INCREASING GENRE AWARENESS IN STUDENTS

IN THE FIRST-YEAR COMPOSITION CLASSROOM

AT A TWO-YEAR COLLEGE

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Abstract: This study investigates the use of the genre approach to teaching first-year composition in order to increase the genre awareness and transfer abilities of students. Previous research has shown that the genre approach is effective in teaching composition. However, the literature has focused mostly on using the approach with graduate students, L2 students, and workplace writing. This study addresses the effectiveness of the genre approach in a heretofore under-represented academic setting: the two-year college. This study is guided by three research questions: (1) Do students develop genre awareness and exhibit transfer potential to new writing situations by being taught with the genre approach? (2) Are there any differences in genre awareness and transfer abilities between a group of students receiving the genre approach and a group receiving a different pedagogical approach? (3) If there are differences, what are they? If not, why not? Through its application of teaching FYC with the genre approach in a setting which may have not received as much attention, this study extends the previous research done with the genre approach. I conducted this study using grounded theory to analyze the three reflective essays written by a group of students that received the genre approach and a group of students that received a different approach. The students in both groups wrote the reflective essays: one at the beginning, one in the middle, and one at the end of the semester. Using this data, I compared the essays within a group, for example the first essay to the third in the genre group. Additionally, I compared the essays between the groups, for example the third essay of the genre group with the third essay of the non-genre group. The findings from this study suggest that teaching composition with the genre approach is more effective in increasing genre awareness and transfer abilities than the more traditional pedagogy used in the other group. These findings support the previous research and extend it further into academics by showing its usefulness at the two-year college as well. These findings help raise further questions regarding the use of the genre approach in teaching FYC.

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CHAPTER I

INTRODUCTION

1.1 Chapter Overview

In this dissertation, I will explore the possible effects that teaching first-year composition (FYC) courses through what may be termed the "genre-awareness approach" might have on students' ability to transfer certain rhetorical principles or strategies, like invention, to a variety of different writing situations. This introduction chapter begins with a description of the unique place that first-year composition holds within English departments in North American universities because FYC classes serve as the research site for my project. I will then show how FYC's position in English departments has led to a variety of competing approaches to teaching FYC. Even though there are many approaches to teaching composition, many (if not most) claim to have the same goal: loosely termed as improving student writing. Additionally, most composition teachers would claim success by student writers transferring skills from the writing classroom to other areas of school or work. Therefore, close analysis of this notion of transfer is given. These competing approaches reveal not only the complexity of the mandate to teach FYC, but also the theoretical foundations to topics important to this study like transfer, invention, and genre theory.

Given the relatively recent arrival of genre theory to the scene of FYC and the important role it has played in other areas of composition (esp. L2 English instruction) in the past few decades, a specific analysis of the three schools of genre appears in the third section. In order to show documented successes of genre theory in classes where writing plays a major role, if not the ultimate role, I will present an analysis of how genre theory is applied in areas other than FYC in this section. Finally, the third section offers a review of some of the major critiques of using the genre approach to teaching writing (in these other fields as well as FYC) as a caution against the "successes" detailed earlier. So as to answer these critiques and provide a firm foundation for genre theory as a pedagogical approach, this section ends with a detailed review of several thorough responses to those critiques.

Having established genre theory's rightful place in composition pedagogy, I will review the pedagogical work carried out with genre in the fourth section. The research conducted outside the area of FYC is again analyzed because there is much more research there than in FYC. In order to show the connection between that research and the research conducted in FYC, and to expose the scarcity of genre research in FYC, this section closes with analysis of the pedagogical work done with genre within FYC.

Lastly, in order to provide focus to the current research, I will review the work of genre scholars regarding the rhetorical concept of invention. Growing out of the analyses found in this introduction, I propose several research questions to guide this study in the use of genre theory in teaching FYC.

1.2 Unique Position, Conflicting Approaches, Unified Goal of FYC

To begin, the position of first-year composition in higher education needs to be established in order to provide a foundation for the following study. Scholars have noted, either through their historical analysis of English as a field of study (Berlin, 1987; Brereton, 1995; Douglas, 1976; Parker, 1967; Stewart, 1985; Tremmel, 2002) or their critique of common and/or historical pedagogical approaches (Berlin & Inkster, 1980; Fitzgerald, 2001; Foster, 1988; Horner, 1990; Parker, 1979; Young, 1978), the unique place first-year composition classes hold in English departments. In their studies, they describe the fundamental role first-year composition courses have had and still have in keeping English departments viable in the university setting (Fitzgerald, 2001; Kitzhaber, 1963; Miller, 1997; Parker, 1967; Stewart, 1985; Tremmell, 2002). After all, most students entering college inevitably face taking at least one composition class during their first year of studies (Brereton, 1995). However, at the same time, those same classes are described in these studies as being despised by the tenure-track English professors and delegated to graduate students with no training in how to teach them (Fitzgerald, 2001; Kitzhaber, 1963; Miller, 1997; Parker, 1967; Stewart, 1985; Tremmell, 2002). FYC classes have been judged by their parent department as being without intellectual substance and academic rigor (Brereton, 1995; Kitzhaber, 1963; Stewart, 1985), as once even the parent "English" itself as a field of study was (Berlin, 1987; Miller, 1997; Parker, 1967).

One result of FYC being positioned as a content-less course without experienced teachers is the dominance of individual preferences in teaching methods (Kitzhaber, 1963). Therefore, first-year composition classes have also been the focus of scholars and researchers who strive to improve the quality of instruction therein (e.g., Corbett, Myers, & Tate, 2000).

Describing some of the various approaches to reaching that goal will illuminate the differences between approaches and prepare the way for the discussion of the approach that is the focus of this study. Perhaps because of some initials judgments of course content not intellectually or academically appropriate at the university level (Kitzhaber, 1963), the field of composition pedagogy has become an array of competing and sometimes conflicting approaches. Fulkerson (1979) provides a different cause for the variety of approaches: "... one's philosophy about what writing is for leads to a theory of what constitutes good writing. That philosophy, in turn, leads to a concept of pedagogical goals, and the goals lead, in turn, to classroom procedures" (6). Apparently, then, the perceived lack of fundamental content allows the FYC instructor's sincerity in wanting what is best for the students guide practice. This starting point would inevitably lead to multiple approaches based on individual instructors. Scholars have made efforts to categorize some approaches: whether described as the different foci of Kinneavy's (1969) discourses, one of Fulkerson's (1979) "four philosophies of composition," one of Berlin's (1988) three composition ideologies, either general knowledge or local knowledge driven theories (Carter, 1990), or one of the numerous other approaches that emphasize writer, text, or reader (Corbett, Myers, & Tate, 2000; Donovan & McClelland, 1980).

Other examples of differing approaches can be found in actual teacher preparation classes and texts. The textbook for my Methods of Teaching Composition as a Teaching Assistant was *Eight Approaches to Teaching Composition* (Donovan & McClelland,1980). In that book, the editors have proponents of those different approaches explain how to use that approach in the FYC classroom. For example, the prose model approach has students systematically analyze and imitate "models of good writing" (Eschholz, 1980, p. 21).

Adherents to the experiential approach have elevated personal experiences as the focal point of their students' writing (Judy, 1980). The rhetorical approach, as described by Lauer (1980), relies heavily on process and the teacher as a guide, similar to Garrison (1985), to achieve "effective writing" (p. 64). Students in the classroom of a professor approaching composition from the epistemic model can expect to have their writing end in knowledge making (Dowst, 1980). In addition to these classroom models, the one-on-one conference method pairs the student and teacher in an effort to verbalize and individualize comments throughout the writing process (Carnicelli, 1980).

These glosses, of course, are over-simplified and ignore the areas where approaches overlap. However, they do provide a glimpse of their respective pedagogical aims. Additionally, while it appears that these different approaches are significantly different, they actually have a similar approach in that they view composition as having the overall focus of what Carter (1990) and Foertsch (1995) would call general knowledge. In other words, the aim of those FYC classrooms would be to make sure that general principles of writing are taught so as to be transferred out of the FYC classroom. That "general knowledge" is opposed to what they then term "local knowledge" (Carter, 1990; Foertsch, 1995). Carter (1990) traces general knowledge approach to composition back to cognitive composition theory and traces local knowledge back to social theories of knowledge. The place of knowledge in cognitive theory lies with the individual; however, most individuals process knowledge the same way in the majority of situations. Therefore, general principles of writing would be the most important principles to transfer out of the classroom. Social theory of knowledge, however, claims that "knowledge is constituted by a community" (Carter, 1990, p. 266). For this theory, general knowledge would not be the focus of transference.

Each writing situation or discourse community would require its own principles that would signify what good writing is. For this reason, knowledge is seen as local and not general, and writing skills worth transfer are identifiable only to that local knowledge community. Therefore, what is considered "good writing" is called into question based on these two opposing views of knowledge worthy of transfer. So, while we, as composition instructors, may think we all have the one goal of making student writing better, even that one goal is an area of contention, a point I will elaborate on in Subsection 1.3 below.

1.3 Transfer in FYC

As noted above, although all of these approaches arguably would claim one overall goal in common—improving student writing—they define the goal differently. The "WPA Outcomes Statement for First-Year Composition" (2008) relates close to 40 outcomes—all arguably with the pedagogical foundation of improving student writing, which is most clearly realized by the student transferring the knowledge and skills gained in composition classes to other areas of academia or work (Wardle, 2007). However, it is in the writing instructor's pursuit of that implicit goal of improving student writing in order to enhance transference that the differences in approaches become explicit.

Even though each of these approaches contains viable methods for teaching FYC, the age of standardization and accountability in which higher education now resides requires an approach to teaching composition that is replicable and that enables students to succeed in places beyond the FYC classroom. The notion that is embedded in success outside of the FYC classroom is "transference." Transference will be analyzed later in this study. Suffice it to say that, while it may be unrealistic to argue for a composition pedagogy that will incorporate all of the desired goals of these different approaches, genre theory may provide

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an approach that allows students to succeed not only in college composition classes, but in the variety of writing situations students will find themselves in after the college composition class as well.

At this point, the term "transfer/transference" needs clarification. When composition instructors claim success in teaching their students to write, they sometimes claim transference of writing knowledge and skills. This statement, however, contains two points needing illumination/correction. The term 'transference' is closely associated with the terms 'knowledge' and 'skills' (Foertsch, 1995). For example, Smit claims that, "If learners do transfer the appropriate knowledge and skills from one context to another, they do so because they see the similarity between what they have learned in the past and what they need to do in new contexts. The only way teachers can help students with the process of transfer is to help them see the similarities between what they have learned before and what they need to do in new contexts" (2004, p.119). This view of transfer focuses on the task and the individual. It implies that the teacher's role in a writing classroom is to point out similarities between past situations and probable future ones. Similarly, Smit points out that, "If we want to promote the transfer of certain kinds of writing abilities from one class to another or one context to another, then we are going to have to find the means to institutionalize instruction in the similarities between the way writing is done in a variety of contexts" (2004, p. 120). This comment seems to imply again that the context in which an activity, in this case writing, takes place is secondary and unrelated to historical situations—i.e., past writing situations that students may have found themselves in.

While this still sounds like a general knowledge approach, Foertsch (1995) reminds us that the combination of general and local knowledge would probably give the best results

for the writing classroom. Relying on Perkins and Salomon's (1989) work identifying "low road" and "high road" transfer, Foertsch (1995) claims that "[l]earners take the high road whenever they deliberately and mindfully abstract underlying principles from the problems they encounter" (p. 373). Low road transfer, on one hand, would give the writer the ability to communicate within a specific discourse community derived from much experience within that community. High road transfer, on the other hand, gives writing teachers the ability to combine general and local knowledge in the FYC classroom to facilitate mindful abstractions in student writers. Specifically, since the writing classroom cannot replicate numerous discourse communities and provide the elaborate experience required by low road transfer, the writing teacher and students can practice abstracting the underlying principles of a discourse community by analyzing its "underlying discourse conventions" (Foertsch, 1995, p. 379). In their discussion of transfer, Bawarshi and Reiff (2010) point out that high road transfer gives students "the ability to seek and reflect on connections between contexts, to abstract from skills and knowledge, to know what prior resources to draw on, how to use these resources flexibly, and what new resources to seek [which are] all preconditions for effective writing transfer across different contexts" (p. 190). In the FYC classroom, the goal of transferring what is learned in the class to other discourse communities is predicated upon the appropriation of high road transfer.

Certain scholars, though, have given the notion of transfer a nuance that is important to this study. Instead of speaking of 'transferring knowledge' or transferring 'skills,' the scholars focus more on the social contexts in which transfer has the possibility of occurring. Wardle (2007) defines the notion of transfer into three areas of focus: task, individual, and context. In task transfer, the knowledge or skills used to accomplish one task are transferred

and used to complete a new, similar task. Individual transfer relies on the learner's ability to identify and/or create situations similar to the one in which the original learning occurred. The last area, context, she further divides into situated, sociocultural, and activity-based. In situated transfer, the focus moves from the task-to-task transfer to transferring abilities across situations. Sociocultural transfer moves the focus of transfer from the individual to the relationship between individuals focused on the same task. Activity-based transfer extends the focus on the relationship between individuals to encompass the entire system in which the task is being completed. In sum, the contextual definition of transfer includes context, even to the extent that it overshadows task and individual, as an integral part of transfer. However, the word 'transfer' is so closely associated with task and individual prior to this new understanding of transfer that scholars have developed a different term for expressing transfer when using the approach that focuses on context. For example, Beach (2003) uses the term 'generalization' instead of 'transference.' Beach states "generalization is best understood as a set of processes that relate changing social organizations and individuals, and that this will in turn help us better understand generalization between tasks embedded in, and constituted by, this larger set of relations" (2003, p. 41). This re-envisioning is important because Beach takes into account more than just the individual student, but includes the social context into generalization as well. As we will see in the next section, this inclusion may create a sympathetic relationship between transfer, which has been reconceptualized as generalization, and Rhetorical Genre Studies, which is a prominent school of genre studies very relevant to first-year composition.

　　As we can see in the review above, the notion of transfer can be defined in numerous ways. From "low road to high road" and "task, individual, and context," descriptions of

transfer tend to focus on specific elements in the learning situation. As identified above, one main goal of FYC is the ability of students to transfer what was learned in the writing classroom to other situations. In this study, I argue for high road transfer and generalization as the most useful paths for that type of transfer to transpire. In the next section, I will introduce the three schools of genre and look specifically at what their pedagogical and transfer implications are to this study.

1.4 Genre Theory's Place in Composition Studies

Kitzhaber's (1963) critique of Freshman Composition, or what I have been calling First Year Composition (FYC), can be reduced to three major concerns: confusion about what the purpose of the course is, how the course is administered, and the lack of rigor in the textbooks. One of those concerns is of importance to considering genre theory's place in teaching FYC, the lack of purpose. As dated as this article is, Kitzhaber is still able to list no fewer than ten teaching methods used in FYC. They range from focusing on grammar to linguistics, from a Great Books approach to current events, and from Aristotelian rhetoric to propaganda analysis (260). Each approach views the purpose of FYC differently and thereby views writing differently. Bitzer (1968) is able to consolidate many views of writing, where it comes from and what its purpose is, to the rhetorical situation. Generally speaking, genre theory uses Bitzer's connection of social context and written response; however, the three main schools of genre theory differ on what aspect of the rhetorical situation to focus on. In the following section, the three schools will be described and the link of social context and written response is noted in each one.

1.4.1 Genre's Three Schools

There have been many overviews of the three main schools making up genre theory: Systemic Functional Linguistics (SFL), English for Specific Purposes (ESP), and Rhetorical Genre Studies (RGS) (Bawarshi & Reiff, 2010; Hyon, 1996; Johns, 2008). Sources such as Bawarshi and Reiff (2010) and Hyon (1996) have explained and summarized the theoretical and pedagogical approaches of the three schools very clearly and comprehensively. The purpose of this section, therefore, is to focus in on two key areas (pedagogy and transfer) within each of the schools and compare their respective strengths and weaknesses in order to select the school of thought with the most promise in developing a genre approach for FYC classes for the purposes of this study.

- Systemic Functional Linguistics

The first tradition in genre theory to be reviewed here is Systemic Functional Linguistics (SFL). Important notions in this school include field (the activity taking place), tenor (the manner in which the participants relate to each other), and mode (the role of language in the communication) (Bawarshi & Reiff, 2010; Hyon, 1996). These three key features are referred to collectively as the register of language (Bawarshi & Reiff, 2010; Hyon, 1996). Its proponents focus on explicitly teaching a few key genres with the theory that students, mostly in primary and secondary schools, would then be able to produce other genres in other situations. It focuses on text, purpose, and language. In fact, SFL sounds similar to many teaching methods I have come across in dealing with teaching FYC, with the exception of the de-emphasis on audience. Systemic Functional Linguistics differs from the other two schools reviewed below (English for Specific Purposes and Rhetorical Genre Studies) by focusing on non-university and non-workplace writing rather than university and workplace writing.

Pedagogy

Pedagogy is the strength of SFL as compared to the other schools. SFL has propagated many

replicable instructional frameworks based in genre theory, specifically the "teaching-learning

cycle" (Hyon, 1996; Bawarshi & Reiff, 2010). As Bawarshi and Reiff (2010) describe the

cycle, it has three basic stages: modeling, joint negotiation of texts, and independent

construction of texts. In the first stage, modeling, the students are presented with several

samples of a given genre. Then, the teacher and students discuss the context and social

purpose of the genre. Next, the teacher and students identify how the structural and language

features work within and for the context and purpose. The second stage, joint negotiation of

texts, has the teacher and students work together to produce a sample of the genre under

consideration. In the last stage, independent construction of texts, the students create a

sample of the genre. Many researchers have used this teaching-learning cycle as the

foundation for pedagogies (e.g., Macken et al, 1989; Hammond et al, 1992; Rothery, 1996;

Feez and Joyce, 1998). Additionally, it is designed to address the needs of a variety of

students, from elementary school to secondary school (Johns, 2008). However, these

pedagogical models are susceptible to the criticism of explicit teaching of the textual,

linguistic features and forms of a text where the more nuanced generic elements of situation

and social purpose may not have received the due attention (Cope & Kalantzis, 1993).

Transfer

Because so much attention is paid to feature and form in SFL, critics argue that students learn

how to compose different genres, but no schema for recognizing the situated instances that

can call for a genre to be produced (Berkenkotter & Huckin, 1993). In other words, students

are learning how to write one genre at a time, what Johns (2008) calls "genre acquisition" (p.

245). To be able to transfer that learning to a situation outside of the classroom, the student would have had to have been taught whatever generic form she may encounter during her day. As Flowerdew (1993) has noted, the number of genres one may encounter during a day is unknowable and beyond the capability of any classroom to teach.

- English for Specific Purposes

The English for Specific Purposes (ESP) approach to genre is an international movement that focuses on specialized uses of English usually in graduate-school level academic and professional settings. It relies on its unique definition of genre, most famously articulated by John Swales as "a class of communicative events that share some set of communicative purposes" (1990, p. 58). It emphasizes communicative purposes and how they can be relied upon to define the moves and steps in a genre. The typical way of analyzing genre in the ESP school includes defining the communicative purpose of a genre within a discourse community and then describing the formal characteristics of genres and their global organizational patterns, usually referred to as structural move analysis (Bawarshi and Reiff, 2010; Hyon, 1996).

