research Focus code counts found that my comments responded to the following student writing issues: attention to narrowing the research topic and writing for a specific disciplinary audience. Excerpt A provides an example of commentary focused upon narrowing the research topic.

> **Excerpt A:** Make sure to set up a Research Focus by indicating what you mean by infection control, why hand washing is an important part of infection control, and what area of nursing you'll focus upon (emergency rooms, long term care, med surg, etc.).

Excerpt B provides an example of commentary focused upon a disciplinary audience.

Excerpt B. Why have you chosen these two? You need to let the reader know the justification for this focus. Remember the disciplinary audience you are writing to.

Research Gap. Research Gap (23%) code counts were the second highest in frequency, suggesting that students were still struggling to develop an intervention within their research topic. Analysis of Research Gap code counts indicate that my comments responded to one primary writing issue: asking students to further consider the Research Gap.

Excerpt C provides an example of commentary asking a student to consider the Research Gap.

Excerpt C. This paragraph still does not have narrowed Research Gap. I need to know why this research needs to be conducted and in what way the research is lacking/missing/needs expansion, etc.

Research Questions. Research Question (21%) comments was also frequent, suggesting that students were still narrowing and connecting Research Questions to their research topic. Analysis of Research Question code counts indicate that my comments responded to the following student writing issues: asking students to connect their Research Questions to their Research Gap and asking students to respond to Organizational issues.

Excerpt D provides an example of commentary asking students to connect their Research Questions to their Research Gap.

Excerpt D. Please connect your Research Questions to your Research Gap.

Excerpt E provides an example of commentary focused upon Organizational issues.

Excerpt E. Remember to order your Research Questions from broad to specific. They must also respond to your Assumptions.

Research statement. Findings from the Research Statement code counts (13%) were lower than Research Gap and Research Questions, suggesting that students had begun to master the formulaic structure of the purpose statement. Analysis of Research Statement code counts suggest that my comments responded primarily to the need for a purpose statement. Excerpt F provides an example of commentary focused upon a formulaic research statement.

> **Excerpt F.** Here, you want to end with your specific research statement per the research statement formula we've reviewed: "The purpose of this study is to...".

Assumptions and Limitations. Findings from the Assumption and Limitations code counts (5%) were few, which was not surprising since students had not yet developed these sections of draft three. Analysis of Assumptions and Limitations code counts suggest that my comments responded to the following student issue: comments reminding students Assumptions and Limitations were closely connected to hypotheses of the Research Questions.

Excerpt G provides an example of commentary comments reminding students Assumptions and Limitations were closely connected to hypotheses of the Research Questions.

> **Excerpt G.** Remember that your Assumptions and Limitations must be connected to your Research Questions where you hypothesize the answer to those Research Questions via your Assumptions and Limitations.

Literature Review genre conventions. Figure 3 presents the distribution of Literature Review Genre Convention codes: Analysis (n=68, 37%), Synthesis (n=45, 25%), Multiple Sources (n=41, 23%), Organization (n=28, 15%).

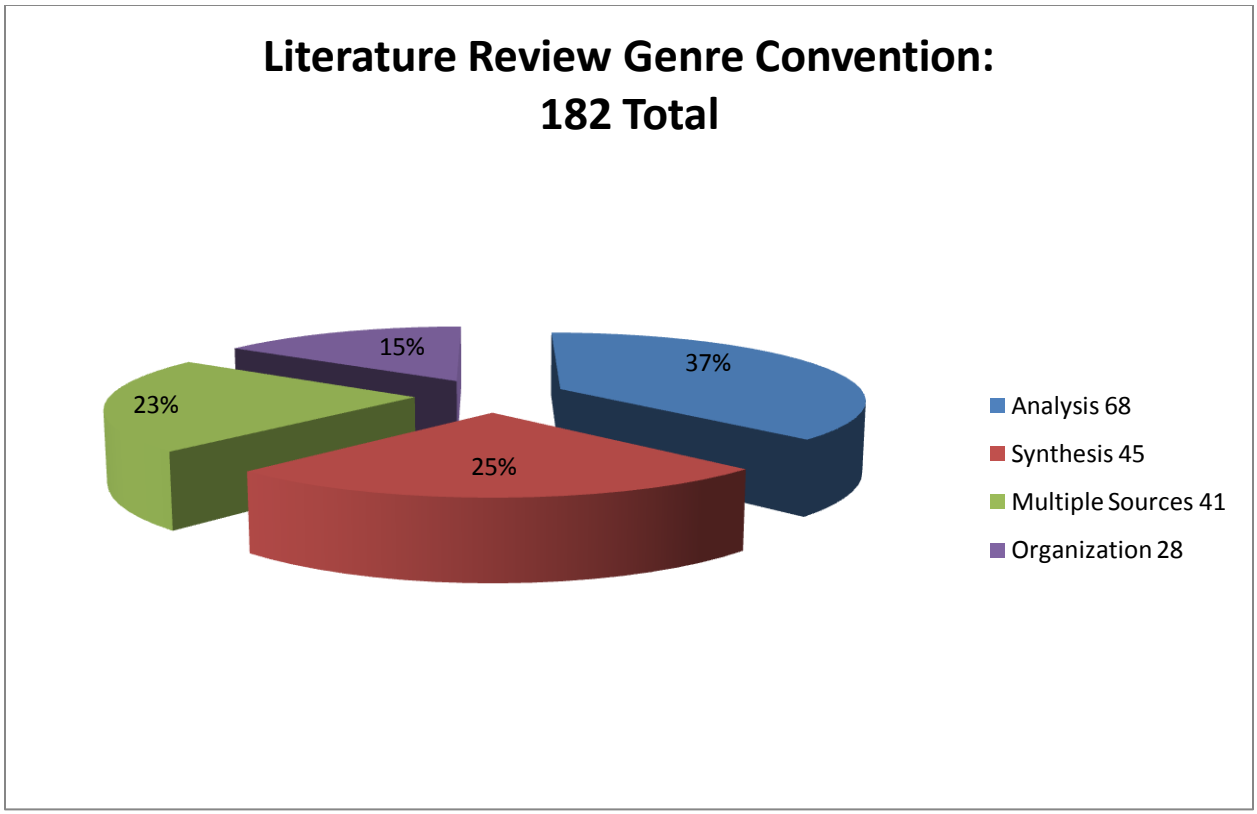

Figure 3: Literature Review Genre Convention Frequencies

Analysis. In the Literature Review, findings from Analysis code counts were the most frequent (37%), suggesting that students still needed further development of their analyses within their Literature Review. My comments responded to the following student writing issues: Analysis needed when developing research claims and Analysis connected to the research topic. Excerpt A provides an example of commentary asking for Analysis connected to the research topic.

> **Excerpt A:** You need to analyze the research you present in the Literature Review for the development of your research topic.

Excerpt B provides an example of commentary asking for Analysis when developing expansion of research claims.

> **Excerpt B.** Good, but you need to use Analysis in order to expand your research claims in the Literature Review.

Synthesis. Synthesis (25%) were the second most frequent code counts, suggesting that students were still struggling to make conceptual connections within the body of their research. Analysis of Synthesis code counts suggest that my comments responded to the following student writing issue: Synthesis of background research. Excerpt C provides an example of commentary asking students to synthesize background research.

> **Excerpt C.** I should see an in-depth Synthesis of your sources for background on the history of your topic.

Multiple Sources. Comments on Multiple Sources (23%) were frequent, suggesting that students were still struggling with the conventions of incorporating sources. Analysis of Multiple Sources code counts suggest that my comments responded to the following student writing issues: utilization of Multiple Sources for support of research claims and Organization of ideas and paragraph structure. Excerpt D provides an example of commentary asking students to utilize Multiple Sources for support of research claims.

> **Excerpt D.** Think about how more than one source that you have found might validate the research claims that you are making here.

Excerpt E provides an example of commentary asking for reOrganization of paragraph structure.

> **Excerpt E.** Ah! Here is part of your definition and history of digital cinema. Place it up earlier in the Literature Review in your overview of the research topic.

Proposal genre convention codes. Figure 4 presents the distribution of Proposal Genre Convention codes: Development (n=17, 32%), Focus (n=13, 25%), Validation (n=13, 25%), Organization (n=10, 19%).

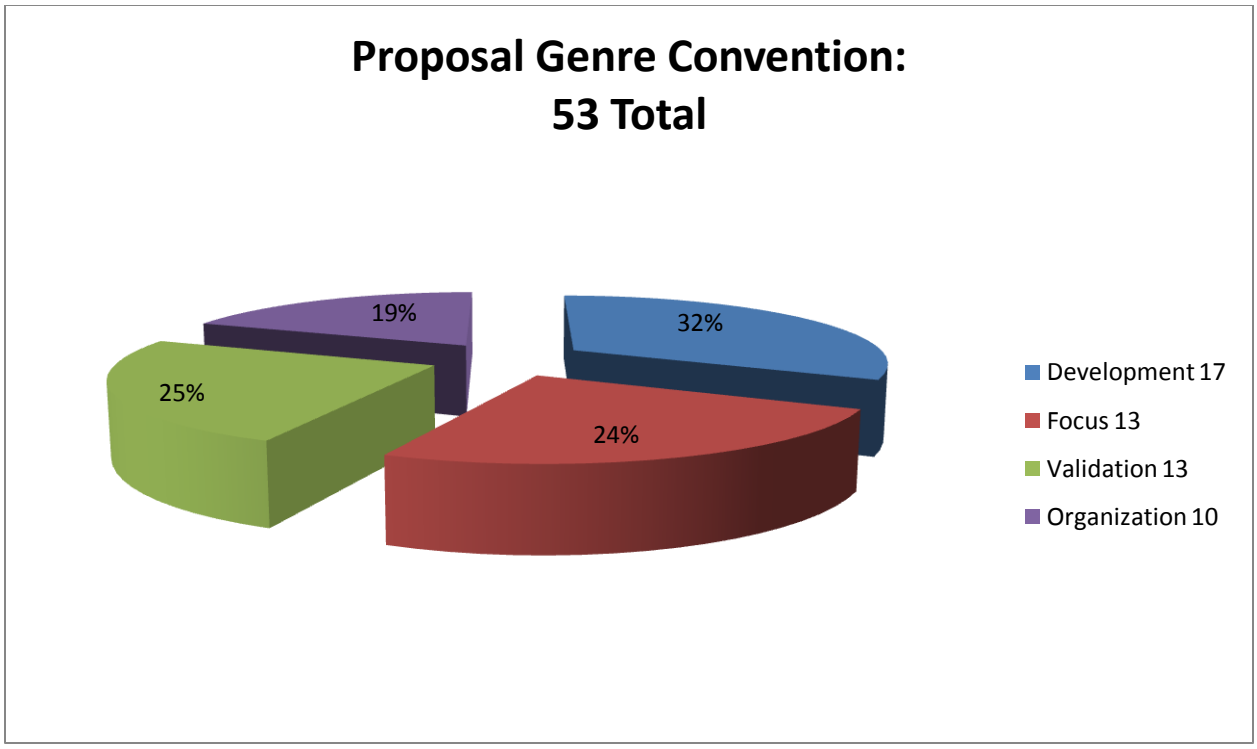

Figure 4: Proposal Genre Convention Frequencies

Development. Findings from Development code counts (32%) were the most frequent suggesting that students were just starting to consider development of their Proposal (due in Step Five)[1]. Analysis of Development code counts suggest that my comments responded to development of in progress Proposals, as in excerpt A.

> **Excerpt A:** You need to expand and develop your Proposal with use of research, systematic steps and examples.

Focus. Findings from and Focus (24.5%) code counts were the second most frequent, suggesting that students were learning how to connect their Proposal to their Research Focus.

[1] Proposals are an upcoming step (step five) of Project Three. Therefore drafts were preliminary and often included student questions for the instructor.

Analysis of Focus code counts suggests that my comments responded to the following student writing issue: a clear focus of the Proposal. Excerpt B provides an example of commentary asking for a clear focus of the Proposal.

> **Excerpt B.** You need to make sure that your Proposal has a clear focus related to your overall research topic.

Validation. Validation (25%) code counts were frequent, suggesting that students were learning how to connect their Proposal approach to the Literature Review. Analysis of Validation code counts suggests that my comments responded to the following student writing issue: the use of literature for validation. Excerpt C provides an example of commentary asking for the use of literature for validation.

> **Excerpt C.** You need to use the research you developed in your Literature Review in order to validate your Proposal.

Organization. Findings from Organization Genre Convention code counts were not frequent, (19%). Analysis of Organization Genre Convention code counts suggest that my comments responded to the following student writing issue: responding to student questions about content Organization.

Excerpt D provides an example of commentary focused upon student questions and Organization.

> **Excerpt D.** Per your questions on content Organization: yes, you'd first provide a short justification of your Proposal based upon the previous research you've presented in the Literature Review; second, you'd then indicate what Proposal you will present; third, why that approach is valid for answering your Research Problem and questions; finally, provide an overview of the details of the Proposal.

Discussion. Discussion comments were few(n=3, 1%), and therefore were not further analyzed. These findings will be addressed in the Discussion Section.

Study Two: Student Revisions

Methods

For this study I moved from Step Three to data collection of Step Four in Project Three to look at the students' revision and responses to my comments in Step Four. I examined student revisions of Genre Structure (Introduction, Literature Review, and Proposal) and Genre Conventions (and their associated categories)[2].

Data collection of student revisions. For Study Two I excerpted students' revisions responding to my commentary (n=294).

Data coding of student revisions. Directed content Analysis (Hsieh & Shannon, 2005), which develops coding categories deductively for the data, was used to develop content coding categories of student revisions. Coding categories were drawn from Ziv's (1984) and Dohrer's (1991) coding categories of student revision: Substitution, Addition, Deletion, and No Change. If a student replaced the original text with new material, a code of **Substitution** was given. As shown in table 5, if a student added a paragraph, sentence, or a code of **Addition** was given. If a student removed the original text, a code of **Deletion** was given. If a student made No Changes to the text, a code of **No Change** was given.

Table 10
STUDENT REVISIONS

Revision Code	Definition	Textual Example
Substitution	Student replaced the original text with new	**Original:** Research shows that women are genetically programmed and assumed to

[2] Please refer to tables 2-4 for further definitions of sub-codes within each Genre Convention coding category.

	material.	have behaviors that men do not, which allows them to stand out as equally qualified leaders. **Revision:** Based on the results that (Prime, Carter and Welbourne 2009) discovered, men are assumed to be natural leaders because of the three qualities they naturally retain. Included in these three qualities are problem solving, influencing upward, and delegating.
Addition	Student added a phrase, sentence, or idea during revision.	**Original:** Infection control is a big part of many hospitals and facilities. **Revision:** Infection control is an important part of many hospitals and healthcare facilities. It is important to emphasize policies and procedures to minimize the risk of spreading infections. The primary goal of infection control is to reduce the occurrence of infectious diseases.
Deletion	Student removed the original text.	**Original:** The advanced technology in the labor industries makes the work places more productive and efficient. I think this is interesting because we have always been excited how technology can give us robots in our houses and jobs. **Revision:** The advanced technology in the labor industries makes the work places more productive and efficient. (Anderson, 2013; Jones, 2015).
No Change	Student made No Change	**Original:** Phonemes are the smallest units in a language.

	to the original text.	There is a lot of history and research surrounding phonemes. **Revision:** Phonemes are the smallest units in a language. There is a lot of history and research surrounding phonemes.

Table 10: Student Revisions Coding Schema

Data Analysis of student revisions. Each revision was further examined with responding Genre Structure and Conventions (Introduction, Literature Review, and Proposal and their associated genre conventions).

Introduction. Table 6 presents the textual examples of student revisions in the Introduction.

TABLE 11 INTRODUCTION REVISIONS	
Revision Code	**Textual Example**
Substitution	**Original:** I research dementia and Alzheimer's in order to see if lifestyle changes will address this disease in a positive way. **Comment:** Here, you want list out and narrowed your Research Questions. **Revision:** 1. How are dementia and Alzheimer's related? 2. Can dementia and Alzheimer's be countered by lifestyle changes? If so, in what ways? 3. Are The Six Pillars of Health and how would they positively affect dementia and Alzheimer progression?
Addition	**Original:** Income inequality is a growing issue in politics and must be clearly examined and defined. **Comment:** Make sure to clearly outline your Research Focus for the reader as a roadmap of sorts for the Literature Review. **Revision:** Income inequality is a growing issue in politics and must be

	clearly examined and defined. This project will first provide a brief history of income inequality. Then it will discuss the necessity of addressing growing income inequality. Finally, it will show that without addressing income inequality, the different between the very rich and very poor will continue to grow.
Deletion	**Original:** The advanced technology in the labor industries makes the work places more productive and efficient (Anderson, 2013; Jones, 2015). I think this is interesting because we have always been excited how technology can give us robots in our houses and jobs. **Comment:** Remember that personal opinions and first person is not used in the Introduction or an academic research paper. **Revision:** The advanced technology in the labor industries makes the work places more productive and efficient (Anderson, 2013; Jones, 2015).
No Change	**Original:** My Research Gap will examine robots and how they will change the labor industry. **Comment:** Where is the significance of this gap and what is your entry point for expanding/furthering the research topic? **Revision:** My Research Gap will examine robots and how they will change the labor industry.

Table 11: Introduction Genre Structure Revisions

Literature Review: Table 7 presents textual examples of revisions in the Literature Review.

TABLE 12 LITERATURE REVIEW REVISIONS	

Revision Code	Textual Example
Substitution	**Original:** The use of phonemes are important in teaching students how to learn English. **Comment:** Ok, but how? Who says this? I need research for Analysis and validation of this claim. **Revision:** Research has suggested that phoneme awareness allows students to learn a language better because they can systematically breakdown large chunks of text and can see similarities between their first language and second language (Goldenberg, 2014; Atwill, 2011).
Addition	**Original:** Research has shown that hand hygiene is necessary for keeping infection control low in hospitals. **Comment:** When you say that" research has shown," you need Multiple Sources to back up this sentence/claim. **Revision:** Research has shown that hand hygiene is necessary for keeping infection control low in hospitals (Alsubaie, S., & Maither, 2014; Fundukian, L, 2011; Pittet, D, 2015)
Deletion	**Original:** Digital cinema was used in The Wolf of Wall Street in order to highlight the larger than life characters in the film. Digital cinema became popular in 2010 and all film was translated to digital film. **Comment:** This information should be placed into the paragraphs of your Literature Review where you review the history of digital cinema, not here. **Revision:** Digital cinema was used in The Wolf of Wall Street in order to highlight the larger than life characters in the film.

No Change	**Original:** Women are viewed as being less effective leaders then men. **Comment:** How so? Use research to expand and validate this statement per our Discussion of the purpose of the Literature Review. **Revision:** Women are viewed as being less effective leaders then men.

Table 12: Literature Review Genre Structure Revisions

Proposal. Table 7 presents textual examples of revisions in the Proposal.

TABLE 13 PROPOSAL REVISIONS	
Revision Code	**Textual Example**
Substitution	**Original:** Even though the law allows women to choose whichever job she wants, women are still forced to choose work or parenting. This Proposal will suggest how women can move from choosing one or the other, to having it all. **Comment:** But your focus is upon leadership qualities and lack of advancement. So your Proposal must reiterate this focus **Revision:** Gender biases continue to have an impact on women's roles in the workplace. Women are not offered the same opportunity for job advancement as men. In order to fix this discrimination, businesses must be forced to enact a form of affirmative action alongside ethical training in order to combat unequal career advancements between men and women.
Addition	**Original:** The use of The Seven Habits of Mind is necessary when informing patients of how lifestyle impacts dementia. **Comment:** This is where you need to

	develop your Proposal by adding past research from the literature to develop your Proposal. **Revision:** The use of The Seven Habits of Mind is necessary when informing patients of how lifestyle impacts dementia. Prevention methods have been researched to help inform individuals on how to prevent a dementia disease. Included in these prevention methods are the six pillars of a brain-healthy lifestyle. In countries whose citizens follow a diet that is low in fats and calories, the number of people who have the Alzheimer's disease is low (Rowland and Tish, 2014). The healthy lifestyle choices involved in the six pillars can help a person avoid dementia diseases.
Deletion	**Original:** The economy is in a state of inequality and we need to figure out how to fix this issue. It might be good to propose a change, but in what way? A informative pamphlet? An Analysis of the current state of the economy? A game plan? I have decided to utilize a game plan for my Proposal. **Comment:** Ok, there are Organizational issues here where you are mentioning too many hypothetical approaches in one paragraph. Rather than listing all these possibilities, pick one and justify your decision. **Revision:** The economy is in a state of inequality and we need to figure out how to fix this issue. I have decided to utilize a game plan for my Proposal.
No Change	**Original:** I am going to make a pamphlet for the Proposal section of my paper. **Comment:** Make sure to tell my why you have decided upon a pamphlet, what you'll include in the pamphlet, and what you hope the outcome will

	be. **Revision:** I am going to make a pamphlet for the Proposal section of my paper.

Table 13: Proposal Genre Structure Revisions

For Genre Structure, I analyzed all revisions in Step Four of Project Three in the Introduction, Literature Review, and Proposal. For Genre Conventions, I analyzed the revisions of the Literature Review since this is the focus of Step Three and Four. For the Introduction and Proposal I analyzed only the most frequent revisions: Research Focus and Research Gap for the Introduction and Development and Organization for the Proposal.

Findings

Student Revisions. Figure 5 presents the overall distribution of student revisions in draft four: Substitution (n=98, 33%), No Change (n=74, 28%), Addition (n=65, 25%), and Deletion (n=57, 22%). Overall students revised 72% if the time and did not revise 28% of the time. The highest revision frequencies were Substitution (33%), indicating that students did indeed revise with new content in draft four. The second highest numbers of code frequencies were in the No Change revision category (28%), suggesting that students did not attend to all instructor feedback. Addition (25%), and Deletion (22%) revisions were also frequent, suggesting that students have multiple strategies of revisions. These findings contrast with previous literature where studies have concluded that students tend to make sentence level revisions only (Sommers, 1982; Chapin & Terdal 1990; Goldstein, 2004; Haswell 2006). Overall, findings suggest that my genre-based commentary focuses upon higher order concerns rather than low order concerns typical in instructor feedback (Klin, 1973; Harris, 1977; Searl & Dillon, 1980). Further, the overall findings indicate that explicit commentary in a genre-based pedagogy leads to higher order revisions in genre structure and genre conventions.

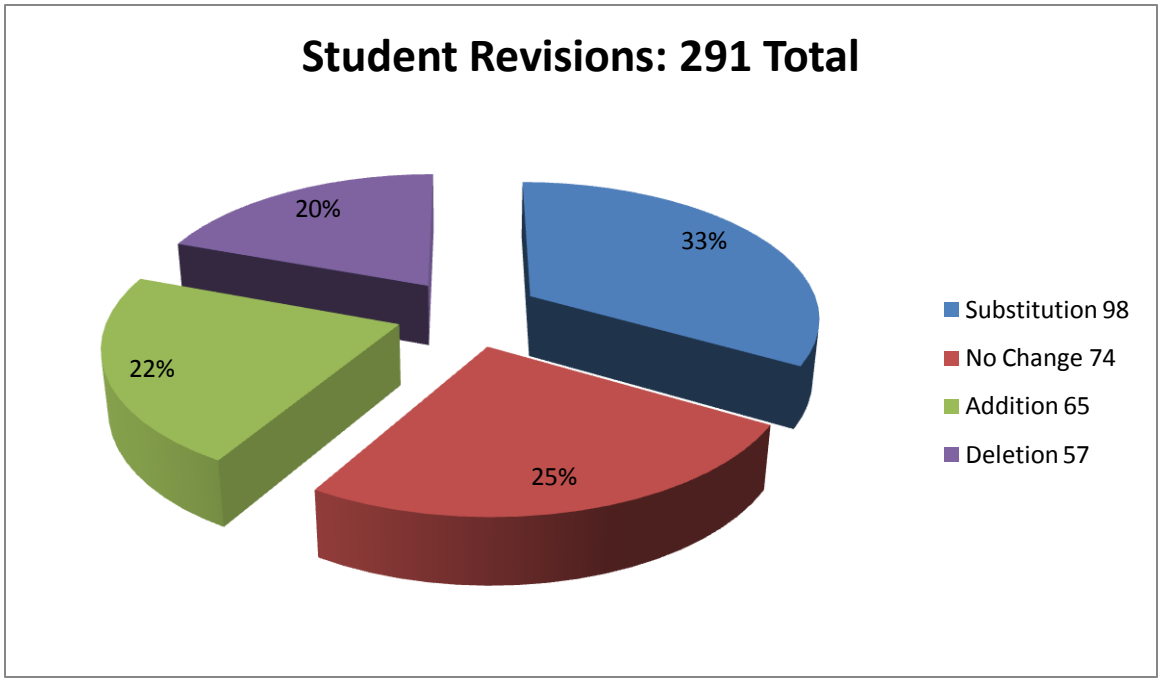

Figure 5: Student Revision Frequencies

Genre structure revisions.

For reference, Genre Structure codes, definitions, and examples can be found in Table 1 above. Figure 6 presents the overall distribution of Genre Structure Changes: Literature Review (n=182, 63%), Introduction (n=56, 29%), and Proposal (n=53, 28%). The highest frequencies of revisions occurred in the Literature Review (63%), reflecting the assignment focus of Step Four in Project Three. The frequencies of revisions to the Introduction (19%) and Proposal (18%) were similar, suggesting that while students revised most frequently in the Literature Review, continued revisions were being made to the Introduction and initial development of the Proposal was occurring.

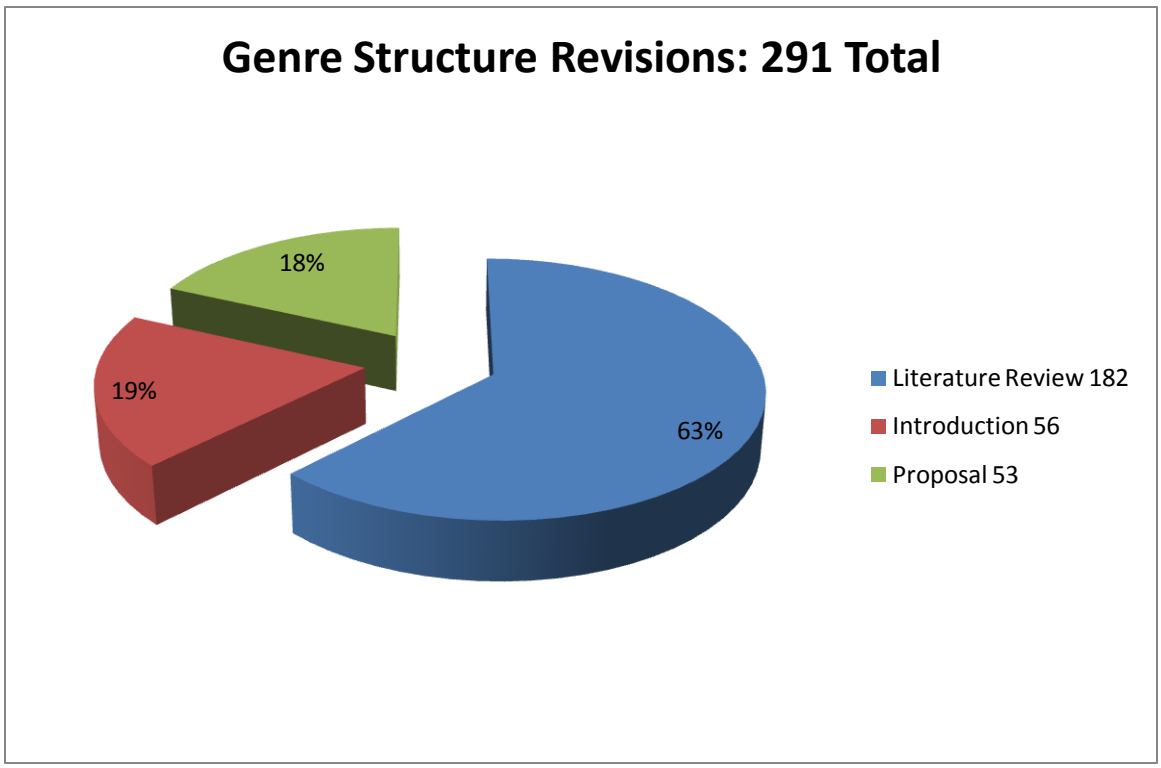

Figure 6: Genre Structure Revisions

Introduction genre convention revisions. For reference, the Genre Conventions of Introductions are in Table 2 (Research Focus, Research Question, Research Gap, Research Statement, and Assumptions and Limitations). Figure 7 presents the overall distribution of Introduction Genre Convention revisions: Research Focus (n=23, 41%), Research Gap (n=13, 23%), Research Problem (n=9, 16%), Research Question (n=8, 16%), and Assumptions and Limitations (n=3, 6%).

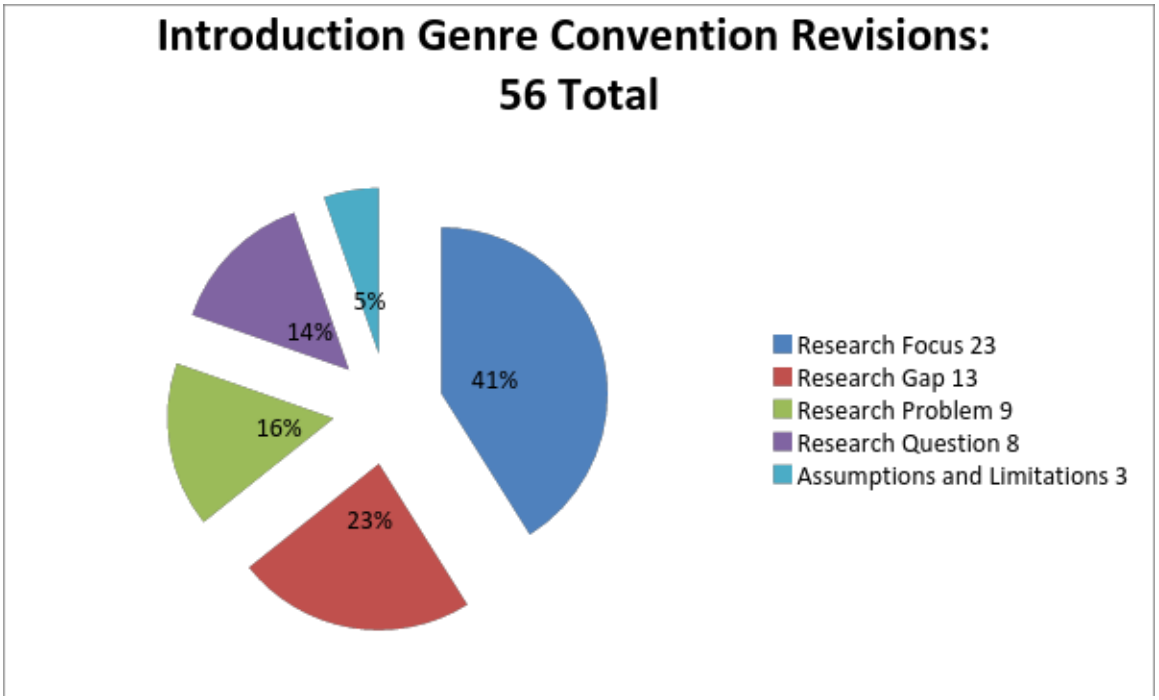

Figure 7: Introduction Genre Convention Revision

Research Focus. In Study One, I found that the most frequent commentary for the genre conventions of the Introduction was Research Focus (38%). Study Two findings show Research Focus revisions were the most frequent genre convention revisions (41%). Thus, the frequencies of Research Focus commentary and the frequencies of Research Focus revisions match, suggesting that there is a relationship between the focus of my commentary and students' response in their revisions. In these Research Focus revisions, students revised with Substitution 7 times, Addition 7 times, No Change 7 times, and Deletion 2 times.

Excerpt A provides an example of Substitution for the development of a clearer Research Focus.

Excerpt A.

Original: Women should be seen as equal in the workplace.

Comment: I would replace this statement and create a very clear Research Focus where you tell us what your Research Focus is, why this research is important, and how you'll examine this research in the research Proposal paper.

Revision: Good leadership skills are crucial to run a company. The employer satisfaction depends on leadership skills. Women are now seen as a valuable asset in leadership because of their leadership qualities. Previous research looked into how different leadership qualities can affect the employers and the job retention. This current will also look at this topic but also what these qualities can bring to a company. Also, this research will look into how females and males respond to either a male or female in leadership.

Excerpt B provides an example of Addition for the development of a clearer Research Focus.

Excerpt B.

Original: The two that I have chosen to talk about is lawyers and soldiers.

Comment: Remember that I need to have a clear reason as to why this research is necessary to research. So make sure to add the WHY for your Research Focus.

Revision: The two that I have chosen to talk about is lawyers and soldiers. I have chosen the military and lawyers because I feel that the integration of technology in the form of robotic intelligence will affect these areas the most. Also, lawyers and the military are two popular professions and therefore important to investigate.

Analysis of No Change revisions suggest that students did not respond to all comments requesting revision for a clear Research Focus.

Excerpt C provides an example of No Change of the Research Focus.

Excerpt C.

Original: Usually people buy stock when they retire, this is a way they receive some money while not working. People do not usually know what stock to buy or how to sell

it. They do not get much of a profit from this as selling the stock. And they might lose a lot of money.

Comment: So here I do not see a clear Research Focus. Remember that the Research Focus tells us WHAT the research will examine, WHY the research will examine that particular research, and HOW the research will be focused for the study.

Revision: Usually people buy stock when they retire, this is a way they receive some money while not working. People do not usually know what stock to buy or how to sell it. They do not get much of a profit from this as selling the stock. And they might lose a lot of money.

Research Gap. In Study One, I found that the second most frequent commentary for the genre conventions of the Introduction was Research Gap (23%). Study Two findings show Research Focus revisions were the second most frequent genre convention revisions (23%). Thus, the frequencies of Research Gap commentary and the frequencies of Research Gap revisions match, again suggesting that there is a relationship between the focus of my commentary and students' response in their revisions. In these Research Gap revisions, students revised with No Change 7 times, Addition 3 times, Substitution 2 times, and Deletion once. The high frequency of No Change finding suggest that students were continuing to find an entry point in their Literature Reviews where they presented a clear and focused Research Gap for exploration.

Excerpt A provides an example of No Change revision for the development of a clearer Research Gap in the Introduction.

Excerpt A.

Original: The abuse of enhancement drugs in academia can and are affecting and influencing students of all levels. It is becoming increasingly popular for those who want to get ahead in the competition of grades/marks.

Comment: Why will this be studied?

Revision: The abuse of enhancement drugs in academia can and are affecting and influencing students of all levels. It is becoming increasingly popular for those who want to get ahead in the competition of grades/marks.

Excerpt B provides an example of Addition for the development of a clearer Research Gap in the Introduction.

Excerpt B.

Original: The film industry is using digital film techniques and they should be investigated further.

Comment: Here you want to add a clear Research Gap by stating "My research will examine X in order to expand/question/further analyze/etc. Y because Z is missing.

Revision: My Research Gap will look at the controversial transition from film to digital video as the dominant format to shoot movies in. The film industry is using digital film techniques and they should be investigated further. I will use The Wolf of Wall Street as for Analysis of a film that highlights how digital and traditional formats can complement one another if used properly.

Literature review genre convention revisions. In Step Three of Project Three, assignment and instructor feedback focus was on the Literature Review, so most of the revisions students made in draft four reflect this focus. For reference, the Genre Conventions of Literature Review are in Table 3 (Analysis, Synthesis, Multiple Sources, and Organization). Figure 8 presents the overall

distribution of Literature Review Convention revisions (n=153): Analysis (n=65, 36%), Synthesis (n=44, 24%), Multiple Sources (n=37, 20%) and Organization (n=36, 20%).

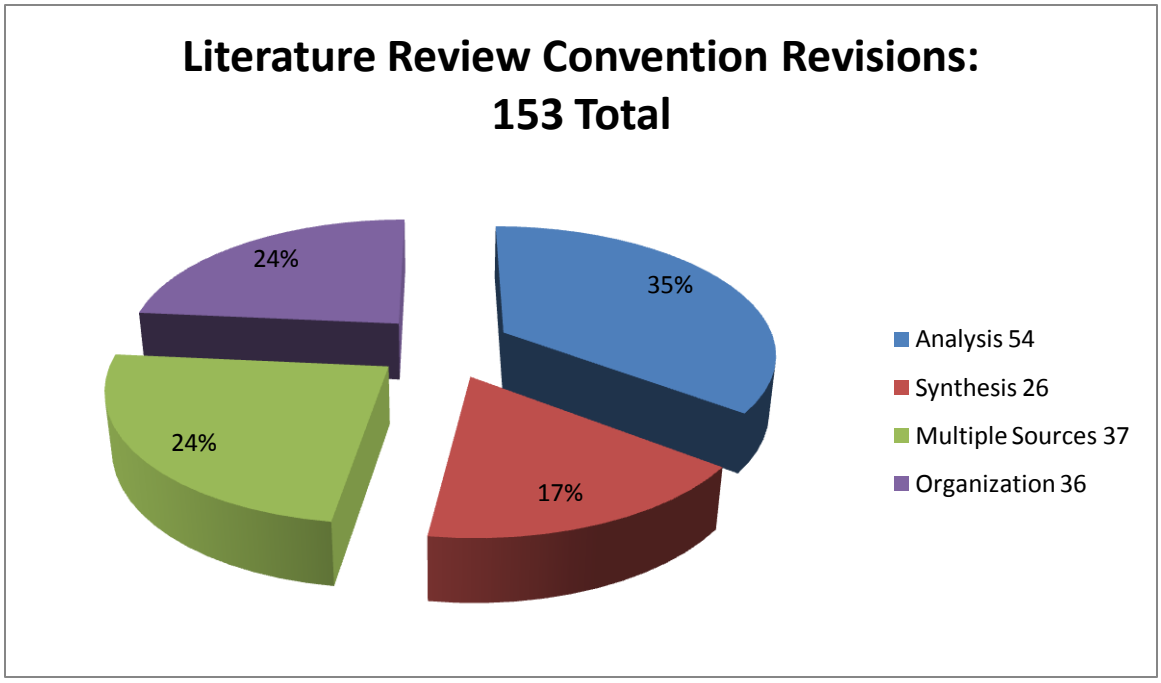

Figure 8: Literature Review Genre Convention Revision Frequencies

Analysis. In Study One, I found that the most frequent commentary for the genre conventions of the Literature Review was Analysis (37%). Study Two findings show Analysis revisions were the most frequent genre convention revisions (36%). Thus, the frequencies of Analysis commentary and the frequencies of Analysis revisions match, suggesting that there is a relationship between the focus of my commentary and students' response in their revisions. In these Analysis revisions, students revised with Substitution 30 times (46%), Addition 24 times (37%), Deletion 6 times (9%) and No Change 5 times (8%).

Excerpt A provides an example of Substitution for the development of Analysis in the Literature Review.

Excerpt A.

Original: However, they occupy jobs that are in the lower to middle class ranks.

Comment: Good, but remember you need to provide Analysis in order to relate your research to the research topic.

Revision: Fortunately, the number of women in executive, management, and administrative positions has increased from 24% to 40% since 1976. However, they occupy jobs that are in the lower to middle class ranks. (feminist.org 2014). Even though the number of women in executive positions has increased throughout the years, there continues to be an issue of gender bias in advancement opportunities.

Excerpt B provides an example of Addition for the development of Analysis in the Literature Review.

Excerpt B.

Original: Unequal wages are of high concern within our economy and being continuously researched (Yukhananov & Simao, 2014; Liptak, 2010).

Comment: Alright, I agree with this statement, but where is your Analysis of this statement? Remember that Analysis of research is the main component of a Literature Review.

Revision: Unequal wages are of high concern within our economy and being continuously researched (Yukhananov & Simao, 2014; Liptak, 2010). This concern stems from data that Yukhananov & Simao (2014) and Liptak (2010) found arguing that 1% of the population holds all the money, that the middle class is non-existent, and that the lower class is unable to sustain quality of life. This is why the need to examine our current inequality of wages and wealth distribution is so important.

Excerpt C provides an example of Deletion for the development of Analysis in the Literature Review.

Excerpt C.

Original: Being that there are different types of dementia, symptoms may be different. However, the most common dementia symptoms include: memory losses, impaired abstraction and planning, language and comprehension disturbances, poor judgment, impaired orientation, decreased attention and increase restlessness, and changes (Swartout-Corbeil 2006). There are many stages of Alzheimer's disease and the stages one is in determines the level of Alzheimer's one has. Extensive dementia represents a higher level of Alzheimer's in patients. Therefore, understanding stages and symptoms of Alzheimer's and its correlation to dementia is important for diagnosis of Alzheimer's.

Comment: I'd introduce and analyze your sources that cover the stages of Alzheimer's. As you mention in the last sentence, knowing the stages is important for diagnosis so begin your Analysis here.

Revision: There are many stages of Alzheimer's disease and the stages one is in determines the level of Alzheimer's one has. Extensive dementia represents a higher level of Alzheimer's in patients. Therefore, understanding stages and symptoms of Alzheimer's and its correlation to dementia is important for diagnosis of Alzheimer's. After my Analysis of the stages of Alzheimer's, I will analyze the stages of dementia in order to make a correlation between stages of Alzheimer's and stages of dementia for diagnosis of the disease.

Excerpt D provides an example of No Change for the development of Analysis in the Literature Review.

Excerpt D.

Original: Stimulant narcotics are prescribed by physicians at a young age and the individual will usually take these drugs on a daily basis for the rest of their lives. The patient has the option to choose not to take the medication, although they usually do due to the low risk and high efficiency of the drug.

Comment: Why must they take these drugs for the rest of their lives and how does this relate to your topic. I need Analysis of the research as it connects to your research topic here.

Revision: Stimulant narcotics are prescribed by physicians at a young age and the individual will usually take these drugs on a daily basis for the rest of their lives. The patient has the option to choose not to take the medication, although they usually do due to the low risk and high efficiency of the drug.

Synthesis. In Study One, I found that the second most frequent commentary for the genre conventions of the Literature Review was Synthesis (25%). Study Two findings show Synthesis revisions were the second most frequent genre convention revisions (24%). Thus again, the frequencies of Synthesis commentary and the frequencies of Synthesis revisions match, suggesting that there is a relationship between the focus of my commentary and students' response in their revisions. In these Synthesis revisions, students revised with Substitution 21 times (48%), Addition 13 times (30%), No Change 7 times (16%), and Deletion 3 times (7%). Excerpt A provides an example of Substitution revision for the development of Synthesis in the Literature Review.

Excerpt A.

Original: Infection control is important in the hospital. To control cross infection in the ICU it is crucial to have good hygiene.

Comment: So this sentence would be where you synthesize the research in order to define infection and infection control.

Revision: In order to understand the importance of hand hygiene in the Intensive Care Unit (ICU), it is important to define infection control and cross infection. Fundukran (2011) defines infection control as policies and procedures used to minimize the risk of spreading infections, especially in hospitals and human or animal health care facilities. Furthering the understanding of infection control it is important to look at the concept of cross infection. Longe (2006) defines cross infection as the physical movement or transfer of harmful bacteria from one person, object, or place to another or from one part of the body to another.

Excerpt B provides an example of Addition revision for the development of Synthesis in the Literature Review.

Excerpt B.

Original: Primarily, schools have more interest in teaching the subject matter of writing rather than introducing phonetics for aid in writing. Research states that using phonetics in schools helps students learn to write.

Comment: I am confused here. Are you synthesizing research in order to present this information? How would further Synthesis of sources help you to provide needed background information on the use of phonetics for readings and writing instruction?

Revision: Primarily, schools have more interest in teaching the subject matter of writing rather than introducing phonetics for aid in writing (Hoffman 2002). Research states that using phonetics in schools helps students learn to write. This is so because previous studies have shown that beginning readers are more aware of word-sounds at the on-set and rhyme level than at the individual phoneme level (Chew, 1997). So helping students see the relationship between sounds and rhymes can increase reading and writing skills.

Excerpt C provides an example of No Change revision for the development of Synthesis in the Literature Review.

Excerpt C.

Original: Purchasing stock isn't always easy, the customer has to know when is a good time to buy or sell a majority of the customers think that they need a broker, sometimes if you already know what you are doing you don't need a broker since there's no rule that says you have to use a broker. Some companies will sell or buy you their stock directly. Stock all depends on how the economy is doing and how a company is doing financially. Flux and flow is due to the money that people are willing to put in the company and what the company will put back into the system.

Comments: I do not see any Synthesis of research in this paragraph. How do all of these statements (coming from research I'm assuming), connected and come together?

Revision: Purchasing stock isn't always easy, the customer has to know when is a good time to buy or sell a majority of the customers think that they need a broker, sometimes if you already know what you are doing you don't need a broker since there's no rule that says you have to use a broker. Some companies will sell or buy you their stock directly. Stock all depends on how the economy is doing and how a company is doing financially.

Flux and flow is due to the money that people are willing to put in the company and what the company will put back into the system.

Excerpt D provides an example of Deletion revision for the development of Synthesis in the Literature Review.

Excerpt D.

Original: With social stereotypes against women being leaders continuing to stand as the only major reason why women are not offered the same opportunity for job advancement as men. This proves that the bias is unjust and something needs to be done about it so that women can be free of this unfair gender bias in the workplace.

Comments: So how does this prove this? I need you to synthesize the two statements to that you make a connection between stereotypes and gender biases in the workplace.

Revision: With social stereotypes against women being leaders continuing to stand as the only major reason why women are not offered the same opportunity for job advancement as men.

Multiple Sources. In Study One, I found that the third most frequent commentary for the genre conventions of the Literature Review was Multiple Sources (23%). Study Two findings show Multiple Sources revisions were the third most frequent genre convention revisions (20%). Thus, the frequencies of Multiple Sources commentary and the frequencies of Multiple Sources revisions match, suggesting that there is a relationship between the focus of my commentary and students' response in their revisions. In these Multiple Sources revisions, students revised with Substitution 14 times (38%), No Change 11 times (30%), Addition 6 times (16%) and Deletion 2 times (5%).

Excerpt A provides an example of Substitution for integration of Multiple Sources within the Literature Review.

Excerpt A.

Original: Robots will impact our society in a way that they will be more effective that people will be willing to make changes for the benefits.

Comment: Integrate multiples sources that you've found doing research to tell us why they are being used and replacing laborers in these two fields.

Revision: Artificial Intelligent robots will be used in society in order to make jobs easier and less dangerous. Research tells us that the use of robots in the job market will make productivity more effective (Judith Aquino, 2008; Brian Huse, 2001).

Excerpt B provides an example of No Change revision for the integration of Multiple Sources within the Literature Review.

Excerpt B.

Original: Film has used various techniques throughout the years in order to create films with varying degrees of characters, plots, settings, and so on. These techniques moved from silent films to sound, to 3D in under 100 years.

Comment: Where is the research to validate these statements? You need to place in Multiple Sources (as in text citations) in order to show the extensive research you've done and to show you are drawing upon that research in your Literature Review.

Revision: Film has used various techniques throughout the years in order to create films with varying degrees of characters, plots, settings, and so on. These techniques moved from silent films to sound, to 3D in under 100 years.

Excerpt C provides an example of Addition for integration of Multiple Sources within the Literature Review.

Excerpt C.

Original: Minimum wage isn't living up to its name since it was meant to maintain a standard of living. Because of the economic downturn and collapse the minimum wage is far less than *minimum*.

Comment: While I agree, I'd need to see some sources in order to validate this statement so that I know it's not just your opinion and so that I know you are doing what a Literature Review should do, utilize sources.

Revision: A standard of living is every citizen's right (Lipitak, 2010). Minimum wage should provide that standard of living. Minimum wage isn't living up to its name since it was meant to maintain a standard of living. Because of the economic downturn and collapse the minimum wage is far less than *minimum* (Yukhananov & Simao, 2014).

Excerpt D provides an example of No Change for integration of Multiple Sources within the Literature Review.

Excerpt D.

Original: In order to decode words students must have a better understanding of phonemes. This has been proven to ensure language acquisition.

Comment: I need to see you provide me with a few sources in order to validate these claims.

Revision: In order to decode words students must have a better understanding of phonemes. This has been proven to ensure language acquisition.

Organization. In Study One, I found that the fourth most frequent commentary for the genre conventions of the Literature Review was Organization (15%). Study Two findings show Organization revisions were the fourth most frequent genre convention revisions (20%). In these Organization revisions, students revised with Deletion 19 times (53%), Substitution 10 times (28%), Addition 4 times (11%), and No Change 3 times (8%).

Excerpt A provides an example of Deletion for Organization within the Literature Review.

Excerpt A.

Original: Stock is exchanged frequently in the market, especially when a company begins to grow and its price of stock increases. More investors want to invest in the company and will spend hundreds of dollars on stock. That reminds me of the history of the stock market and how it has been increasingly impactful on not only stock market business men but on the general population also. So when investors place money in stocks, the stock rises and benefits are made. This makes the market more appealing to buyers.

Comment: The sentence about the history of stock markets does not belong in this paragraph, but earlier on in your background section.

Revision: Stock is exchanged frequently in the market, especially when a company begins to grow and its price of stock increases. More investors want to invest in the company and will spend hundreds of dollars on stock. So when investors place money in stocks, the stock rises and benefits are made. This makes the market more appealing to buyers.

Excerpt B provides an example of Substitution for Organization within the Literature Review.

Excerpt B.

Original: Behaviors of the leaders are important because the employer satisfaction depends substantially upon it.

Comment: Remember that you should move from general to specific (the inverted pyramid) in the Literature Review and even use headings when useful.

Revision: Leadership qualities and Job Embeddedness[3]. Leadership qualities are extremely important because it can directly affect the employees of any Organization or company. Specifically, it is job embeddedness that is affected the most. Job embeddedness is the extent to which employees feel connected to their job or Organization (Collins, 2014). The job satisfaction and job embeddedness depends on the behavior of the leader. It is the leaders that can help make an impact on whether or not the employees feel connected to their job. Subordinates tend to want a high quality relationship with their supervisor (Harris, 2011). However, this relationship depends on the behavior of the leader. If the behavior of the leader is poor, then this decreases job satisfaction. If job satisfaction goes down, then the turnover rate increases (Williams, 2012). Thus, job embeddedness decreases. This is bad for a company if employees constantly leave the workplace due to unsatisfaction. It is important to satisfy the workers by having a leader who makes the employees feel connected to where they work.

Excerpt C provides an example of Deletion for Organization within the Literature Review.

Excerpt C.

Original: Dementia is an awfully complex disease where we are not sure if it is genetic or instead lifestyle influenced and how it influences Alzheimer's. Dementia might be genetically influenced but if it is also lifestyle influenced, then understanding how certain

[3] The phrase references the student's creation of a heading.

lifestyle changes can keep Dementia from developing sooner would be very important for patients to understand whether it is genetic or from lifestyle.

Comment: I am unclear here and I think it comes from Organizational issues. You have two different topics in the same paragraph. Cover only one (genetics or lifestyle) in this paragraph.

Revision: Dementia is an awfully complex disease where we are not sure if it is genetic. Dementia might be genetically influenced and if so, then understanding how genetics impacts Alzheimer's can keep Dementia from developing sooner would be very important for patients to understand.

Excerpt D provides an example of No Change for Organization within the Literature Review.

Excerpt D.

Original: A leader with positive patterns of behavior helps to increase the effectiveness in the Organization with their additional ability to influence, motivate, or enable the members to contribute. Females are increasingly taking their role in leadership among companies, which leads to job embeddedness.

Comment: I would move this sentence after these follow sentences in which you define job embeddeness

Revision: A leader with positive patterns of behavior helps to increase the effectiveness in the Organization with their additional ability to influence, motivate, or enable the members to contribute. Females are increasingly taking their role in leadership among companies, which leads to job embeddedness.

Proposal genre convention revisions. Figure 9 presents the overall distribution of Proposal Revisions: No Change (n=16, 30%), Deletion (n=15, 28%), Substitution (n=13, 25%),

and Addition (n=9, 17%). Findings of No Change as most frequent was not surprising since the focus of Step Three and Four were the Literature Review and because students were just beginning to formulate their ideas for the Proposal section.