Pedagogy

While ESP does not have as many pedagogical frameworks for teaching writing through genre as SFL, it does have a few, mostly geared to professionals or graduate-level academics. Notable contributions must begin with Swales' work with article introductions (1990), and Swales and Feak's work with graduate student writing (1994). Flowerdew (1993) also provides instructional guidance using the ESP model. However, while not at the same intensity as the SFL model, these ESP models emphasize textual features and forms over

social action and context (Hyon, 1996). Some even level the charge of ESP's "slighting of learners and learning" to the larger purpose of research (a charge also leveled against RGS) (Bawarshi & Reiff, 2010). In more recent articulations of the ESP approach to pedagogy, scholars (Cheng, 2007, 2011; Tardy, 2009) have emphasized the development of rhetorical awareness—defined as the awareness of the contextual significance of the genre-specific features—as the goal of teaching, as we will see in Subsection 1.8 below.

Transfer

Again, due to the emphasis on feature and form, some of the same criticism leveled at the SFL model seems to be applicable here as well. With the apparent teaching of separate genres, the capability of students to apply what they learn in the writing classroom to some place *not* the writing classroom would be diminished. However, this perception is being challenged by current research that describes graduate-level, international students exhibiting transfer potential through use of the ESP genre analysis process (Cheng, 2007, 2011), an argument that I will provide details for in Subsection 4.3.2.

- Rhetorical Genre Studies

Rhetorical Genre Studies views genres from their social purposes and situated contexts (Hyon, 1996; Johns, 2007). Bitzer (1968), in his explication of the rhetorical situation, says this of situated contexts:

> From day to day, year to year, comparable situations occur, prompting comparable responses; hence rhetorical forms are born and a special vocabulary, grammar, and style are established. … The situation recurs and, because we experience situations and the rhetorical responses to them, a form of discourse is not only established but

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comes to have a power of its own—the tradition itself tends to function as a

constraint upon any new response in the form." (13)

These comparable recurring situations have been connected directly to genre studies by

Miller (1984). Miller says there is a "connection between genre and recurrent situation and

the way in which genre can be said to represent typified rhetorical action" (151). She goes on

to say that genre "does not lend itself to taxonomy, for genres change, evolve, and decay; the

number of genres current in any society is indeterminate and depends upon the complexity

and diversity of the society" (163). RGS scholars have used this foundation to explore

implications in pedagogy and genre.

Pedagogy

RGS is the paltriest of the three models when it comes to pedagogy. Few RGS

scholars have put forth a pedagogical model for teaching writing through this genre theory

framework. Hyon (1996) suggests that this lack of teaching models could be caused by the

scholars researching and writing more on genre theory for an audience more interested in

theory than practice. Additionally, Johns (2008) posits that since RGS places such an

emphasis on situation and social action, teaching a genre outside of that situation goes

against their theory. Aside from those possible causes, many of the detractors of the SFL and

ESP teaching models are RGS scholars (e.g., Berkenkotter & Huckin, 1993; Freedman,

1993) and are theoretically opposed to teaching genre in the classroom and outside the

context that produces the genre.

However, more recently Devitt (2004) and Bawarshi and Reiff (2010) have not only

defended teaching genre in the classroom but have also assisted in producing a text book for

that purpose (Devitt, Reiff & Bawarshi, 2004). In their text, Devitt, Reiff, and Bawarshi construct a framework for students to use in their analysis of genres that consists of collecting samples of the genre, identifying the situation, identifying rhetorical patterns, and theorizing about what this analysis reveals about the users and situation of the genre (2004, p. 63). My study uses that framework in a selective manner by eliminating the final theoretical step while emphasizing the first three.

Additionally, Devitt (2009) has explicitly described her pedagogical approach as one the combines the perspectives of genre as thing, as process, and as context. Using the particle, wave, and field metaphor of Young, Becker, and Pike (1970), she has developed a pedagogy for teaching writing through the genre theory approach. Devitt (2009) sees genre instruction as combining all three elements instead of shying away from one or the other. Genre as thing/particle is the focus of instruction when students analyze a genre for its components and then practice writing that particular genre. It is a process/wave when one genre is seen as a building block for learning another genre. Finally, genre as a context/field is the emphasis for developing critical awareness of a genre, or enacting change upon a genre (Devitt, 2009). This approach opens itself up to the criticism that has been leveled against explicit teaching of genres in the classroom, which will be dealt with below (see Berkenkotter & Huckin, 1993; Freedman, 1993; Russell, 1995). However, as Devitt (2009) states, "[t]he end goal is a critical consciousness of genre, a genre awareness—a conscious attention to genres and their potential influences on people and the ability to consider acting differently within genres" (p.347). Additionally, this pedagogical approach is "helping them [students] learn how to transfer from one set of genre material to new writing tasks" (Devitt, 2009, p. 347). Based on the framework described above and the stated goal of genre

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awareness, this study relies on the RGS approach to teaching FYC with the genre approach. More details about the RGS school's effort to apply a genre-focused pedagogy in FYC will be presented in Subsection 1.8 below.

Transfer

While the criticisms of teaching RGS in the writing classroom will be addressed in detail below, it is enough here to say that the instructional aim of teaching writing with genre moves from teaching "genre acquisition" with SFL to teaching "genre awareness" with RGS (Johns, 2008). The detractions of SFL and ESP of teaching distinct genres has been negated by RGS claiming to teach genre as a whole (Cheng, 2007; Devitt, 2004). The purpose of this study is to investigate this claim in the writing classroom.

In using genre theory as an approach to teaching composition, one pulls together all the salient points from the previous research. Genre theory includes both notions of knowledge, local and general. Although the focus would seem to be more on local knowledge, because of the particular rhetorical situations or the particular "scenes of writing," there is general knowledge that contributes to analyzing these situations and scenes. Furthermore, while it is obvious that genre theory would rely on high road transfer, immersion into certain discourse community artifacts can give the feeling of low road transfer. Finally, while the notion of "transferable skills" is not completely ignored and genre theory, certainly the more useful term for transfer would be generalization.

1.5 Genre's Place in Non First-Year Composition Studies

Genre theory also shares the objectives of the other approaches mentioned above. Although relatively new to composition theory, its influence has been felt across many

disciplines in the field of English. For example, in L2 writing instruction Atkinson (2003), Cheng (2007), Johns (1997), and Tardy (2009) have made important contributions to this approach. In technical writing instruction, Blakeslee (2001), Schneider and Andre (2005), and Yates and Orlikowski (2002), to name a few, have added to the research surrounding the genre theory approach to teaching technical writing. Additionally, fields outside of English have employed genre theory in teaching writing in subject matter classes (eg., Carter, Ferzli, & Wiebe, 2004; Charney & Carlson, 1995; Fahnestock, 1993; Henry & Roseberry, 1996; Hicks, 1997).

1.6 Critiques of the Genre Approach to Teaching Composition

Arguments for the transference of genre/rhetorical awareness become interesting when we juxtapose them against two lines of criticisms: one that comes from activity theory and a second that challenges the effectiveness of explicit genre-based instruction. The first line of criticism comes from proponents of activity theory. These theorists criticize the notion that rhetorical principles can be transferred from a classroom situation to either a new classroom situation or a writing situation in the workplace. Russell (1995) uses activity theory to discuss ways to improve writing instruction in FYC classrooms. He claims that teaching writing (which he describes as a tool in an activity system) outside of a particular writing situation (described as an activity system) is too ambiguous to allow students to learn how to write within that writing situation.

A thorough and useful definition of genre that emphasizes "insider" knowledge (the same notion that Carter (1990) labels as "local knowledge") and theories from other disciplines is found in Berkenkotter and Huckin (1995). Their notion of situated cognition (1995) poses the strongest objection to the proposition of transferring writing principles from

a familiar genre activity to an unfamiliar one. In fact, Berkenkotter and Huckin state that genre knowledge "rather than being explicitly taught, is transmitted through enculturation" (1995, 7). This statement is perhaps their most direct one in placing the acquisition of genre knowledge outside of the classroom. According to Berkenkotter and Huckin (1995), for writers to be able to successfully create and use a new genre, they must be *in* the situation where the genre resides, experiencing all the contextual inferences that constitute the genre.

The second prong of criticism addresses the explicit teaching of genre. This criticism is led by Spack (1988) and Freedman (1993) in their critiques of teaching for specific disciplinary communites and the explicit teaching of genre in the classroom, respectively. Spack (1988) encourages teaching general skills, both inquiry and rhetorical, instead of teaching students how to write in particular disciplines. To put in terms of Carter's (1990) useful distinction, Spack's (1988) focus would be on "general knowledge." Composition classrooms should be more like "humanities" classrooms (p. 46) and should focus on more general skills such as writing from sources (p. 41) because composition teachers could not prepare students for all the disciplinary communities they may face, which is an opinion echoed by many (e.g., Flowerdew, 1993).

In another strong argument against the explicit teaching of genre in the composition classroom, Freedman (1993) defines explicit teaching as "explicit discussions, specifying the (formal) features of the genres and/or articulating underlying rules" (p. 224). Her argument identifies three concerns about explicit teaching that deserve attention: it can cause prescriptive teaching/learning, it clouds the ideologies behind the genre, and it removes the genre from its social context. The first concern is that explicit teaching of genre will lead to a type of formalism or prescriptivism in student writers that cannot, because of the nature of

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genre as a social act, be transferred to new writing situations (1993). Secondly, explicit

teaching of a genre hides or obfuscates the ideology behind the genre thereby not allowing

students to have a "critical consciousness" (p. 236) that would allow them to construe their

reality (p. 228). Lastly, she argues that explicit teaching of a genre removes it from its

context thereby making the instruction meaningless, or at worst, "impossible" (p. 230) or

dangerous (p. 234).

1.7 Responses to Critiques

        Scholars who believe in the effectiveness of genre in classroom settings have

attempted to address these two lines of arguments (over-emphasis on local knowledge and

the dangers of explicit teaching), at least from a theoretical perspective. For the issue of

prescriptivism or formalism, Devitt (2004) claims the answer is in the focus of the

instruction. While not downplaying the dangers of teaching "features," Devitt suggests that

the goal of instruction should be "to teach students a critical awareness of how genres operate

so that they [can] learn the new genres they encounter with rhetorical and ideological

understanding" (p. 194). In other words, the explicit teaching that Freedman (1993) is most

worried about can be seen as teaching specific *genres* while some genre scholars encourage

teaching *genre*, or the awareness of the rhetorical significance or consequences of genre-

specific features (e.g., Cheng, 2007, 2011; Devitt, 2004). In the first instance,

teaching/recreating/acquiring a specific genre is the goal; in the second instance, creating

awareness within a specific genre is the means to the goal of understanding genre (Cheng,

2007, 2011).

To address Freedman's (1993) second claim that writing the genre in the contextual situation provides writers with a "critical consciousness" (p. 236), Devitt (2004) points out that during the process of Freedman's law students writing the law reviews, they became "inculcated into the ideology of the law without the awareness needed to choose or resist that ideology" (p. 195). Devitt (2004) claims that explicit teaching of a genre "may be necessary for people to perceive the purposes of those forms and their potential ideological effects" (pp. 195-6).

The final challenge from Freedman (1993) is that explicit teaching takes the genre out of its social context, which is necessary for its appropriate acquisition. This argument is the same one presented by those theorists who are influenced by activity theory. The argument begins to rest upon what Carter (1990) called a false dichotomy between local and general knowledge. Freedman (1993) frames her argument in terms of time and teacher expertise. Freedman (1993) claims that if too much time elapses from the teaching to the real-world application, learning will be lost (p. 244), and that teachers usually do not have the tacit knowledge of the context to appropriately teach it (p. 234). These descriptions from Freedman (1993) make it appear as if she is describing effective transfer as that type embedded in knowledge and skills. Devitt (2004) again counters this argument with the encouragement to teach genre awareness. Teaching genre awareness removes the time obstacle because what is being taught is a process of "learning new genres" and a "meta-awareness" of genres rather than generic features that can be forgotten or misapplied (p. 197). Additionally, if a teacher teaches genre awareness instead of generic features, the teacher's knowledge level of any particular genre begins to take a lesser significance. What

counts more is her ability to teach the process of genre production and consumption that results in genre awareness (p. 197).

The importance of this debate to the current study lies in Devitt's (2004) framing of her answers in terms of teaching genre awareness. Her response to Russell (1995) addresses his oversimplifying the notions of genre and the writing situation (Devitt, 2004, p. 48). By identifying genre as a "tool" in an activity system, Russell (1995) risks reducing genre to formula, which Devitt would see as an over-simplification of genre's true nature. In addition, the simplification of the writing situation to an activity system (which people move in and out of) implies an absence of people. This view of the nature of genre necessitates the presence of the writer in the system thereby discouraging the transfer of rhetorical principles (Devitt, 2004). Devitt (2004) points out that the reciprocal nature of genres suggests that they "never operate independently of the actions of people" (p. 49)—a proposition implied by both Russell (1995) and Berkenkotter and Huckin (1995). Therefore, when addressing concerns based on a composition instructor's ability to teach to an infinite variety of situations (e.g., Berkenkotter and Huckin, 1995; Russell, 1995; Spack (1988)), genre scholars encourage teaching "genre awareness" (Devitt, 2004; Johns, 2008).

One of the underlying problems of explicit teaching according to Freedman (1993) could be put in terms of transfer. If the explicit teaching does not take place in the original context of the genre (for example, the workplace, or sociology classroom) or if too much time elapses between the teaching and the real world practice, she claims that no transfer of learning will take place. In other words, students would not be able to carry any learning from explicit teaching of a genre to a new situation. However, Carter (1990) and Foertsch (1995) have theorized that an approach that combines general knowledge and local

knowledge alleviates these skills lost from memory. Devitt's (2009) approach to teaching genre described above also takes advantage of both general and local knowledge access points. Additionally, James (2006, 2008, 2009, 2010) points out that learning does transfer in his studies of L2 students. And, as we have seen, Devitt (2004) claims that the explicit teaching of genre awareness does allow for generic and rhetorical principles to transfer from a composition classroom to new writing situations (see also, Devitt, Reiff, & Bawarshi, 2004). Johns (2008) suggests teaching genre awareness through a scafffolded genre program with the principal goal for novice writers to be the raising of their genre awareness (Johns, 1997). This answer, what Devitt (2009) has taken to calling teaching "critical genre awareness" (p. 337), is also important to traditional FYC classroom concepts. For example, invention has received some renewed interest because genre scholars view genre as the site of invention (Bawarshi, 2003), an implication that will be discussed below. These important issues are the impetus for the current study of transferring rhetorical principles like invention through the genre awareness approach to the first-year writing classroom.

1.8 Genre Research

In this Subsection, I will review the major pedagogical initiatives both within first-year composition and in fields other than FYC.

1.8.1 Genre Research in FYC

As can be seen, theoretical arguments for teaching genre awareness hold the interest of many scholars and hold promise for revising people's understanding of the role of teaching invention in FYC classrooms. However, up to now, few studies have explored what transpires when a pedagogy focusing on genre awareness is implemented in a FYC

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classroom setting. There has been some progress lately, though, with Devitt, Reiff and

Bawarshi's (2004) composition textbook. It offers approaches to the FYC classroom from the

point of view of teaching genre awareness. The text introduces genre analysis to student

writers by using four tasks to guide them: collecting samples; identifying the situation, users,

and purpose of the genre; identifying rhetorical patterns of the genre; and theorizing about

what all of the collected information can reveal about the users and situation of the genre

(Devitt, Reiff, and Bawarshi, 2004, p. 63). These four stages are elaborated on and used as a

framework (pp. 93-4) for analyzing academic, workplace, and public genres throughout the

text with classroom activities and anecdotal examples. As useful as this text is to the genre-

focused FYC classroom, it does not provide any systematic reporting of data to support the

claim that the genre awareness approach positively influences students' ability to display

high road transfer of general knowledge topics like the rhetorical principle of invention to

new writing situations that require local knowledge. An additional critique to the text would

be its selection of genres that it presents to the students. Specifically, Devitt, Reiff, and

Bawarshi's (2004) use of ethnographical reports (pp. 25-36) and analysis models that involve

complex linguistic arguments (pp. 245-270) may be off-putting to the student population at

an academic setting similar to the one in my study, a two-year college. Additionally, the

text's analysis of a more familiar genre, the wedding announcement (pp. 154-158), functions

as a point of departure from genre analysis and towards genre critique and changing genres.

However, using their framework selectively, as mentioned above without the theoretical end

step, in the analysis of a more familiar genre may allow the less sophisticated student to

achieve genre awareness nonetheless.

1.8.2 Genre Research in Other Fields

      Some genre-based pedagogy studies move beyond theoretical arguments and textbook development to actually study classroom-based genre learning and teaching; they have reported positive results regarding transference of rhetorical principles with students when teaching genre awareness. For example, Cheng (2007) reported success with L2 graduate students at two levels of genre awareness. First, he says that students exhibited the ability to transfer generic features identified from target genre exemplars into the students' own writing. More importantly, Cheng (2007) noticed that one student was also able to "recontextualize" his genre awareness. This recontextualization is marked by a "keen awareness of the rhetorical context that facilitates [a generic feature's] appropriate use" (p. 303). Tardy (2009) traces the writing experiences of L2 graduate students from the composition classroom to other areas of academia and the workplace. Her section on genre analysis in the writing classroom confirms the importance of what she terms the "consciousness raising" purpose of the writing classroom (Tardy, 2009, p. 104). "Consciousness raising" is another phrase for what Devitt (2004) and Johns (1997) refer to as genre awareness.

      Transference of rhetorical principles while using the genre approach has also been the focus of research for technical writing scholars. Artemeva (2005, 2008) has followed students from her technical writing classes in their workplace settings and shown the type of transfer that can take place. Other studies following students from the classroom to the workplace report similar instances of transference (e.g., Blakeslee, 2001; Schneider & Andre, 2005; Yates & Orlikowski, 2002).

In general, genre as a component in pedagogy has been studied in other areas as well. For example, Beaufort (2004) studies history writing and Carter, Ferzli, & Wiebe (2004) study the use of genre in teaching students to write the biology lab report. There have been other studies that examine the role of genre in teaching (e.g., Charney & Carlson, 1995; Fahnestock, 1993; Henry & Roseberry, 1996; Hicks, 1997).

However, while these studies in fact do examine a genre awareness approach in the classroom, they deal with L2 graduate students (e.g., Atkinson, 2003; Cheng, 2007; Johns, 1997; Tardy, 2009) and not the composition classroom of L1 students. Some studies also look at technical writing students (Blakeslee, 2001; Schneider & Andre, 2005; Yates & Orlikowski, 2002), but not the novice writer in the FYC classroom. Otherwise, the studies that explore genre teaching in the classroom do not do so in the FYC classroom (Carter, Ferzli, & Wiebe, 2004; Charney & Carlson, 1995; Fahnestock, 1993; Henry & Roseberry, 1996; Hicks, 1997).