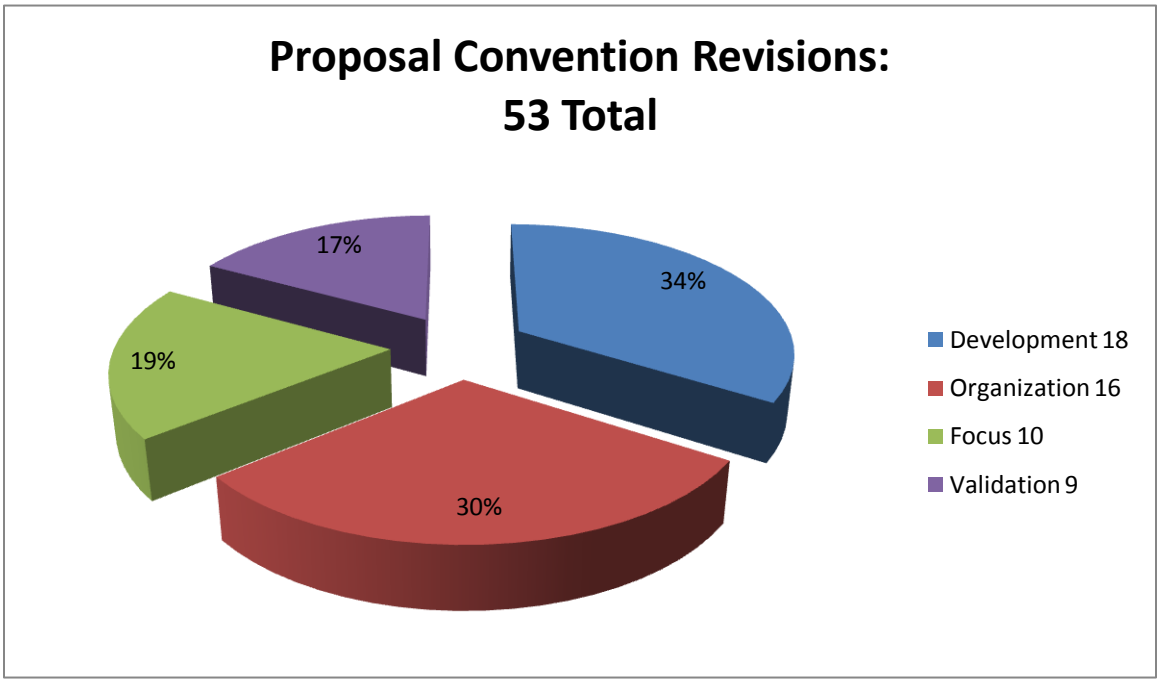

Figure 9: Proposal Genre Convention Revision Frequencies

Development. In Study One, the most frequent commentary for the genre conventions of the Proposal was Development (32%). Study Two findings show Development revisions were the most frequent genre convention revisions (33%). Thus, the frequencies of Development commentary and the frequencies of Development revisions match, suggesting that there is a relationship between the focus of my commentary and students' response in their revisions. In these Development revisions, students revised with Addition 6 times, Substitution 5 times, Deletion 4 times, and No Change 3 times.

Excerpt A provides an example of Addition for Development in the Proposal.

Excerpt A.

Original: The use of The Seven Habits of Mind is necessary when informing patients of how lifestyle impacts dementia.

Comment: This is where you need to develop your Proposal by adding past research from the literature to develop your Proposal.

Revision: The use of The Seven Habits of Mind is necessary when informing patients of how lifestyle impacts dementia. Prevention methods have been researched to help inform individuals on how to prevent a dementia disease. Included in these prevention methods are the six pillars of a brain-healthy lifestyle. In countries whose citizens follow a diet that is low in fats and calories, the number of people who have the Alzheimer's disease is low (Rowland and Tish, 2014). The healthy lifestyle choices involved in the six pillars can help a person avoid dementia diseases.

Excerpt B provides an example of Substitution for Development in the Proposal.

Excerpt B.

Original: This Proposal will inform the business world of the inequalities women face in the workplace.

Comment: You need to develop your Proposal by connecting your Proposal ideas to the research you presented in your Literature Review.

Revision: Fortunately for research has shown that the characteristics and qualities that qualify someone as an efficient leader are not linked to their gender. There are qualities that lead to the success of a leader that are found in both men and women. (Prime, Carter and Welbourne 2009) discovered that based on stereotypes of both men and women regarding leadership behaviors, that women have more "taking-care" behaviors such as supporting, rewarding, mentoring, networking, consulting, team-building, and inspiring opposed to men who have more "taking-charge" behaviors such as problem-solving,

influencing upward, and delegating. This Proposal will highlight these facts and suggest that education is necessary in order to break stereotypes.

Organization. In Study One, the second most frequent commentary for the genre conventions of the Proposal was Organization (32%). Study Two findings show Organization revisions were the fourth most frequent genre convention revisions (19%). In these Organization revisions, students revised with Deletion 9 times, No Change 4 times, Substitution 3 times, and Addition 0 times.

Excerpt A provides an example of Deletion for Development in the Proposal.

Excerpt A.

Original: The economy is in a state of inequality and we need to figure out how to fix this issue. It might be good to propose a change, but in what way? A informative pamphlet? An Analysis of the current state of the economy? A game plan? I have decided to utilize a game plan for my Proposal.

Comment: Ok, there are Organizational issues here where you are mentioning too many hypothetical approaches in one paragraph. Rather than listing all these possibilities, pick one and justify your decision.

Revision: The economy is in a state of inequality and we need to figure out how to fix this issue. I have decided to utilize a game plan for my Proposal.

Excerpt B provides an example of No Change of Organization in the Proposal.

Excerpt B.

Original: I will apply the literature, place my findings next, provide examples, and suggest changes for fixing this issue.

Comment: So the Organization is off for your game plan here. You would begin with justifying the Proposal using the literature (good job), then suggest how you'd fix/change the problem, then provide examples, and then show the findings/hypothetical outcomes of your Proposal.

Revision: I will apply the literature, place my findings next, provide examples, and suggest changes for fixing this issue.

The findings of Study Two will be addressed in the Discussion section.

Study Three: Positive or Negative Evaluation of Student Revisions

Study Three is an attempt to examine the quality of student revisions from Step Three to Step Four. Again I focus on the Literature Review in Project Three. In this study I asked an independent colleague to look at the original student writing in Step Three, my comments on the excerpt, and the students' subsequent revisions in Step Four. With this study, I hope to gain an understanding whether my genre commentary leads to revisions of improvements or not.

Methods

There were 182 revisions in the Step Four data. Revisions coded as No Change were deleted from this Analysis (n=26, 14%), therefore the data for Study Three consisted of 156 excerpts. For this study I developed a sequence of excerpts (n=156) with Substitutions, Additions, and Deletions from students' writing in their Literature Review (Step Three), my commentary, and the students' revisions (Step Four) For Study Three, I chose to include my commentary in the sequences of Substitution, Addition, and Deletion revisions so that the independent evaluator had context for the holistic evaluation. I then asked an independent evaluator to make judgments on whether the revisions were an improvement or not. Revisions of Substitution (n=78, 43%), Addition (n=46, 25%), and Deletion (n=28, 15%) were examined.

Revisions of No Change (n=30, 16%) were not examined. The final number of sequences was thus 153. The coding schema in table 9 presents examples of the excerpts given to the independent evaluator.

Table 14
Study Three Sequence
STUDENT REVISION IMPROVEMENT CODING SCHEMA

Original	**Comment**	**Revision**
Although women are seen more in the leadership positions now more than ever, they are still underrepresented at the highest Organizational levels (Underdahl, 2009).	Use Analysis to remind us why this unbalance exists.	Even though males fill up the majority of leadership positions, Females are increasingly taking the role in leadership among companies. As mentioned earlier, women are still underrepresented at the highest Organizational levels even though they occupy more leadership positions in this day and age (Underdahl, 2009). The explanation given to this outcome is that women are not seen as effective as men (Heilman, 2001). Companies believe that women are not capable of taking on the same task as men because of behavior/ personality differences. This is the main setback as to why women are not seen in the higher positions. The female approach may be seen as a disadvantage and companies may believe they will not have the strength or will power to take on a position that is considered "masculine." The qualities that women possess are kind, helpful, sympathetic, and concerned about others (Heilman, 2001). These qualities are a contrast to the qualities that a man has. Because of these female qualities, Organizations view women as more docile and less assertive, which make them seem

		less motivated to do the task at hand (Cuadrado, 2014).
Dementia slowly progresses from the mild stage to the severe stage.	Interesting, could you synthesize your sources together to tell us how this happens?	Stages of dementia can be broken down into the mild stage, the moderate stage, and the severe stage. Dementia slowly progresses from the mild stage to the severe stage.

Table 14: Study Three Sequence

Data Coding of Student Revisions. The evaluator was a lecturer in English Composition and generally familiar with ENG 3010 and goals for the class. I asked the evaluator to read the sequences and make a holistic judgment as to whether she considered the revisions an improvement or no improvement. Table 10 presents the instructions for holistic judgment of student revisions.

Table 15
Instruction to Independent Evaluator

Original	Instructor Commentary	Revision	Reflection	Improvement	No Improvement
Read original student excerpt from Project Three, Step Three	Read instructor commentary on student excerpt from Project Three, Step Three	Read student revision from Project Three, Step Four	Reflect upon the original excerpt, instructor comment, and revision to make a holistic judgment whether the revision was an improvement or not.	If an improvement, place the number 1 in the improvement column for that excerpt.	If no improvement, place the number 2 in the no improvement column for that excerpt.

Table 15: Instructions to Independent Evaluator

For further clarification, an example of the evaluation instructions in Table 11 presents the definitions and textual examples of Improvement and No Improvement coding sequence categories where Improvement revisions were coded as 1 and No Improvement revisions were coded as 1.

Table 16
Evaluation of Student Revisions
STUDENT REVISION IMPROVEMENT CODING SCHEMA

Original	**Comment**	**Revision**	**Improvement**	**No Improvement**
Student excerpt from Step Three	Instructor comment of excerpt from Step Three	Student revision in Step Four	Revision judged improved by evaluator	Revision judged as not improved by evaluator
Robots will impact our society in a way that they will be more effective that people will be willing to make changes for the benefits.	Integrate multiples sources that you've found doing research to tell us why they are being used and replacing laborers in these two fields.	Artificial Intelligent robots will be used in society in order to make jobs easier and less dangerous. Research tells us that the use of robots in the job market will make productivity more effective (Judith Aquino, 2008; Brian Huse, 2001).	1	2

Some men are better leaders than women.	So I am confused here and wonder how this connects to your Research Question. I wonder if more Analysis of the sources in which you found these claims would help me as a reader to see how this claim relates.	Research has questioned why female leaders have not risen up to take these leadership positions (Eagly, 2001; Underdahl, 2014; Jones, 2015). The answer is that most of these higher Organization leadership positions are given to the males. Past studies explained the reasoning for this outcome by pointing out that men may be seen as more effective leaders in male dominated or senior leadership positions, due to the masculine nature of those roles (Foschi 2000 as quoted in Underdahl, 2014). Masculine qualities preferred by businesses are: competing for attention, influencing others, initiating activity directed to assigned tasks, and making problem-focused suggestions (Eagly, 2001). However, it has been shown that these types of qualities were noted to be effective in larger companies but not in smaller companies (Emmerik 2010).	1	

Table 16: Evaluation of Student Revisions

Student revisions coded as an Improvement by the independent evaluator responded to instructor feedback, responded to the genre requirements of the assignment, and were high-level revisions. Improvements were coded with a 1 by the evaluator and No Improvements were

coded as 2 by the evaluator and were not seen as high level revisions. Revisions were further examined for higher-order revisions of Substitution, Addition, and Deletion.

Findings. Overall findings of the holistic evaluation were presented. Revisions of Improvement and No Improvement were further examined for content-based revisions (n=156) of Substitution, Addition, and Deletion and their correlation to Literature Review genre conventions[4]. Because the data set was small, findings of revisions and genre conventions included the top one or two most frequent genre revisions only within the overall revision categories: Synthesis, Analysis, Multiple Sources, and Organization.

Overall findings. Figure 10 presents the overall findings of the holistic evaluation of student revisions of the Literature Review: Improvement (n=104) and No Improvement (n=49). Findings show student revisions to be more an improvement (67%) than not (33%).

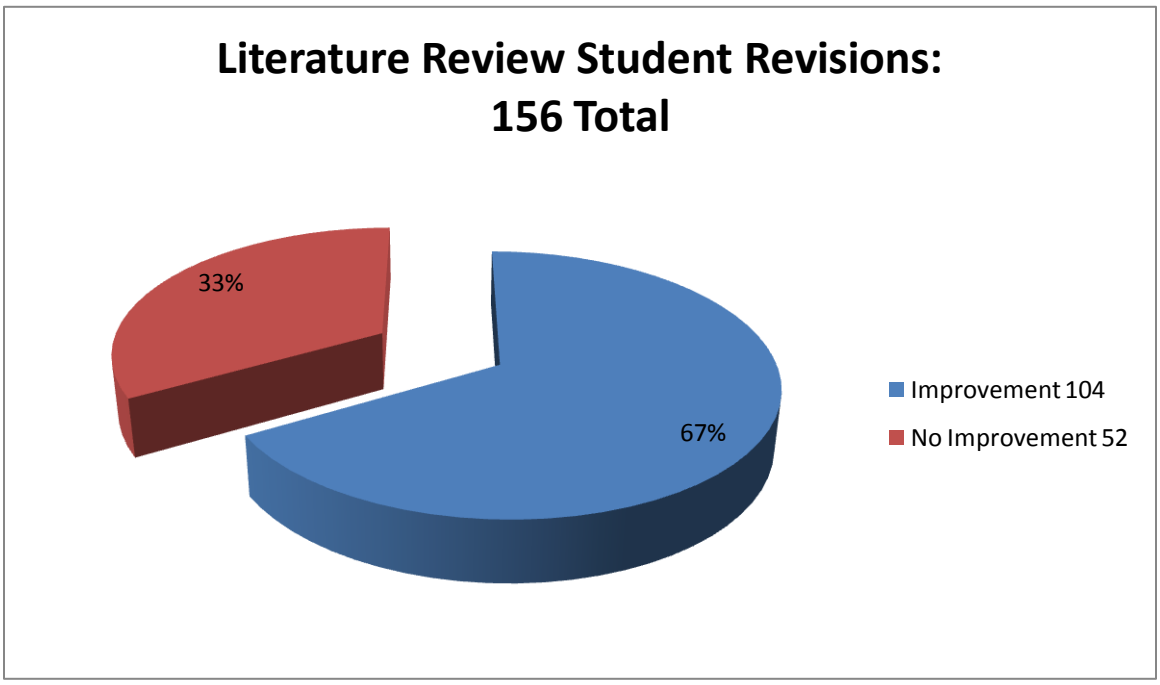

Figure 10: Student Revisions

Excerpt A provides an example of Improvement.

[4] Refer to Table 3 for definitions and examples of Literature Review codes and Table 7 for definitions and examples of Literature Review Revisions

Excerpt A.

Original: A focus on the technological aspects of film is becoming more prevalent within film journal publications and articles. Films can affect the viewer in a number of ways using new advancements in technology whether it be new hardware such as cameras and computers, new fixtures/accessories such as lenses and lights, or new software such as editing and color correction tools. These advancements help in developing characters in films as they enhance the viewers experience and portray images that are impossible to see with the naked eye.

Comment: Give me some references for this claim and then give me some examples of the common debates.

Revision: The language of film vs. digital cinema has been researched and contrasted by several authors including P.J. Huffstutter, John Mateer, Orit Fussfeld Cohen, Darroch Greer, Charlotte Crofts, Chris Petit, Cythia Wisehart, Adam Ganz, Lina Khatib. Both mediums differ in their look, capabilities, and stylistic approaches. Although both are completely different in that regard, you cannot attain knowledge about digital video without being knowledgeable about film. Digital evolved from film just as the CD evolved from the cassette and the MP3 evolved from the CD. They all employ the methods of their predecessors but apply different approaches to get to the finished product. One of these authors who wrote about the digital medium is Cohen (2014) who states "In recent years, researchers have become increasingly interested in the ways in which digital cinematic methods inspire, broaden, and release digital filmmaker's expressive aspirations".

Excerpt B provides an example of No Improvement.

Excerpt B.

Original: If the teacher can successfully implement the right type of learning. This will make reading enjoyable for the student.

Comment: How so? I need further Analysis of this to tell me how this occurs.

Revision: If the teacher can successfully implement the right type of learning instruction for beginning readers in the classroom such as phonemic awareness the child will be able to understand what they are reading rather than just focusing on sounding out the word and symbol sounds. This will inevitably make reading enjoyable for the student and encourage the student to grow in his/her reading abilities.

Revisions of Improvement and No Improvement were further examined for content-based revisions (n=152) of Substitution, Addition, and Deletion[5] in order to determine the percentage of improvement and no improvement in these revision categories.

Improvement. Figure 11 presents the distribution of Improvement revision codes: Substitution (n=54, 52%), Addition (n=26, 25%), and Deletion (n=24, 23%).

[5] Refer to Table 3 for definitions and examples of Literature Review codes and Table 7 for definitions and examples of Literature Review Revisions

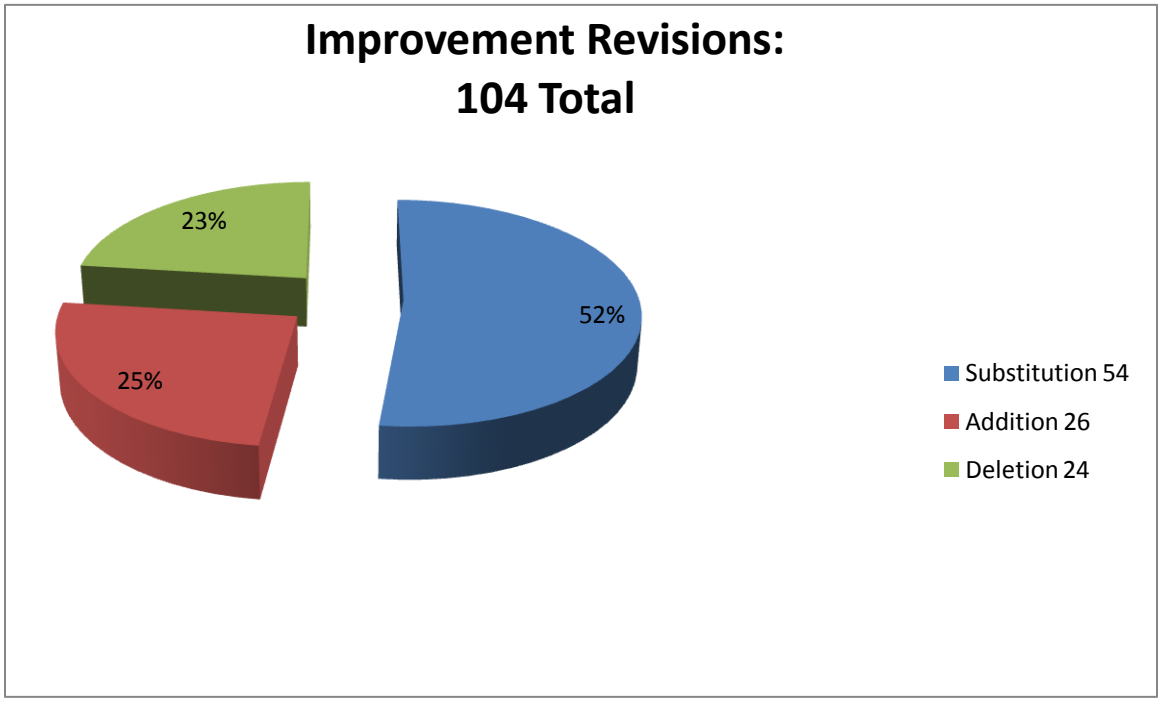

Figure 11: Improvement Revisions

These findings suggest that when students attempted revisions within the Literature Review, high-order revisions of Substitution were seen as most effective and frequent by the evaluator. Revisions of Addition and Deletion were seen as effective and frequent half of the time.

Further examination of Substitution, Addition, and Deletion revision categories were conducted in order to determine what literature genre conventions were considered an improvement by the evaluator: Synthesis, Analysis, Multiple Sources, and Organization. In these analyses, I present findings of the top one or two most frequent genre convention revisions in each revision category only.

Substitution. In Study Three, the most frequent improvement revisions were Substitution (n=54, 52%). Of the 54 Substitution revisions evaluated as improvements in the Literature Review, the following genre conventions were judged as improvements: Analysis (n=22), Synthesis (n=14),

Multiple Sources (n=11), and Organization (n=7). In substitution, the most frequent improvement genre convention revisions were Analysis (41%) and Synthesis (26%).

Excerpt A provides an example of improved Analysis in the Substitution revision category.

Excerpt A.

Original: Although women are seen more in the leadership positions now more than ever, they are still underrepresented at the highest Organizational levels (Underdahl, 2009).

Comment: Remind us why this balance exists.

Revision: Even though males fill up the majority of leadership positions, Females are increasingly taking the role in leadership among companies. As mentioned earlier, women are still underrepresented at the highest Organizational levels even though they occupy more leadership positions in this day and age (Underdahl, 2009). The explanation given to this outcome is that women are not seen as effective as men (Heilman, 2001). Companies believe that women are not capable of taking on the same task as men because of behavior/ personality differences. This is the main setback as to why women are not seen in the higher positions. The female approach may be seen as a disadvantage and companies may believe they will not have the strength or will power to take on a position that is considered "masculine." The qualities that women possess are kind, helpful, sympathetic, and concerned about others (Heilman, 2001). These qualities are a contrast to the qualities that a man has. Because of these female qualities, Organizations view women as more docile and less assertive, which make them seem less motivated to do the task at hand (Cuadrado, 2014).

Excerpt B provides an example of improved Synthesis in the Substitution revision category.

Excerpt B.

Original: Infection control is important in the hospital. To control cross infection in the ICU it is crucial to have good hygiene.

Comment: So this would be where you synthesize the research in order to define infection and infection control.

Revision: In order to understand the importance of hand hygiene in the Intensive Care Unit (ICU), it is important to define infection control and cross infection. Fundukran (2011) defines infection control as policies and procedures used to minimize the risk of spreading infections, especially in hospitals and human or animal health care facilities. Furthering the understanding of infection control it is important to look at the concept of cross infection. Longe (2006) defines cross infection as the physical movement or transfer of harmful bacteria from one person, object, or place to another or from one part of the body to another.

Addition. In Study Three, the second most frequent improvement revisions were Addition (n=26, 25%). Of the 26 Addition revisions evaluated as improvements in the literature, the following genre conventions were judged as improvements: Synthesis (n=11), Analysis (n=9), Multiple Sources (n=3), and Organization (n=3). In Addition, the most frequent improvement genre convention revisions were Synthesis (42%) and Analysis (35%).

Excerpt A provides an example of improved Synthesis in the Addition revision category.

Excerpt A.

Original: Dementia creates a lot of symptoms and issues for the person who has it.

Comment: Well, I agree, but what are these symptoms and issues? I'd like to see you synthesize your sources together in order to expand this statement.

Revision: Dementia creates a lot of symptoms and issues for the person who has it. However, the most common dementia symptoms include: memory losses, impaired abstraction and planning, language and comprehension disturbances, poor judgment, impaired orientation, decreased attention and increase restlessness, and personality changes. Symptoms arise when an area of a person's brain is affected. Wells makes the point that symptoms must last longer than six months and not be connected to the loss or alteration of consciousness. Detecting symptoms of dementia is often noticed when a person sees a health care professional for and examination or assessment (Swartout-Corbeil 2006 and Wells 2014).

Excerpt B provides an example of improved Analysis in the Addition revision category.

Excerpt B.

Original: Income inequality hurts the economy, but solving the problem by means of redistribution or the like could help. (Yukhananov & Simao, 2014).

Comment: You really need to expand the key concepts and make connections in order to further develop Analysis in your Literature Review.

Revision: Income inequality hurts the economy, but solving the problem by means of redistribution or the like could help. (Yukhananov & Simao, 2014). How can society fix this problem? The minimum wage hike would help. Making college more affordable would help. Increasing the income tax on the wealthiest Americans would help, indefinitely. Raising the minimum wage would allow, as Time reported, millions of Americans to work their way to a decent standard of living. Capping the salaries of Public University presidents and those at the top could allow the tuition of Universities to decrease and therefore become more accessible and affordable to those in need. The

income tax rate on the wealthiest individuals is at 36% as of now. However, many wealthy individuals, such as Mitt Romney, only pay a fraction of that. During the 2012 election is was shown that Romney only paid about 14% in income tax due to loopholes, such as the capital gains loophole that was created by Reagan republicans. I don't make that much money per year, yet I paid roughly the same rate as someone who makes millions.

Deletion. In Study Three, the third most frequent improvement revisions were Deletion (n=24, 23%). Of the 24 Deletion revisions evaluated as improvements in the literature, the following genre conventions were judged as improvements: Organization (n=16), Multiple Sources (n=5), Synthesis (n=2), and Analysis (n=1). In Deletion, the most frequent improvement genre convention revisions were Organization (67%) and Multiple Sources (21%).

Excerpt A provides an example of improved Organization in the Deletion revision category.

Excerpt A.

Original: The question of L-2 learners is how phoneme awareness helps them acquire a language. However, when doing comparisons from research gathered, it has been shown that Mexican children entering into the first grade had very low reading skills as L-2 learners receiving English instruction as to the children in the U.S. who surpassed the Mexican children in reading skills as L-2 learners in Spanish. Evidence strongly suggests that this is due to the U.S. student's high level in phonemic awareness.

Comment: This should be in the previous paragraph at the Introduction of the Literature Review, not here where you should be introducing the sides of the argument.

Revision: Deletion of text and moved to previous paragraph.

No Improvement. Figure 12 presents the distribution of No Improvement revision codes: Substitution (n=22, 45%), Addition (n=20, 41%), and Deletion (n=9, 18%). Findings of the top one or two frequencies of genre conventions in this Analysis will be examined only: Synthesis, Analysis, Multiple Sources, and Organization.

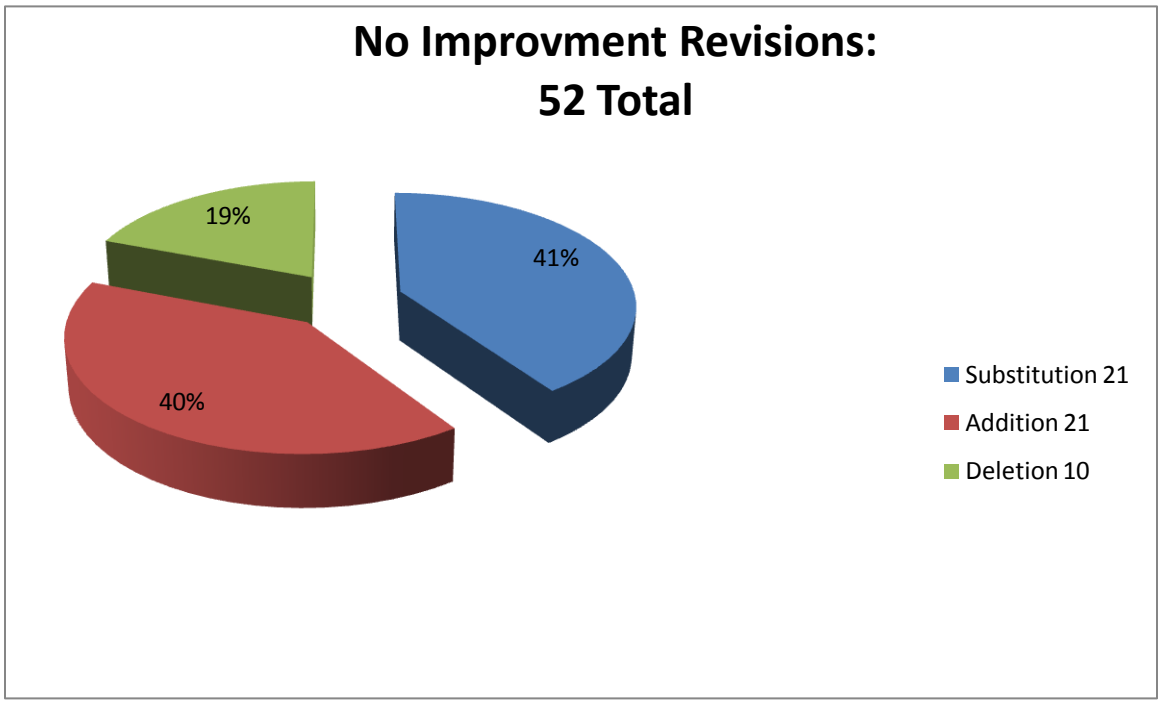

Figure 12: No Improvement Revisions

I further examined Substitution, Addition, and Deletion revision categories in order to determine what literature genre conventions were considered no improvement by the evaluator. I present findings of the top one or two most frequent genre convention revisions in each revision category only.

Substitution. In Study Three, the most frequent no improvement revisions were Substitution (40%). Of the 21 Substitution revisions evaluated as no improvement in the Literature Review, the following genre conventions were judged as no improvement: Analysis (n=8), Synthesis (n=7), Multiple Sources (n=3) and Organization (n=3). No improvement revisions are those that do not respond to the goals of the commentary and the assignment. In substitution, the most

frequent no improvement revisions of the genre conventions within the Literature Review was Analysis (38%) and Synthesis (33%).

Excerpt A provides an example of no improvement of Analysis in the Substitution revision category.

Excerpt A.

Original: Phonemic awareness is the ability to become consciously aware of the individual phonemes or sounds within words. (Norris, Hoffman 2002).

Comment: When, how and why? You need to unpack this information a bit for your reader.

Revision: Many theories and questions have arose on the subject of phonemic awareness. Phonemic awareness is the auditory awareness of the individual phonemes or sounds within words (Norris, Hoffman 2002).

Excerpt B provides an example of no improvement of Synthesis in the Substitution revision category.

Excerpt B.

Original: Lifestyle changes, as indicated by research, states that it can keep Alheimer's at bay.

Comment: What lifestyle changes? Use your research and synthesize your sources to be clear about the lifestyle change you've argued for, Six Pillars.

Revision: By following the six pillars of a healthy lifestyle, a person can decrease their chances of developing dementia symptoms or Alzheimer’s disease. The six pillars consist of a healthy diet, regular exercise, quality sleep, stress management, an active social life, and mental stimulation.

Addition. In Study Three, no improvement revisions of Addition were equally most frequent (40%). Of the 21 Addition revisions evaluated as no improvement in the Literature Review, the following genre conventions were judged as no improvement: Analysis (n=15), Multiple Sources (n=3), Synthesis (n=2), and Organization (n=1). No improvement revisions are those that do not respond to the goals of the commentary and the assignment. In Addition, the most frequent no improvement revisions of the genre conventions within the Literature Review was Analysis (71%).

Excerpt A provides an example of no improvement of Analysis in the Addition revision category.

Excerpt A:

Original: This is a great impact of the robots.

Comment: In what way? I need to see Analysis of your research to expand this.

Revision: This is a great impact of the robots because if one robot goes down, then they can easily bring in another robot to take its place. Not only are these robots useful for the environment around the military, but it is also a major impact on the soldiers in the military.

Deletion. In Study Three, the second most frequent no improvement revisions were Deletion (19%). Of the 10 Deletion revisions evaluated as no improvement in the Literature Review, the following genre conventions were judged as no improvement: Analysis (n=5), Organization (n=3), Synthesis (n=1), and Multiple Sources (n=1). No improvement revisions are those that do not respond to the goals of the commentary and the assignment. In Deletion, the most frequent no improvement revisions of the genre conventions within the Literature Review was Analysis (50%).

Excerpt A provides an example of no improvement of Analysis in the Deletion revision category.

Excerpt A:

Original: The qualities that women possess that men don't, give them more leverage.

Comment: How so? I know that you go into more detail of how so later on in the Literature Review, but you need a short Analysis of how so here for the reader.

Revision: Deletion of text.

Discussion

In this chapter, I conducted three studies in order to provide systematic research on the relationship between instructor commentary and student revisions. Specifically, I examined if and how explicit genre-based commentary leads to student revisions, if the revisions were content or surface level, and if the revisions were an improvement or not. This research extends previous work on instructor feedback that is focused upon content rather than surface level issues (Kline, 1973; Harris, 1977; Searle & Dillon, 1980) for scaffolded assignments that encourage student revisions (Beaufort, 2012) and for explicit instruction when introducing and teaching new genre structures (Swales, 1990; Bazerman, 2003, 2008; Devitt's, 2004; Carter, and Bawarshi & Reiff, 2010).

Study One. In Study One, my Research Question was an investigation of the types of comments I made on students' writing in Project Three, a Literature Review for their major research project. To answer this question, I described, categorized, and counted my comments. My methods of description, categorization, and counting are important since previous research on instructor commentary generally lacks specific descriptions, coding categories, and explicit definitions, (Doher, 1991; Ziv, 1980; Beach 1976) and clear methodology of instructor commentary research (Brannon & Knoblauch, 1982; Zamel, 1985; Connors & Lunsford, 1993).

Additionally, my Analysis of comments are important in further describing teacher trends when responding to student writing (Sommers, 1982; Christophel, 1990). Research has demonstrated that instructor commentary often appropriates students' texts (Sommers, 2010), rewrite passages of student writing (Ferris, 2010), and provide vague and superficial directives (Lage, Platt, & Treglia, 2000). However, there is little evidence of positive advice for effective instructor feedback in the literature. When present, advice is often dated and contradictory (Brannon & Knoblauch, 1982; Sommers, 1982; Zamel, 1985).

Findings suggest that my explicit instructor feedback is consistent with the goals of the course, the assignments, and addresses the genre structures and conventions of Project Three. For instance, my commentary explicitly responded to the major goals of the assignment where 294 out of 342 comments were assignment specific. Additionally, my genre commentary explicitly address genre structure and related conventions of the assignment: Introduction (n=52), Literature Review (n=182), and Proposal (n=53). Finally, my commentary matched the writing goal for Project Three, Step Three (revision of the Introduction and draft of the Literature Review) where comments responding to Literature Review structure and conventions were 61%.

Implications. Study One responds to the lack of analytic methods and systematic data collection when researching teacher commentary. The results of Study One highlights the importance of instructor feedback and suggests that developed and systematic commentary strategies are needed.

Study One also responds to Analysis of teacher trends when providing feedback to students and students revisions practices. Typical instructor feedback appropriates, is vague, superficial, and does not lead to student revisions. However, results show that my feedback is explicit, course and assignment focused, and directed towards the specific needs of the student

where revisions are high-level. Therefore, this study emphasizes the need for systematic evaluation of instructor feedback and the implementation of explicit, text-specific, and genre-based commentary.

Study Two. In Study Two, my Research Question investigated whether my genre-based commentary lead to student revisions in students' texts. To answer this questions, I described, categorized, and counted student revisions (n=294). My methods of description, categorization, and counting are important since previous research on instructor commentary generally found little correlation between instructor feedback and high-level student revisions (Ferris, 1997; Martin & Mottet, 2011).

Overall findings from Study Two show that my commentaries lead to high-level student revisions: Substitution (33%), Addition (25%), and Deletion (22%). However, not all comments resulted in revisions; however, 25% were No Change. However, out of 294 instructor comments, 75% of those comments resulted in student revisions. Additionally, revisions were remarkably consistent with the instructor commentary and were high level revisions. Instructor feedback focused upon the following genre structures: Introduction (19%), Literature Review (63%), and Proposal (18%). High-level genre structure revisions of substitution, Addition, and Deletion were as follows: Introduction (13%), Literature Review (50%), and Proposal (14%). Finally, students revised in terms of genre structure and specific conventions. For instance, the most frequent Literature Review genre convention commentary addressed Analysis (37%) and Synthesis (25%). In the Literature Review convention revisions, the highest frequencies of revisions were content-based where revisions of Analysis were Addition (46%), Substitution (37%) and Deletion (6%) and revisions of Synthesis were Substitution (48%), Addition (30%), and Deletion (7%).

Implications. Study Two responds to the research findings on instructor commentary that found that there was little positive impact of feedback on student revisions (Ferris, 1997; McGarell and Verbeem; 2007). However, findings from Study Two suggest that explicit and genre-based feedback resulted in related student revisions. These findings suggest that explicit feedback was useful for student revision within a genre-based pedagogy.

Study Two also indicated that explicit instructor feedback resulted in high-level revisions when students did revise. When feedback is explicit in nature and focused upon the assignment goals, students seem to revise accordingly. Therefore, this study further emphasizes the need for explicit, text-specific, and genre-based commentary in order to help students make high-level revisions.

Study Three. In Study Three, I asked an independent evaluator to answer the Research Question of whether student revisions were an improvement or not. To answer this question, the evaluator was provided with sequences of the students' original text in Step Three, my commentary, and students' revisions of Step Three. The evaluator conducted a holistic evaluation in order to holistically judge if student revisions were an improvement or no improvement. Independent evaluations of students' revisions are important for two reasons. First, an independent evaluation ensures that assessments of students' revisions are not biased and increases the validity of the data, (Denzin, 1970; Smith, & Kleine, 1986; Han, Altman, Kumar, Mannila, & Pregibon, 2002). Second, research has overwhelming documented student revisions as surface-level at best (Sommers, 1982; Appleby, et al., 1986; Yoder, 1993). Therefore, evaluation of student revisions in Study Three attempted to determine if explicit, genre-based commentary lead to student revisions that were content-based and an improvement.

Of 182 student revisions, 156 were examined. Revisions of Substitution (48%), Addition (30%), and Deletion 22%) were examined. Revisions of No Change (14%) were not. Findings suggest that explicit, genre-based instructor feedback clearly results in content-based revisions that are an improvement. Findings from the independent evaluation found that out of 156 revisions, 68% were an improvement and 32% were not. Results from these findings suggest that student revisions responded to the goals of my comments, to the goals of the assignment, and were high-level revisions.

Implications. Student revisions were found to be more an improvement (68%) than not (32%) by the independent evaluator. Of the overall improvement revisions, Substitution was most frequent (53%), followed by Addition (25%) and Deletion (22%). These findings substantiate the findings from Study Two that suggest that students revise and that revisions respond to my feedback, respond to the assignment genre structure and convention goals, and are high-order revisions. Of Substitution, Addition, and Deletion improvement revisions, the most frequent genre convention revisions were: Organization (79%), Synthesis (73%), Multiple Sources (66%), and Analysis (53%). The improvement frequencies of genre conventions suggest that students had developed strong Organizational and Synthesis skills in Step Four of Project Three and were continuing to develop and revise their Literature Reviews for integration of Multiple Sources and Analysis. Therefore, while findings of student revision practices in Study Two found that Analysis (36%) and Synthesis (24%) were the highest student revisions, they were not necessarily the most improved revisions. This is not surprising as Analysis and Synthesis are difficult skills to develop, particularly when writing in a new genre structure.

Of the overall no improvement revisions, Substitution was the most frequent (46%), followed by Addition (42%) and Deletion (12%). These findings substantiate Study Two

findings in that student attempted to respond to my commentary, to the genre structure and conventions of the assignment, and produce high-level revisions. However, student revisions were not always evaluated as successful. Of Substitution, Addition, and Deletion No Improvement revisions, the most frequent genre convention revisions were: Analysis (47%), Synthesis (27%), Multiple Sources (27%), and Organization (21%). The No Improvement frequencies of genre conventions suggest that students were still struggling to successfully integrate Analysis, Synthesis, and Multiple Sources into their Literature Reviews, but that they had begun to develop a strong sense of the structure of the Literature Review in their writing. Therefore, while findings of student revision practices in Study Two found that Multiple Sources (24%) and Organization (24%) were the lowest student revisions, they were considered the most improved revisions in Study Three by the independent evaluator. This is not surprising as these are lower level revisions in comparison to Synthesis and Analysis and thus easier revisions to successfully complete.

Limitations and Future Research. There were Limitations to the research presented here in chapter three. First, there was one classroom site only. Secondly, there were a relatively small number of participants. However, 10 out of 11 students agreed to participate in the study. Third, while the data set was small, the numbers for analytic studies were good (n=294). Fourth, while there was only one coder, a second independent evaluator was brought into Study Three for a holistic evaluation of student revisions. However, with the limitation of one rater, further Analysis is needed. Finally, there was no statistical research because the dissertation was designed primarily as qualitative research. To address Limitations to these studies, future research would extend the data set, location, and number of coders in order to further examine if and how explicit, genre-based instructor feedback leads to high level student revisions.

Findings from this chapter suggest the need for future research. First, explicit, genre-based feedback would provide positive pedagogical strategies for instructors. Second, teacher training on content-level, assignment specific commentary might encourage high-level student revisions. Third, cumulative pedagogy, especially for major assignments should be implemented in order to encourage moments for instructor feedback and student revisions. And finally, genre-based pedagogy focused upon explicit instruction of genre structures and conventions provides students with growing genre awareness.

CHAPTER 4: REFLECTIVE WRITING AND GENRE AWARENESS Introduction

In Chapter One, I presented an analysis and description of genre-based pedagogical debates concerning implicit and explicit instruction. Drawing heavily upon Rhetorical Genre Studies (RGS), I suggested that a hybrid of explicit and implicit pedagogy leads to genre awareness in writing, thus defining genre awareness as the development of rhetorical flexibility needed for adapting social and structural genre knowledge to new and evolving contexts (Johns, 2008). In Chapter Two, I described and analyzed my hybrid pedagogy. While I found that my pedagogy produced some moments of implicit pedagogy (e.g. classroom-activities), my pedagogical approach overall was explicit, genre-based, and disciplinary-focused. Specifically, I found that my practices of drafts with extensive commentary and revisions concentrated upon genre structure and genre conventions of each assignment and asked students to write within their academic disciplines. In Chapter Three, I presented three studies analyzing my commentary on Project Three, a genre-based research proposal employing the genre conventions of students' fields of study. My analysis focused upon Step Three and Step Four of Project Three, the literature review, where students received the most instructor feedback and were provided with multiple revision opportunities. In Study One, I described, categorized, and counted my comments on students' third draft of Project Three (a literature review). Findings suggested that my explicit, genre-based, and genre-focused commentary reiterated the focus of the assignments and responded to the genre structures and conventions of Project Three. In Study Two, I investigated whether my genre-based commentary lead to genre-based revisions in students' texts. Overall findings showed that my commentary led to high-level, genre-based revisions of Substitution, Addition, and Deletion as opposed to surface-level revisions. In Study Three, an independent reader holistically evaluated whether student revisions were an improvement or not. Results from the study found that

student revisions were high-level, responded to my genre-based commentary, and were closely related to the goals of the assignment.

In Composition pedagogy, reflection has been used in writing classes in order to promote student learning and explore what it is students say and believe they know (Black & Halliwall, 2000; Graham, Harris, & Troia, 1998). Use of reflection requires one to demonstrate in writing "what we know we have accomplished…[and] by which we articulate accomplishment (Yancey, 1998, p. 6). Drawing upon this reflective pedagogy, I integrate mini-reflections through my course as well as an end-of-the-semester reflective portfolio. I believe that reflective writing is an important measure of students' genre awareness in my course because both the assignment reflections and the Reflective Portfolio require students to demonstrate genre analysis and awareness in their writing that is ongoing and cumulative. Specifically, the Reflective Portfolio is an ideal artifact of students' demonstration of genre-specific genre awareness in writing because the writing is student generated and utilizes both explicit and implicit pedagogy; explicit because the portfolio requires students to respond to a writing prompt and implicit because students are not provided instruction or feedback on their reflective writing prior to submission. Finally, the Reflective Portfolio asks students to reflectively analyze their understanding of disciplinary genres as a result of the course, learning outcomes, assignments, and revisions responding to my feedback completed throughout the semester. The Reflective Portfolio includes the following sections: Introduction; Analysis of Project One, Two, and Three; and a Conclusion. In the Introduction and Conclusion, students reflect upon their general genre awareness. In their Project analyses, their reflective writing responds to assignment-specific genre awareness.

This chapter will investigate whether students' reflective writing demonstrates evidence of students' genre awareness at the end of my ENG 3010 course. More specifically, this chapter will investigate students' genre-specific awareness within their Reflective Portfolios. My dissertation focus is upon Project Three as a site for developing genre awareness in an explicit, genre-based course. Therefore, my analysis will examine the level of genre analysis and awareness demonstrated in the Introduction, Project Three Analysis and Reflection, and Conclusion of the Reflective Portfolio.

In this chapter, I first provide a brief literature review on reflection. Second, I revisit Miller (1984), Carter (2007), and Johns (2008) in order to provide a context for my examination of reflective writing in my Intermediate Composition in terms of genre awareness. Third, I present a study of students' reflective writing in the end-of-the-semester Reflective Portfolio. This study will use content analysis to examine how students analyze and express awareness of genre in their reflective writing. Finally, I will present a conclusion and implications section for all chapters in the dissertation.

Reflective Writing

Reflective writing has become an area of interest for educators and researchers ever since Dewey's (1933) work suggested that reflection lead to the development of self-reflection, critical thinking, and academic and professional knowledge in students. Boud, Keogh, & Walker, (1985) further developed Dewey's (1933) definition of reflection by connecting reflection to individual experiences where students develop "new understandings and appreciations" within new academic contexts (p. 19). Mann, Gordon, & MacLeod (2009) placed less emphasis on individual experiences and more upon the framework of learning where reflective writing leads to critical thinking that is then utilized within current and future learning experiences. And

Moon (1999) examined the use of reflection within the learning process where reflection is always a part of student learning as "a form of mental processing with a purpose and/or anticipated outcome that is applied to relatively complex or unstructured ideas for which there is not an obvious solution" (p. 23). While different in the contexts for which they are employed, all three researchers agree upon the use of reflection for the development of critical analysis of knowledge and action in order to develop a deeper understanding of new and complex concepts.

The interest in reflection as a tool for developing self-motivated, critical thinking in a variety of academic contexts has resulted in the incorporation of reflective writing in the classroom. For instance, Gleaves, Walker, & Grey (2008) argued that the use of reflective journal writing led to a critical understanding of individual learning behaviors, resulting in useful learning strategies in students. Branch & Paranjape (2002) suggested that whether long or short, reflective writing presents students with opportunities to consider "…the larger context, the meaning, and the implications of an experience or action" (p. 1185). Kolb (1984) and Bain, Ballantyne, Packer, & Mills (1999) defined the process of reflective writing and learning by suggesting that reflection consisted of both higher and lower level reflective practices. Use of reflective action within writing provides students with opportunities to create meaningful comprehension of any given subject within their writing (Dewey, 1933; Carrington & Selva, 2010).

Research on reflective writing in academic settings suggests a correlation between reflection, student learning and transfer. McCrindle & Christensen (1995) studied the impact of reflective journal writing on the cognitive and academic performances of forty undergraduates in a first-year biology course. Students were randomly assigned to a learning journal group or scientific report group. Findings indicated that students in the learning journal group used more

reflective strategies during a learning task, showed more sophisticated concepts of learning, and a greater awareness of cognitive strategies in their writing. However, the study was limited in that the analysis of reflection was isolated to one context of learning. Selfe et al.'s study (1986) investigated the use of reflective writing in a college-level mathematics course. Their findings suggested that reflective writing helped students develop abstract thinking and better problem solving strategies and were able to demonstrate those newfound skills in classroom activities. However, reflection often only included reporting or relating (lower-order reflective practices) rather than reasoning and reconstructing (higher-order reflective practices). Similar findings were found by Lew & Schmidt (2011). Their study collected data from 690 science students and developed content analysis of student reflections, once at the beginning of the semester and once at the end of the semester. Findings suggested that self-reflection on both how and what students learned led to improvements on academic performance. However, findings were limited in that the improvements were minimal and frequently lower-level at best.

This review suggests that while reflective writing provides opportunities for critical and academic learning, reflective writing often focuses upon one-time learning rather than moments of active learning between and within reflective writing itself (Moon, 1999). Second, demonstration of reflection in writing was often low level rather than complex and multifaceted (Selfe et all, 1986; McCrindle & Christensen, 1995; Lew & Schmidt, 2011). Needed then are reflective writing activities that encourage a demonstration higher level reflection for the development of academic writing (Lewin, 1952; Kolb, 1984). Doing so moves reflective writing from simply a demonstration of a *one-time* moment of learning to moments of *overall* and *ongoing* learning within new learning domains. Finally, use of reflective writing enables

students to use reflection in order to build upon their prior and budding genre awareness as a framework for acquiring genre awareness within different academic contexts.

Reflective Writing and Genre Awareness

Johns (2009) reminds us that genre awareness aids in students' development of "rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-changing contexts" (p. 238). In this sense, genre awareness implies the need for reflective learning. Reflective learning helps students transfer their prior and current learning strategies to new settings (Dewey, 1933). But how does reflective writing lead to an understanding of academic writing that is socially, contextually, and structurally situated? Miller's (1984) seminal work links social exigence of genres to an understanding of, and action within, the "ends we may have" within particular genres (p. 165). In this way, writing is always responding to a social and rhetorical situation. In order to respond effectively, a writer must possess not only an understanding, but also the ability to enter into that situation. To do so, writers must be able to reflect upon and evaluate the rhetorical and structural choice available to them through writing. In this way, interpreting and composing academic texts requires a deep understanding of genre features of the social and rhetorical text one is attempting to write. It requires reflective practices where writers understand that "our stock of knowledge is only useful insofar as it can be brought to bear upon new experience: the new is made familiar through the recognition of relevant similarities; those similarities become constituted as a type" (Miller, 1984, p. 156-7). Thus, fostering students' awareness of the rhetorical and structural components of genres through reflective writing might help students adjust their writing strategies for academic contexts, structures, and conventions.

Research continues to explore pedagogical strategies for developing a deep understanding of genre awareness for active participation. Negretti (2012) argued that an awareness of rhetorical and genre-based structures and conventions are necessary for helping novice students develop genre-appropriate strategies for writing academic papers. Hyland (2003) examined the ways in which students read and wrote academic texts as evidence of how students develop "a conscious understanding of target genres and the ways language creates meanings in context" (p. 21). Carter (2007) introduces a notion of activity systems by grouping disciplines into categories of similar academic ways of knowing, doing and writing. He calls these groupings metadisciplines in order to describe the broader and generic disciplinary structures within the disciplines. Within metadisciplines are metagenres, defined as "a higher category, a genre of genres" where a "metagenre indicates a structure of similar ways of doing that point to similar ways of writing and knowing" (p. 393). Viewing genres as metegenres, where the social and structural components of genres are linked and connected within metadisciplines, highlights similar ways of knowing and doing in writing and provides students with an entry point for the development of academic genre awareness. Necessary for students' ability to acquire and demonstrate a knowledge of metagenres is the ability to practice those metagenres and reflect upon how the rhetorical and structural genre conventions are similar, different, and thus represent ways of knowing and doing in writing.

Therefore, using a reflective framework aimed at developing genre awareness can help assess the nature of students' reflective analysis in writing. In particular, Revising for Genre, Instructor Feedback, Discourse Community, Genre Structure, and Genre Conventions will uncover the level of analysis students demonstrate in their reflective writing. Ultimately, investigating reflective writing as a pedagogical strategy for developing genre awareness might

uncover the reflective moves students employ when describing and demonstrating genre awareness in their reflective writing.

Methods

Data collection of reflective writing. Reflective writing is a rich site for exploring students' demonstration of genre awareness in their writing. In my ENG 3010 class, the reflective essay was structured as an Introduction, series of project reflections (project one-four), and the conclusion. For this study, I excerpted the project introduction, the Project Three Reflection, and the project Conclusion of the reflective essay. I chose Project Three as the focus of my data collection because Project Three was one section of the reflective essay examined throughout the entire dissertation.

In this study, I excerpted all genre-based sentences. The data set for the study thus consisted of 534 unique genre-based sentential excerpts.

The following are examples of two sentences that I excerpted because they are genre-focused:

> **Excerpt One:** In this class I had to explore how my discourse community uses genres to communicate ways of knowing and doing so that I could learn how to do the same in my own writing.
>
> **Excerpt Two:** I revised my literature review to follow the genre conventions of a literature review by adding a ton of sources and by using those sources to validate my research question.