The above studies are interesting and reveal many key elements to understanding the teaching of genre awareness. However, too few studies examine whether and/or how students in a FYC classroom, especially a classroom in a two-year college with predominantly L1 learners, develop genre awareness through genre-focused instruction.

1.9 Invention

In order to limit the scope of the study some, because genre includes many areas of life outside of the classroom and many areas of interest in the classroom, this study will focus on one key area of many student writers' processes: invention. Rhetorical invention remains an important topic in composition studies (Lauer, 2004). While invention has experienced

times of decline in importance within rhetorical studies (Crowley, 1990, 2009), it is experiencing some renewal of interest, notably in genre studies. Rhetorical Genre Studies theorists have, for example, argued for moving from viewing invention as a writer's internal process (Lauer, 2002; Lindemann, 1987) to viewing invention as a genre-situated process (Bawarshi, 2003). In fact, Bawarshi (2003) defines invention as "the site in which writers act within and are acted upon by the social and rhetorical conditions that we call genres—the site in which writers acquire, negotiate, and articulate the desires to write" (p. 7). As a result, Bawarshi (2003) claims that invention could be most effectively taught not with the writer as the focus, but with the writer's "social and rhetorical location in the world" as the focus of instruction (p. 111).

Consequently, underlying this belief in genre as the site of invention is the argument that genre-focused invention strategies can be transferred from academic settings to non-academic settings as well as unfamiliar academic settings (e.g., Cheng, 2006, 2007, 2008, 2011; Devitt, 2004; Johns, 1997, 2008; Tardy, 2009). Genre scholars argue that genre-based invention strategies would be likely to transfer because a student writer's awareness of rhetorical and genre principles that belong to divergent writing situations increases. James (2006, 2008, 2009, 2010) has studied learning transfer in L2 student writers. Even though James tends to frame his goals for transfer as writing "skills" (e.g., 2008, p. 76), as opposed to genre scholars who would call the goals of transference either "principles" (e.g., Johns, 1997) or "genre awareness" (e.g., Devitt, 2004); his contributions to the understanding of learning transfer are congruent with the perceived goals of learning that many in genre studies adhere to (e.g., Tardy, 2009).

1.10 Research Questions

The current study investigates the use of genre-focused invention instruction in a two-year college FYC classroom to answer the following questions:

1. Do students develop genre awareness and exhibit the ability to transfer rhetorical principles, like invention, to new writing situations by being taught composition with the genre-focused approach?

2. Are there any differences in genre awareness and transfer abilities between a group of students receiving a genre theory approach and a group of students receiving a different pedagogical approach?

3. If there are differences, what are the differences? If there are not differences, why not?

1.11 Chapter Summary

In this chapter, I started by presenting the place of composition in English departments. From there, I detailed some of the more common approaches to teaching FYC. Some of the approaches seem to conflict even though they maintain the common goal of improving student writing. One way to measure improved student writing is for the student to transfer writing, or rhetorical, skills to situations other than the composition classroom. Therefore, I then reviewed the definition of transfer that will be used in this study. The operational definition is based on Bawarshi and Reiff's (2010) study: "the ability to seek and reflect on connections between contexts, to abstract from skills and knowledge, to know what prior resources to draw on" (p. 190). I then introduced genre theory by reviewing the three major schools of thought, analyzing specifically their pedagogy and impact on transfer: Systemic Functional Linguistics, English for Specific Purposes, and Rhetorical Genre

Studies. After this review, I considered genre theory's impact on fields other than FYC. I then reviewed the main critiques that have been voiced regarding the use of the genre approach to teaching writing in the classroom. Next, I reviewed the responses to those critiques of the genre awareness approach. Following those discussions, I reviewed the pedagogies of using the genre awareness approach in both FYC classrooms and its use in other fields. I then reviewed the concept of invention and its place in current genre pedagogies, which lead me to my three research questions.

1.12 Overview of the Dissertation

In the rest of this dissertation, I will describe a study that I conducted in order to examine the research questions above. In Chapter 2, I will describe the instructional setting, instructional content, assignments, data collection, and data analysis procedures of this study. The study takes place at a rural two-year college. The class designated as Composition II by this college is the focal first-year composition course and was taught/taken during the Spring semester. I am the instructor and researcher for this study. I decided to engage the genre approach to teaching FYC after learning about it in one of my graduate classes. Prior to that exposure, my fourteen years of teaching writing consisted of my using multiple approaches and feeling disappointed in their results for one reason or another. The combination of studying the genre theory approach in my graduate classes and teaching FYC at the college level provided the opportunity to conduct this research study.

Five Comp II classes constitute the 121 participants. I divide those five classes into two groups: the genre group had 49 students and the non-genre group was comprised of 72 students. There are two classes in the genre group and three in the non-genre group. There are five classes because I wanted to include all of the Comp II classes I was teaching that

semester in my study. The non-genre group has three classes instead of two because the positioning of that fifth class in the non-genre group posed the least difficulty in keeping the instructional methods separate in my lesson plans for the two different types of classes. The less confusion I experienced as the instructor between the two types of classes would be best for the results of the study. The genre group's instructional content consisted of analyzing four genres: the magazine ad, the obituary, the inaugural address, and the academic paper. The class approached the genres in that order to allow for movement from less difficult to more difficult as the semester progressed. The non-genre group's instructional content consisted of a more traditional (as far as the college of this study is concerned) approach that included reading argument essays from a textbook/reader built around the thematic units of education, work, family, and ethics.

Both groups in the study wrote the reflective essays that make up the major data sources for the study. They wrote three reflective essays: one at the beginning of the semester, one in the middle, and one at the end of the semester. The first reflective essay had them considering their previous writing experiences. The second had them predicting what they would do in order to write a request for recommendation letter. The third reflective essay presented them with the writing situation of having to write academic paper about an ethical issue. I had both groups write these reflective essays to encourage more thoughtfulness about their writing and to allow me to have the most comparable data as possible between the two groups. Aside from the reflective essays, the genre group wrote an analysis essay on each of the four genres that they studied in class in order to provide them an opportunity to synthesize their classroom analysis into a complete essay. The non-genre

group wrote four argument essays in addition to the reflective essays, which is the usual procedure for Comp II classes at this college.

The data collection consisted of the three reflective essays. I received 111 reflective essays for each of the three reflective essays, totaling 333 reflective essays for the data collection. My analysis of the essays began when I graded the essays during the semester. That level of analysis consisted of making notes on the general tendencies of the two groups. After the semester had concluded, my re-reading of the essays allowed me to identify themes in the essays. I developed four categories from those themes: audience awareness, purpose, appropriate content, and textual features. In subsequent readings, I employed the MAXQDA program to organize and code the essays further. The program helped me to keep track of the different essays and systemize the codes, which was very helpful since I was working with over 300 reflective essays.

In Chapter 3, I will discuss the findings of this study. I divide the findings into three groups: those findings regarding the first reflective essay, then the second reflective essay, and lastly the third reflective essay. Within each essay group, I divide the findings into those from the genre group and those from the non-genre group. Within each of these instructional groups, I divide the responses into the four categories identified earlier: audience awareness, purpose, appropriate content, and textual features.

The most important findings of this study come from a comparison between essays and a comparison between the two groups. These comparisons allowed me to make conclusions regarding the genre awareness and transfer potential of the students in both groups. Specifically, I found that in the first reflective essay, both groups had similar responses in all four categories. For example, both groups saw the teacher as the main

audience for the writing that they had done in the past. They also perceived the assignment itself as the purpose for the writing. Similarly, both groups saw the assignment as the determiner of what content was appropriate for their writing. Finally, both groups focused on proper grammar and mechanics as the textual features of their writing. I found with the second reflective essay that many of those similarities began to fade away. In that essay, the genre group identified a more specific audience while the non-genre group still spoke of the audience in general terms. Here, the genre group was more likely to consider a specific audience at the earliest stages of their writing process. Additionally, the genre group brought out concepts related to purpose as fulfilling the social motive of the request letter and mentioned the need to collect samples of that type of letter before constructing their own. The non-genre group enhanced its understanding of purpose from the first reflective essay, but did not touch upon the element of it fulfilling a social need. While both groups had a clear understanding about what type of content is appropriate for the request letter, the genre group again noticed how the content related to the social motive of the genre while the non-genre group did not. Both groups again focused on correct grammar and mechanics as the textual features, with some comments on letter format also appearing in both groups. The third reflective essay revealed the most interesting findings. In audience awareness, both groups at this point identified the audience as someone other than the teacher. Both groups also indicated much more specifically what content is appropriate for the academic essay than they did in the first reflective essay. However, the other two categories revealed differences between the groups. The genre group again tied purpose in with the social motive of the genre and identified research as a method for fulfilling that motive. The genre group

saw in this essay the connection between textual features and social motive, as well. The non-genre group still remained unaware of any social forces at work in the genre.

With the recognition that there is a social motive at work within genres, the genre group achieved an awareness of the genre missing from the non-genre group. Additionally, with the same kind of awareness displayed in two reflective essays written about two different writing situations, the genre group also displayed a strong potential for transferring the discoveries found in one genre to another genre.

In Chapter 4, I will provide answers to the research questions based on the findings from Chapter 3. Specifically, the indications of genre awareness and transfer potential in Research Question 1 are found in the genre group's responses to the "Audience Awareness," "Purpose," and "Appropriate Content" sections of the second reflective essay. The sections for "Purpose" and "Textual Features" in the third reflective essay also provide positive indications of genre awareness and transfer potential. The second and third reflective essays also provide an answer to the second research question regarding the differences in genre awareness and transfer potential between the two groups. In those two reflective essays, the genre group indicates an awareness of the social motives within both the request letter and the academic paper. The responses from the non-genre group do not indicate this awareness. Moreover, the responses from the genre group display a tendency to abstract from the given writing situation (e.g., request letter), which more easily allows for the transfer of the notion (e.g., social motive) to a different writing situation. For Research Question 3, which asks for reasons for the similarities and/or differences between the two groups identified by Research Question 2, the first reflective essay provides a reason for the similarities. From that essay, we see that almost all of the students have similar academic backgrounds. The similarities

found in RE 1 highlight even more the differences revealed in the other two reflective essays. Since the student backgrounds are so similar, the most likely reason for the differences would then be the classroom instruction that each group received. The genre group received the genre approach, and the non-genre group received the more usual approach present at this college, which could be described as reading and writing argument essays.

Additionally, Chapter 4 will place this study in the existing research of the genre approach. Specifically, this study challenges some of the critiques of the genre approach. The claims from activity theory (e.g., Russell, 1995, 1997) and the socio-cognitive approach (e.g., Berkenkotter & Huckin, 1995) that replication of a genre is dependent on location within the culture of the genre (e.g., at work or school), are challenged by the results in the second reflective essay. There, students in a classroom taught with the genre approach were able to identify the social motive behind a request for recommendation letter. That indicates that writers not in a workplace were able to suitably identify abstractions from what could be considered a workplace genre. The genre approach also faces criticism of explicit teaching (e.g., Freedman, 1993). This study supports the previous research (e.g., Cheng, 2007, 2011; Devit, 2004; Johns, 2008; Wardle, 2009) that claims moving the focus away from analyzing elements of a specific, concrete genre to abstracting elements of genre from a particular genre greatly enhances students' ability to recognize generic principles over generic features. Similarly, this study supports conclusions from composition research outside the area of FYC (e.g., Cheng, 2007), as well as studies more directly related to FYC. This study sustains the impulse to engender genre awareness in composition classes because it serves student writers well in their academic endeavors (e.g., Devitt, 2004; Johns, 1997; Tardy, 2009). Additionally, this study provides an avenue for using this approach in an educational setting

not yet fully explored, the two-year college. The academic environment of the two-year college presents differences in expectations put upon the instructor and in the academic backgrounds of typical students. The successes of the genre approach found in this study conducted at a two-year college augment the results found in the previous research conducted with students, undergraduate and graduate, at a four-year university.

Finally, in Chapter 5, I discuss some shortcomings of this project. Specifically, I was not able to direct classroom activities in some established genre analysis methods. Due to some departmental constraints, such as certain objectives related to the number of essays that must be written in this college's Comp II classes, I was unable to allow students much flexibility in collecting samples and writing analysis essays in a manner that was not an "essay for a grade." The end result may have proven more positive than it was if students had this kind of freedom. As it was, I believe the genre approach presented in this study was hampered somewhat by those constraints. I will also discuss in Chapter 5 some future directions for research based on the findings of this study. Specifically, I noticed in the findings here that audience awareness and the perception of social motive in the purpose of the writing evolved in the same reflective essay. Forthcoming research could focus on this apparent link between audience awareness and purpose. For example, a guiding question could be, "Is there a connection between audience awareness and identification of purpose in developing genre awareness in student writers?" Additionally, the limitations of this study could also prompt future research. For example, regarding the limit on student samples, a guiding question could be, "Does genre awareness evolve more rapidly in students analyzing genre samples from their major field of study?" Also in respect to limitations of this study, future research could take into account not only the reflective essays that indicate genre

awareness, but also the genre analysis essays written by students taught with the genre

approach. That research perhaps could use the analysis essays to help pinpoint what genres

best enabled genre awareness and when during the analysis the awareness developed in the

student.

CHAPTER II

METHOD

2.1 Chapter Overview

In this section of the Method chapter, I will describe the instructional setting of

the study, provide background on the instructor/researcher of the study, and describe the

participants of the study. Once that foundational background has been laid, the

instructional content of the study will be explored. The description of the instructional

content will be divided between the genre group and the non-genre group. Specific

classroom conversations will be used as an example for the type of content and method of

content delivery.

2.2 Instructional Setting

The course in which this research was conducted is referred to by the college as

Composition II. It is the second class in the two-class combination usually referred to as

First Year Composition. The classes took place in the spring semester, which is the most

common time for freshman to finish the two class series. For example, when students

enroll in Composition II for a Fall semester rather than a Spring semester, it often

indicates that they took a remedial writing course before Composition I. However, there

are, of course, other reasons for taking Composition II in the Fall semester. Some of these

reasons include testing out of Composition I or taking Composition I as a high school student who is also enrolled in some college classes. That this study uses Composition II classes taught in the Spring semester indicates that the students in the classes are following the traditional class sequence.

Composition II has a prerequisite of Composition I, in which students at this college usually are taught the "modes" of composition. Composition II usually leans heavily on argument as the only mode taught. The college catalogue describes the class like this:

> **ENGL 1213 English Composition II**: This course includes a review of the fundamentals of expository writing with emphasis on argumentation, research techniques and style, used in literary and personal writing. Prerequisite: ENGL1113 English Composition I or equivalent.

As seen in the literature review, while research in genre awareness is prevalent in many academic areas (e.g., L2 instruction and technical writing), required, general education courses, in particular first-year composition courses, are underrepresented. By using this class, this study is able to address that weakness because it is a required class for all degree programs at the college where the study took place.

This study was conducted on the campus of a public two-year college in the South-Central part of the United States. The college is situated in a small, rural community of about 3,000 residents. The college's enrollment averages around 1,500 students, and it awards associate degrees in approximately 65 majors. The population is a fairly even mixture of traditional age (those students attending college soon after high school) and non-traditional age (those students returning to college after an absence of an extended time) students. The majority of the students come to the college from local area

high schools. The athletic programs bring in some out-of-state students and a few international students for their basketball and soccer programs. These international students usually come from Great Britain and so are not L2 learners. In fact, less than one percent of these students would be designated as L2 learners. Approximately 60-65% of all students at the college take remedial classes in math, science, and composition.

2.3 Instructor/Researcher

In order to use a FYC classroom that practiced the genre awareness approach for this study, the researcher selected his own classes because no other composition instructor at the college had taught composition using the genre-based approach, a background deemed essential to the quality of the study. Since I am the instructor and researcher for this study, it is necessary to describe my background in teaching composition and my adoption of the approach to teaching composition that employs teaching through genre awareness to show the other approaches that have influenced my teaching through the years. A common thread running through this history is my desire to help students find a way to improve their writing on their own. In other words, I wanted them to be able to continue teaching themselves how to write throughout their academic and professional lives.

At the time of this study, I had taught in the writing classroom at either the secondary education level or higher education level for 14 years. During that time, I have taught composition through a variety of methods. The first approach that I employed is referred to as the current-traditional approach. With that paradigm, I focused on the final draft, looking specifically for grammatical errors, correct formal features, and stylistic

clarity in the students' writing. The students wrote in the "modes" for their different writing assignments. The class text was a grammar textbook with no readings to supplement critical thinking. This approach was taught to me as a graduate student and teaching assistant during my MA work. The other TAs were teaching their composition classes in the same way, as were most of the professors. As the teacher, I can remember being frustrated with what seemed like the lack of discovery, either in grammatical correctness, as in applying the rules of grammar in their writing, or in original thinking, taking place with the students. Throughout the classes, most of the students improved in these areas only slightly, if at all. I need to clarify here that the teaching method is not entirely to blame. After all, these were my first attempts at teaching writing at any level of education. I felt like, however, too much emphasis was placed on my ability to motivate entire classrooms of students with just a grammar text and my own enthusiasm for "good writing."

Following a five-year stint as a secondary-level English teacher, in which I continued to utilize the current-traditional approach, I began teaching at the higher-education level once more. Encouraged by my past experiences to try a new approach to teaching First-Year Composition, I revisited some research concerning one-on-one conferencing. Following the advice of my committee chair, I had purchased a copy of Muriel Harris' *Teaching One-to-One: The Writing Conference* (1986) and Roger Garrison's *How a Writer Works* (1985) so that I could try one-on-one conferencing in the future. My chair used conferencing exclusively in his composition classes and had sample syllabi I could model my own classes after. Using this approach, I focused on the students' writing processes exclusively. I met with students during class time and

reviewed/edited their writing with them. There was no textbook and few outside readings. With this approach, student "improvement" was visible and seemed to happen quickly throughout the semester. Without many outside readings, though, the writing topics were stagnant and did not reveal much originality. Also, most likely because of my inability to guide the students in other areas, the focus inevitably turned back to grammatical correctness, formal features, and writing the modes. Those are the areas where most improvement was visible. At that point, however, I was pleased with the students' improvement and would have continued with that approach, if it had not been for the advent of Interactive Television (ITV) classes in my teaching career. Teaching composition classes through ITV meant that I would have students from several locations in one class at a time. This meant that one-on-one conferencing would have to be replaced as my composition pedagogy.

At this same time, our textbook for the class changed. We were unable to choose our own texts for our classes and the new book was literature based. I went from a background of using little outside reading to a class built around outside reading. Again, I focused on a mixture of process and product, mostly product. Instead of discussing the rhetorical modes, the majority of class time was spent discussing literature. This approach freed the students from the formal limitations of the modes, but provided them with little rhetorical support. The textbook was a literature book with little to no rhetorical assistance, aside from sample student papers. Student papers were analyses of the literature we had read in class, which increased their critical thinking.