Non-genre sentences were not excerpted because they were not genre-specific. The following are examples of two sentences that I did not excerpt from students' reflective portfolios because they were not genre-focused:

Excerpt Three: I was not impressed that I had to take this class and thought that this class would be like all the other writing classes I've taken; boy was I wrong!

Excerpt Four: I used the research guides for this portion of the paper that we learned about from our library research guide introduction and from projects one and two.

Data coding of reflective writing. I used content analysis to develop coding categories describing students' demonstration of genre awareness in their Reflective Portfolios. Categories emerged from readings of the reflective essay where I focused upon course and assignment-specific genre awareness. The five categories I coded corresponded to the pedagogical components of Project Three: Revising for Genre, Discourse Community, Instructor Feedback, Genre Structure, and Genre Conventions. When coding, I used an ordered coding process. Any sentences that *specifically mentioned revising* with respect to genre were coded first in the category Revising for Genre. Any sentences that *specifically mentioned instructor feedback* with respect to genre were coded second in the category Instructor Feedback.

The first coding category, Revising for Genre, was developed as an overarching coding category because genre-based revision was the focus of my pedagogy, as shown in Chapter Two. The second coding category, Instructor Feedback, was developed as a second main coding category because Instructor Feedback was the focus on my genre-based commentary. If a sentence was not coded for Revising for Genre or Instructor Feedback, it was then coded for Discourse Community, Genre Structure, or Genre Conventions. To illustrate the coding order, the follow excerpts are provided.

Excerpt A provides an example that was coded Revising for Genre because it included the key term *revision*:

Excerpt A: I had to **revise** my tone of voice to match the conventions of the research proposal so instead of saying "I will research Alzheimer's disease because it is a terrible disease that has a growing population, I said "The purpose of this research is to examine the role of the Seven Habits of Mind in order to determine if they are useful preventative treatments for Alzheimer's."

Excerpt B provides an example that was coded Instructor Feedback because it included the key terms *feedback*:

Excerpt B: My instructor gave me feedback telling me that the structure of my literature review should be changed and if I didn't receive that feedback I wouldn't have known my structure was off.

In the other categories of the coding schema, I looked for the following key terms during content analysis: *discourse community*, *genre structure*, and *genre conventions*. Excerpt D provides an example that was coded Genre Structure with the key terms genre structure and literature review.

Excerpt D: In my discipline, research writing does not have a typical genre structure with a heading for the literature review but instead the literature review is placed into the introduction and is short and to the point.

The coding schema in Table 1 presents the definitions and textual examples of each reflective coding category.

Table 17
Reflective Coding Categories

Code	Definition	Textual Example
Revising for Genre	**Students specifically mention the key term**	I revised my research statement to follow the research statement

	revision and/or specific revisions of genre structure, genre conventions, and discourse communities.	structure of "The purpose of this research statement is to examine x in order to determine y and z" by saying that "This research will examine the role of hand hygiene in intensive care units in order to understand how hand hygiene can aid in stopping the spread of communicable diseases."
Instructor Feedback	**Students specifically mention the use of instructor feedback for developing overall and genre-specific awareness.**	My instructor gave me feedback asking for more sources in the Literature Review and her feedback showed me that I needed more sources in order to show that my ideas were credible and because a literature review has a background on the topic with a lot of research.
Discourse Community	**Students specifically mention the role of disciplinary discourse communities.**	The literature review has an audience that expects there to be a lot of sources in order to show credibility of the researcher in their discourse community.
Genre Structure	**Students specifically mention specific components of the structure of genre.**	The introduction structure of the Literature Review had to follow these things: Problem and Investigation, Statement of the Problem, Rationale, Assumptions and Limitations.
Genre Conventions	**Students specifically mention specific components of the conventions of genre.**	The genre conventions of a literature review must mirror the introduction, provide background information, use many sources, and present a research gap if it is to be correct.

Table 17: Reflective Coding Categories

Data analysis of student reflections. I analyzed all genre-based sentential excerpts in students' Reflective Portfolios (n=534). I developed a frequency analysis of: Revising for Genre, Discourse Community, Instructor Feedback, Genre Structure, and Genre Conventions and presented frequency distributions. I first developed an overall frequency analysis in the Reflective Portfolios (n=534). This analysis was based on the entire corpus of reflective writing: Introduction, Conclusion, and Project Three Reflection.

Second, I coded the frequencies of the Project Three Reflection because it was the assignment focus for the studies in Chapter Three. Third, I then coded the Introduction and Conclusion to examine students' genre awareness at the end of the course.

Findings

Reflective Portfolios. Figure 1 presents the overall distribution of reflections on genre in the Introduction, Project Three Reflection, and Conclusion of students' reflective portfolios: Revising for Genre (n=147, 26%), Discourse Community (n=118, 22%), Instructor Feedback (n=96, 18%), Genre Structure (n=89, 17%), and Genre Conventions (n=84, 16%). The highest reflective frequencies were Revising for Genre (26%), indicating that students reflected upon specific revisions in their reflective essays. The second highest code count frequencies were in the Discourse Community category (22%) indicating that students developed a strong sense of disciplinary genre awareness in their discourse communities. The third highest code frequencies were in the Instructor Feedback category (18%), suggesting that students not only reflected upon specific revisions for developing genre awareness, but also recognized the role of instructor feedback for those revisions. Genre Structure (17%) and Genre Conventions (16%) reflections were less frequent, but still suggest that students demonstrated growing genre awareness of disciplinary writing. These findings reinforce research suggesting that ongoing, assignment-specific reflections lead to higher level reflective practices and learning (Dewey, 1933; Branch & Paranjape, 2002; Carrington & Selva, 2010). Overall, findings suggest that my genre-based pedagogy does in fact lead to students' demonstration of genre awareness in their reflective

writing. Further, overall findings indicate that students recognize and respond to my genre-based commentary and pedagogy for disciplinary genre awareness in their writing.

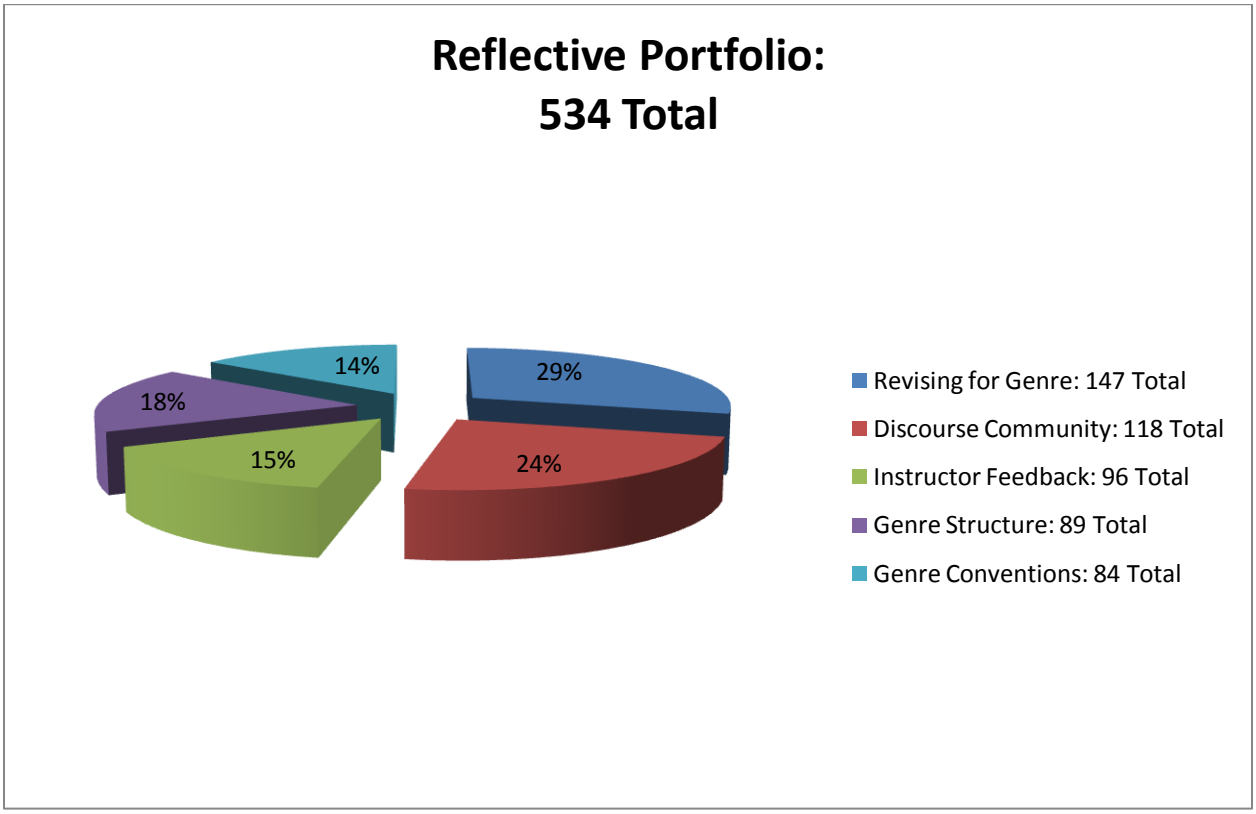

Figure 13: Reflective Portfolio

Project Three Reflection. Figure 2 presents the overall distribution of Project Three Reflection in the Reflective essay (n=419): Revising for Genre (n=122, 29%), Instructor Feedback (n=78, 19%), Genre Conventions (n=74, 18%), Genre Structure (n=73, 17%), and Discourse Community (n=72, 17%).

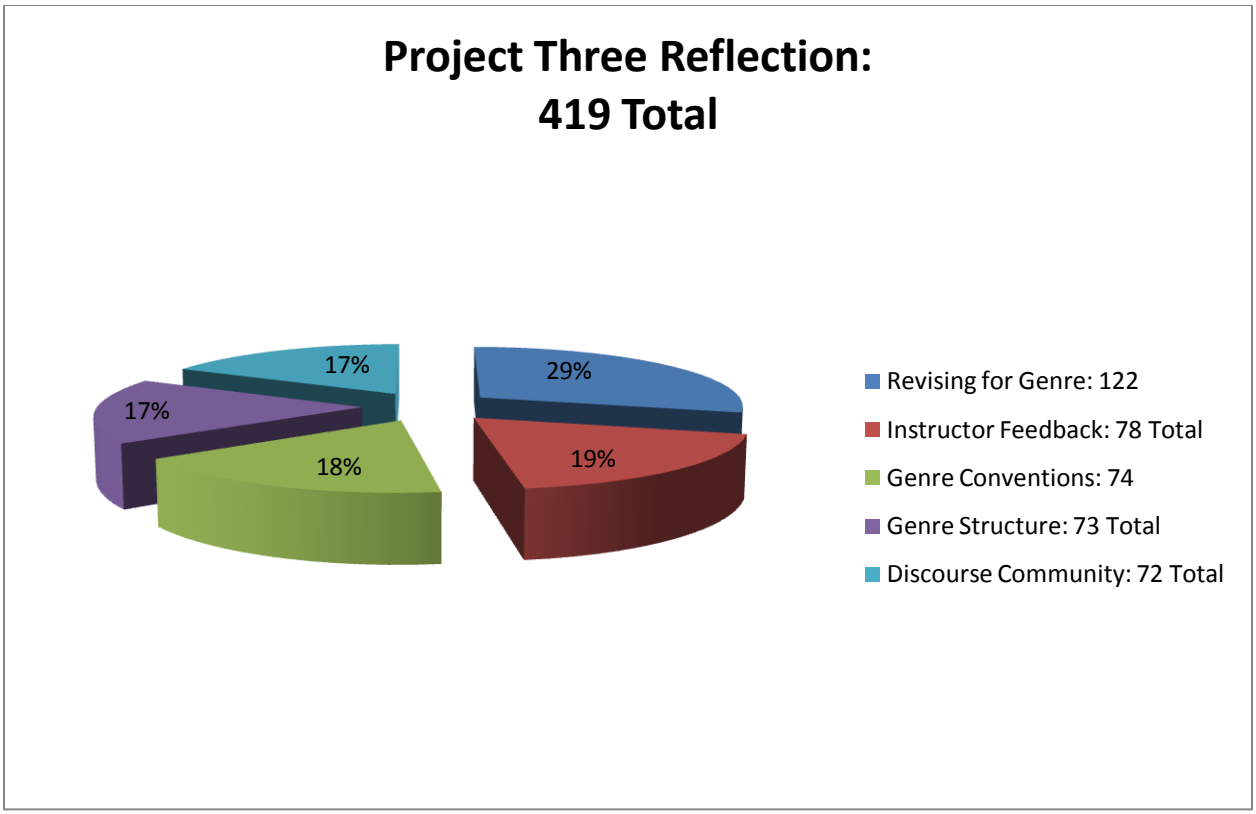

Figure 14: Project Three Reflection

Revising for Genre. In the Reflective Portfolio's Project Three Reflection, I found the most frequent reflections to be Revising for Genre (29%), suggesting that students demonstrated a strong use of revision of writing of disciplinary genres. Students' reflections of Revising for Genre referenced specific revisions of Project Three for ongoing development of genre awareness as in Excerpt A.

> **Excerpt A:** Here in Project Three I **revised** my tone and style of voice so that I matched the way academic writers sound in my field of study by saying: "One should always reference past research when examining how gender has impacted women in the workplace" rather than saying "I think that there are a lot of studies backing up my belief that gender is a problem in the workplace."

Additionally, students' reflections of Revising for Genre were often assignment specific as in Excerpt B.

> **Excerpt B:** My **revisions** in project three had a lot to do with the requirements of the assignment because initially I did not realize that I had to **revise** for a very specific audience, for a specific format, and in a specific style that match my disciplines ways of knowing and doing in research writing.

Lastly, students' reflection of Revising for Genre often referenced the role of instructor feedback as aiding in revision as in Excerpt C.

> **Excerpt C:** I never would have **revised** my research proposal and I would have never had my research proposal used as a good example of how the proposal should be organized and formatted if I had not received multiple instances of feedback after each of my **revisions** of the proposal.

Instructor Feedback. In the Reflective Portfolio's Project Three Reflection, I found the second most frequent category of reflections to be Instructor Feedback (15%) suggesting that students demonstrated a strong awareness of the role of genre-based feedback for their development of genre awareness. Students' reflections of Instructor Feedback referenced genre-based feedback on Project Three as aiding in their development of disciplinary genre awareness as in Excerpt A.

> **Excerpt A:** I learned from my **instructor's feedback** that my literature review was not matching what a literature review should be doing because I did not have any sources, I did not have a background section, and I did not analyze my sources.

Additionally, students' reflections of Instructor Feedback were assignment specific as in Excerpt B.

> **Excerpt B:** The **feedback** I received from my instructor allowed me to successfully write and understand how writing a research proposal in my field should sound and look.

Lastly, students' reflection of Instructor Feedback often referenced the role of instructor feedback as in Excerpt C.

> **Excerpt C:** If I did not have **feedback** from my **instructor**, I would have never known how to write for my discipline and would have completely failed the literature review portion of my research paper.

Genre Conventions. In the Reflective Portfolio's Project Three Reflection, I found the third most frequent category of reflections to be Genre Conventions (18%) suggesting that while students demonstrated an understanding of genre conventions in disciplinary writing, it was not as strong as their understanding of revision and feedback for their development of genre awareness. Students' reflections of Genre Conventions referenced specific Genre Conventions of Project Three for ongoing development of genre awareness in writing as in Excerpt A.

> **Excerpt A:** In my proposal I developed a pamphlet where I made sure to follow the conventions of a pamphlet where I had a first page that drew the audience in with questions, bolded and colored text, and pictures; two body pages where I used my research from my literature review as data; and final page that showed the reader what he/she could do and how they could use the information in the pamphlet.

Additionally, students' reflections were assignment specific as in Excerpt B.

> **Excerpt B:** The Literature Review in Project Three had a very specific set of conventions that I needed to follow in order to be successful where I needed to reiterate my introduction, give background information about the topic, show past and present

research, indicate that there was a gap in the research, and then suggest a way to fix that gap.

Genre Structure. In the Reflective Portfolio's Project Three Reflection, I found that fourth most frequent category of reflections to be Genre Structure (17%) suggesting that students while demonstrated an understanding of genre structure in disciplinary writing it was not as frequent. Students' reflections of Genre Structure referenced specific Genre Structures of Project Three for ongoing development of their genre awareness as in Excerpt A.

Excerpt A: For the research proposal, it must have an abstract, introduction, literature review, methods, results, and discussion section.

Additionally, students' reflection of Genre Structure was discipline specific as in Excerpt B.

Excerpt B: In my discipline I must follow the IMRD structure where I=Introduction, M=Methods, R=Results, and D=Discussion.

Lastly, students' reflection of Genre Structure often referenced the role of Genre Structure as discipline and audience specific as in Excerpt C.

Excerpt C: I found that the genre structure of Project Three is something that I will use all the time in my writing for my discipline because my discipline will almost always follow a particular structure of writing for a very specific audience.

Discourse Community. In the Reflective Portfolio's Project Three Reflection, I found the fewest reflections to be Discourse Community (17%) suggesting that while students demonstrated a strong awareness of Discourse Communities, their focus was more assignment specific. Students' reflections of Discourse Community often reference the general purpose of discourse communities for disciplinary writing as in Excerpt A.

> **Excerpt A:** From Project Three, I learned that a discourse community is not just a group of people with common goals and actions, but that they also are required to research and write in a very specific way and if they do not, they are not able to communicate with other members of the community.

Additionally, students' reflections of Discourse Communities were often assignment-specific as in Excerpt B.

> **Excerpt B:** I had to make sure that my Literature Review found the right sources and analyzed those sources in a way that was familiar and correct for the discourse community that I was writing for.

Lastly, students' reflection of Discourse Communities often referenced the role of disciplinary audiences as in Excerpt C.

> **Excerpt C:** I had to make sure that my Literature Review paid attention to the specific discourse community I was writing to since my discourse community has very specific rules of writing and expects writers to pay attention to the audiences' expectations of writing for the field.

Introduction and Conclusion. Figure 3 presents the overall distribution of Introduction and Conclusion reflections of the Reflective Portfolio (n=115): Discourse Community (n=46, 40%), Revising for Genre (n=25, 22%), Instructor Feedback (n=18, 16%), Genre Structure (n=16, 14%), and Genre Conventions (n=10, 9%).

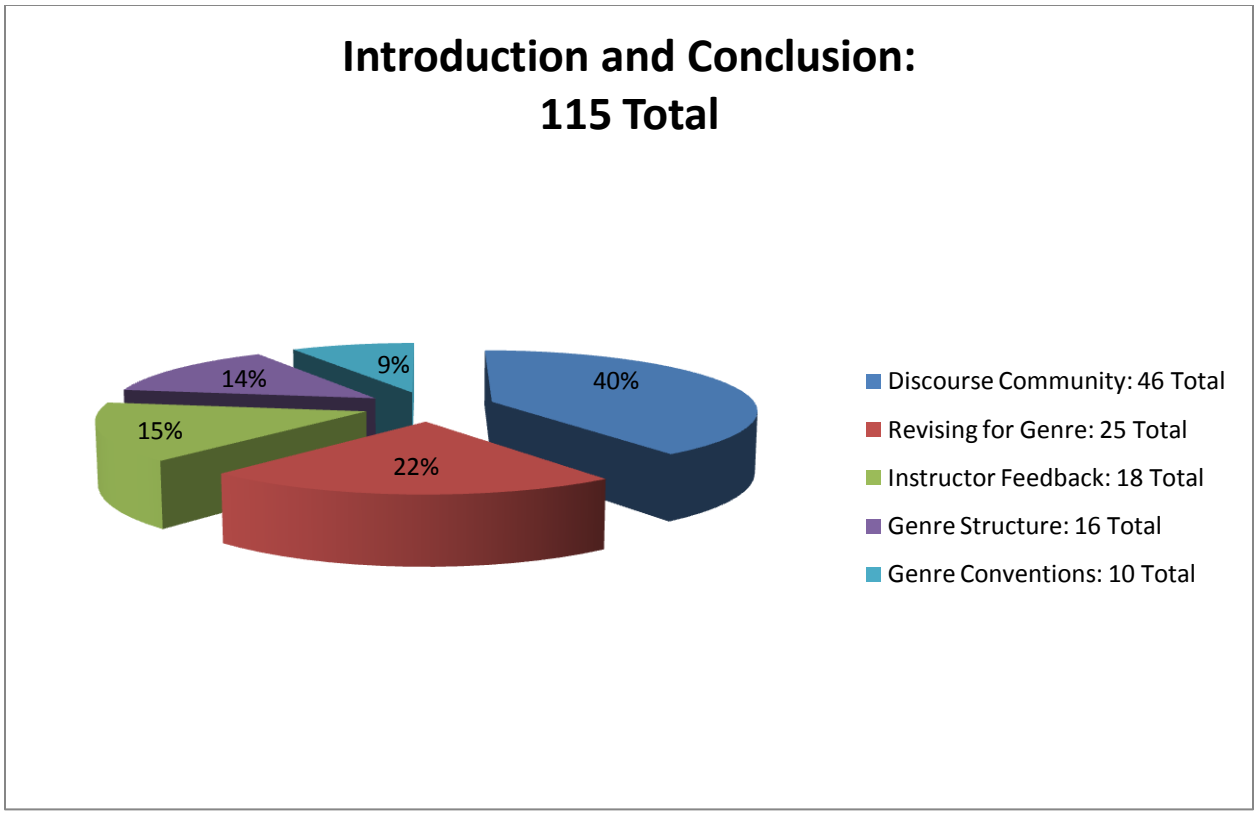

Figure 15: Introduction and Conclusion

Discourse Community. In the Reflective Portfolio's Introduction and Conclusion, I found the most frequent category of reflections to be Discourse Community (40%) suggesting that students demonstrated a strong awareness of disciplinary genres. Students' reflections of Discourse Community referenced the focus of discourse communities for disciplinary writing as in Excerpt A.

> **Excerpt A:** In this class I learned that my field of study is a discourse community and that this community expects very specific knowledge, expertise, and tone of voice be present in academic writing if one hopes to be an active member of the discipline.

Additionally, students' reflections of Discourse Communities highlighted the overall use of a genre in a discipline as in Excerpt B.

> **Excerpt B:** Common genres such as email, memos, and briefs are used for business professionals in my discourse community because immediate and concise communication is key in this discipline.

Lastly, students' reflection of Discourse Communities often referenced the role of disciplinary audiences as in Excerpt C.

> **Excerpt C:** The audiences for nursing charts are other nurses who need to know information about the patient so that they can treat them and be active members of this large discourse community.

Revising for Genre. In the Reflective Portfolio's Introduction and Conclusion, I found the second most frequent category of reflections to be Revising for Genre (22%) suggesting that students saw a connection between disciplinary genres as in Excerpt A.

> **Excerpt A:** I learned that in order to become effective at writing for discipline that I had to **revise, revise, revise** my notion of writing and my style of writing also.

Additionally, students' reflections of revision highlighted their overall use of revision for genre awareness as in Excerpt B.

> **Excerpt B:** When I **revised** my writing for this class, I had to revise in a way that paid attention to the overall format of writing in my discipline rather than following the typical five paragraph essay form that I was used to.

Lastly, students' reflection of Revising for Genre often referenced the role of instructor feedback requesting genre revisions as in Excerpt C.

> **Excerpt C:** Throughout this course, my instructor constantly gave me comments about how I could **revise** my writing to better match the genre format for my discipline.

Instructor Feedback. In the Reflective Portfolio's Introduction and Conclusion, I found the third most frequent category of reflections to be Instructor Feedback (15%) suggesting that students demonstrated some awareness of genre-based feedback. Students' reflections of Instructor Feedback referenced feedback as useful for their development of genre awareness as in Excerpt A.

> **Excerpt A:** My **instructor** told me in her **comments** that I needed to revise my writing so that it followed the style and format of disciplinary writing in my field of study.

Additionally, students' reflections of feedback often focused upon the structure of disciplinary writing as in Excerpt B.

> **Excerpt B:** My **instructor's feedback** on my literature review told me that a literature review should have a review of past research, present research, and future research with a lot of in text citations thrown in all over.

Lastly, students' reflection of Instructor Feedback often referenced feedback asking for development of necessary genre-specific conventions in student writing as in Excerpt C.

> **Excerpt C:** In all of my assignments, my instructor asked me to follow the genre conventions of the assignment (like how the introduction has to have a statement of the problem, background of the problem, justification of the problem, and specific research statement) so that I could then learn the conventions of academic writing in my field in general.

Genre Structure. In the Reflective Portfolio's Introduction and Conclusion, I found the fourth most frequent category of reflections to be Genre Structure (14%) suggesting that students demonstrated some understanding of genre structure in disciplinary writing. Students'

reflections of Genre Structure referenced the purpose of Genre Structure for disciplinary writing as in Excerpt A.

> **Excerpt A:** The structure of the literature review has to go from broad to specific, have a lot of background information, and use a ton of sources.

Additionally, students' reflections of Genre Structure often highlighted the structure of disciplinary writing as in Excerpt B.

> **Excerpt B:** For the research proposal, it must have an abstract, introduction, literature review, methods, results, and discussion section.

Lastly, students' reflection of Genre Structure often referenced students' new-found understanding of the importance of structure in academic writing as in Excerpt C.

> **Excerpt C:** I never understood why the structure was so important until I analyzed research articles and saw that research has a certain formula expected by my field and must be followed if one wants to write and be heard in this community.

Genre Conventions. In the Reflective Portfolio's Introduction and Conclusion, I found the least frequent category of reflections to be Genre Conventions (9%) suggesting that while students demonstrated an understanding of genre conventions in disciplinary writing, their focus was on more general aspects of genre awareness. Students' reflections of Genre Conventions referenced the purpose of Genre Conventions for disciplinary writing as in Excerpt A.

> **Excerpt A:** Genre conventions in my discipline are used to establish common rules of writing so that everyone is on the same page and everyone is writing the same way and thus can communicate more effectively.

Additionally, students' Genre Structure reflections highlighted the overall conventions of disciplinary writing as in Excerpt B.

> **Excerpt B:** A methods section has to follow conventions where all the information does not have any opinion and where a lot of data, charts, and statistics are used to establish credibility of research.

Lastly, students' reflection of Genre often referenced students' new-found understanding of conventions as both static and fluid as in Excerpt C.

> **Excerpt C:** I found from this course that some conventions are the same in many fields, that other conventions are only used in particular fields, and that conventions influence genres by keeping them the same or making them change because of the needs of the community they are being used.

Discussion of Reflective Writing

In this chapter, I conducted systematic research on the demonstration of students' genre awareness in their reflective writing. Specifically, I examined how students analyze and express awareness of genre in their end-of-the-semester Reflective Portfolios and if the reflections demonstrated genre-based awareness. This research extends previous work on reflective writing by suggesting that the use of reflection leads to development of reflective practices in learning and writing (Anson and Beach, 1995; Ede, 2002; Johns, 2008), that reflection should demonstrate both general and specific learning in writing (Yancey, 1998; Branch & Paranjape, 2002; Gleaves, Walker, & Grey, 2008), and that reflection leads to students increased demonstration and use of new concepts within new learning domains (Selfe et all, 1986; McCrindle & Christensen, 1995; Johns, 2008; Lew & Schmidt, 2011).

Reflective Portfolios. In this study, my research question investigated how students analyze and express awareness of genre in their end-of-the-semester reflective writing. To answer this question, I described, categorized, and counted students' demonstration of genre awareness in

their reflective portfolios (n=534). My methods of description, categorization, and counting are important for providing specific descriptions, coding categories, and definitions of reflection in students' end-of-the-semester reflective writing in a genre-based, Intermediate Composition course. My methodology is also important in that it adds to a growing body of research in reflective writing calling for demonstration of reflective learning in student writing (Branch & Paranjape, 2002; Gleaves, Walker, & Grey, 2008), and provides evidence that ongoing, and assignment specific reflections lead to higher level reflective practices and learning (Dewey, 1933; Branch & Paranjape, 2002; Carrington & Selva, 2010)

Findings suggest that students' portfolios reflected upon Revising for Genre, Discourse Community, Instructor Feedback, Genre Structure, and Genre Conventions. Of the overall reflective findings, Revising for Genre was the most frequent (26%) followed by Discourse Community (22%), Instructor Feedback (18%), Genre Structure (17%), and Genre Conventions (16%). These findings substantiate findings from Chapter Three suggesting that students revise, that students use instructor feedback, and that students develop and demonstrate a high-level awareness of Genre Structure and Genre Conventions in their writing. Results of these findings thus highlight the importance of reflective writing for students' development of genre-based genre awareness in reflective writing.

Of the Project Three Reflection, Revising for Genre was most frequent (29%), followed by Instructor Feedback (19%), Genre Conventions (18%), Genre Structure (17%), and Discourse Community (17%). The reflection frequencies of Revising for Genre and Instructor Feedback suggest that students developed a strong understanding of the role of revision and instructor feedback for the development of disciplinary genre awareness in their writing. The reflective frequencies for Genre Conventions, Genre Structure, and Discourse Communities were less

frequent, suggesting that while students found these categories useful for their development of disciplinary writing, their reflection of revision and instructor feedback responded to the Project Three's focus upon scaffolding, feedback, and ongoing revision.

Of the Introduction and Conclusion reflections, however, Discourse Community was most frequent (40%), followed by Revising for Genre (22%), Instructor Feedback (15%), Genre Structure (14%) and Genre Conventions (9%). The reflection frequencies of Discourse community and Revising for Genre suggest that students developed a strong understanding of disciplinary discourse communities and found revision as key for their development of genre awareness. The reflective frequencies for Instructor Feedback, Genre Structure, and Genre Conventions were less frequent, suggesting that while students found these categories useful, their reflection of genre awareness was more holistic in nature and responded to the overall course focus of disciplinary discourse communities and disciplinary writing for development of genre awareness.

Implications. Findings from this chapter suggest that linking reflection to course and assignment objectives might help students improve their understanding of genre awareness in their writing. Specifically, students' reflective essays demonstrated both genre-specific and overall genre awareness. First, overall analysis of the Reflective Portfolios and the Project Three Reflection found Revising for Genre as the most frequent coding category. This suggests that students demonstrated genre-specific awareness in their reflective writing; that students found revision vital for their disciplinary development of genre awareness; and that students found my genre-based pedagogy, assignments, and moments of reflective writing vital for their development of disciplinary awareness in their writing.

Secondly, overall analysis of the Reflective Portfolios and the Project's Introduction and Conclusion found the coding category Discourse Community frequent as well. This suggests that students demonstrated overall genre awareness in their reflective writing; that students found an understanding of disciplinary discourse communities vital for their disciplinary development of genre awareness; and that students found my emphasis upon discourse communities as discipline specific, socially constructed, and as ways of knowing and doing vital for their development of genre awareness in their writing.

And finally, comparison of the Project Three Reflection and the Project's Introduction and Conclusion found that the most frequent coding category in the Project Three Reflection was Revising for Genre whereas the most frequent coding category in the Project's Introduction and Conclusion was Discourse Community. This further suggests that students demonstrated genre-specific awareness in their assignment-focused reflective writing; that students demonstrated general genre awareness in their overall reflective writing; and that students found my emphasis upon both general and discipline-specific genre awareness necessary for their development of genre awareness in their writing. Therefore, reflective, genre-based pedagogy focused upon overall and discipline-specific genre awareness provides students with opportunities for development of genre awareness in their writing.

Limitations and Future Research. There were limitations to the research presented in Chapter Four. Once again, as mentioned in Chapter Three, there was one classroom site only, there was a relatively small number of participants (n=10), and there was only one coder. However, while the data set was small, the numbers for analytic studies were good (n=534). Finally, there was no statistical research because the dissertation was designed primarily as qualitative research. To address Limitations to these studies, future research would extend the data set, location, and

number of coders in order to further examine how students analyze and express awareness of genre in their end-of-the-semester reflective writing.

Dissertation Conclusion

Rhetorical Genre Studies has continued to research the role of pedagogy and writing in students' development of genre awareness. Studies investigating genre awareness can be categorized as follows: *RGS and Pedagogy* (Swales, 1990; Freedman, 1993; Devitt, 1993; Williman & Colomb, 1993; Miller, 1994; Bazerman, 1997; Soliday, 2005; Carter, 2007; Bawarshi, 2008; Bawarshi & Reiff, 2012); *Instructor Feedback* (Knoblauch & Brannon, 1981; Sommers 1982; Ziv, 1984; Dohrer, 1991; Elbow 1993; Straub, 1997; Haswell 2006) and *Reflective Writing* (Dewey, 1933; Boud, Keogh, & Walker, 1985; Selfe, Peterson, & Nahrgang, 1986; McCrindle & Christensen, 1995; Moon, 1999; Mann & MacLeod, 2009; Lew & Schmidt, 2011). My dissertation makes contributions to each of these literatures.

In work on Genre Pedagogy in Chapters One and Two, I contributed to the debate between implicit and explicit instruction by investigating whether an Intermediate Composition course utilizing explicit instruction and instructor feedback aided in students' development of both social and structural awareness of genre. The central aim of the research presented in Chapters One and Two was to present an overview of genre theory and to demonstrate genre-based pedagogy in an Intermediate Composition classroom. In work on Instructor Feedback and Reflective writing in Chapters Three and Four, I developed methodologies for research studies identifying patterns of explicit, genre-based pedagogy, explicit, genre-based instructor feedback; genre-based student revision, and genre-based reflective writing.

The findings of the research reported in Chapters One and Two provided a review of the literature and assessment of my genre-based pedagogy. The findings of the research studies

reported in Chapters 3 and 4 provided descriptions, categorization, coding, and findings of my genre-based instructor feedback, students' revisions, and students' reflective writings. Overall, my findings suggested that genre-based pedagogy utilizing explicit, genre-based feedback leads to students' demonstration of genre awareness in their writing. I will now connect this research and its findings as responses to the research questions I posed for the dissertation.

Findings with regard to the research questions

Research question 1

What are the controversies surrounding implicit and explicit pedagogies? (Chapter 1)

The results of this study are a description and analysis of the controversies surrounding explicit and explicit pedagogies: that genres are social (Miller, 1994; Bawarshi, 2008; Bazerman, 1997; Soliday, 2005); that genres have recurring processes and structures (Campbell, Smith, & Brooker, 1998; Swales, 1990; Tardy & Swales, 2008); that genres must be taught implicitly only (Willard 1982; Krashen, 1984; Freed & Broadhead, 1987; Kaufer & Geisler, 1988; Freedman, 1993; Bawarshi & Reiff, 2012); or that genres must be taught both explicitly and implicitly (Hillock, 1966, 1993; Cooper, 1989; Bazerman, 1989; Myers 1990; Swales, 1990; Smagorinsky & Coppock, 1995; Williams & Colomb, 1993; Thais & Zawacki, 2002). The findings of this description and analysis of the literature provided a framework for my use of genre-based pedagogy and the development of the working hypothesis that explicit instruction in the form of instructor feedback aids in students' genre-based awareness and the demonstration of that awareness in their writing of new genres.

Research question 2

How do I use implicit and explicit instruction in my RGS Intermediate Composition course? (Chapter 2)

The exploration of Genre Theory research literature described in Chapter 1 shows that debates surrounding pedagogical approaches for genre awareness still remain and that teacher research would be useful in describing how my hybrid approach to teaching genre leads to both a social and structural understanding of genre awareness (Hillock, 1966, 1993; Cooper, 1989; Bazerman, 1989; Myers 1990; Swales, 1990; Smagorinsky, 1992; Williams & Colomb, 1993; 1993; Thais & Zawacki, 2002). The results of this teacher research was an analysis of my pedagogy in which I described the institutional context at Wayne State University; reflected upon my pedagogical goals; explained my hybrid pedagogy; explained the aims of my assignments as they relate to the goals of my pedagogy; and analyzed whether my pedagogy utilizes a hybrid approach for teaching genre awareness.

The findings of this description, analysis, reflection and explanation highlighted my hybrid pedagogy where I provided implicit instruction through in-class-activities (in-class discussions, collaborative group work, and in-class writing) and explicit instruction (writing assignments, instructor feedback, and student revisions). A conclusion was drawn that the results from the analysis of my pedagogy warranted a closer examination of my explicit feedback. Specifically, my use of feedback for aiding in students' development of genre awareness in their writing necessitated a study of the nature of my feedback, students' response to that feedback in the form of revision, and whether student revisions were an improvement or not.

Research question 3

Is my commentary explicit in nature and does it lead to revisions in students' texts? If so, what type of revisions do students make and why? Are student revisions seen as an improvement or not by an independent evaluator? (Chapter 3)

To answer these research questions, I conducted three studies in Chapter Three. These three studies respond to the limited and often flawed research methodologies of previous studies of instructor commentary, which I argued to be poorly designed, lack analyses of the types of comments that influence student revision, and do not systematically link categories of comments to categories of student revision (Knoblauch & Brannon, 1981; Sommers, 1982; Straub, 1997). Two seminal studies directly investigating instructor comments in relation to students' responses *and* revisions were used as an initial framework for the three studies in Chapter 3.

Study One described, categorized, and counted my comments (n=342) from draft three of Project Three because the project culminates in a draft that demonstrates students' ability to execute the genre conventions of a Literature Review in their field of writing, a new genre for many of the students. I used conventional content analysis to develop the coding schema of my comments which focused upon Genre Structure and Genre Conventions. The findings of Study One suggested that my explicit instructor feedback was consistent with the goals and assignments of the course. My comments specifically addressed the genre structures and conventions of Project Three: 294 of 342 comments were assignment specific and explicitly addressed the genre structure and related conventions of the assignment: Introduction (n=52), Literature Review (n=182), and Proposal (n=53).

Study Two described, categorized, and counted students' revisions and responses to my comments in Step Four of Project Three (n=290) in order to determine if my explicit commentary resulted in genre-based student revisions. I used directed content analysis to

develop the content coding categories of student revisions drawing from Ziv's (1984) and Dohrer's (1991) coding categories of student revision: Substitution, Addition, Deletion, and No Change. The findings of Study Two suggested that my genre-based commentaries did indeed lead to genre-based student revisions, were remarkably consistent with my focus on genre structure and genre conventions. Further, students' revisions were high-level: Substitution (33%), Addition (25%), and Deletion (22%). Only 20% of comments were met with no response in the students' revisions.

For Study Three, I excerpted all of the higher order student revision sequences (n=152): Substitutions (78), Additions (n=46), and Deletions (28) from students' writing in their Literature Review (Step Three). For each sequence I also excerpted my commentary and students' revisions (Step Four). Table 1 shows an excerpt of students' initial writing, my feedback, and students' higher order revision in their Literature Review.

Table 18
High Order Student Revision Sequences SCHEMA

Original	**Comment**	**Revision**
Student excerpt from Step Three	Instructor comment of excerpt from Step Three	Student revision in Step Four
Robots will impact our society in a way that they will be more effective that people will be willing to make changes for the benefits.	Integrate multiples sources that you've found doing research to tell us why they are being used and replacing laborers in these two fields.	Artificial Intelligent robots will be used in society in order to make jobs easier and less dangerous. Research tells us that the use of robots in the job market will make productivity more effective (Judith Aquino, 2008; Brian Huse, 2001).

Table 18: High Order Student Revision Sequences

An independent evaluator then made a holistic judgment of each revision sequence, deciding whether the revisions were an improvement or not. The findings of Study Three from the independent evaluation found that out of 152 revisions, 68% were an improvement and 32% were not. This study was limited because it was a preliminary study, and the evaluator was not asked to explain her judgments. However, the findings do suggest that students' revisions mirrored my feedback focus and showed that revisions were consistently higher order.

Research question 4

Do students reflect genre awareness in their reflective essays and do students show evidence of genre awareness in their final reflective portfolio? (Chapter 4).

To answer this research question, I conducted one study of reflective writing students did in my course. This study extends ongoing research on reflective writing (Moon, 1999; Mann, Gordon, & MacLeod, 2009; Lew & Schmidt, 2011) by examining the role of reflection for students' development of genre awareness in their writing (Hyland, 2003; Negretti, 2009; Bawarshi & Reiff, 2012). I used content analysis to develop the coding categories of student reflections: Revising for Genre, Instructor Feedback, Discourse Community, Genre Structure, and Genre Conventions. Coding categories incorporated the goals of the course, assignment, and instructor feedback. The findings suggested that students' portfolios reflected gene awareness where students reflected upon Revising for Genre (26%), Discourse Community (22%), Instructor Feedback (18%), Genre Structure (17%), and Genre Conventions (16%) in their reflective writing.

Implications. The implications of my research can be categorized as follows: contribution to the literature of Rhetorical Genre Theory and Pedagogy, Instructor Feedback, and Reflective Writing.

Contributions to RGS and Pedagogy. This dissertation contributes to Rhetorical Genre Theory (RGS) literature through analysis and assessment of research surrounding explicit and implicit pedagogical strategies for genre awareness. Specifically, scholarship has continued to investigate whether implicit or explicit genre pedagogy best matches the social, contextual, and rhetorical goals of RGS for developing genre awareness (Freedman, 1993; William & Colomb, 1993; Devitt, 1993, 2004; Bawarshi & Reiff, 2012). This dissertation has attempted to answer this research question by suggesting that a hybrid pedagogy utilizing both implicit and explicit instruction provides students with both social and structural genre awareness.

Secondly, RGS literature has primarily focused upon First Year Composition as a site for investigating students' development of genre awareness (Wardle, 2009; Devitt, 2006; Clark & Hernandez, 2011). This dissertation extends the location of RGS research by examining students' demonstration of genre awareness in an Intermediate Composition course. And finally, RGS literature has suggested that instructor feedback might play a role in students' development of genre awareness, yet fails in providing studies investigating this connection (Paradia, Dobrin, & Miller, 1985; Ellis, 1990; Smagorinsky, 1992; Freedman, 1996). This dissertation not only investigates if and how instructor feedback influences students' demonstration of genre awareness, but also investigates whether the nature of instructor feedback (explicit and genre-based) leads to demonstration of disciplinary genre awareness in students' writing.

Therefore, my contribution to the literature opens upon discussions regarding the role of implicit and explicit genre instruction, extends the research to a new composition context, and explores the role of instructor feedback in the development of students' genre awareness.

This research also responds to concerns that genre-based pedagogy can often be too implicit and fail to uncover the structures and conventions of genres (Swales, 1990; Coe, 2002;

Beaufort & Williams, 2005; Soliday, 2005). Specifically, my research investigated the role of instructor feedback in students' development of genre awareness. While RGS research occasionally suggests a link between feedback and genre awareness (Freedman, 1993, Bawarshi & Reiff, 2012; Hill, 2012), to date, there has be no investigation of the role between genre-based instructor feedback and students development of genre awareness.

Therefore, my research is unique in that it explored how my explicit, genre-based feedback lead to the development of disciplinary genre awareness in student writing. I found that my feedback consistently highlighted the genre structures and conventions of disciplinary genres. Further, I found that students responded to my genre-based feedback by demonstrating genre awareness in their writing. Additionally, students' demonstration of genre awareness in their writing was high-level and discipline specific.

These findings suggest a strong link between genre-based instructor feedback and students' development of genre awareness in their writing. Additionally, findings respond to RGS pedagogical worries that explicit pedagogy limits students' development of social and structural genre awareness. Not only did students acquire disciplinary genre awareness, but their awareness responded to the structure and conventions of the genre, responded to disciplinary ways of knowing and doing, and were high-level. Therefore, explicit, genre-based pedagogy via instructor feedback allows students to practice and acquire disciplinary genre through writing and revision.

Contributions to Methodology. This dissertation draws upon RGS literature; teacher research; and qualitative methods, particularly content analysis in order to systematically describe, categorize, and analyze the role of instructor feedback and reflection on students' demonstration of genre awareness in their writing. Previous methodological approaches were often limited,

poorly designed, and lacked analysis of the types of comments that influence student revision (Knoblauch & Brannon, 1981; Sommers, 1982; Straub, 1997). My dissertation provides sound research design and methods for investigating genre awareness in students' genre-based writing in an RGS course.

First, my research methods provide a clear analysis of my commentary and links categories of genre-based commentary to categories of student revision. My findings suggest that students respond favorably to genre-based feedback and demonstrate their growing understanding of genre structure and genre conventions in their writing.

Second, utilization of an independent evaluator provides an objective assessment of students' revision practices and therefore further substantiates my research methodology. Findings suggest that a genre-based pedagogy leads to revisions that are an improvement and that demonstrate genre awareness in students' writing.

Third, this dissertation explores the role of reflection for students' evidence of genre awareness in their reflective writing. Findings suggest that reflective practices culminating in an end-of-the-semester reflective portfolio provides students with a platform for analyzing and reflecting upon the role of genre-based pedagogy for their development of genre awareness.

Therefore, a well-designed analysis of genre-based pedagogy and student writing provides a sound methodological framework for further investigation of genre awareness in Composition Studies.

Contributions to reflective writing. Finally, this research responds to claims that reflective writing aid in students' critical thinking and academic and professional knowledge (McCrindle & Christensen, 1995; Moon, 1999; Mann et al., 2009; Lew & Schmidt, 2011). My research found that my pedagogy is reflective in nature where in-class and end-of-the-semester reflections ask

students to reflect upon both the general, as well as genre-specific nature of genres. My reflective pedagogical practices therefore draw upon and extends research substantiating the use of reflection for student learning by linking reflection to genre-based writing and awareness.

Limitations. There were limitations to the research in this dissertation. First, the focus this dissertation was the role of instructor feedback on student writing in a genre-based pedagogy. This scope could be widened in future research to investigate other pedagogical aspects of RGS, including student dispositions, transfer or meta-cognition in students' development of genre awareness. Second, teacher research can be subjective in nature and lead to findings that are biased. However, my systematic and reflective analyses of my pedagogy led to a critical assessment of my hybrid, genre-based pedagogy. Third, there was one classroom site only and there were a relatively small number of participants. However, 10 out of 11 students agreed to participate in the study. Fourth, while the data set was small, the numbers for analytic studies were good: Study One (n=294), Study Two (n=294), Study Three (n=156), and Study Four (n=534). Fifth, while there was only one coder, a second independent evaluator was brought into Study Three for a holistic evaluation of student revisions. Finally, there was no statistical research because the dissertation was designed primarily as qualitative research. These limitations can be addressed in future research.

Future Research. To address limitations to these studies, the research focus could be broadened to consider student dispositions, transfer, and cognition. For example, future research could include student interviews and think aloud protocols in order to uncover students' perceptions of instructor feedback, revision, and genre-based pedagogy. Second, teacher research methods could include multiple classrooms, instructors, and researchers in order to further substantiate the genre-based pedagogical focus of WSU's ENG 3010 Intermediate

Composition course. Third, future research could extend the data set, location, and number of coders in order to strengthen the analysis. Fourth, the development of workshop and teaching materials on explicit, genre-based feedback would provide specific and positive pedagogical strategies for instructors. Teacher training on content-level, assignment specific commentary might encourage them to aim for high-level student revisions.

This research has argued that genre-based pedagogy focused upon explicit instruction of genre structures and conventions develops students' genre awareness. Findings have suggested that explicit, disciplinary pedagogy and instructor feedback leads to students' demonstration of genre awareness in their writing. Findings have also suggested that students' demonstration of genre awareness in writing is high-level and that their revisions are an improvement. Finally, findings have suggested that reflective writing is a strong tool for assessing students' demonstration of overall and discipline-specific and genre awareness. My dissertation suggests that this kind of research investigating the link between explicit, genre-based pedagogy, instructor feedback, student revision, and reflective writing for students' development of genre awareness in their writing makes a significant contribution to the literature of Rhetorical Genre Studies.

APPENDIX A

Learning Objectives

A passing grade (**C or Bette**r) in ENG 3010 indicates that students are able to:

1. Produce writing that demonstrates their ability to identify, describe, and analyze various occasions for writing, genres, conventions, and audiences in their discipline or profession from a rhetorical perspective.

2. Produce an extended writing project that uses research methods and research genres to explore a topic applicable to the course and that draws substantively on concepts from primary AND/OR secondary sources

3. Produce writing that shows use of a flexible writing process (generating ideas, drafting, substantive revision, and editing) and shows their ability to adapt this process for different writing situations and tasks.

4. Produce writing that shows how they used reflection to make choices and changes in their writing and that explains how they would use reflection and the other skills taught in this course to approach a completely new writing task.

Students will be required to evaluate and discuss their ability to satisfy these learning outcomes in the final reflective letter for their course portfolio.

APPENDIX B

Section Number: 007

Meeting Days/Times: TR 10:30 am – 12:05 pm

Semester: Summer, 2014

Classroom: Old Main 1111

Instructor Name: Jule Wallis

Office address: 2310 UGL WRT Zone

Office Hours: By appointment

Email: au1145@wayne.edu

Phone: 248 219 9695

Course Description

In this section of 3010, we will be raising questions about what counts as effective writing across the various disciplines that are represented by the university. The focus will be upon Genre, Genre Conventions, and Genre Awareness. In so doing, we will find that answering that question is a complex and demanding task. While it may be true that academic writing generally meets three "standards" of disciplinarity, rationality, and the assumption of an analytical audience, the various disciplines and professions that comprise the university understand how these elements are performed in very different ways. This course, then, offers students an opportunity to investigate how their major field of study (disciplinary or professional) creates and employs its unique standards for writing. Our four major projects form a series of inquiries that allow students to become active participants in their chosen discourse communities; the larger goal of this course is to foster in students an awareness of the relationships between writer, reader, genre, and epistemology within and across disciplinary boundaries.

Learning Objectives

A passing grade (**C or Better**) in ENG 3010 indicates that students are able to:

1. Produce writing that demonstrates their ability to identify, describe, and analyze various occasions for writing, genres, conventions, and audiences in their discipline or profession from a rhetorical perspective.

2. Produce an extended writing project that uses research methods and research genres to explore a topic applicable to the course and that draws substantively on concepts from primary AND/OR secondary sources

3. Produce writing that shows use of a flexible writing process (generating ideas, drafting, substantive revision, and editing) and shows their ability to adapt this process for different writing situations and tasks.

4. Produce writing that shows how they used reflection to make choices and changes in their writing and that explains how they would use reflection and the other skills taught in this course to approach a completely new writing task.

Students will be required to evaluate and discuss their ability to satisfy these learning outcomes in the final reflective letter for their course portfolio.

Required Text

Wayne Writer

Creswell, John. *Research Design 2nd Edition*. Thousand Oaks, California: Sage Publications, 2003. ..\ENG 3010\Amazon.com Research Design Qualitative, Quantitative, and Mixed Methods Approaches (2nd Edition) (9780761924425) John W. Creswell Books.htm

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Grade Breakdown:

Students are required to write 32 or more pages in ENG 3010.

Course grades are awarded on a 1000-point scale:

- Reading Responses #1-#12 12 pages 120 points
- Project One: Discourse Community Analysis 5-7 pages 250 points
- Project Two Genre Conventions Analysis 5-7 pages 250 points
- Project Three: Research Proposal 10-15 pages 300 points
- Project Four: Reflection Paper 8-10 pages 170 points

Grade Distributions

- A 930-1000 points
- A- 900-920 points
- B+ 870-890 points
- B 830-860 points
- B- 800-820 points
- C+ 770-790 points
- C 730-760 points
- C- 700-720 points
- D+ 670-690 points
- D 630-660 points
- D- 600-620 points
- F <590 points

Assignment Descriptions:

Reading and Reflection Assignments/Participation - 100 points, 1, single space, page each

Due Dates Vary

You will summarize and analyze the readings and then REFLECT HOW the readings CONNECT to the current project you are working on (specific) and to your discipline (general understanding of genres and discipline conventions). I have already read the readings so the bulk of the response should be analysis and reflection.

Project One-250 points, 5-7 pages double spaced

Due May 30th to Blackboard

Your first project is an opportunity to learn more about the writing standards and knowledge practices of your disciplinary or professional area of study (or a prospective area of study if you are undecided). Working with a group of fellow student writers, you will each interview a subject who works within your discipline; the group will then collaborate on organizing your individual findings into an essay that draws comparisons among and distinctions between the writing processes described by your interview subjects.