Not satisfied completely with any approach I had heretofore employed, I arrived at graduate school seeking a better way to teach composition. I happened to enroll in a

class titled "Interdisciplinary Uses of English" where the professor employed genre awareness to teach writing the publishable academic article. We focused mostly on using genre awareness in research article introductions. After seeing his teaching in action and noticing how the research article introductions opened up for me, I posed a question to the professor. I asked him if this same approach could be used to teach freshman composition and if any textbooks approached composition from this pedagogical perspective. That question, and his response, changed the way I viewed composition pedagogy. He suggested Devitt, Reiff, and Bawarshi's *Scenes of Writing* (2004). I started incorporating genre awareness into my composition classes until I used it full-time in the GG classes of this study.

Initially, while not a part of this study, I taught using the genre-based approach when teaching the presidential inaugural address as a literary "type" in some composition classes. When teaching the inaugural address, I taught it using the framework developed by Devitt, Reiff, and Bawarshi (2004) to help students in analyzing the generic features of the address. Following that experience, I taught a Composition II class using genre awareness as a sort of pilot project for the following semester when I would teach two of my five Composition II classes with the genre awareness approach for this study.

2.4 Participants/Students

The classes taking part of this study were the five Composition II classes the researcher/instructor taught that semester. Each member of each class agreed to take part

in this study by signing a letter of agreement, which was required by the IRB[1]. The final number of participants was 121.

The two groups are identified in the study by the type of classroom instruction that they received. The classes receiving instruction through the genre-awareness approach is called the "genre group" (GG). There were 49 participants in the GG. The classes receiving instruction through the non-genre awareness approach is called the "non-genre group" (NG). There were 72 participants in the NG. Due to absences and other circumstances (like students not turning in the assignment), the number of essays was different for each group. Those differences will be detailed later in this section.

The classes were similar in their student demographics. As indicated above, most students at the college come from local, rural areas. The same demographic holds true for the classes in the study. However, the NG had more non-traditional students than the GG. In the GG, there are two classes. While the college has a high percentage of students taking remedial courses, I did not have that information on the students in my classes. Both classes met twice a week for 75 minutes each class. One class met at 8:00 am and the other met at 9:30 am. The 8:00 class had 26 students enrolled in it. The 9:30 class had 23 students enrolled in it. In the NG, there are three classes. Two classes met three times a week for 50 minutes each class. One class met at 8:00 am and the other met at 11:00. The third class in this group met twice a week for 75 minutes each class at 12:30 pm. The

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[1] The research was conducted for the requirements of a doctoral dissertation at the Oklahoma State University. Proper IRB approval was granted by Oklahoma State University and the participating two-year school as well. See Appendix for more information.

8:00 class had 34 students enrolled in it; the 11:00 class had 21 students enrolled in it; the 12:30 class had 17 students enrolled in it. See Table 1 for the breakdown.

Table 1

Participants in the Study

Students Per Class	Genre Group (n=49)	Non-genre Group (n=72)
8:00 am	26	
9:30 am	23	
8:00 am		34
11:00 am		21
12:30 pm		17
Traditional Students	44	51
Non-traditional Students	5	21

2.5 Instructional Content

This section describes the content that was presented in the classroom for each research group. It also provides an example of the classroom method used to establish some of the foundation for genre analysis.

2.5.1 Genre Group

The genre group was presented four different genres for analyzing: magazine ads, obituaries, presidential inaugural addresses, and academic papers. Students were presented several samples of each genre. Through classroom discussion, students had the

opportunity to walk through analyses constructed around a framework derived from

Devitt, Reiff, and Bawarshi (2004) and Johns (2008). However, instead of copying the

framework straight from these sources and handing them out to the students, I first led a

discussion when we started ads wherein the students identified (built) the elements that

would go into the framework. So even though the research was there to ensure fidelity to

established methods of genre analysis, my students felt like they had built their own

framework and enjoyed the sense of ownership that goes along with discovering

something. After discussing several examples, the duration of which usually lasted three

weeks, students then wrote a formal analysis of an example of the genre. These

assignments will be detailed below in the section on "Assignments."

The introduction of the framework to the class to place as early as the second

class period of the semester. It was my desire to have the students discover the parts of

the framework themselves through a kind of inductive learning. Therefore, using their

previous knowledge of the "rhetorical situation" (Bitzer, 1968), we discuss those

elements in regards to the objectives for this class. Additionally, the elements of the

framework are used in the reflective essay assignments. So, I was able to review an

assignment sheet for the reflective essay and introduce the analysis framework without

the students becoming too uptight about the more difficult analysis essays they were

going to be assigned in the future. Therefore, relying on their experiences in the first

composition class that they had completed (my class would be the second composition

class), we began listing the elements to the "writing situation." It being so early in the

semester, I did not use those terms. I simply asked some questions that would help them

identify the elements. As a class, they discussed the elements that they were introduced to

in Comp I. Subject was the first element they identified. Still thinking in terms of an assignment from the previous composition class, they also identified purpose and audience. The following is an example of the class discussion, recorded mostly from class videos:

Instructor: What things do you need to think about when you begin a writing assignment for a composition class?

Student: We have to decide what it is we want to write about.

Instructor: But, choosing what to write about is sometimes guided by another thing you have to consider.

Student: Do you know how long it has to be?

Instructor: Well, that is important too. But, if you decide to write about your summer vacation to Texas when I have assigned an argument essay, have you made a good choice?

Student: Oh, you mean the assignment—the type of essay we have to write.

Instructor: Yes, but the element I'm looking for has an English teacher name for it. We call it a certain thing in class. If I assign you an argument essay, I'm giving your essay a particular, what? Not a topic but a ?

Student: Purpose.

Instructor: Yes. So, now you have two elements of the writing situation: subject and purpose. Can anyone think of another? You have your subject for your

assignment and your purpose for your writing, what else is a critical element to consider when beginning a writing assignment.

Student: Could it be the person you are writing it to?

Instructor: Yes. And what do English teachers call that?

Student: Audience.

This example is not a word for word transcript of the conversation. It simply provides a look at how these conversations took place in the two genre group classes. This type of conversation would be repeated (in a variety of forms, with different students answering my questions) off and on for the first couple of weeks of class. Again, I instigated most of this conversation by discussing with the class the reflective essay assignment sheet. Once the students were comfortable with that, we applied what they had "discovered" to the analysis of magazine ads.

2.5.2 Non-genre Group

The non-genre group was presented with instruction that focused on reading and creating argument essays. The class read and discussed approximately two essays per week. The essays that the students read and wrote were based on the themed units of education, work, family, and ethics. These units took three to four weeks to complete. Every three weeks, students would submit an argument essay for evaluation.

While the genre group was being introduced to the framework through their reflective essay assignments and their analysis, the non-genre group was beginning the discussion of literacy narratives found in the textbook. The discussions of the literacy

narratives was a content-based approach that had the students compare and contrast the three literacy narratives that they had read for the class. The students discovered many similarities between the essays that became features of literacy narratives in general. Through elaborate questioning and an inductive approach to teaching these essays, the students discover these elements much in the same way that the genre group students were discovering the elements of the genre analysis framework. My initial questions to the class were along the lines of having them identify three things that anyone, not just people in the literacy narratives, would need in order to teach himself how to read. The discussion went something like this:

> Instructor: These three essays have a lot of things in common because they're all literacy narratives, so let's take a look at some of their differences. What's one difference?

> Student: They all learned to read in nontraditional ways.

> Instructor: That is an excellent point. Alexie used comic books, Malcolm X used the dictionary, and Frederick Douglas used scraps of books he found and other children on the street.

> Instructor: Now, let's see if we can find one thing that these three had in common. So we know that they all learned to read in a nontraditional way. Just looking at these examples then does it take million dollar computer software, a 5 to 1 student-teacher ratio, or even a teacher at all to teach someone how to read? After looking at these three essays, what does it take to learn how to read?

> Student: Desire.

Instructor: What else did, at least Alexie and Malcolm, have that helped them learn to read?

Student: Easy access to books.

Instructor: That's right. They had materials. So far then, we have learned that access to materials coupled with desire will result in someone accomplishing his or her goals. Okay, what else did they have that help them achieve their goals? This might be easiest if we look at Malcolm X first. He was in prison, so what did he have an abundance of?

Student: Time.

Since this class is focused on writing argument essays instead of analysis essays, I take the opportunity here to discuss how these three elements of time, materials, and motivation could be turned into any number of topics for an argument essay that deals with education, which is the required topic for their first argument essay.

The non-genre group also wrote reflective essays, and I also reviewed those assignment sheets with them. However, my approach, instead of leaving them to developing a framework for analysis, was to simply adjust the concerns of the writing assignment itself. We still talked about purpose subject and audience; however, we did not look at the type of bigger picture which is represented by the framework.

2.6 Assignments

This section will provide details regarding the classroom assignments given for a grade in each of the research groups. First, the reflective essays will be described because

both groups wrote the reflective essays. Then, the assignments will be broken down by group for closer examination.

2.6.1 Reflective Essays

On the one hand, having students from both groups compose reflective essays at specific times in the academic semester (beginning, middle, and end of term) gave me benchmarks for comparison and contrast between the two groups. For example, because I had reflective essays from both groups, I was able to explore how one group used a certain term, for example "audience," as opposed to the manner in which the other group used that same term. I could then also compare how one group used the term with the first set of reflective essays to how the term was used with the last set of reflective essays within that same group. The same comparison could be done across groups, as well. Additionally, the reflective essay assignments allowed me to practice one of the tenets of the genre-awareness approach that improves transfer. Wardle (2009), in an article in which she argues for the benefits of using the genre approach to teach writing so that it more readily transfers to other writing situations, emphasizes reflective writing when she includes it, along with "mindfulness" and "abstraction of principles about genres," as "activities that will encourage transfer" (p. 782). The notion of being able to abstract principles about a genre is a key component in Devitt, Reiff, and Bawarshi's section on invention within their genre approach framework (2004, pp. 105-111). Both invention and transfer are particularly important to this study because those notions are guiding elements in the research questions. Johns (2008) also supports the concept of reflective writing as a part of her framework for enhancing genre awareness by including asking students "to reflect upon their experiences with texts" (p. 250). Therefore, the activity of

the reflective essays as a data source is both practical and theoretically sound. There were differences, however, in the purpose of each reflective essay.

Reflective Essay 1 was assigned at the beginning of the semester. The assignment sheet, seen below in Figure 1, was introduced to the students as early as the second class session. In order to capture the students' perceptions of their writing before assignments that are more complicated could distract them and before they completely forgot about their first semester composition experiences, this assignment was given first early in the semester. For the assignment, students were asked to think of any kind of writing they had done, preferably in a college classroom, but not exclusively. Additionally, in an effort to make for better reflective essays once the genre analyses had begun, they were to foreground some things that they may have not been aware of before.

As previously mentioned, in my role as instructor I saw the reflective essays as means of making my students more conscious of their writing strategies, strengths, and weaknesses. In my role as a researcher, I used Reflective Essay 1 as a point of reference for the later reflective essays. In other words, the genre group's responses to Reflective Essay 1 served as a starting point for me to gauge progress, or lack thereof, towards an understanding of genre awareness. The non-genre groups' responses served as a yardstick, so to speak, to determine what students without instruction in genre awareness would reflect upon and what they would determine as important in their writing processes.

While the purpose of the first reflective essay assignment was to have students look into the past to see how they approached writing assignments, Reflective Essay 2

asked students to predict what they would do when starting to write a "Request for Recommendation Letter." After receiving some information about the purpose of this kind of letter, they were to predict how they would go about writing one. This type of predictive reflection encouraged students to determine what part of the initial planning for writing this letter would be most important to the successful completion of the letter.

The object of the third reflective essay was an academic paper. Making an academic paper the focus of the third reflective essay allowed me to note any changes from the first reflective essay since they were both more or less about the writing one does in college. However, the academic paper in the third reflective essay was a type of paper that those students had not written before. It had specific tasks incorporated into the overall assignment. Therefore, when students approached this reflective essay, they were combining elements of both the first and second reflective essays. Because of that progression in assignments, I as a researcher was able to determine, using methods that will be described in the Data Analysis section of the study, levels of movement towards genre awareness or not. Figure 1 below provides an example of an assignment sheet for the reflective essays.

Writing Prompt for the Reflective Essays

Use the following prompt and questions to help you compose your reflective essay.

The purpose of this essay is to allow you to describe what you think about and what you do (the types of activities) when you begin to prewrite for any type of writing that you are about to undertake. During this time of prewriting, what kinds of activities do you do? How much time do you spend on these activities for school assignments? How much time do you spend on them for non-school writing?

In writing this reflective essay, think about the process you go through when you begin to write an essay for a college class. Again, this reflective essay should be about how you start writing the essay. To help you with this essay, here are some questions to stimulate your writing:

- Describe the situation and setting of your writing: What are you writing in response to, typically? How do you usually determine your subject matter for the writing?
- Describe your readers and other typical writers: What do you know about who will be reading your writing and how do you know this? What do you know about other writers— how are they like or unlike you?
- Describe your reasons for writing: Why do you write these kinds of documents? How do you determine your purpose?
- Describe the textual features: What textual features are usually a part of these documents? For example, is correct grammar necessary, or correct spelling? Do you spend a lot of time thinking about these issues before beginning your writing? Do you spend a lot of time proofreading for these errors before you have finished your writing?
- Describe the overall context of the writing situation: While thinking about the users of these documents (writers and readers), what are some of the typically held common beliefs, values, assumptions, or attitudes of these users? How do these considerations affect the way you write the documents?

This essay should be around 700-800 words in length and is due at 11:59 pm on January 24th.

Figure 1 Writing Prompt for Reflective Essay 1

2.6.2 Genre Group Analysis Essays

The assignments for the genre group consisted of three reflective essays and four genre-analysis essays. One reflective essay was due at the beginning of the semester, at the mid-term time, and two weeks before the end of the semester. Analysis essays were due during the fifth, ninth, fourteenth, and sixteenth weeks of the semester. The analysis essay addressed the genre that had been under discussing the previous few weeks. Although researchers in this field (e.g., Cheng, 2007) customarily construct assignments that enable students to practice the genre under analysis, the situation of the current study precluded this from happening for two reasons: departmental requirements for composition classes and the nature of the genres under analysis.

Departmental requirements for composition classes at the college where the study took place require at least five argumentative essays for this level of composition class, Composition II. Because two of my classes were going to be a part of this study, the Department Chair allowed those two classes to write analysis essays rather than the expected argument essays. However, recreation of the genres under analysis by the class would not have been an equivalent assignment to writing argument essays.

This explanation may beg the question in the reader's mind why not choose genres to analyze that would allow the students to replicate said genres and conform more closely to departmental guidelines. The answer to that question lay in the make-up of the classes. With the population of the study being comprised of mostly first-year students at a two-year college, I felt that, while analysis of academic papers would certainly be a part of the class, the approach to genre analysis would need to be taken in relatively small

steps. Therefore, by necessity for timely evaluations that more closely reflected departmental guidelines, the students would write genre analysis essays instead of examples of the genre itself.

The choice of genres under analysis also requires some explanation. Following the example of Devitt, Reiff, and Bawarshi (2004), "homely genres" (a description that comes from Devitt (1997)) were used to introduce the notion of genre analysis to the students because they are public, available for collecting many examples, and familiar enough to analyze without extra research.

Devitt, Reiff, and Bawarshi (2004) provide a list of features to identify in order to help students analyze a genre: content, appeals to audience, structure, format, and sentence style and words (65). Therefore, in an effort to find a readily available genre that would provide both a challenge and a transparency for students, the first analysis essay had the students looking at magazine ads. They had developed the analysis framework up to this point to include audience, subject, purpose, setting, and textual features. The process of creating this framework was described earlier in the Instructional Content section of the study. The following Figure is a sample assignment sheet for that assignment.

From magazine ads, the analysis moved to newspaper obituaries. This genre also provided numerous examples. It also allowed the students to discover the last piece of the framework that had eluded them up to this point: the socio-cultural aspect often found in genres. Now that the framework was complete, the students' genre analysis move to presidential inaugural addresses and finally to the academic paper. The presidential

inaugural address gave students the opportunity to discover how genres evolve over time, or how they remain unchanged. Finally, the academic paper genre presented them with the genre that had been using and would be using for the next few years of their lives. Figure 2 below provides an example of an assignment sheet for this essay.

Assignment Sheet for Essay 1 Comp II

Type: Magazine Ad Analysis

Topic: Conclusion reached from the analysis of the ad

Purpose: To analyze the parts of the ad to discover the ad's (hidden) meaning

Audience: College level peer group

Format: MLA format (do not forget to source your ad)

Content: Analysis of the parts of the ad that build the overall meaning of the ad

- Keep the framework in mind (audience, purpose, subject, setting, and ?)

Organization:

1. Introduction
   a. Get reader's attention
      i. Question
      ii. Quotation
      iii. Anecdote
      iv. Scenario
      v. Startling fact
   b. Background—Describing the ad
   c. Thesis—what is the main thing you have to say about the ad
      i. "Based on the elements of _____, _____, and _____, one could conclude that _____.
2. Body
   a. Describe the ad
   b. Prove what you have said in the thesis
      i. Prove this by using evidence taken from the ad
   c. Paragraph structure
      i. Topic sentence
      ii. Relate idea to ad through quotation or description
      iii. The rest of the sentences support the topic sentence
3. Conclusion
   a. Restate main ideas
   b. Restate thesis
   c. Provide closure (referring to the thing you used to get the reader's attention)

Tone: Academic (no slang, no contractions, use Standard English)

Editing: Grammar and mechanics

Length: 500-600 words

Due: January 31, 11:59 pm

Figure 2 Assignment Sheet for Essay 1 Genre Group

2.6.3 Non-Genre Group Argument Essays

The assignments for the non-genre group consisted of three reflective essays and four argument essays. Like the genre group, one reflective essay was due at the beginning of the semester, at the mid-term time, and two weeks before the end of the semester. Argument essays were due the fifth, ninth, fourteenth, and sixteenth weeks. The essay topics were based on the thematic unit of readings that the class had been reading and discussing. As has been noted, in order to better compare the responses of the two groups to the reflective essays, the same prompt was used for both groups. However, the argument essays had different assignment sheets than the analysis essays.

The non-genre group wrote argument essays as the major assignments of their classes per the normal requirements of Comp II classes at this college. These essays were thematically linked to the essays that the students were reading for their daily assignments and classroom discussions. For example, the first unit for the non-genre group was they unit entitled Education. Students read essays ranging from literacy narratives to personal essays to arguments about bilingual education. Focusing on arguments that the students found in their readings, they would then write an argument essay about that same topic. This would be the standard assignment for any Comp II class at this college. The other units that comprised the semester were, in the order assigned: Work, Family, and Ethics. Figure 3 below is a sample assignment sheet for an argument essay used with the non-genre group.

Assignment Sheet for Essay 1 Comp II

Type: Argument

Topic: Something to do with education as the general topic

Purpose: Argue against—show where the opposition is wrong and support your position

Audience: Your opposition

Format: MLA format with in-text citations and Works Cited page (at least two sources)

Content: You will present evidence that supports your point of view and argue against the
opposition's point of view.