1. Interview email due May 8th via blackboard (10 points)
2. Interview Questions due May 15th via blackboard (15 points)
3. Rough Draft due May 27th (25 points)
4. Final draft DUE to blackboard May 30th (200 points)

Project Two: 250 points total, 5-7 pages double spaced

Due June 15th

You will begin to investigate research and writing in your field. You will research three journals within your field (consider choosing journals that research and write on topics you might be

interested in researching for project three). You will chose three journals and annotate each journal. Secondly, you will chose an article from the ONE OF THE JOURNALS you annotated and annotate the article. Third, you will write a paper that discusses the research approaches, style of writing, and format of writing within the journal and article within the journal. This is not an analysis of the CONTENT of the journal or article, but rather, the STRUCTURE OF RESEARCH AND WRITING within the journal and article. The purpose is to give you a better understanding of the general template of research and writing in your field so you can begin to understand how writing in your field is similar and different from general writing.

1. Journal Annotations (3): Due June 3rd **via blackboard** (20 points)
2. Article Annotation (1): Due June 5th **via blackboard** (15 points)
3. Rought Draft: Due June 12th **in class (2 copies)** (15 points)
4. Final Draft: Due June 15th **via blackboard** (200 points)

Project Three-350 points, 10-15 pages double spaced

DUE July 20th

In stages: Handout to be given at introduction of Project Three

This project comprises of six parts. First, you will produce an annotated bibliography of 10 possible sources for project two, a research proposal (in stages from June 20th-August 14th). Secondly, building upon your 10 annotated sources, you will begin to formulate a research proposal and begin drafting a literature review. Once a research question has been formulated, you will need to research your topic and indicate how your research question fills a gap and fits into the research in your field

Research proposals present the justification and plan for a research project. You may choose any topic of interest to you in your discipline to provide the subject matter for your proposal. The

proposed research must be at least "semi–realistic:" the methodology must indicate how you would recruit your sample, if a specialized group is used. Any instruments (scales) or equipment used in the study should be indicated. **Project Three will be comprised of an introduction, literature review, methods, results, and discussion section.**

ALL PROJECTS BUILD UPON EACH OTHER. THEREFORE, WHILE IT MAY SEEM AS IF YOU ARE WRITING A SUBSTANTIAL AMOUNT, YOU WILL BE MOVING FROM STEP TO STEP, PROJECT TO PROJECT SEAMLESSLY.

1. Step One: Due June 22nd **via blackboard** (25 points)
2. Step Two: Due June 26th **via blackboard** (25 points)
3. Step Three: Due June July 1st **via blackboard** (25 points)
4. Step Four: Due July 3rd **via blackboard** (25 points)
5. Step Five Due July 8th **via blackboard** (25 points)
6. Final Draft Due July 13th **via blackboard** (275 points)

Project Four: Reflective Argument, 170 Points, 8-10 pages double spaced

Will include, in an appendix, ALL written work from the semester

(assignments, reading responses, reflections, in-class writing)

Due July 29th

Overview:

To complete this project, you will select texts from those you've written for this course to create a portfolio, and you'll draft a reflective argument that analyzes these texts in order to make an argument for how well you have mastered each one of our course learning objectives (see below).

This reflective portfolio will be comprised of two key components: the reflective letter and a "portfolio" of your selected pieces as you turned them in during the semester. While the reflective letter should be about 6-8 pages in length, the full document that includes all of your previously written pieces will probably come out to 40 or 50 pages (see BB for a template for how to structure this document).

The course learning objectives:

1. Produce writing that demonstrates your ability to identify, describe, and analyze various occasions for writing, genres, conventions, and audiences in your discipline or profession from a rhetorical perspective.
2. Produce an extended writing project that uses research methods and research genres to explore a topic applicable to the course and that draws substantively on concepts from primary AND/OR secondary sources.
3. Produce writing that shows use of a flexible writing process (generating ideas, drafting, substantive revision, and editing) and shows your ability to adapt this process for different writing situations and tasks.
4. Produce writing that shows how you used reflection to make choices and changes in your writing and that explains how you would use reflection and the other skills taught in this course to approach a completely new writing task.

Strategies/Suggestions

- Make sure you understand what each learning objective expects you to be able to do after the completion of the course! We have done a number of in-class exercises to help you understand the objectives, so look back at some of those handouts we have completed, and also feel free to ask your classmates how they understand each objective.

- Don't just jump into your argument! Instead, think of all of the papers, responses, and reflections as pieces of data (kind of like your interview, observation, and rhetorical genre analysis) that become evidence of your mastery of the learning objectives. Students who start writing the reflective letter before really reading through their own writings tend to construct broad generalizations about their learning (i.e. "I've mastered each of the learning objectives to the best of my ability."). BUT, students who begin this assignment thinking about their writing as evidence of learning tend to construct more explicit, well organized arguments (i.e. "This section of my final research paper demonstrates my learning of …").
- Make sure you select strong, interesting sections of your papers to talk about. Perhaps you want to go through your work and copy-paste particularly salient portions of your papers into another document (kind of like how you did your coding for the research paper!) and think about how you can use those excerpts to construct your argument.
- You have the option of organizing your reflective letter by learning outcome (see BB template), but remember that none of these learning objectives are isolated from the others. Think of how the learning objectives work together to guide the course outcomes. You may decide to talk about each objective individually, but perhaps you will want to make reference to the other objectives as you work through each section.

  1. Reflection Due July 9th **in class** (2 copies)

  2. Project Four Outline Due July 15th **in class** (2 copies)

  3. Project Four Draft (at least 2 pages) Due July 17th **in class** (2 copies)

  3. Project Four Draft (at least 6 pages) Due July 22nd **in class** (2 copies)

  4. Project Four Full Draft Due July 24th **in class** (2 copies)

Peer Review and Participation

Students are expected to participate in peer review workshops. Missing a peer review workshop **deducts 5 points** from your final grade; coming to a peer review workshop without a draft ready for peer review **deducts 5 points** from your final paper grade. Leniency for unavoidable absences will be decided on a case-by-case basis. Otherwise, more than **3 absences** will result in **each subsequent absences deducting 5 points from the final grade.**

Likewise, students are expected to participate in class discussions, in-class group activities and exercises, and electronic short writing assignments via Blackboard or google sites. Participation in these activities is worth 100 pts (grade assessed for semester's performance).

Attendance

The English Department requires every student to attend at least one of the first two class sessions in order to maintain his or her place in the class. If you do not attend either of these sessions, you will be asked to drop the class; in this event, dropping the class is your responsibility. Attendance is mandatory and expected at all sessions, but students are allowed **two unexcused absences** during the semester. **Each further absence will deduct 5 points from your total score for the semester.** Similarly, **excessive tardies will deduct 5 points from your total attendanc**e score for the semester.

Student Responsibilities

1. Students are expected to attend class having read all assigned materials. Students are further expected to participate in class discussion and activities; if you don't voluntarily participate, you can be sure I will call on you to do so.
2. **All assignments and projects are due on the days specified on the course calenda**r.

Late work will be accepted only at the instructor's discretion, and will bear a**n automatic penalty of 10% of the total possible score for the project EACH DAY IT IS LATE** (for example, a project that is worth 100 points would automatically lose 10 points). If you anticipate being absent when a project is due or if extenuating circumstances prevent you from submitting an assignment on time, it is your responsibility to notify the instructor in advance of these contingencies. *Post facto* excuses for late submissions will only be accepted with documents verifying the reason(s) offered.

3. I will not issue grades of I-Incomplete. It is the student's responsibility to complete all work in a timely fashion; failure to do so will be reflected in the student's grade unless he or she withdraws from the course. Exceptions to this policy are rare but are decided on a case-by-case basis. **If you decide to leave the course, be sure to withdraw; failure to do so will demand a failing grade at semester's end.**
4. I have very little tolerance for students who allow cell phones, pagers, MP3 players, iPods, et cetera to interrupt our class. Please turn these off before class begins. (If you are expecting an emergency phone call, please switch to vibrate.) **Repeated interruptions will be held accountable as one unexcused absence.**
5. On a related note: Do not send text messages during class. My time is important to me and I'm sure yours is to you as well. If you really have somewhere else you'd prefer to be, be there. Don't waste my time, your time, or your classmates' time. **If I see you sending text messages (other than for class discussion) during class, you will be asked to leave and marked absent for the day.**
6. Please be on time to class. I advise you to do all you can to arrive no more than five minutes after class begins, since tardy arrivals are disrespectful to me and disruptive to

your fellow students.

Academic Honesty and Student Ethics

I have a zero tolerance policy on plagiarism: **If I find you have appropriated the work of another and claimed it as your own, you will fail this course.** It's that simple.

If you are working with a source text and are not sure whether/how to cite it, my advice is as follows: Cite the source as accurately as you can; you can always consult a style guide to revise your citations. All works cited must be documented accordingly, including online and electronic sources. Most handbooks, including the one recommended for this course, contain detailed guides to formatting both your Works Cited page (or, in APA, References page) and your in-text parenthetical citations. You will be required throughout your collegiate career to document sources in any discipline in which you study; while different disciplines use different style guides, it is never too early to learn the basics of proper research documentation.

See also the Wayne State Policy on Academic Dishonesty; for more about the definition of plagiarism, consult your local library.

Education Accessibility Services

If you have a physical or mental condition that may interfere with your ability to complete successfully the requirements for this course, please contact the EAS at (313) 577-1851 to discuss appropriate accommodations on a confidential basis. The office is located in Room 1600 of the David Adamany Undergraduate Library.

Academic Resources

- Academic Success Center: The ASC of WSU is in the UGL, Room 1600. The ASC offers assistance in tutoring, workshops, study skills and so on. Contact them by phone at (313) 577- 3165, or view the website, http://www.success.wayne.edu/index.php, for more

information.

- Writing Center: The English Department offers one-on-one writing assistance in the University Writing Center, room 2310 of the UGL. Tutors are available to help you with getting started on your paper, organizing your content, revising drafts, and so forth. The Writing Center does not do copyediting; it is your responsibility to ensure your papers contain a minimum of surface and mechanical errors. To schedule an appointment, drop by the front desk of the WC, or telephone at (313) 577-2544. Appointments start at the top of the hour and run 30-45 minutes. Be sure to arrive promptly for your appointment, since failure to arrive within 10-15 minutes of your scheduled appointment means you may forfeit your appointment to a walk-in tutee.
- Online Writing Resources: If you can't make it to the WC, there are plenty of online resources available for assistance. You may want to start at two sites offered by the WSU Writing Center, http://www.english.wayne.edu/writing/links.htm or http://del.icio.us/wsuwc. Both offer links to style guides, online dictionaries, and sources that address questions of organization, mechanics, et cetera. Also check out http://www.powa.org or http://owl.english.purdue.edu/owl/.

APPENDIX C

PROJECT ONE: Interview Question Ideas

- What is it like to work in your field?
- What most surprised you about the field when you entered it?
- Has the field required you to change your persona?
- Has the field required you to change your views on knowledge and/or research?
- What type of writing did you do in school?
- Why type of research did you do in school?
- What Genres do you read?
- What Genres do you write in?
- What Genre conventions must you follow in the field?
- How is writing and research similar now that you are in the field?
- How is writing and research different now that you are in the field?
- What are the top journals utilized for research in your field?
- What is the structure of writing in your field i.e. the genre conventions? How does one organize and write results of research?
- What is the format for writing and citing research in your field?
- What are the top/hot topics for research in the field at this moment?

PROJECT TWO: Common Features of Research Articles

1. Abstract: Four Parts

a. WHAT will be researched: "This study will examine the relationship between childhood obesity and the increase of video gaming in our current culture."

b. WHY the topic will be researched: "Various studies (Smith 2009; Roy 2010; Andrews 2011) have indicated that children are less active due to interactions with visual media and therefore are suffering from physical problems such as obesity."

c. HOW the topic will be researched: "The study will monitor 50 male children between the ages of 7-10 over a year period and assess whether video gaming of 10 or more hours per week leads to less physical activity and increased weight gain."

d. WHAT was found: "Results indicated that male children between the ages of 7-10, who play 10+ hours of video games per week had 30% less physical activity than those who played 0-9 hours per week, and were 75% more likely to be overweight."

2. Introduction: WHAT and WHY

a. Introduces the topic to be researched within the first few sentences

b. Indicates WHY the topic is of such importance

c. Indicates WHY others have researched the topic and the topic needs further analysis

d. Often, in the last few paragraphs, indicates the research statement: "This study proposes to…"

3. Methods/Results

a. Scientific articles will CONDUCT RESEARCH. This means that they will provide WHAT THEY DID (METHODS SECTION) and HOW THEY DID IT (RESULTS SECTION)

b. No discussion of WHY the METHODS or RESULTS SECTION did or found what they did. Simply a recipe

5. Discussions

a. As the title indicates, this section DISCUSSES the METHODS/RESULTS of the study. WHY the study resulted as it did

b. This section will gesture towards limitations

c. This section will gesture towards need for further research

d. This section will VALIDATE research done by the author

PROJECT TWO: Article Annotations

Smith, Amy. (2010). The result of weather on productivity. *Journal of Cognitive Psychology 3*(12): pgs. 23-56.

This journal focuses on enhancing understanding of cognitive, motivational, affective, and behavioral psychological phenomena. It also encourages studies of human behavior in novel situations.

1.) Abstract:

- What: Weather conditions affect individual productivity
- Why: we predict and find that bad weather increases individual productivity and that it does so by eliminating potential cognitive distractions resulting from good weather. When the weather is bad, individuals appear to focus more on their work than on alternate outdoor activities
- How: We investigate the proposed relationship between worse weather and higher productivity through 4 studies: (a) field data on employees' productivity from a bank in Japan, (b) 2 studies from an online labor market in the United States, and (c) a laboratory experiment
- What was found: Our findings suggest that worker productivity is higher on bad-, rather than good-, weather days and that cognitive distractions associated with good weather may explain the relationship

2.) Introduction:

- In this article, we seek to understand the impact of weather on worker productivity.
- Although researchers have investigated the effect of weather on everyday phenomena, such as stock market returns (Hirshleifer & Shumway, 2003; Saunders, 1993), tipping (Rind, 1996), consumer spending (Murray, Di Muro, Finn, & Popkowski Leszczyc, 2010), aggression in sports (Larrick, Tim- merman, Carton, & Abrevaya, 2011), and willingness to help (Cunningham, 1979), few studies have directly investigated the effect of weather on work productivity.
- Moreover, to date, no studies have examined psychological mechanisms through which weather affects individual worker productivity, the focus of our current investigation.
- We theorize that the positive effects of bad weather on worker productivity stem from the likelihood that people may be cognitively distracted by the attractive outdoor options available to them on good weather days

3.) Methods/ Results:

- Study 1: we examined the proposed link between weather conditions and productivity by matching data on employee productivity from a mid-size bank in Japan with daily weather data. In particular, we assessed worker productivity using archival data from a Japanese bank's home-loan mortgage-processing line.
- To calculate *completion time,* we took the natural log of the number of minutes a worker spent to complete the task

- Since our main variable of interest is precipitation, we included a variable equal to the amount of precipitation each day in inches, down to the hundredth of an inch

4.) Results and Discussion

- In terms of the effect size, we found that a one-inch increase in rain is related to a 1.3% decrease in worker completion time for each transaction. Given that there are approximately 100 workers in the operation, a 1.3% productivity loss is approximately equivalent to losing one worker for the organization on a given day.
- In conclusion, using a within-subject design, this study showed that greater rain is related to better worker productivity.

5.) General discussion and conclusion

- Our main goal in this article was to provide an alternative psychological route of *limited attention* through which bad weather conditions influence productivity, even when we hold affective influences constant.
- Future research examining the role of weather across these different contexts (i.e., workers who typically work outside the office, or workers who work in an office without windows) would further our understand-ing of the relationship between weather, affect, and cognition
- It should also be noted that our measure of job performance was limited to the data entry task, which requires attention, and thus more likely to be affected by cognitive distractions, rather than affective influences
- Future research could measure other aspects of job performance. For example, weather-induced positive moods may improve workers' productivity on tasks that require creativity, as well as affective interpersonal skills such as empathy and emotional intelligence.
- Future studies should further examine the role of such individual differences in modulating the role of outside weather in influencing worker productivity.
- Our research also has practical implications. Although weather conditions are exogenous and uncontrollable, to tap into the effects of bad weather on productivity, organizations could assign more clerical work of the type that does not require sustained attention but does allow for more flexible thinking on rainy days than sunny days.
- Our results suggest that, holding all other factors constant, locating operations in places with worse weather may be preferable.

PROJECT THREE: Introduction Template

The Problem and Its Investigation

Early childhood is a critical period in children's lives when they are developing the skills needed to set a solid foundation for their lives. The first five years of life is a time when children's learning experiences and interactions with adults and their peers shape their understanding of the world around them. Early childhood education offers children an opportunity to explore their world in the context of relationships that allow them to develop social-emotional skills that are important elements of well being to the whole child. Young children in early childhood programs who are three-to-four years old benefit from learning experiences that encourage children to use social-emotional skills as they build academic and social skills they will need for kindergarten (Fantuzzo, Bulotsky-Shearer, Fusco, & McWayne, 2005).

Young children who attend early childhood programs are often better equipped with social-emotional skills than their same age peers who do not attend a program prior to being in kindergarten (Gormley, Phillips, Newmark, & Perper, 2009). Center-based programs are one type of early childhood environment that offers young children a place to practice skills in all domains of development, including social-emotional skills that are important to their success in social settings both individually and in interacting with others. Since such programs offer care and education at a critical point in children's lives, it is important to be aware of the impact these environments have on the developing selves of young children.

Statement of the Problem

The purpose of this thesis is to determine the effects of center-based early childhood programs on the social-emotional development of three and four year old children.

The following questions will be investigated:

1. How do center-based early childhood programs affect young children's social-emotional development?
2. What is the difference in children's social-emotional competency skills between beginning a program, and after attendance for one academic year?
3. What is the discrepancy in the rate of development of social-emotional skills between groups of three-year-old children, and groups of children who are four-years-old?

Rationale

Early childhood is a critical time in life when young children learn skills and develop abilities that set the stage for future development. Social-emotional development is at the foundation of healthy growth and learning in early childhood. Children develop competencies in these areas through observation, interactions with peers and adults, and learning experiences that promote children to practice new skills for continued growth. The social-emotional domain includes abilities and skills in social and emotional competency. Both are critical areas of development that enable children to interact positively with others, and attend to academic tasks that help prepare them for future academic success (Ashiabi, 2007). Social-emotional skills enable young children to play and learn with their peers, and receive instruction from adults in the classroom setting. Competency in social and emotional skills also transfers to support cognitive and physical abilities that mature as children gain new experiences during their learning and play (Dowling, 2000).

Assumptions and Limitations

The following assumptions have been made:

1. Early childhood programs, such as preschool and pre-kindergarten, facilitate development of children's social skills.
2. Early childhood programs provide interactions and support that positively affects children's emotional development.
3. The examiners were consistent in administering the assessments.

The following limitations are established:

1. This study is limited to early childhood environments in center-based programs.
2. The participants in this study are normally developing children that may have unidentified developmental delays or disabilities that may affect social-emotional development.
3. The teachers of the preschool and pre-kindergarten programs have different levels of experience and skills, which effects the learning experiences offered to the children.

Definitions of Important Terms

Aggression: Behavior that is disruptive or violent, characterized by yelling, hitting, or throwing objects, and that detracts from learning experiences

Center-based program: Corporate or privately run early childhood education environment children attend with same age peers, and engage in academic and social interactions with peers and adults

Emotion regulation*:* The ability to label, express, and regulate emotions in positive ways; contributes to emotional competency skills

Preschool: An early childhood program that provides academic and social learning opportunities for three year old children in an educational environment

Pre-kindergarten: Provides an academic and social learning environment that prepares four year old children for kindergarten

Social competence: Social, emotional, and cognitive skills that children need for successful social interactions and relationships with peers or adults

Social-emotional development: The social domain of development includes social skills for building relationships and interacting successfully with others. The emotional domain of development includes building capabilities for identifying and regulating emotions to support positive behavior and emotional competency. Social-emotional skills are interconnected in the development of the child

Organization of Remainder of Paper

A review of literature that discusses young children's social-emotional development will be presented. The literature reviewed explores the correlation between social-emotional development in young children, and early education experiences that effect such development. Methods for determining the effects of center-based programs in early childhood on children's social-emotional development will be discussed in the Methods Section. A summary and conclusion of the research results, and recommendations for later studies are outlined the

Move 1 Establishing a territory

Step 1 Claiming centrality and/or

Step 2 Making topic generalization(s) and/or

Step 3 Reviewing items of previous research

Move 2 Establishing a niche

Step 1A Counter-claiming or

Step 1B Indicating a gap or

Step 1C Question-raising or

Step 1D Continuing a tradition

Move 3 Occupying the niche

Step 1A Outlining purposes or

Step 1B Announcing present research

Step 2 Announcing principal findings

Step 3 Indicating Research Article structure

Dudley-Evans Model of the Moves Identifiable in Academic Writing

Move 1: **Introducing the Field**

Move 2: **Introducing the General Topic** (within the Field)

Move 3: **Introducing the Particular Topic** (within the General Topic)

Move 4: **Defining the Scope of the Particular Topic by**:

(i) introducing research parameters

(ii) summarizing previous research

Move 5: **Preparing for Present Research by**:

(i) indicating a gap in previous research.

(ii) indicating a possible extension of previous research

Move 6: **Introducing Present Research by**:

(i) stating the aim of the research or

(ii) describing briefly the work carried out (iii) justifying the research.

Wallis' Model of the Moves Identifiable in Academic Writing

Move 1: **The Problem and its Investigation**

(i) introducing the general topic within the field)

(ii) briefly summarizing previous research)

Move 2: **Statement of the Problem** (introducing the particular topic through research questions)

Move 3: **Rationale** (indicating gap in previous research OR indicating a possible extension of previous research)

Move 4: **Assumptions and Limitations** (stating aims AND introducing research parameters)

Move 5: **Definitions of Important Terms** (introducing key terms for the field and research topic)

Move 6: **Organization of the Remainder of the Paper** (Framework for the body of the research proposal)

APPENDIX D

1: Personal Research Guide
750 word double spaced essay
3+ web-based platform
Due September 20th by Midnight
Total Points: 125

Introduction/Rationale

The personal research guide is an opportunity for you to begin to explore a professional or disciplinary discourse community you are joining or intend to join. Using primary and secondary research methods, you will explore the literacies of the discourse community by identifying significant genres, key experts, important publications, professional organizations and conferences, online presence, commonly employed research methods in the field, major topical or conversational trends from the last 5-10 years, and broad disciplinary values. You will use this exploration of key disciplinary and/or professional literacies to begin to develop research questions about the discourse community.

Assignment Prompt

Begin by identifying the disciplinary or professional discourse community you wish to enter and work through the knowledge you already have about the discourse community. Then, using Swales' six characteristics of discourse communities as a heuristic (bulleted below) generate questions about the field's purposes, discursive practices, genre conventions, etc. based on your knowledge gaps. What do you need to know or want to find out?

- What are the "common public goals" of the discourse community?
- How do members of the discourse community share ideas and information with each other?
- What kinds of ideas and information do members of the discourse community share with each other?
- What genres does the discourse community use to accomplish its goals?
- What are some key features or examples of the lexis of the discourse community?
- What are the parameters of membership in this discourse community? Who are key figures in the field?

From there, make contact with at least 1 working professional, scholar, or graduate student in the field to learn more about the key moves of this discourse community:

- **Interview a professional or academic** in the field about key genres, commonly used research methods, recent major topics, important journal publications, professional organizations, web sources, and conferences. Follow up on that interview with your own research: (1) search for and review several examples of items mentioned in your

interview and (2) research the topics or current events that are important in that discipline or profession.

- **Talk to a WSU librarian** about how members of a particular discipline might use various library resources when they conduct research or want to read in the field. Work through some keyword searches to learn how to use the databases as well as to discover journals, conference proceedings, and/or any other prominent resources the database supplies.

Your research guide should articulate at least three major communicative practices used by members of the discourse community to accomplish their goals. These goals should reflect, or at least connect to, reading, writing, and research values uncovered during your meeting with the expert you interview.

Minimum Requirements

Once you have conducted your research and analysis, compose a 750 word research essay and a 3 page web-based information site that includes the following information: Remember that the 750 essay should be academic in nature but the web-based information site should be for a large audience and include summaries of information you've found, images, definitions, links to resources that you've found, etc.

- Swales' six characteristics of discourse communities as a heuristic that organizes the information you've gathered and formats the guide for easy reference
- A definition of the discourse community in terms of its "common public goals" as understood both by a practicing member as well as any professional organizations associated with the specific discourse community.
- At least three major communicative practices used by members of the discourse community to accomplish the above goals.
- A list of prominent "participatory mechanisms" or venues where members publish, share, and discuss information. This includes the field's major journals, conferences, databases, and other forums for important conversations in the discipline.
- A description of significant "mechanisms of intercommunication" or genres typically used by members of the discourse community to share, discuss, and critique new disciplinary information. This section should include specific examples, not just broad categories like "articles" or "websites" or general statements of topics like "issues in medicine." Thus, **for each** genre described, students should reference a specific example and briefly highlight the major issues or topics addressed by the specific "mechanism" under review.
- A description of contemporary major topics of conversation as well as any significant changes in your chosen field of study that have taken place over the last 5-10 years. This section should also identify a short list of the most important terms, acronyms, and key words that make up the disciplinary vernacular.

- 2-3 of your own research questions about the contemporary major topics of your discourse community (as identified above). These questions and their revisions will continue to drive your research over the course of the semester.
- A bibliographic list of all pertinent resources you have uncovered during your search (even if uncited), using the citation method appropriate to the field.
- An invention portfolio that shows how the project was composed over time by assembling all planning and drafting documents.

Learning Objectives

Research

- Use primary and secondary research methods to discover key disciplinary or professional genres, research methods, organizations, topics, etc.

Write

- Describe key communicative practices using concrete evidence and examples from research.
- Compose research questions that follow from this analysis and description.
- Work through careful revision and editing based teacher feedback and the student's own review of and reflection on a draft.

Technology

- Use web-based technology (wiki, weebly, wix, wordpress, googlesites, etc.) for informative platform that defines, describes, and presents information gathered from the research.