Organization: Introduction; Body paragraphs; Conclusion

1. Introduction:
   a. Get the reader's attention
      i. Question
      ii. Quotation
      iii. Startling fact
      iv. Anecdote
      v. Hypothetical scenario
   b. Provide background
   c. Claim/Thesis
2. Body paragraphs:
   a. Provide evidence and support for your claim
   b. Use the source material
   c. Address the opposition
3. Conclusion:
   a. Conclude by restating main points
   b. Restate the claim
   c. Provide closure (refer back to the method used to get the reader's attention)

Tone: Academic

Editing: Watch for grammar and mechanics

Length: 700-800 words

Due: February 7, 11:59 pm

Figure 3 Assignment Sheet for Essay 1 Non-Genre Group

2.7 Data Collection and Analysis

This section will describe the types of data, methods of collection, and method of analysis.

2.7.1 Data Sources

There are three main sources for data that will be used in this project: Reflective Essay 1, Reflective Essay 2, and Reflective Essay 3.

- Reflective Essays

As has been noted above, students in both groups wrote reflective essays. In total, the genre group had 49 students in the non-genre group had 72 students for a total of 121 students. Due to reasons too numerous to mention, but understandable to anyone who has ever taught, not every student turned in every essay. Table 2 below clarifies how many students turned in reflective essays from each of the respective classes and groups.

Table 2

Breakdown of Total Number of Students Who Turned in Reflective Essays

Research Group	Genre Group			Non-genre	Group			Totals
Class	8:00 am (n=26)	9:30 am (n=23)	Class	8:00 am (n=34)	11:00 am (n=21)	12:30 pm (n=17)		
Reflective Essay 1	25	21	Reflective Essay 1	30	21	14	111	
Reflective Essay 2	25	21	Reflective Essay 2	31	17	17	111	

Reflective Essay 3	26	21	Reflective Essay 3	33	17	14	111

Again, reflective essays were submitted by students during the third week of class, during the eighth and ninth week of class, and two weeks before the end of the semester. There were 111 reflective essays submitted for each of the three assignments. While this did strangely give me the same amount of essays for each reflective essay assignment, as can be seen from Table 2, the number of students per class differs. This difference means that there are times when a student may not have written the first reflective essay but then did write the second reflective essay or the third. Those differences should not interfere with interpretation of the results because most conclusions will be drawn based on classes as a group and not as individuals.

- Classroom instruction

With the exception of a few class sessions, each class session of the two 8:00 am classes (MWF and TR) were video recorded because they were ITV classes. These videos enable me to verify certain dates and, more importantly, record conversations between myself and the students. As far as the other classes go who are a part of this study, I used the same dates for all classes, so that elements would remain the same. For the conversations that were recorded, the other classes had similar responses, and when they spoke differently, I made notes.

With the variety of data collected, from essays to standardized test scores to observational classroom discussion notes, this study would hope to benefit from the notion of triangulation in its multiple perspectives, depth of analysis, and the more trustworthy nature of triangulating sources.

2.7.2 Data Analysis Procedures and Methodologies

This section will detail how the different data in the essays were analyzed. The analysis of essays followed the process of grounded theory analysis described by Glaser and Strauss (1967), Strauss and Corbin (1990), and Blakeslee and Fleischer (2007). The essays were analyzed by first identifying themes through close readings. Once themes had been established, I reread the essays with those themes in mind to help group the themes into categories. Finally, with the help of a computer software program called MAXQDA, I was able to code the tremendous amount of essays down to the word level in order to flesh out the categories.

- Initial viewing of essays

Since the majority of the data for this project were essays that served as major grades for the students, I had to evaluate them immediately so that the students could have grades for the class. At the same time I was evaluating the essays, I was also reading them as a researcher. However, during this first time through the essays, I did not have the luxury of time to deliberate extensively upon what interested me as a researcher. Therefore, so that I would not be wasting this time of reading the essays, I created an informal tabulation of themes or recurring notions that cropped up in the essays. These notes were mostly handwritten and specific to one particular class. On a fairly regular

basis (ranging from one week to three weeks), I was receiving just over 100 essays to evaluate and get back to students. By necessity then, the notes were hurried and designed just to jog my memory at a later date.

During the grading process, by request of the department, I used Turnitin.com, an online service to help students and teachers deal with plagiarism. Therefore, all of my comments on students' papers were online. While I was grading a set of papers on the computer, I would have a notebook close by so that I could make notes. I labeled the page with the time and day of the class (8:00 MWF, for example) and jotted down bulleted notes. Some notes reflected observations about an entire class. For example, some comments I made are "More students in this class approached the writing prompt as a set of questions to be answered rather than a just a way to get the essay going," and "Two students in this class wrote the actual letter rather than writing about how they would write the letter." Other notes reflected on discoveries in individual essays. For example, "This student (identified by a number) really seems to have a grasp on why they are writing these reflective essays," or "Student (number) has missed the point of this completely. He also has 4 absences during this unit." So, even though I had to move on quickly from assignment to assignment throughout the semester, I was able to come back to these notes and immerse myself back into the analysis at a later date.

- Themes

Once the semester was over, I was then able to spend the summer more carefully re-reading a focused yet randomly selected group of essays to test the consistency of, and elaborate upon, the themes developed during the grading process. I narrowed the entire

group of essays to a focused group of essays from which I would randomly select the essays to study by using the notes I made during the evaluation process. If a student, for example, during the second reflective essays assignment, wrote an actual request for recommendation letter, I tossed it from the focused group of essays. Since it did not follow the assignment at all, its usefulness at this stage was minimal. I had plenty of essays to choose from after tossing some aside for that reason. After selecting the essays, I re-read them this time just with the point of view of a researcher. I had the initial themes organized by class and assignment and tested them during this stage of analysis. For example, one initial theme for the first reflective essay was audience awareness. During the evaluation of the essays, I noted several times that students referred to audience in that assignment. During the more intense second read through of the essays, I looked for more instances of audience and different applications of the notion of audience. Therefore, I was able to evolve from just noticing that "several students are mentioning audience," as my note says, to noticing that some students are using audience to mean an instructor who reads/evaluates an essay while others seemed to have a fairly advanced notion of audience to mean a guiding force behind content and organization for the essay.

Additionally, when identifying themes from the student essays, I had to create the theme with the assignment in mind. For example, several responses to Reflective Essay 1 mentioned the idea of "academic papers" as they described preparing to write for college. Similarly, the notion of "academic writing" was also prevalent in Reflective Essay 3. However, these two notions of "academic" writing would be two themes instead of one because of the particular assignment and the place the assignment fell in the semester.

Therefore, the themes would be differentiated as "RE 1 academic" and "RE 3 academic" to make a more beneficial comparison.

I, of course, also had to note what class the essay under analysis belonged to so that the correct comparisons between groups could be made. In all, then, my notes during the theme discovery process would be labeled something like "MWF 8 Genre Reflective Essay 1" or abbreviated to "MWF 8 G RE 1."

- Categories

Once the selected group of essays had been re-read and the themes had been revised, elaborated, and consolidated (and during this time period as well), I turned to developing categories out of those themes. Of course, work on categories went on during thematic discovery as well. For example, the theme of audience awareness developed into two categories: generalized audience awareness (which I describe as a student knowing that someone is going to read the essay that is turned in for a grade) and guiding audience awareness (which I describe as the writer making decisions based on her understanding of the audience of the essay).

During this time of categorization, I was also able to begin some initial comparisons between classes and across groups; however, that was not my main focus during this time so these observations became another series of informal notations in my notebook.

- Codes

The final recursive element added to my process of data analysis was coding. During coding, I identified contextual clumps (either individual words, phrases, or entire

sentences) and aligned them with the themes and categories. Throughout this process, the themes and/or categories went through some type of elaboration. For example, up until this stage, the theme of "academic writing" was one theme. Then, during coding, I noticed that early in the semester students used "academic" simply as an adjective describing class, position (as in "academic standing"), or mode of writing ("academic essay"). However, the later assignments began to reveal "academic" being used in a manner that seemed to display a deeper understanding of the term. "Academic" began to imply well thought out, researched positions rather than simply a paper for a college class. For example, in the first reflective essay, it was not uncommon to trip over phrases like "my academic standing in society" and "my prior academic career and academic successes." Later in the semester, an academic essay entails students "gather[ing] appropriate research, [and] organiz[ing] their research." See Table 3 for an example of how I differentiated theme, category, and code.

Table 3

Theme, Category, Code

Theme	Category	Code
Audience Awareness	Generalized Audience Awareness	Teacher, Reader, Audience
	Guiding Audience Awareness	In-vivio: "With this phrase the ad is targeting kids who are learning to rope." (The use of "ad is targeting" is the key to the code.

During this process, I utilized a qualitative data analysis tool called "MAXQDA." I decided to use this software because the total number of essays that I would be analyzing and coding for this project reached to over 750. While the initial readings, and even some of the subsequent ones, were dealing with larger elements of themes and categories, the level of detail coding requires encouraged me to use this software. The program allowed me to search and code the essays in a few different ways. It also created different kinds of reports based on how the coding was done. For example, I could search all 769 essays for either a specific word, phrase, or sentence. I could then retrieve a report that listed the number of times a word was used, which essays used it, the words surrounding it, and the sentence where the word appeared. So a search for "audience" could include every reference in every essay, the words/sentences surrounding the occurrence of the word, or just the sentence in which the word occurs. These reports not only assisted in coding of the essays, but also made searching and finding previously created notes much less cumbersome of inefficient.

In addition to assisting with the coding work on the established themes and categories, MAXQDA could confirm and/or discover themes and categories. The reports proving the most beneficial here were the "Occurrence Cloud" and the "Word Frequency Chart." We will deal with these reports simultaneously since they both do the same thing more or less. The process for using these reports was one of moving from general to specific. For example, I could run the report on all 769 essays and, by narrowing and excluding a multitude of non-essential words like "the" and "is," see occurrences across all classes and assignments. This approach was too broad, so I began working by class and assignment. So, when "audience" came up prominently in the first reflecting essay, I

could then automatically create a report with some context to the word and zoom in to specific usages without having to re-read all the essays again, which saved an enormous amount of time. I was thereby able to generate reports specific to classes and assignments quickly, which gave me more time to drill more deeply into the specific usage of those key terms.

I want to clarify here that the use of this software did not replace the crucial steps of reading and re-reading the essays. As I have already mentioned, at least two readings were done at the time of the essays' evaluations for course grades. And while selected essays were chosen for more re-reading, the software enabled me to double-check the validity of the results found within the selected essays against the entire group of essays. For example, if the reading of the selected essays indicated the theme of time management, I could easily take key words from those selected essays and run them through all the essays to see if that theme was represented similarly across the group. Likewise, I could take a concept not mentioned very often in the selected essays but would seem to be more important than indicated by its use there and run it through all the essays. This process helped validate the analysis conducted through the selected essays. For if a concept was prominent in the sample but not the whole, or if a concept was prominent in the whole but not the sample, that resulting theme or category was examined more carefully to determine its worth for inclusion in the study thereby making the findings of the study more reliable.

2.8 Chapter Summary

In this chapter, I have described the instructional setting, instructor/researcher, learners/participants, instructional content, assignments, data collection, and analysis procedures. To recap, the classes in the study were taught/taken during the Spring semester at a rural two-year college. This setting enabled me to not only provide a natural setting for the composition class, but also followed the traditional sequence for students taking Comp II the semester after completing Comp I. I, as the instructor and researcher, had 14 years of experience teaching writing either at the secondary or college level at the time this study took place. During that time, I have used multiple teaching methods for both Comp I and Comp II. At graduate school during the coursework towards a doctorate degree in English, I was introduced to the genre awareness approach of teaching writing.

The learners/participants of this study numbered 121 in total. There were 49 students in the genre group and 72 students in the non-genre group. These students were in five of my Comp II sections. For instructional content, the genre group analyzed four main genres: magazine ads, obituaries, inaugural addresses, and academic papers. I chose these genres because samples were easily accessible for the students, and they allowed the students to begin with a simpler genre and graduate into more complicated genres as the semester progressed. The non-genre group used a content-based approach to reading argument essays that fell into the following thematic areas: education, work, family, and ethics. This approach to the class allowed the students to experience a common and familiar classroom situation since that method is popular at the college this study took place. Both groups wrote three reflective essays for the dual purpose of encouraging them to become more mindful of their own writing and allowing me have a common type of

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essay for comparison purposes. In order to provide the genre group with an opportunity to synthesize their analyses and concretize their discussions, that group also wrote four analysis essays over the four different genres that were discussed and analyzed in class. The non-genre group also wrote four argumentative essays based on the four thematic readings, which is the usual assignment type for most Comp II classes at this college.

The data collection consisted of the three reflective essays written by both groups at the beginning, middle, and end of the semester. I chose the reflective essays so as to have as common writing samples between classes as possible. The analysis and argumentative essays contained too many differences in the students' writing situations to be of value in comparing the groups. My analysis procedures began during the semester when I first saw the essays during my grading. At this point, I made notes regarding the general tendencies of the classes as a whole. At the conclusion of the semester, I began re-reading the reflective essays this time mindfully assessing those initial tendencies and starting to establish a series of themes. Subsequent readings refined those themes and allowed me to find categories and establish codes in order to organize the data collected from all of the essays. Since I had 111 total essays submitted for each reflective essay (for a grand total of 333 reflective essays), the amount of data began to be very cumbersome to keep in order. To remedy this situation and provide me a convenient method of organizing the data, I employed a data analysis tool called MAXQDA. That program also allowed me to become more consistent in my analysis method and organizational method.

CHAPTER III

FINDINGS

3.1 Chapter Overview

　　This section will present the results of the data analysis. The results will be

presented based on the students' performance in the three reflective essays. As mentioned

previously, both the genre group and the non-genre group wrote reflective essays. Each

group composed three reflective essays throughout the semester: one at the beginning,

one in the middle, and one at the end. In order to provide as specific comparative data as

possible regarding the groups' genre awareness and transfer potential, the results from the

reflective essays will be presented in a manner that compares the two groups in

conceptual areas. Devitt, Reiff, and Bawarshi (2004) identified several conceptual areas

when constructing guidelines for analyzing genres (pp.94-5). Those areas were used in

constructing the prompts for the reflective essays. In like manner, this section will take

the same four areas for organizing the results: audience awareness, purpose, appropriate

content, and textual features.

3.2 The Reflective Essays

This section will look at findings organized by essay type and by student group. As detailed in the previous section, one purpose for the reflective essays was to follow and thereby examine the suggestions of Wardle (2009) and Johns (2008). Additionally, the process of modifying the topics from previous writing, to a specific letter of request, to a future academic essay would provide a projected sequence for students to reflect upon.

This section will examine each of the three reflective essays with an eye towards comparison between the genre and non-genre group in the areas of audience awareness, purpose, appropriate content, and textual features. Each essay will have a set of concepts that are common to that essay (based on student responses) with a comparison between the groups. The notion of "concept," as it is used in the Findings section, refers to words, phrases, or loosely formed ideas found in the student writing that corresponds to the actual word appearing in the tables. It is within this group of reflective essays that genre awareness and transferability of writing skills should be most apparent between the two groups.

3.2.1 Reflective Essay One

As mentioned in the previous sections, the reason behind making this the first writing assignment of the semester and introducing it so early was to capture the students' perceptions of their writing before assignments that are more complicated could distract them. For the assignment, students were asked to think of any kind of writing they had done, preferably in a college classroom, but not exclusively. Additionally, in an

effort to make for better reflective essays once the genre analyses had begun, they were to foreground some things that they may have not been aware of before. See Figure 1 Assignment Sheet for more details and the rationales for this first reflective essay for both groups.

A. Audience Awareness

For the purposes of this study, I looked at whether students exhibit audience awareness in their writing by examining whether they either acknowledge that someone else will be reading the document (concrete notion of audience) or indicate that they change their writing process, particularly pre-writing invention, based on what they perceive to be the intended audience (abstract notion of audience). This operational definition of audience awareness allows me to examine audience awareness in a manner that can reveal progression in student writers' thinking rather than discounting a more simplified view of audience (concrete readers) as insignificant. In this essay, students would be likely to make reference to academic-related experiences like teachers and students. There were very limited responses that referred to students at all, unless they were first-person mentions, let alone as the audience. Therefore, the following Table 4 charts the concepts most used to refer to the audience and the number of references for each group. Taking into account the additional essays that the non-genre group had over the genre group, no telling differences can be seen in this analysis.

Table 4

Audience Awareness in Reflective Essay 1

Concept	Genre Group (n=46 essays submitted) TR 8:00 (n=25) TR 9:30 (n=21)	Non-genre Group (n=65 essays submitted) MWF 8:00 (n=30) MWF 11:00 (n=21) TR 12:30 (n=14)
Teacher	31 mentions in 12 essays (26%) TR 8:00 (18 uses in 7 essays) TR 9:30 (13 uses in 5 essays)	32 mentions in 19 essays (29%) MWF 8:00 (12 uses in 7 essays) MWF 11:00 (13 uses in 6 essays) TR 12:30 (7 uses in 6 essays)
People	53 mentions in 28 essays (60%) TR 8:00 (30 uses in 18 essays) TR 9:30 (22 uses in 10 essays)	66 mentions in 39 essays (60%) MWF 8:00 (29 uses in 17 essays) MWF 11:00 (26 uses in 17 essays) TR 12:30 (11 uses in 5 essays)
Reader	40 mentions in 19 essays (41%) TR 8:00 (21 uses in 9 essays) TR 9:30 (19 uses in 10 essays)	44 mentions in 21 essays (32%) MWF 8:00 (19 uses in 10 essays) MWF 11:00 (13 uses in 7 essays) TR 12:30 (12 uses in 4 essays)
Person	18 mentions 12 essays (26%) TR 8:00 (9 uses in 5 essays) TR 9:30 (9 uses in 7 essays)	34 mentions in 22 essays (33%) MWF 8:00 (16 uses in 10 essays) MWF 11:00 (13 uses in 8 essays) TR 12:30 (5 uses in 4 essays)
Someone	25 mentions in 16 essays (34%) TR 8:00 (20 uses in 13 essays)	12 mentions 11 essays (16%) MWF 8:00 (4 uses in 4 essays)

	TR 9:30 (5 uses in 3 essays)	MWF 11:00 (2 uses in 2 essays) TR 12:30 (6 uses in 5 essays)
Audience	60 mentions 18 essays (39%) TR 8:00 (20 uses in 10 essays) TR 9:30 (40 uses in 8 essays)	94 mentions in 43 essays (66%) MWF 8:00 (51 uses in 21 essays) MWF 11:00 (21 uses in 11 essays) TR 12:30 (22 uses in 11 essays)

The concept with the most number of mentions is "Audience." Within this concept, though, there is an interesting difference. The non-genre group tended to refer to a literal audience (literal because of the use of the word "audience") more overall than the genre group, even taking into consideration the non-genre group had more essays under analysis because of the third class of students (TR 12:30). Most of the other concepts recorded here are more or less equal. For example, "People," "Reader," and "Teacher" all have very close totals. In another difference, though, two of the vaguer concepts, "Person" and "Someone," reflect variation between the two groups with "Person" being favored by the non-genre group and "Someone" by the genre group.

In order to move beyond the superficial representation of numbers, the following Table 5 will present how the students applied the concept in their essays. The writing samples here will exemplify in context how the students used the term in support of it being an example of audience awareness as well as examples that do not have this same application. The samples below are representative samples and do not indicate an exhaustive compilation of all student samples that deal with the concept.

Table 5

Audience Awareness Student Samples Genre Group Reflective Essay 1

Concept	Sample	Commentary
Teacher	- The teacher has always been the one to read my work. (Sample 1) - Therefore, every audience I have written for has been my teachers, my classmates, and, from time to time, my parents. (Sample 2) - The only person that I know of that has read my essays have been my teacher. (Sample 3) - Since most of the writing that I do is academic, my audience is usually a teacher or a panel of judges that are judging the essays in a contest. (Sample 4) - If one of my papers that I have to write must be read aloud, then my audience is everyone in the class. More than likely they don't so my audience mostly is the teacher. But I always want my papers to not be boring because I wouldn't like to read a paper that was not very interesting. (Sample 5) - The only person that I know of that has read my essays have been my teacher. (Sample 6) - While doing this, I also have to think about the person I will be turning my essay in to. (Sample 7) - My only hope is that the one person who reads my paper (the instructor) enjoys it as much as possible and gives me a grade to be proud of. (Sample 8) Samples that do not indicate audience awareness: - With a sigh and a yawn I look over the paper topics that my teacher hands out to the class. (Sample 9) - I then put my heading, which includes my full name, teachers name, class, and date. (Sample 10)	For the Reflective Essay 1, I can consider the teacher as the audience, as opposed to Reflective Essay 3. For example, former high school teachers may have approached audience in this manner. In fact, all of these examples address audience as simply the person doing the reading after the essay is written, which I referred to earlier as a concrete notion of audience. The concept of analyzing an audience before writing, an abstract notion of audience, appears to be absent. *Usually, if the term does not indicate audience awareness, it alludes to another role. I will be putting these roles in a type of short hand [in brackets] after they are first introduced to make for easier reference.

	• My pre-writing technique is not very well done compared to how I was taught to write an essay by my high school English teachers and most recently my Composition I instructor. (Sample 11) • Typically when writing an essay it is in response to an assignment given by one of my teachers. (Sample 12) • My first teacher was Dr. ---- and she is awesome English teacher. (Sample 13)	In some of these samples (9, 11, 12), the teacher is acting towards the student, not acting as an audience. [cause agent] In samples 10 and 13, teacher just refers to the person of a teacher. [individual]
People	• The readers of my writing are the people grading it for my assigned college class. (Sample 1) • Therefore, every audience I have written for has been my teachers, my classmates, and, from time to time, my parents. Each time I would create one of these essays, these people were constantly in my mind. (Sample 2) • Having other people examine those words is similar to having them look directly into me. (Sample 3) • While writing, I tend to bounce my ideas off anyone who will listen. I like knowing the opinions of other people whether my essays are understood or not. (Sample 4) • I have to go through and proofread, to make sure there are not any mistakes causing people to think I am uneducated. (Sample 5) • I started to ask people who read my papers what they felt after they finished it. (Sample 6) • The same goes for an essay: unless one is an instructor and is therefore obligated to read it, most people will not read an essay if the introductory paragraph is tasteless, boring, or does not have a point. (Sample 7) • On the other hand, if I were to write for a group of older people, then I would probably describe a situation where I learned something about my life through a life changing experience. (Sample 8) • You may write a sentence down and ten different people may read it and all think that it means something completely	*Similar to identifying roles in short hand, I will also begin identifying levels of audience awareness in short hand using the bracketed terms. Samples 1, 2, 3, 4, 6, and 9 see audience as just the person doing the reading. There is no effort to see the audience as an entity that may influence the student's writing. These are examples of the concrete audience I mentioned earlier. [receiver] Samples 5, 7, and 10 imply that the impact upon the audience is something to take into consideration. [impact] Sample 8 seems to indicate that the writer would change the essay based on the audience. That would indicate that the writer is considering audience at the pre-writing invention point. This sample pictures a possible audience, much closer to the abstract audience mentioned above. [forward thinking]

opposite of what you were stating. (Sample 9) • I want the people reading my essays to enjoy it not read it because they have to. (Sample 10)	
Samples that do not indicate audience awareness: • Most people do not understand how important time management is in the process of writing an essay. (Sample 11) • I know this because the teacher has mentioned people's essays and say comments about them. (Sample 12) • Most people tell me that I am an amazing writer. (Sample 13) • Some people write their essays a little bit at a time and I also cannot do that. (Sample 14) • The way people reflect while writing a paper are all different, but for me distractions are so east to side track me. (Sample 15) • I think that rules and standards hold people back. (Sample 16) • Writing is something a lot of people do not enjoy doing because it makes people think and get outside of the comfort zone. (Sample 17) • While writing, I usually do not worry about the views of other people toward the subject matter I am writing about. (Sample 18) • With my learning disability it takes me longer than more people to write or read anything It typically takes me a few hours to write read something, but I have learned to deal with it. (Sample 19)	Most samples (11, 12, 14, 15, 17, and 19) use people to mean writers. [writers] The other samples use people to refer to other vague roles that I will combine as [individual].
Reader • The readers of my writing are the people grading it for my assigned college class. But if I were just writing for myself then my readers would be more personal such as my friend or family. (Sample 1) • I think that my method of prewriting helps me to understand my own writing better, which allows my readers to do so as well. (Sample 2)	Receiver: 1, 5, 7, 8, 9, 11, 12, 13, 15, 18 Several examples here (2, 3, 4, 6, 16, 17, 20, 21 and 23) begin to explore how the writing affects the audience's understanding. These samples generally express the desire to make

- I try to make it reader friendly (Sample 3)
- When writing an essay I try to make it reader friendly. I want the reader to actually finish reading my essay if they start it. The readers of my essay will look for mistakes, so I try to proofread very carefully. I know that readers look for mistakes, because I put myself in their shoes. Every time I read other's work, I always try to find errors; it tells me if the writer wants his piece to be good by caring enough to proofread it. I am unlike my readers in that I put more time in the writing of my essay than it takes for the reader to read. The majority of readers are going to be older, because most of my essay topics are not for youth. For example, an essay about taxes probably would not be picked up by a seventeen year old. (Sample 4)
- I begin with an introduction that explains to my reader the topic and purpose for writing the paper. (Sample 5)
- If one doesn't write the essay long enough then he or she may leave out key point that the reader may need to know about the topic. (Sample 6)
- I try to persuade my readers to think the same so society can be informed of the problems that those issues can cause. (Sample 7)
- The reader may notice that in this paper I do not use contractions. (Sample 8)
- To write a decent introduction, I have to consider the topic, the reader, and the audience. (Sample 9)
- I try to keep in mind who my reader is. Is it someone that can relate to this essay or maybe it is someone who may not know anything about this topic, but can learn something from it. I know that when I am the reader I want to read something that gets my attention or something that makes me stop and think about what the writer is saying. (Sample 10)
- Am I giving information about my topic or am I trying to persuade my reader to think differently than they normally

the writing as easy to understand as possible. [understanding]

Impact: 14, 19

Forward thinking: 10, 22 is a good example of this as the sample specifically mentions the beginning of the prewriting process.

- would? I want my reader to stop and think, whether it is to disagree with me or agree with what I am saying. (Sample 11)
- If it makes me stop and think, then it will probably make the reader stop and think. (Sample 12)
- So, the concept of grammar and spelling should be adequate enough to make the reader understand what the writer is trying to portray. (Sample 13)
- Whatever the prompt calls for I respond accordingly to make the reader in tune to story. (Sample 14)
- I always try to come up with a clever introduction to my writing so I can catch the reader's attention. (Sample 15)
- Once I figure out what type of essay it is I try to think of a topic that will interest my reader so they will not get bored. (Sample 16)
- So whatever it is that I am writing it needs to be able to get the reader's attention and make them want to listen. (Sample 17)
- When our papers are assigned, our professor tells us who the readers will be and how we need to go about writing our papers. (Sample 18)
- Depending on the topic I'm writing, will depend on what I do to entertain my readers. When writing I would like to be creative and keep my readers attention on my essay, I would not want them to be bored when reading my essays. In this essay I would like to show my readers different way how to prepare to write and essay. (Sample 19)
- Furthermore, I would try and include definitions to help the reader understand the subject better. (Sample 20)
- A thesis is very important in setting up the paper, without a thesis, the reader may be confused or may not have sufficient information about the paper. (Sample 21)
- I usually try to think of the reader at this point depending on the topic of the paper, in which some cases I will begin to think about the reader at the beginning

	of the entire prewriting process. Thinking about the audience or reader also causes changes to be made to my paper as I take them into consideration. (Sample 22) • To me writing is kind of like art, trying to paint a picture for the audience or reader to see, using detail to help. (Sample 23) Samples that do not indicate audience awareness: • Did I mention that I happen to be not much of a reader? (Sample 24) • When my reader proofreads my paper I want it to look as if I made an effort to do my best. (Sample 25) • I always consider my second proof readers opinion but I don't always take that persons advice. (Sample 26) • When I'm writing I don't usually think about what the reader believes and stuff like that. (Sample 27) • Last of all, I aim to take my reader into consideration. (Sample 28)	Individual: 24 Many times throughout the groups of essays, the key words for the concepts are used to simply indicate a proofreader. Samples 25 and 26 do that with this group [proofreader] Samples 27 and 28 are quite unique. They do not ignore that audience; they acknowledge it and then disregard it. Happily, that does not recur often enough for a short hand code.
Person	• If the purpose were to argue, one would state the validity of his argument and, determining on the person, politely propose an invalid catalyst for the opposing side. (Sample 1) • For writers that read my writings are that specific person towards who I am writing to. (Sample 2) • Because if a person can't understand it then what's the point of writing it. (Sample 3) • There is not much that I do before writing a paper other than sit there and think of subjects that might catch a person's attention, but if I think about it there are certain things that I do. (Sample 4) Samples that do not indicate audience awareness: • As I have learned already from this class, a person has to read others work to	Receiver: 2, 4 Impact: 1 (politeness) Understanding: 3 Writer: 5, 6 Proofreader: 7, 8, 10 Sample 9 refers to person as a source for the paper being written. [source]

	be able to improve their own work. (Sample 5) • As I am sure others can tell, this is just a summary of a few of the things a person must do to prepare for writing an essay. (Sample 6) • After that person had revised it and made some corrections and/or improve some things I begin to rewrite my essay. (Sample 7) • To solve that problem, I would read each essay and then have another person proofread it. (Sample 8) • As to researching before writing a paper I do research and take time to put information in a paper, citing and giving credit to that person is important and I found that out in the first English comp one class I took. (Sample 9) • Finally after reading the paper out loud I have a friend proof read it because I tend to miss words that I think are there but really are not, it is nice to have another person to revise your work. (Sample 10)	
Someone	• I always make sure to concentrate on making my essay a paper that someone wouldn't get bored reading. (Sample 1) • In the past (high school), I would always make sure I spent a great deal of time proofreading the first draft before I had someone else read what I had written. (Sample 2) • However, it is part of the criteria of the assignment to have the audience be someone other than the teacher. (Sample 3) • Am I trying to persuade someone or argue something? (Sample 4) • Is it someone that can relate to this essay or maybe it is someone who may not know anything about this topic, but can learn something from it. (Sample 5) • The last thing I want is to offend someone because my facts are all wrong. (Sample 6) • My main goal when writing a paper is to make sure that if someone else wrote it I would want to read it and I would be interested in it, I put myself in other peoples shoes when writing, and I think	Impact: 1, 4, 5, 6 Receiver: 2, 3 Forward Thinking: 7

	that I have met my goal in every paper I have written. (Sample 7)	
	Samples that do not indicate audience awareness: • After I had finished proofreading my essay, I would find someone to proofread my pre-write for me, again, to make sure that it was the best that it could possibly be. (Sample 8)	Proofreader: 8
Audience	• Next, I look at who my target audience is going to be. (Sample 1) • Thinking about the audience or reader also causes changes to be made to my paper as I take them into consideration. (Sample 2) • I must take into consideration many different factors, such as the mind of my audience, my subject and any research that may be required. (Sample 3) • When I have decided upon my subject, I begin to think of how I can explain my thoughts, or convincingly convey my opinions, to my audience. (Sample 4) • Using all the tools at my disposal I try to make my writing as clear and substantial as possible so that my audience would understand the message I am trying convey. (Sample 5) • For example, if my audience was a collective group of users on YouTube and my comment was about a music video, I would be voicing my opinion while keeping in mind the opinions of other people. (Sample 6) • There are many steps to prewriting including initial pondering, audience assessment, and synthesis of the material. (Sample 7) • To me writing is kind of like art, trying to paint a picture for the audience or reader to see, using detail to help. (Sample 8) • Understanding your audience is a very important part of writing. (Sample 9) • If my audience is a group of third graders, then I am not going to write an	This group of samples showed an expanded understanding of the concept so far. There were many examples to choose from, and most understood audience at a higher level than just as a receiver. Forward thinking: 1, 3, 4, 6, 7 (strong example), 9, 10, 13, 14, 17, 18 Understanding: 2, 5, 8, 11, 12 Receiver: 15, 16

- essay on the chemical reactions that take place during chemotherapy. (Sample 10)
- Jane Austen, for example, knew that her audience would be women who were experiencing the situations that she presented in her book. (Sample 11)
- Mark Twain probably knew that his audience would be both men and women in their late teens and twenties who knew people like his characters or were just like his characters. (Sample 12)
- The audience is just as important as the topic and the grammar. (Sample 13)
- I want to make my paper reader friendly, which means I need to know my audience. (Sample 14)
- If I did not write for an audience that I can relate to, then I would feel like my writing would not be as effective. (Sample 15)
- I cannot relate to a group of scientists so I would not write something with them as my audience because it would be hard for me to relate to them and get my point across. (Sample 16)
- I first ask "Will my audience enjoy this topic or is it a snoozer? (Sample 17)
- Depending on my audience is another way how I decide what to write. (Sample 18)

Sample that does not indicate audience awareness:
- If I know the audience I like to appeal to the audience. (Sample 19)

This sample does not indicate audience awareness because a writer would likely always know who the intended audience is.

Table 6

Audience Awareness Student Samples Non-Genre Group Reflective Essay 1

Concept	Sample	Commentary
Teacher	• I also write about topics that the teacher can associate with, like if they are political, religious, or family oriented. (Sample 1) • Most of the essays I have had to write though have been for a teacher, so I have not had too much experience with trying to please the general public with my thoughts, and I have had a prompt that explained what my essay needed to cover every time as well. (Sample 2) • Normally, my audience is my teacher, either high school or Composition, who gives me a prompt to write on, about a book I have read or personal events, but occasionally, it is a body of judges for a contest, all the same, I keep my settings, and my techniques, the same when I write. (Sample 3) • In these types of papers I know the reader or audience is the teacher. (Sample 4) • The audience is always an English teacher. (Sample 5) • The audience of my essays is always my composition teacher or professor. (Sample 6) • Each teacher has their own style of grading and ultimately that will affect how I write my papers. (Sample 7)	All of these samples treat teacher as a receiver and not an audience with any specific needs that may require the writer to change his or her approach. Sample 3 acknowledges that audiences do change, but she also notes that she does not change her approach regardless of who the audience is.
	Samples that do not indicate audience awareness: • After a teacher grades my paper and they find mistakes, I get sort of embarrassed because I am a senior in high school and just starting college. (Sample 8) • I usually do not plan, unless my teacher asks me to write an outline. (Sample 9) • Last semester in my English Composition 1 class, the teacher had the class do an activity and make a list of the	In all of these samples, the teacher is either the person in the classroom (Sample 11) or the person making the student do work. Neither of those two scenarios invite the writer to a deeper understanding of audience.

	different possibilities of a topic we might want to write about. (Sample 10) • I never know much about my teacher, only the information and stories that they tell about themselves in class. (Sample 11) • In most essays, I am writing in response to the questions or prompt the teacher gives. (Sample 12)	
People	• When I write emails to people, it takes me less time to think about what I am writing because I usually spell things wrong or I do not write complete sentences. (Sample 1) • Furthermore, I like to have other people read my writing to get an outsider's perspective on how my writing looks and sounds. (Sample 2) • Some audiences are more sensitive than others so every essay has to be careful not to offend too many people. (Sample 3) • When I am doing my writing assignment, the readers are typically people in my age group. (Sample 4) • Before I begin to compose my releases, I decide who I want to write to and why I am writing to that group of people. (Sample 5) • My usual first step of writing a paper, I talk to people about my subject either a friend of family member. (Sample 6) • It's not that I don't enjoy writing, I love expressing my feelings and thoughts through words and enjoy people reading them. (Sample 7) • So from the beginning I am mindful of others beliefs and thoughts at times in order to keep from turning off people from my writings. (Sample 8) • If people don't like what they are reading, or don't understand it, usually they will put it down, and forget about it. (Sample 9) • I cannot stand people reading over my shoulder or even reading what I write at all. (Sample 10)	In these samples, there are a few times when the writer indicates the knowledge of the audience will, in fact, affect the manner in which he or she writes the essays: Forward Thinking: 5 and 8 Understanding: 9. Otherwise, "people" is used as a receiver when it is used to refer to the audience.

	Samples that do not indicate audience awareness: • Many people do many different things to prepare for a writing assignment, and I am no different than anybody else. (Sample 11) • Some people make fun of me because they say that I have the attention span of a squirrel, which I think is very mean, but for the most part it is true. (Sample 12) • Many people assume they can get a piece of paper, and just jot down a good piece of writing. (Sample 13) • Some people are inspired by sitting in a park or mall, while others work much better when they are working by themselves in a library or their personal office. (Sample 14) • Last semester I had a professor who wanted the class to talk about sexual morality and not take sides for the people for or the people against it. (Sample 15) • Prewriting; the essential aspect of writing that we all do, yet no two people do the same. (Sample 16) • Anyway, many people ask "Why do we have to study math? (Sample 17) • For me, writing is only as hard as people want to make it. (Sample 18) • I have asked different people that I know if they have taken this particular class and what they could tell me about writing a reflective essay. (Sample 19) • I decided the best thing for me to do is just start writing, so here I am sitting in the middle of my bed with pen to paper all I can think about is, what are other people in class writing? (Sample 20)	Most of these samples use "people" to refer to the writer. However, samples 12 and 17 use the term to refer to individuals and Sample 15 refers to the opposition.
Reader	• I keep in mind the reader or readers of the essay or document that I am working on, as well as the subject matter involved. (Sample 1) • Using situations in which I interact with other people helps to engage the reader. (Sample 2)	These samples showed some variety even though most still referred to the reader as a receiver (Samples 2, 6, 8, 13, 14). Samples 1, 3, 9, 10, 11, 12 exhibit a level of forward thinking to consider reader in the planning stages.