Due Date(s) For Major Project Milestones

Week 1: ***Read***

- ➢ Swales "Discourse Community" [Found in Project One Materials BB Folder]
- ➢ Johns "Communities of Practice" [Found in Project One Materials BB Folder]
- ➢ Student Example of Project One [Found in Project One Materials BB Folder]

Write

- ➢ Reading Response #1: One page single spaced [Submit to BB Reading Response Folder]
- ➢ Two page, single spaced Personal statement response: goals for learning about research and writing in ENG 3010 [Submit to Project One BB Assignment Folder]
- ➢ Compose research questions for interview (at least 10) [Submit to Project One BB Assignment Folder]
- ➢ Compose professional email for request for interview (must request interview from AT LEAST three professionals) [Submit to Project One BB Assignment Folder]

Week 2: ***Read***

- ➢ *The Wadsworth Guide to Research*
  Chapter 1: Research and the Rhetorical Situation
  Chapter 4: "Conducting Research," pgs. 69-70
  Chapter 5: Conducting Primary Research

Write

- ➢ Reading Response #2: One Page single spaced [Submit to BB Reading Response Folder]

- ➢ Draft of Project where you discuss what you found regarding research, genre conventions, professionalism, and experiences and questions and conduct during the interview interviews [Submit to Project One BB Assignment Folder]
- ➢ Draft of Web-based genre conventions and persoa site

Week 3: Final project due [Submit to Project One Assignment Folder BB]

Unit Readings

Swales "Discourse Community" (BB)
Johns "Communities of Practice" (BB)
The Wadsworth Guide to Research
Chapter 1: Research and the Rhetorical Situation
Chapter 4: "Conducting Research," pgs. 69-70
Chapter 5: Conducting Primary Research

Evaluation:

	Excellent	Acceptable	Emerging	Not Evident
Content: Completion of major requirements listed above (Itemize) • Definition • Mechanisms of Intercommunication • Interview email, questions, and interview two page single spaced reflection • Web-based definition, description, and summary of findings from interview				
Professionalism: Attention to timeliness, formatting requirements, and submission protocols				
Organization & Design: Purposeful rhetorical choices for the design, organization, and use of the guide are clearly evident				
Clarity: Sentences exhibit clear meaning that is easy to read				

Project 2: **Genre Analysis**
1000 word, double spaced essay
Due October 11th by Midnight
Total Points: 150

Introduction/Rationale:

In this project, you will be exploring how to read, analyze, and use the professional and scholarly genre of the peer-reviewed journal article. This project will provide you with experience that will help prepare you for writing and communicating within professional and scholarly discourse communities. This project builds off the work of Project 1 while at the same time preparing you for the more extensive research project you will conduct in future weeks.

Assignment Prompt:

Building on your work in Project 1, you will first select one peer-reviewed article that we have read or will read in class from the Writing Studies discourse community. You will compare that article with one peer-reviewed article published in a professional community that you are interested in entering (i.e., your major) or learning more about. ***From your interview with the librarian interview in Project One, you will identify peer-reviewed articles in the your academic discourse community, choose one, and begin to perform an analysis of how the article differs, overlaps, and mirrors the article you have selected for analysis from the Writing Studies discourse community (remember, you must use Writing Studies articles that have been assigned as course readings in this class. If you'd like to use a different Writing Studies article, you must check with me first and I must accept the article).***

Your project will contain three major sections: **Identification, Analysis, and Reflection**. Below are some questions and suggestions that serve as possible prompts for writing each section, though it's important to note that these are not the only questions available, and you will not have space to pursue them all.

Identification

In this section, identify the major conventions found in the peer-reviewed articles you have selected. What citation styles are used? What major sections are present and how are they identified and ordered? What sections are the most extensively written? What stylistic features are apparent (e.g., Does the writing utilize active or passive voice? What point of view is invoked?) Does the article include an abstract? Does the article include additional sections or features such as an acknowledgement or epigraph?

Analysis

In this section, analyze how these major conventions indicate the ways this genre supports the goals of the discourse community or demonstrates the values of the discourse community. What do the different citation styles suggest about the values, goals, or agenda of the discourse

communities? What do you think the different (or lack of) sections, order of sections, or size of sections indicate about the discourse communities? What do the different stylistic features of the texts begin to indicate about the values, goals, or agenda of the discourse community? How do additional features of the article add to the writing, and why might they be included in some articles but not others?

Reflection

In this section, reflect on what you have learned through this analysis. What can you begin to say about discourse communities after having completed your analysis? How do genres (in this case the peer-reviewed article) help shape the values, goals, and agenda of discourse communities in general? Based on this limited sample size, what have you learned about discourse community and professional genres?

Learning Objectives:

Read

- Identify and describe common conventions of peer-reviewed articles within two different discourse communities.
- Analyze and discuss similarities and differences in peer-reviewed article conventions, structures, styles, and other features.

Reflect

- Reflect on how genre conventions, features and strategies help shape and reveal the values, goals, and agenda of discourse communities.

Write

- Work through careful revision and editing based on peer and teacher feedback and the student's own review of and reflection on a draft.

Minimum Requirements:

- 4-5 pages (double spaced, standard, 12-point font, 1-inch margins)
- Identify, analyze, and reflect on two peer-reviewed journal articles as described in the assignment prompt
- MLA or APA Style

Due Date(s) For Major Project Milestones:

Week 4: ***Read***

➢ Student Example of Project Two [Found in Project Two Materials BB Folder]

➢ *The Wadsworth Guide to Research*
Chapter 2: Writing Processes
Chapter 4: Finding Resources Through Secondary Research
Chapter 6: Rhetorically Reading, Tracking, and Evaluating Resources

Write

➢ Reading Response #3: One Page single spaced [Submit to BB Reading Response Folder]

- ➢ Two pages, single spaced: Select, summarize and analyze two texts (one from Writing Studies Discourse Community and one from Your Academic Discourse Community) [Submit to Project Two BB Assignments]

Week 5: ***Read***

- ➢ Carter, Michael. "Ways of Knowing, Doing, and Writing in the Disciplines." *College Composition and Communication* 58.3 (2007): 385-418.BB.

Write

- ➢ Reading Response #4: One Page single spaced [Submit to BB Reading Response Folder]
- ➢ Submit a 2-3 page draft to instructor for written feedback [Submit to Project Two BB Assignments Folder]

Conference

- ➢ Required instructor student/conference

Week 6: Submit final 4-5 page paper[Submit to Project Three Assignments Folder BB]

Unit Readings:

Carter, Michael. "Ways of Knowing, Doing, and Writing in the Disciplines." *College Composition and Communication* 58.3 (2007): 385-418. Web.

The Wadsworth Guide to Research

Chapter 2: Writing Processes

Chapter 4: Finding Resources Through Secondary Research

Chapter 6: Rhetorically Reading, Tracking, and Evaluating Resources

Evaluation: (Final Draft Rubric Template)

Your work will be evaluated according to the following criteria:

	Excellent	Acceptable	Emerging	Not Evident
Basic Content: Identifying significant conventions and structures apparent in texts from different discourse communities				
Analysis: Analyzing and comparing genre conventions and rhetorical strategies between texts from different discourse communities				
Application: Reflecting on the ways genre is shaped by the rhetorically situated community in which it resides				
Organization & Design: Purposeful rhetorical				

choices for the processes of analysis, organization, and drafting are evident and adapted to communicate in a professional context				
Clarity: Sentences exhibit clear meaning that is easy to read				
Professionalism: Attention to timeliness, formatting requirements, and submission protocols				

Project Three
(A): Literature Review Due Date November 8th
2,500 word, double spaced essay
Total Points: 175
(B): Multimodal Presentation Due Date November 15th

Introduction/Rationale

When people conduct research in disciplinary and professional contexts, they do so in order to answer questions related to a specific need or problem. Literature reviews, as a research genre, collect, organize and synthesize the relevant secondary research in a systematic way that provides highly condensed and heavily documented information related to your particular question or problem. The primary **purpose** of the review is to provide your audience and/or collaborators with an overview of what experts have said about the problem or research question under investigation. This assignment requires you to move through the messy and recursive stages of researching, analyzing, organizing, and writing in order to draft a formal literature review. Throughout our work on this project, you will have to decide what information from which resources to include in your work. This will also require exercising your critical and creative thinking capabilities to draw parallels and connections between the problem/context of your question and information from the sources you find.

Assignment Prompt

Literature reviews synthesize information, compare and contrast ideas, and clearly describe relationships between well-cited texts so that readers get a sense of a broader conversation and its importance to a particular discourse community. Literature reviews are organized topically with frequent citations and dense prose that is frequently signposted to help readers navigate both conceptual and structural complexity (we will unpack all this - don't worry). Generally, you should show readers how experts have approached the problem or question, what has already been said about it, where contradictions or discrepancies occur, and what still needs be to learned about a topic.

To complete this project, we will move through several smaller, yet still formal scaffolding steps. Not only will these steps aid you in successfully researching and writing a literature review for this course, but when paired with critical reflection, they will also help you to devise a personal process for researching and writing literature reviews as well as more complex projects with larger stakes. You will begin by revising **initial research questions** about a topic of interest connected to your professional/academic discourse community. In order to answer these questions, you'll need to find, follow, and organize a sustained research agenda consisting of multiple searches and myriad texts. Your first goal here is to secure one or two core sources, or **launch texts**, that significantly address your research questions. From those sources, you will

continue to build your answers by forging a **research path** using the keywords, footnotes, and citations gleaned from your launch texts. Follow your research path through at least five iterations or "moves" for a total of 6 texts.

For each successful research move and corresponding text, you will compose a hybrid version of an **annotated bibliography entry**. These entries will help you to track and summarize the information you're gathering as well as begin to establish relationships between ideas and texts. Each entry should both reflect on your research process as well as begin synthesizing your gathered information into useable prose for the literature review. Simultaneously, you will use information **visualization,** or concept mapping strategies to sort, evaluate, and compare your research materials by topic, position, or concept in order to analyze emerging relationships between authors' ideas. The point of this prewriting exercise is to help you crystallize these relationships into broader categories, which will be used to structure the body of your literature review.

Learning Objectives

Read:

- Develop advanced reading strategies (i.e. skimming, key word recognition, selective reading) to evaluate and choose secondary sources for further reading
- Use information visualization and/or citation management strategies to track and organize larger disciplinary/professional conversations about a topic of interest.

Write:

- Deploy a flexible process for planning, drafting, and revising that responds to the rhetorical contexts of different writing situations in academic and professional discourse communities
- Emulate genre conventions of Literature Reviews such as synthesizing multiple sources, situating diverse perspectives, and reproducing the stylistic, formatting, and citation practices of specific academic/professional discourse communities

Research:

- Use advanced Boolean search protocols and keywords strategies to navigate library research tools, article databases, and other scholarly/professional knowledge-bases in order to address clearly defined questions or problems of interest
- Deploy a formal process for defining and revising a specific topic of inquiry (question or problem), research goals (outcomes and artifacts) as well as various ways of addressing those inquiries (methods and solutions).
- Identify and emulate diverse research genres such as annotated bibliographies, research journals, and literature reviews

Reflect:

- Plan and evaluate appropriate procedures for researching and writing about topics of inquiry for professional/academic audiences
- Identify and implement needed adjustments to research and writing processes and products

- Describe, with predicted examples, how skills, procedures, and knowledge acquired in this unit might apply to future contexts

Minimum Requirements

Each step in the process will include more specific instruction to help guide you through the process safely and securely. Such instructions will include more thorough descriptions, research and writing tips, structural guides, and examples for your reference. Below, I have listed the minimum requirements for submission, which means that if your project meets all of the conditions, it will be accepted and its quality will be assessed for a grade.

- Invention Portfolio: All process elements completed, labelled, formatted, and assembled in order: Research Questions, Launch Texts, Annotated Bibliography & Graphic Organizer, Literature Review Prewriting & Rough Draft
- Literature Review:
  - Disciplinary/Professional formatting
  - 2,000 - 2,500 words (excluding bibliography), double spaced
  - Features correct in-text and bibliographic citation of 8-10 scholarly sources
  - Uses section headings to organize and sign-post content for readers

Due Date(s) For Major Project Milestones

Week 7 - Research Questions and Plan

Read

- ➢ Cresswell. "Article Analysis" *Research Design 4th edition.* New York: Sage, 2013. Pp. 51-76.
- ➢ Student Example of Project Three [Found in Project Three Materials BB Folder]
- ➢ *The Wadsworth Guide to Research*
  Chapter 3: Identifying a Topic
  Chapter 6: Rhetorically Reading, Tracking, and Evaluating Sources (REVIEW)
  Chapter 7: Understanding Plagiarism and Integrating Sources

Write

- ➢ Reading Response #5 One page single spaced [Submit to BB Reading Response Folder]
- ➢ Research Questions and Plans (2 pages, single spaced) [Due to Project Two BB Assignment Folder]

➢ 2 pages, single spaced document where you list out the MAIN research question, with sub-research questions below. Think of this as a logical and focused free-write where you are thinking through your research ideas. So answer the following questions:

➢ 1. Answer what might you want to research? Give me a possible topic

➢ 2. Why?
➢ 3. What don't you know that you need to know?
➢ 4. What could you add to the topic?
➢ 5. What do you want to know about the topic (place this in a question form)

➢ 7. Why you want to know about the topic (make a rationale) and place into a statement "The purpose of this research is to..."
➢ 8. Now that you have a possible research statement, consider moving your question to a problem
➢ a. Will your research question matter to people besides you? Why? And Who?
➢ b. Why should people, especially those in your field, care about your topic?
➢ c. What is the cost of not answering question?
➢ d. What are the benefits of answering the question
➢ 8. Now that you have a possible research statement, consider moving your question to a problem
➢ a. Will your research question matter to people besides you? Why? And Who?
➢ b. Why should people, especially those in your field, care about your topic?
➢ c. What is the cost of not answering question?
➢ d. What are the benefits of answering the question
➢ Now, make your research ideas into a research statement: The purpose of this research is to examine x in order to understand/question/expand y and z.
➢ 10. Research Plans: making sure your research question is feasible
➢ a. Is it narrow enough to cover in the time I have? How can you be sure?
➢ b. Where will I begin my research? Give me specific databases and journals you plan on using
➢ c. Am I qualified enough to tackle this research? Or is this topic too complicated for me?
➢ d. Do I have enough time?

Week 8 - Annotated Bibliography

Read

➢ Cresswell. "Literature Review" *Research Design 4th edition.* New York: Sage, 2013. Pp. 25-50
➢ Bolderston, Amanda. "Writing an Effective Literature Review." *Journal of Medical Imaging and Radiation Sciences* 39.2 (2008): 86-92. Web.
➢ "Cornell Note Taking BB Document" (Found in Project Three Materials Folder)

Write

➢ Annotations (6) following Cornell note taking format with references [Due to Project Three BB Assignment Folder]

Week 9 - Information Visualization (Grids, Maps, and Trees)

Read

➢ Bazerman, Charles. "A Relationship between Reading and Writing: The Conversational Model." *College English* 41.6 (1980): 656-61. *JSTOR*. Web.

Write

➢ Reading Response #6 One Page single spaced [Submit to BB Reading Response Folder]
➢ Visualization Grid/Map/Tree of sources (how your Cornell annotations fit together, have similar definitions, methods, concepts, etc. and how you'll combine similar ideas from your sources together and where you will place them in your literature review) [Due to Project Three BB Assignment Folder]

- ➢ Rough Draft of Project Three [Due to Project Three BB Assignment Folder]

Conference

- ➢ Required instructor/student conference

Week 10 - Project 3 Submission Draft [Due to Project Three BB Assignment Folder]

Unit Readings:

- ➢ Cresswell. "Article Analysis" *Research Design 4th edition.* New York: Sage, 2013. Pp. 51-76.
- ➢ *The Wadsworth Guide to Research*
  Chapter 3: Identifying a Topic
  Chapter 6: Rhetorically Reading, Tracking, and Evaluating Sources (REVIEW)
  Chapter 7: Understanding Plagiarism and Integrating Sources
- ➢ Cresswell. "Literature Review" *Research Design 4th edition.* New York: Sage, 2013. Pp. 25-50
- ➢ "Cornell Note Taking BB Document" (Found in Project Three Materials Folder)
- ➢ Bazerman, Charles. "A Relationship between Reading and Writing: The Conversational Model." *College English* 41.6 (1980): 656-61. *JSTOR*. Web.
- ➢ Bolderston, Amanda. "Writing an Effective Literature Review." *Journal of Medical Imaging and Radiation Sciences* 39.2 (2008): 86-92. Web.

Evaluation: (Final Draft Rubric Template)

	Excellent	Acceptable	Emerging	Not Evident
Basic Content: Meeting Itemized demands of the project as described above. Demonstrating a body of research that is synthesized, developed, and supported with details where appropriate.				
Purpose: The essay serves a clear research purpose and logically leads readers through intellectual moves that support its conclusions				
Audience: Addresses a clear and authentic of audience. Situates the essay in ongoing professional/academic conversations.				
Organization: The essay establishes clear relationships between the various sources AND				

the structural parts of the essay. The introduction establishes an exigence and guiding questions. Transitions between paragraphs and sections guide readers in understanding the scholarly conversation.				
Clarity: Sentences exhibit clear meaning that is easy to read				
Presentation/Professionalism: Attention to timeliness, scaffolding, and submission protocols. The essay demonstrates academically acceptable Standard Written English, exhibits a minimum of grammatical or structural errors, and meets the basic formatting guidelines for the discourse community it is intended to serve.				

Project Three (B): Multi-modal Presentation

Introduction/Rationale:

Up to this point in the semester, you have reported on the research of others as you consider the types of research done by your discourse community, the ways particular genres work, and the claims your community makes about a particular topic. Your "Follow the Footnotes" assignment is allowing you to see how these various authors invoke context, structure meaning, and situate themselves linguistically. Now you want to begin considering how this work all fits together and practice putting this research into your own words. This assignment will allow you to reflect on things you have observed and use those to formulate more specific research questions. Things to consider: Do you see any gaps in the research you have read? What else would you like to know about the topic? How are researchers gathering their data? Are there other data retrieval methods that could be explored within this community? What kind of research would you like to do?

Assignment Prompt:

For this assignment, you will be required to put together a 5 minute Ignite presentation (see Scott Berkun How to Ignite https://www.youtube.com/watch?v=rRa1IPkBFbg). This presentation should highlight the main arguments being made in the research you have found. It should also explore the ways you want to see this research deepened. This presentation is a way for you to engage with your peer group about potential ways this topic could be explored further. You will also be required to write up 2 questions for each presenter in class- these questions should be substantive questions that help the presenter think about how he/she would want to frame their

final research. You will be required to ask at least one presenter each day a question in class. You will also be required to post your questions to a discussion board post for each presenter.

Learning Objectives:

Write

- Use varied technologies to compose visual arguments/presentations appropriate to the professional and academic discourse community
- Demonstrate emerging ideas from research in a non-linear fashion
- Respond to feedback and incorporate audience suggestions into revision strategies

Reflection

- Convert formal written genres into multi-modal ones by translating written information into visual information
- Analyze audience characteristics and adjust revision/composition strategies to meet their needs

Minimum Requirements:

- Length Requirement: 5 minutes, 20 image slides timed at 15 seconds each
- Image citations
- Research Requirement: synthesizes ongoing research to describe relevant context and emerging ideas
- Must Introduce proposal idea
- Actively engage with audience questions, critiques, and comments
- Invention Portfolio:
    - Digital file of presentation
    - Slide Annotations explaining why images were chosen, and how those were the best representation of the ideas which you are exploring (total 1-2pgs of writing).
    - Q&A: Identify the 3-4 questions from classmates/instructor which were the most helpful. Explain why they are helpful AND how you plan to address those questions in Project 4

Due Date(s) For Major Project Milestones:

Week 11: Presentations Posted to BB

Read

➢ Berkun, Scott. ""Why and How to Give an Ignite Talk"" YouTube: https://www.youtube.com/watch?v=rRa1IPkBFbg

➢ Greene, Stuart. "Mining Texts in Reading to Write." *Journal of Advanced Composition* 12.1
(1992): 151-70. JSTOR. Web.

➢ *The Wadsworth Guide to Research*
Chapter 9: Selecting and Integrating Evidence
Chapter 10: Sharing the Results

Write

➢ Reading Response #7 One Page single spaced (Submit to BB Reading Response Folder)

Present

➢ Ignite Presentation [Due to Project Three BB Assignment Folder]

Evaluation: (Final Draft Rubric Template)

	Excellent	Acceptable	Emerging	Not Evident
Basic Content: Completing itemized minimum requirements outlined above. Presents research-in-progress with hypothesized conclusions and proposal ideas.				
Rhetorical Situation: The presentation specifically responds to elements of the rhetorical situation including audience, context, exigence, constraints, and genre (conference presentation/Ignite)				
Audience: Represents research in progress to a diverse lay audience, and connects it to a larger purpose or emerging idea. Presenter directly addresses audience questions and concerns.				
Organization/Clarity: Uses visual and verbal cues to organize and deliver the message in a clear, logical manner. Presentation exhibits clear meaning that is restrained and easy to follow				
Presentation/Professionalism: Attention to timeliness, attire, socio-cultural sensibilities, and citation practices.				

Final Exam Reflective Letter: Due December 18th

Introduction/Rationale:

In this letter your goal will be to reflect on the work you have completed throughout the course of the semester. In other words, you are being asked to think and write about your research and writing practices. A good way to begin framing your reflection letter is to think through the following questions:

1. **Prior to this class**, what did I know about writing and researching in my discipline?
2. When enrolling in this course, what did I **want to learn** about writing and researching in my discipline?
3. What did I **actually learn** about writing and researching in my discipline?
4. How have my own writing and researching practices **changed** throughout the semester?

"Writing and research practices" include any part of the process we've been using this semester:

- Brainstorming, organizing, and pre-writing strategies
- Drafting, scaffolding, and revising methods
- Narrowing topics, generating research questions, and framing scholarly conversations
- Navigating databases, selecting and tracking resources, reading strategies
- Practices associated with genre and/or discourse community standards
- Discourse communities as systems of activities and belief systems
- Genre Conventions
- Academic tone
- Academic format
- And on and on

Feel free to discuss any of these practices (or others) in your reflection essay. In order to organize and connect the letter to our course in the most productive way possible, you will use the course learning objectives to guide your reflections. This doesn't mean that your letter can, or even should reference the entirety of each learning objective for the course. Instead, choose one or two specific items from each objective that align most directly with your own experiences and growth throughout the course.

Assignment Prompt

Between our last class meeting and the submission date, spend time brainstorming, pre-writing, and drafting a reflective letter that describes to me, in detail, how the course has helped to produce changes in your knowledge, skills, and practices as evidenced by the writing and researching you've completed throughout the semester. Letters should be addressed to me, and, while they are formatted as letters, they should be formal in both tone and structure. Letters should use your disciplinary formatting requirements (APA/MLA/Chicago/Turabian), double spaced, 12 point Times New Roman font with 1" margins.

You may choose to emphasize whatever specific skills, behaviors, or knowledge you wish, but, keeping in mind the objective of the letter, the following guidelines must be met:

1) Make direct reference to at least two of the projects you wrote this semester – one of which must be the Formal Research Proposal. You may also reference any informal writing or class assignments we've done in the course. However, any activity, essay, journal, post, or reading MUST be correctly cited.

2) Have a clear goal for the reflection. In other words, be clear about what you feel you've achieved and how the work you've done in ENG 3010 has produced changes in your writing and researching. It is usually best to specifically show how you will use the skills/knowledge from this course to successfully work in other classes and your professional life outside of the classroom. Remember, it is not enough to simply claim you learned how to do something or achieved a learning objective – you must provide *evidence* of that achievement using specific descriptions of work completed throughout the course (See #1 above)!

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ABSTRACT

THE ROLE OF EXPLICIT GENRE PEDAGOGY AND GENRE AWARENESS: INVESTIGATIONG STUDENT PERCEPTIONS OF INSTRUCGTOR FEEDBACK IN INTERMEDIATE COMPOSITION

by

JULE THOMAS

AUGUST 2016

Advisor: Dr. Ellen Barton

Major: Composition

Degree: Doctor of Philosophy

This dissertation investigates the role of explicit RGS pedagogy in an Intermediate Composition course for aiding in students development of genre awareness in their genre-based writing. I argue that students acquire genre awareness when provided with discipline specific, genre and assignment-based instructor feedback, ongoing moments for revision, and reflective writing. From this perspective, the project demonstrates how explicit pedagogy in the form of genre-based instructor feedback, scaffolded assignments, and ongoing moments of revisions provides students with the possibility to develop disciplinary genre awareness in their writing. First, I provided a review of RGS literature in order to argue that a hybrid of both explicit and implicit pedagogy best provides students with an understanding of genre as both social and structural. Secondly, I examine my own pedagogical practices in order to determine if my own teaching practices in fact employ a hybrid RGS pedagogy. Third, I analyzed, coded, and counted my own instructor feedback in order to discover if my feedback was genre and assignment-based and focused upon disciplinary genre awareness. Fourth, I analyzed, coded, and counted students' revisions to determine if students' revisions responded to my feedback and

demonstrated growing disciplinary genre awareness. Fifth, I utilized an independent evaluator in order to find if students' revisions were viewed as positive or negative. Sixth, I analyzed, coded, and counted students' end-of-the-semester reflective writing in order to ascertain if students' showcased genre awareness in their reflective writing. My studies validated my hybrid pedagogical practices and suggested that explicit, genre-based, disciplinary RGS pedagogy leads to students development of genre awareness in their writing.

AUTOBIOGRAPHICAL STATEMENT

Jule Thomas is a full-time lecturer in the Composition department with a research focus in Genre Theory, Writing Across the Curriculum, and Writing Center theory. She also directs the WRT Zone at WSU and is involved developing cross-campus student and faculty support. She co-wrote and received a 150,000 grant to expand the Writing Center into a one-stop-shop for students requesting Writing, Research, and Technology support. The center, named the WRT Zone, was opened in the fall of 2014. She is also active on the following committees: GTA Mentoring Committee, Composition Committee, Curriculum Committee, and Peer Mentoring Committee. She was also awarded the Presidential Award for Excellence in Teaching 2014 and finds great joy and satisfaction in her teaching.