	- No matter what I write, I always try to coordinate with the reader if it is my peers or my professor. (Sample 3) - I like to keep my reader entertained with clever dialogue and witty humor. (Sample 4) - If an essay is poorly written, the reader will become uninterested and put it down, but an essay with exciting analogies and correct mechanics will intrigue a reader. (Sample 5) - Correcting spelling, punctuation, and grammar mistakes in the rough draft helps the final essay flow much more smoothly for the reader. (Sample 6) - I want m essay to impress the reader, and also I want to get a good grade! (Sample 7) - The reader is the most important person, because they are not the only person who judges, they tell friends and that also plays a roll. (Sample 8) - I do my best to think of one that is both eye catching and attention grabbing, with this concept in mind I hope to convey to the reader that no matter the subject of my paper it will be informative if not entertaining at the least. (Sample 9) - Then I have to think about how much does my reader already know about this subject? (Sample 10) - Wondering to myself, "what is going to captivate my audience, what is going to make the reader of this amazing essay think KAPOW, this is a great essay? (Sample 11) - I imagine myself as the reader and again, my mind goes into ADD mode. (Sample 12) - I should also determine the level of my reader. (Sample 13) - I keep careful consideration when writing about who my reader is. (Sample 14)	Samples 4, 5, and 7 consider the impact the writing will have on the reader.
	Samples that do not indicate audience awareness:	Proofreader: 15, 16

		• I like to use him as a proof reader because he knows what to look for in a college paper. (Sample 15) • It's the responsibility of a reader to check on grammars, punctuation, spellings etc. (Sample 16)	
Person		• I also take into account that not every person who reads my writings feels the same way about life as I do. (Sample 1) • So I try to write in a way that any person can read the material and identify with something read. (Sample 2) • I use the topic as the setting to give me more ideas on how a person from that place would sound, or how who might be reading my paper would need it to sound to really grasp the concepts involved. (Sample 3) • The reader is the most important person, because they are not the only person who judges, they tell friends and that also plays a roll. (Sample 4) • That usually doesn't make for a good paper or essay, because the only person that understands it is myself, or the people that know me, and understands the way I am, and can keep up with what I'm saying. (Sample 5)	Receiver: 1, 2, 4 Understanding: 3, 5
		Samples that do not indicate audience awareness: • I have grown up in a different home, and have been in completely different situations than every other person in the world. (Sample 6) • Another thing that is essential to remember as a person pre-writes is to remember who their audience is. (Sample 7) • A habit that many of us probably have is biting nails when there is a deadline to meet and a person is about to stress out because there is nothing on the brain to write about. (Sample 8) • If a person does not like my process of writing then I encourage them to find their own way to lessen the stress of writing but, I will continue to use my way because it works for me and I find my system to be a great way to get the	Individual: 6, 13 Writer: 7, 8, 9, 10, 11, 12, 14

	• essay done on time and achieve a good grade. (Sample 9) • Nobody writes or prewrites the same as another person, we are all different and that's a good thing. (Sample 10) • Nothing can prepare a person fully for the work that goes into a topic, all anyone can do is take an idea and run with it. (Sample 11) • Then you had the "texter"; the person with their phone under their writing table, tapping their touch screen, and looking up at the instructor like he was paying attention. (Sample 12) • I'm not the kind of person that can have music playing, or the television on. (Sample 13) • Hence, writing differs from person to person in a different way. (Sample 14)	
Someone	• Someone or some people who will have an understanding to that which I am writing about and will have their own opinions. (Sample 1) • Since a great majority of my essays are my opinion, then there is a possibility it could offend someone else's point of view. (Sample 2) • For instance, writing about sports the purpose may be to encourage, or if you write about a job the purpose may be to explain it to someone who is unfamiliar with it. (Sample 3) • The more days that go by the more anxious I become about this whole writing something for someone else to read and be graded. (Sample 4) Samples that do not indicate audience awareness: • The prewriting process can seem very daunting to someone who has either not been taught well, or someone who is unsure of his or her ideas. (Sample 5) • I do an outline for the writing prompt, write the rough draft on paper, type the paper on a computer, revise the paper, have someone else read the essay and get suggestion from them to improve the essay, then I retype the essay to be the final draft on the essay. (Sample 6)	All samples view "someone" as a receiver. Writer: 5 Proofreader: 6, 7, 9, 10 Individual: 8

	• After writing the rough draft the writer needs to sit down with someone else and revise and edit their paper. (Sample 7) • A dog barking, a squeak of a chair in the library, people whispering on the other side of the classroom, even someone texting on their cell phone will drive me to distraction. (Sample 8) • Actually it is a very important step, to have someone else check your work, because there are some mistakes I will miss no matter how many times I read through my paper. (Sample 9) • I eventually become satisfied with the writing I have on paper, then I have a friend a relative, a co-worker or someone that might have a since of knowing a bit about English read and edit my paper. (Sample 10)	
Audience	• Knowing who my audience is helps me set the tone for my writing. (Sample 1) • The audience depends upon whether the essay is persuasive, narrative, or any other type of written work, as well as what route I am taking to prove my points. (Sample 2) • To begin my essay it helps to know who my audience will be and who will read what I write. (Sample 3) • I try to make my essays flow and at the same time have the audience understand my content and hopefully get a glimpse of my personality in my writing as well. (Sample 4) • I typically write my papers according to the audience. (Sample 5) • Once you have chosen a topic or had a topic selected for you, you more than likely can figure out what kind of audience you will be writing for. (Sample 6) • But if the audience is not quite apparent I have to think about who my audience will be and write accordingly. (Sample 7) • Another thing that is essential to remember as a person pre-writes is to remember who their audience is. (Sample 8)	I included many samples here to reveal the frequency of usage in the essays. Forward thinking: 1, 3, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 19, 20, 24, 26 Receiver: 2, 10, 18, 21, 22, 27, 28 Understanding: 4, 25, 29, 30 Impact: 23

- Depending on who your audience is depends on how a paper is written. (Sample 9)
- Normally, my audience is my teacher, either high school or Composition, who gives me a prompt to write on, about a book I have read or personal events, but occasionally, it is a body of judges for a contest, all the same, I keep my settings, and my techniques, the same when I write. (Sample 10)
- It was very hard for me to grasp the concept of writing to an invisible audience. (Sample 11)
- In English class, I am glad that we talked about the audience. (Sample 12)
- In the past when I began to write an essay, the thought of who the audience would be had never occurred to me. (Sample 13)
- The audience is a big part of a paper and I cannot believe that before my second semester in college, I had missed that helpful hint. (Sample 14)
- I trust that considering my audience will provide a helping hand in my future of writing letters, essays reports, etc. (Sample 15)
- This is a very important step in prewriting because the essay should be for the audience that will be reading the paper. (Sample 16)
- Because of teachers teaching me the importance of prewriting, I have been able to not only compose, but also to evaluate my own essays so that they are on-topic, aimed at the desired audience, and contain correct grammar. (Sample 17)
- The audience is one of the most important things in a paper. (Sample 18)
- I want to make sure my essay is written to the right audience. (Sample 19)
- The three main things I think about are the subject, being what I am writing about, the audience, who I am writing to, and the purpose of my essay, which explains why I am writing the essay. (Sample 20)

- More often then not a majority of the time writers that do ramble on and constantly repeat themselves is due to the fact that they do not have a good understanding of their topic, this may discourage some of your audience from reading your work because they may feel like you have nothing to offer them. (Sample 21)
- I frequently start the essay with thoughts of a quote of importance, to inspire myself to write what subsequently follows each paragraph, although I hope, it inspires the audience, I rarely think of anyone as I write. (Sample 22)
- I believe these are important, I want my audience to have an easy time reading my finished paper. (Sample 23)
- I should consider my audience so I make sure that I get the right point across in the right way. (Sample 24)
- If the audience understands the topic it makes for an improved paper and better reading and might actually get the attention of more readers. (Sample 25)
- Other writers probably have about the same thinking that I do that getting the point across and in as few words as possible makes for better reading because I know that I don't like to read something that is long and boring, Writing towards the audience is a important step in the writing process especially in college classes. (Sample 26)
- I then try putting myself in the position of the audience the essay is intended (Sample 27)
- I know that my college instructor is my audience for this paper. (Sample 28)
- Something I constantly think about as I write is what the perspective of my audience is. (Sample 29)
- As the writer I will know the information on my subject, but the audience might not and I may confuse them if I am not careful. (Sample 30)

Samples that do not indicate audience awareness:

• Then, I determine an audience for the essay. (Sample 1) • Deciding upon an audience for an essay is one of the next steps in my prewriting. (Sample 2) • I try to write to an audience of my peers, no matter what I am writing. (Sample 3) • The audience is always an English teacher. (Sample 4) • Audience for the most part does not affect my writing, because it completely consists of teachers. (Sample 5) • All I know is that my instructor is my audience, so I better make it good. (Sample 6) • The audience of my essays is always my composition teacher or professor. (Sample 7)	The samples of "Audience" that do not indicate audience awareness fall into two categories: "choosing an audience" and "instructor is audience." Samples 1, 2, and 3 represent the first category. Samples 4, 5, 6, and 7 represent the latter.

From Table 5 and Table 6 above, we can see that the students in both groups revealed some levels of audience awareness in their first reflective essay. In the majority of the essays, the groups were more similar in their responses than different. For example, both groups viewed the "teacher" audience as more of a receiver than anything else. In other words, the students recognized that the teacher who would be grading their papers was an audience. Sample 6 from the genre group captures the gist of this idea by saying, "The only person that I know of that has read my essays have been my teacher." Some students mention other roles besides teacher that the audience may be fulfilling. Sample 4 refers to judges in a writing contest, Sample 2 mentions parents, and Samples 2 and 5 acknowledge that students may also end up hearing and/or reading the student essay. Similar to Sample 6 of the Genre Group, Sample 5 of the Non-genre Group says, "The audience is always an English teacher." Sample 3 of this group also mentions judges for a writing contest are also the audience at times. Taking into consideration that

high school teachers may have told these students that they, the teacher, are the audience for the assigned essay, I am not criticizing this narrow perception. However, this perception of the teacher as the only audience for student writing will be compared to the results found in Reflective Essays 2 and 3. For now, though, the groups have similar perceptions of teacher as being the audience for the majority of their writing.

When the students used the concepts of general people, like "people," "person," or "someone" to refer to the audience, that usage was similar between the two groups as was the previous concept, "teacher." These three concepts are very similar to each other, and I believe my point can be made by just digging deeper into the "people" concept rather than wading through all three. Both groups used the concept "people" in a vague, general way to refer to whoever ended up reading the essay. Sample 5 from the genre group is a good example of this type of student perception: "I have to go through and proofread, to make sure there are not any mistakes causing people to think I am uneducated." The students in the non-genre group reflect the same type of perception. Sample 7 of the non-genre group says, "It's not that I don't enjoy writing, I love expressing my feelings and thoughts through words and enjoy people reading them." While these examples tend to support the view that students from both groups have a superficial understanding of audience, there are samples from both groups that reveal a better understanding of audience. Sample 8 from the genre group indicates that the student would construct the essay's content around what that student thinks the audience would be most interested in: "On the other hand, if I were to write for a group of older people, then I would probably describe a situation where I learned something about my life through a life changing experience." That sample demonstrates that that student from

the genre group understands that the audience has to be taken into consideration as early as the prewriting stage of brainstorming, or invention, for content. Sample 8 from the non-genre group displays the same level of understanding: "So from the beginning I am mindful of others beliefs and thoughts at times in order to keep from turning off people from my writings." Here the mention of "from the beginning" implies as far back in the writing process as invention.

Similarities in students' audience awareness between the genre and non-genre group can also be seen in the concept of "reader." For the concept of "reader" in the genre group, most samples see the audience at a superficial level, a receiver of the information who is a passive recipient who does not affect the writing before, during, or after the writing process (Sample 1). The responses in the non-genre group show fewer instances of that superficial notion of audience awareness, but still have many examples (as seen in Table 6). However, when I use this concept (reader) to analyze audience awareness, many examples of a deeper understanding from the students is revealed in both groups. In the genre group, there are several student samples that reveal the students' desire for the reader to understand as best as possible what the student wrote (Samples 2 and 4). In those samples (all the ones listed in Table 5), the student writer relates how he or she modifies the writing process, usually in the prewriting phase, to meet readers' expectations. The non-genre group reveals similar results with Samples 9 and 11. Therefore, the analysis of the more specific term "reader" reveals that some students from both groups can perceive the audience in a complex, abstract manner; they just do not indicate that type of usage very often.

The final concept in audience awareness for Reflective Essay 1, "audience," reveals the students' deepest understanding of audience awareness. This concept, in both the genre and non-genre group, has more samples reflecting an incorporation of audience into the invention process (noted in the above Tables 5 and 6 with the labels "Forward thinking" and "Understanding"). For the genre group, there are sixteen samples that demonstrate this deeper understanding compared to only two that still represent the audience as a receiver. Those samples have the student writer brainstorming with the audience in mind, letting the audience drive content development (Samples 3 and 7, for example) and revising so the meaning is clearer to the audience (Samples 2 and 5, for example). Both of those student activities reveal a deeper understanding of audience. Similarly, in the non-genre group, the students reflected the same kind of understanding. Student samples in this group also took the audience into consideration during the invention, or brainstorming, phase of the writing process (Samples 3 and 9, for example). Revising so that the audience has a better understanding of the student writing is also present in the non-genre group, albeit with fewer samples (See Table 6). The non-genre group also had more examples of superficial understanding of audience as represented by the tag "receiver." While the genre group only had two samples labelled receiver, the non-genre group had seven.

The conclusion I make based on these results is that for Reflective Essay 1, the two groups of students were similar to each other in their perceptions of audience awareness. Additionally, while the majority of the samples did not reflect a complex understanding of audience, the type of understanding that might impact invention in the writing process, there were examples of students portraying this tendency. Finally, taking

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into consideration that this was written without any classroom instruction on writing, either genre-based or not, these results will work for a type of benchmark for the latter essays.

B. Purpose

Because most FYC students would tend to see the classroom assignment *as* the reason why they are writing anything, a working definition of purpose is not going to be as complicated here as it was in audience. However, one is still in order. I am using "purpose" in a manner common to composition instructors and not as the more complicated situational exigence found in some research (e.g. Bitzer, 1968). In broad, general terms, Devitt, Reiff, and Bawarshi (2004) define the writer's purpose as "what he or she wishes to accomplish" (p. 13). Since the focus of this reflective essay was any type of academic writing the students had done in the past, it would be expected that academic purposes would be prevalent. That was, in fact, the case. The most common concepts identified through my analysis are displayed on the following table. For the majority, no telling differences can be seen. However, while the genre group seemed to gravitate towards the concept of academic, the non-genre group seemed to prefer the concept of formal. This indeed points out a difference, but one would be challenged indeed to formulate the differing constructs within the thinking of the two groups. The most likely explanation for this difference is that I, as the instructor, unconsciously favored "academic" in the genre setting and "formal" in the non-genre setting. I would not be able to definitively say one way or the other.

Table 7

Purpose in Reflective Essay 1

Concept	Genre Group (n=46 essays submitted) TR 8:00 (n=25 essays submitted) TR 9:30 (n=21 essays submitted)	Non-genre Group (n=65 essays submitted) MWF 8:00 (n=30 essays submitted) MWF 11:00 (n=21 essays submitted) TR 12:30 (n=14 essays submitted)
Research	44 mentions in 20 essays (43%) TR 8:00 (18 uses in 12 essays) TR 9:30 (26 uses in 8 essays)	75 mentions in 34 essays (52%) MWF 8:00 (30 uses in 13 essays) MWF 11:00 (32 uses in 14 essays) TR 12:30 (13 uses in 7 essays)
Source	3 mentions in 3 essays (6%) TR 8:00 (0 uses in 0 essays) TR 9:30 (3 uses in 3 essays)	6 mentions in 4 essays (6%) MWF 8:00 (5 uses in 3 essays) MWF 11:00 (1 use in 1 essay) TR 12:30 (0 uses in 0 essays)
Academic	6 mentions in 5 essays (10%) TR 8:00 (3 uses in 2 essays) TR 9:30 (3 uses in 3 essays)	1 mention in 1 essay (1%) MWF 8:00 (0 uses in 0 essays) MWF 11:00 (1 use in 1 essay) TR 12:30 (0 uses in 0 essays)
Formal	4 mentions in 1 essay (2%) TR 8:00 (0 uses in 0 essays) TR 9:30 (4 uses in 1 essay)	14 mentions in 8 essays (12%) MWF 8:00 (12 uses in 6 essays) MWF 11:00 (2 uses in 2 essays) TR 12:30 (0 uses in 0 essays)
Purpose	18 mentions in 10 essays (21%)	57 mentions in 28 essays (43%)

	TR 8:00 (12 uses in 7 essays) TR 9:30 (6 uses in 3 essays)	MWF 8:00 (30 uses in 13 essays) MWF 11:00 (8 uses in 6 essays) TR 12:30 (19 uses in 9 essays)

Table 8

Purpose Student Samples Genre Group Reflective Essay 1

Concept	Sample	Commentary
Research	• My essays have many reasons to be written and take time and occasionally research. (Sample 1) • Some papers involve research, with these types of essays I have to get the research done in time to still be able to write the paper before the deadline. (Sample 2) • I tend not to do much research unless required to and l let my feelings guide my hand. (Sample 3) • Once I have an outline, I'll look at my length, and research requirements. (Sample 4) • Is this an academic research paper, or a creative narrative? (Sample 5) • I must take into consideration many different factors, such as the mind of my audience, my subject and any research that may be required. (Sample 6) • After I decide what portion of my topic I want to focus on I begin to research and gather information about it. (Sample 7) • As I begin to research, I need music playing. (Sample 8) • If I do not care about what I have to write about, then I will not want to do the research to learn about it because it is not important to me. (Sample 9) • I may gather some information about my topic, research it, or note a few ideas that I come up with, but generally I fill	Samples 1 – 6 deal with research as a contributing factor to the purpose of the essay. Samples 7 -13 mention research in terms what it means for the writing process.

	my time with other homework, sleeping, work, and other either highly important or completely useless things. (Sample 10) • If I need to do research, I will look at what type(s) of source(s), and do the necessary research. (Sample 11) • My web consists of me writing down the main topic and pulling ideas from my head or from the research I did before. (Sample 12) • Once I have determined my subject and audience, I begin to research the subject as it relates to my audience. (Sample 13)	
Source	• Misinformation or a bad source can compromise the integrity of the essay, or worse, the writer. (Sample 1)	This sample recognizes how sources contribute to the purpose of an essay by not wanted to destroy *ethos*.
Academic	• Anytime I write an essay or any other form of writing, it is usually for academic purposes. (Sample 1) • Since most of the writing that I do is academic, my audience is usually a teacher or a panel of judges that are judging the essays in a contest. (Sample 2)	These first two samples reflect the purpose of the essay.
	• I know several things about writing academic papers — however, I would not say that by any means I know everything. (Sample 3) • Is this an academic research paper, or a creative narrative? (Sample 4) • This paper is quite possibly more difficult than any of the academic papers I wrote last semester—which makes sense, this is Comp II. (Sample 5)	These three samples are identifying papers and essays as academic, either as type or for purpose.
Formal	• I do spend a lot of time studying on the subject at hand before writing and during writing to increase the amount of good material when I have a formal essay to write. (Sample 1) • In any good writing it is very important to first understand weather the product will be formal or informal. (Sample 2)	Both of these samples identify the writing as either for a formal purpose or a formal type of writing.

Purpose	• At this point, I look at the purpose for the assignment. If I am comparing and contrasting my topic then I know I have to look for information that shows likes as well as differences. If I am writing an argumentative paper then I know that I am looking for information that is going to persuade my reader to support my side of the issue. This helps me sort through facts and statistics to be able to tell what is important and what is not. (Sample 1) • I use the conclusion to restate my thesis and make sure that all of the points that I made in the paper follow the purpose of the paper and that everything makes good sense. (Sample 2) • Anytime I write an essay or any other form of writing, it is usually for academic purposes. How I decide what I am going to write about depends on the kind of writing I am assigned. Sometimes a specific topic is assigned to me, other times just a certain kind of essay is assigned and I get to pick my topic. I pick a topic that I am knowledgeable about and that I can form a strong argument about. (Sample 3) • The purpose of the essay is always in my mind. I ask myself several times while I am writing the essay "What is my purpose?" Am I giving information about my topic or am I trying to persuade my reader to think differently than they normally would? I want my reader to stop and think, whether it is to disagree with me or agree with what I am saying. (Sample 4) • When writing an essay it is important to keep in mind who will be reading the work on account that there are many different reasons to write. Every piece of literature has a purpose. If the purpose of the piece is to persuade, one would go about presenting the message in a way that is to the liking of the audience. If the purpose were to argue, one would state the validity of his argument and, determining on the person, politely	All of these samples but one, Sample 7, implies that the purpose of writing the essay influences the manner in which it is written. Sample 7 is too broad to affect the writing in a significant way. Additionally, Samples 1, 4, 5, and 6 relate a connection between audience and purpose.

propose an invalid catalyst for the opposing side. (Sample 5)

- There is a purpose or point I want to make, but I don't follow any rules or standards. I think that rules and standards hold people back. You have to just know what you want to say and use your own words to say it in a way your audience will enjoy. When you write a reflective essay your audience is expecting you to right everything in your own words and use your own experiences to express what you were feeling. A persuasive essay is the complete opposite. You have had standards set to what you can and cannot say depending on how you believe and feel about your topic. When you are writing a persuasive essay your main goal is to state what you believe and hope that your audience will feel the same way you do when they are reading it. You aren't suppose to make the other party look bad and say that they are doing everything wrong, but to simply state why you feel the way you do. For example, when you are writing an essay on whether you like your steak well done or not, then your goal isn't to say that everyone who likes their steak rare is wrong and they are stupid. Yet it is to make your audience understand why you like it cooked that way. Everyone understands and comprehends things differently. You may write a sentence down and ten different people may read it and all think that it means something completely opposite of what you were stating. Does that mean that they are all wrong? No, it simply means that everyone has a unique perspective and they all have their own imaginations and opinions. (Sample 6)
- Writing has not ever really been my thing, so my reason for writing is for school assignments and college classes. I know some of my friends write for fun which is pretty cool in my opinion but it is just not me. I determine my purposes based on what has been assigned to me.

Concept	Sample	Commentary
	My high school English teacher has us write journals about random things so we can practice our writing skills along with getting us to calm down during stressful times. Our college essays are different because they are more about specific things and subjects. The purpose of both is to give our opinions about the subjects assigned and to practice our writing skills. (Sample 7)	

Table 9

Purpose Student Samples Non-Genre Group Reflective Essay 1

Concept	Sample	Commentary
Research	• Clustering is a proficient way for me to be able to see if I need more research on my topic or if I need to elaborate more with what I am trying to write to my audience. (Sample 1) • After the writer has figured out the topic, he or she must research the given topic so that they will have reliable information to put in the paper. (Sample 2) • I will start with brainstorming, then sit down and compose a list of the topics I will talk about, write them out on a sheet of paper, and then I will do the required research on the desired topics before I finally sit down on the computer to type the paper out. (Sample 3) • During this time I may research my topic more, make a list of ideas, and create a basic guideline of how I am going to write. (Sample 4) • We would spend weeks on planning an essay, doing research, and simply thinking about it; Of course, we only focused on our essays long enough for	Samples 1 - 9 for the non-genre group view research as part of the process rather than also part of the purpose.

	• her to think we were writing. (Sample 5) • After the research part is finished, I take the computer into my room, lie down on my bed, turn on the radio, and type. (Sample 6) • I love discussion, so occasionally I will research a topic to help stimulate that good old thing that sits between my ears. (Sample 7) • So from start to finish, the idea you begin with at the moment the topic is brought up, then forming an opinion on where you need to start, some research and preparing with grammar, speech, and then finishing with editing, this all goes into consideration and becomes a work of art for some. (Sample 8) • When writing a paper I spend more time doing the research then actually writing the paper maybe if I tried balancing my time between researching, writing and proof reading I would have a more polished paper. (Sample 9)	
	• Most of the essays I write are research and informational essays. (Sample 10) • In English writing for instance, when we had to do our research paper I had no idea what it was that I as the writer wanted to write about. (Sample 11) • If I am writing a research paper, I put quite a bit of effort in it. (Sample 12) • I like writing research papers, because you learn things while you research and write. (Sample 13)	Samples 10 – 13 see research as a type of writing without also recognizing it clearly as a purpose.
Source	• If the subject is unfamiliar I will use Wikipedia to find out more about it, but will not use this as a source. (Sample 1) • Another source I use on almost every essay is the internet. (Sample 2) • Another source I write to is my acquaintances and friends. (Sample 3) • If I find information or a quote from another source other than myself that can support my essay, I write down the phrase, author, and the source. (Sample 4)	These samples see source as a contributing factor to fulfilling the purpose of a class paper, especially if research is required.

	• If I use a source for a research paper I will usually write down the phrase and author on a note card so I can easily transfer the information to my works cited page. (Sample 5)	
Academic	• Yet, there are others whom write for a certain academic level, using words that I can hardly understand and even a dictionary won't help. (Sample 1)	This sample does not necessarily show that the student writer is thinking of the purpose of the writing.
Formal	• As a consequence of my paper always being graded I try to write formally and with structure. (Sample 1) • Usually, when writing an essay for a college class after the topic has been giving, I determine who the audience will be so that I know what word choice I will be using and the tone of the essay, which will almost always be formal. (Sample 2) • Then, I take my ideas to the next level by either "bubbling" or brainstorming my main points for a more informal writing, or by making an outline for a formal writing such as a research paper. (Sample 3) • When responding to friends' email, letters, or facebook chat, I use informal approaches with exaggeration, extreme excitement, and inside jokes. (Sample 4) • For an email to a friend or any other very non-formal writing, I do not spend any time thinking up ideas as they are not really needed for such a message. (Sample 5) • Facebook and MySpace messages are typically informal with careless punctuation and grammatical errors. (Sample 6) • For any formal assignment in a college class, I always proofread many times and spell check the document at the end. (Sample 7) • My formal outline allows me to see how the essay will fit together. (Sample 8)	While Sample 2 deals with tone and Sample 8 with an aspect of pre-writing, the other samples see the notion of formality relating to the purpose of the writing as a way to proceed with the writing so the purpose is achieved.

Purpose	• One of my first steps for writing an essay is determining the purpose. I take many different questions into account before I begin. Not only do I find as many details about the paper as possible, but I also figure why I am writing the essay. Is the essay an assignment for a class? Is it a competition for a scholarship or other writing contest such as the Voice of Democracy essay I wrote for the local Veterans of Foreign Wars? (Sample 1) • The prewriting process can seem very daunting to someone who has either not been taught well, or someone who is unsure of his or her ideas. Through many years of writing experience for different classes and assignments, I have become comfortable with writing essays. Therefore, the steps I take before writing a paper are almost always the same. I begin by asking myself questions such as what is the purpose of this paper. After determining the details of the essay, I brainstorm ideas and outline my paper. My prewriting process is relatively traditional. I start the paper confident that I am on topic and headed in the right direction. (Sample 2) • Whenever I begin to think about an essay topic or begin prewriting my essay, there are many different aspects that I think about to constructing a well written essay. First, I determine a topic to write about. Next, I determine my reason or purpose for choosing this topic or writing this essay. Then, I determine an audience for the essay. By writing my thoughts out and composing an outline of the essay, I am able to create rough draft of the essay. Through this process, I am able to compose an essay that is carefully thought out and planned. (Sample 3) • To begin my essay it helps to know who my audience will be and who will read what I write. For instance, if I wrote a children's book I would not write about horror stories. I like to read how other	There is much more variety in the non-genre samples than there was in the genre samples. There are still those samples that show that purpose influences what/how they write the essays, Samples 1, 2, 6, 9, 11, 14, 16, 17, and 18. Of those, Samples 6, 9, and 17 imply the impact of purpose on audience. A common theme for purpose in this group is the inclusion of purpose into a list of items (topic and audience are the two others) that one must consider when writing an essay, Samples 3, 8, 10, 12, 13, and 15. With this usage, it is difficult to tell what level of understanding of purpose the writer may possess. There are two samples, 4 and 5, that mention purpose in a way that seems to imply some type of comprehension, but the wording casts some doubts on it. For example, they both mention writing "with purpose" which seems to imply motivation. But at the same time, they both mention the impact of the purpose on the audience and on themselves as writers. Finally, Sample 7 does show an understanding of purpose in writing, but it is

people write sometimes I can tell if other writer's are passionate about what they write or totally detached from their writing. I feel I write with purpose and try to put as much character and feeling into my writing. At times I have found it hard to write like that when the topic is set for me already. (Sample 4)	with literature instead of the student's own writing situations.

- At times I will write a prompt simply for recreation and the joy of putting words on a page that take a reader to another place. Yet other times I write with purpose and meaning, sometimes even in the hopes of persuading the reader to take my side or cause an action. Whatever my subject matter, the purpose of the content is the same: to inspire whoever reads it in some way. (Sample 5)
- When writing for out of school purposes, my writing does not differ much in style or time. For an email to a friend or any other very non-formal writing, I do not spend any time thinking up ideas as they are not really needed for such a message. (Sample 6)
- I love Literature, and breaking down another writer's essays. Talking about the meaning, purpose, and audience is quite stimulating. I love when the light bulb in your head clicks on and I begin to understand the purpose of another writer's work. So, learning how to become a better writer like those whose stories I read is something I take comfort in. (Sample 7)
- I will need to think on my subject, audience, and purpose to get my ideas onto paper. I believe that I am becoming a better writer with every paper that I write. (Sample 8)
- I am gradually learning that to be an advanced writer, I must learn how to plan out my ideas and organize all of my information before I begin to write. In doing so, the essays I inscribe will have more structure and purpose for my readers to follow and understand more effectively. (Sample 9)

- When I begin my prewriting I think about three important things: the subject of the paper, the audience, and the purpose. (Sample 10)
- The last thing I think about during my prewriting is the purpose. Why am I writing this paper? Well I am currently writing this paper to explain what I think about during my prewriting stage to show, I believe, how everyone's writing style differs. Maybe other people writing their paper think about time, or just the quality of their paper. Others may just think about the subject and not the purpose. I think the purpose is very important when beginning the prewriting stage because it really does explain why I am writing the paper. I believe in the end it makes the writing process just so much easier because by the time I finish thinking about the purpose I know what I need to write about during my essay. I know that if I do not write about a certain subject my essay will not make sense. I know what details I need to add, and I know what topics to bring up. Without knowing the purpose I do not have anything ready in my head to write about. (Sample 11)
- The three main things I think about are the subject, being what I am writing about, the audience, who I am writing to, and the purpose of my essay, which explains why I am writing the essay. (Sample 12)
- Writing just isn't a big thing in my life and I only do it really if its necessary or required. But when a writing assignment does come up I treat it very seriously and try my best at each one. The purpose of me writing is usually given to me by the instructor. The purpose, along with the techniques of writing, is usually given by the instructor and his or her teachings. (Sample 13)
- My reasons for writing are always different. It always depends on the instructor and what they decide to give as an essay. I normally write essays for

class purposes. There have been other reasons though, such as college applications and award acceptances. I determine my purpose by knowing what I am supposed to be writing about in my essay. I don't normally write for fun, so my purpose is almost always for a grade. I think about the concepts and how to try and make my writing more interesting. (Sample 14)

- Understanding the subject I am to be writing about, the audience I am writing for and the purpose for which I am writing the paper in the first place. Once these things have all been covered, I can then move on. (Sample 15)

- When considering the reasons for writing my papers, it varies. For my business, it is usually a notice or piece of information of some sort. Sometimes it is directions and instructions. Other times it is notes about paychecks or schedules. My purpose is determined from the work that is or is not completed. Other times my purpose is determined by wheather or conflicts. The textual features of my writing is usually simple and sweet. (Sample 16)

- Many people may ask one question in particular to essays like this, that is why do you write them? Well, the answer is simple. To inform and give examples to readers who may struggle with writing on whatever the topic may be. I believe in helping those that have problems with writing so I try to explain clearly the steps I take to creating a good paper. When I approach an essay the purpose is an important part for me. I believe that the topic sometimes determines my purpose of the essay. For instance, writing about sports the purpose may be to encourage, or if you write about a job the purpose may be to explain it to someone who is unfamiliar with it. This is one step that I think about throughout the previous steps. (Sample 17)

- I choose a topic that is current to the world today, not something that is

irrelevant or in the past. Choosing a topic that is current is one of my purposes for writing the essay. Another purpose would be to address a present-day issue, or persuade the audience to understand my point of view. The purpose of an essay also depends upon what type of essay I am writing, whether it is reflective, argumentative, or evaluative essay. Doing all of these things help me plan out my essay. (Sample 18)

Samples that do not indicate understanding of purpose:

- I do not really have a desire or a purpose to write essays. I am forced to write these documents because my instructors have given my class an assignment to do so. If I had a choice I would not write essays because I do not like to write them. I am also forced to write them because I play softball and I have to make good grades in order to play when my season rolls around in the spring. (Sample 19)
- I begin with prewriting. Prewriting is the stage where I look at my topic and really think about what I can write about. If a topic is not given to me I need to think of a purpose. How do I think of a purpose? Well for starters, I can write about anything that means something to me or interests me. It is always helpful to write about something that interests you because you already know a lot about that subject and you have a passion for it so writing about that subject should come fairly easy. (Sample 20)
- I write these kinds of documents because I am told to, I do not want to fail or make bad grades you know. My purpose for writing a paper or essay is not to fail. (Sample 21)

Samples 19 and 21 seem to have purpose confused with motivation.

Sample 20 seems to have purpose confused with invention.

Therefore, neither seem to have a clear grasp on the meaning of purpose that the others do.

From Table 8 and Table 9 above, we can see that students in both groups see the concepts of "research" and "source" as relating to purpose, most likely because the writing that they are reflecting on is a class assignment, or as a part of the writing process. In the genre group, when the students mention research they talk about how it is required (Samples 3 and 4). In other samples, research is a part of the writing process (Samples 7-13 GG; Samples 1-9 NG), which indicates that students in both groups see the activity of researching as something that helps fulfill the purpose of the "assignment." In both cases, the nature of the writing situation is not the impetus for the research, rather the assignment is. The references to "source" also fit into this type of usage. As is logical, most mentions of source are connected to the concept of research and therefore do not differ in manner of use.

Two other concepts, "academic" and "formal," are also closely tied to the notion that the writing situation is a class assignment. Again, it would not be unusual for FYC students to see the assignment as the totality of the writing situation. We have already seen how they overwhelmingly see the classroom teacher as the audience (Tables 5 and 6). The association of those four concepts with the assignment as the overall purpose allows us now to examine the manner in which the concept of "purpose" builds from those and introduces a more significant understanding of purpose for both groups in RE 2 and 3.

The usage of "purpose," identified in Tables 8 and 9, reveals a more complicated notion of purpose in that it is associated with a connection between purpose and audience, or is shown to have an impact on the audience. For example, Sample 1 from Table 8, while still relating purpose to assignment, brings up that research must be crafted

to its best impact upon the reader (which is not specified as the teacher). For purposes of comparison between this reflective essay and RE 2 and RE 3, this type of connection between purpose and audience is important to note, even though in most cases it is still tied to a classroom assignment.

C. Appropriate Content

Appropriate content for this essay would be described as any type of reflection on writing to be submitted to a class. The following table reveals that both groups understood very well what type of content would go into this type of written assignment. However, neither group shows a more developed understanding than the other. Some students found it difficult to differentiate between what content would be appropriate for the essay that they were currently writing (a reflective essay) and the essay that was the focus of the writing (an academic essay). I also had to be very careful in my analysis not to focus on appropriateness for the reflective essay over the academic essay.

The following table provides longer student samples than the previous two sections to allow for the "appropriate content" to become more visible. I italicized portions of the samples to draw attention to them for purposes of analysis. Because the selections are longer, the selections below include concepts from the earlier sections along with some concepts mentioned above.

Table 10

Appropriate Content Student Samples Genre and Non-Genre Groups Reflective Essay 1

Class	Sample	Analysis
TR 8:00 G	The writing process which I go through takes time; I have to be able to write a good paper in the sometimes short time which I have. So, I have to use my time wisely. I have to go through and proofread, to make sure there are not any mistakes causing people to think I am uneducated. I write these essays so that I can succeed in class and also throughout my life. I want to make my paper reader friendly, which means I need to know my audience. *I try to think of a topic I can work with, something that is not too hard for me to write about.* I do these things to better understand my writing process and preparation. From now on when I sit on my couch to write a paper I can do it knowing which steps I will take. (Sample 1)	The attention paid to content in this essay is vague; neither does this concept appear to have a high priority. The italicized sentence shows that content is considered only enough to make sure it is not too difficult.
TR 9:30 G	After I have completed writing my outline for the paper I can now begin to transfer the outline from the sketchy, organized but non essay form to the actual paragraph form that a paper must be written in. *As always, I start from at the topic and write all of the ideas that I have put into the outline on paper.* But, since the outline is only an aid in writing the paper, I am able to add or subtract anything I desire from the or to the paper. *If I feel that more needs to be said about a certain point, then I have the ability to change it at this time in the prewriting process.* There are many reasons why I would want to add something to my paper that I do not have written in my outline. I usually try to think of the reader at this point depending on the topic of the paper, in which some cases I will begin to think about the reader at the beginning of the entire prewriting process. Thinking about the audience or reader also causes changes to be made to my paper as I take them into consideration. (Sample 2)	This selection (Sample 2) provides more consideration of content than the previous sample, but the focus here is process.

	When I have decided upon my subject, I begin to think of how I can explain my thoughts, or convincingly convey my opinions, to my audience. If my audience is my instructor I must think of a way to convey my thoughts to him in my writing. Whoever my audience is, I always consider their thought processes, opinions and biases. Are they liberal or conservative? If it is an instructor, is he strict or lenient when grading a paper? Does he put more weight on the content of the paper or the spelling and grammar? These are considerations that come before all of my writing, such as personal e-mails, essays, blogs and even comments on YouTube (you have to be extremely careful here). For example, if my audience was a collective group of users on YouTube and my comment was about a music video, I would be voicing my opinion while keeping in mind the opinions of other people. Or, I can be a complete troll and offend the fans of Lady Gaga. (Sample 3)	There is more concern in this sample (3) for content. Tone also is prominent in this sample.
MWF 8:00 NG	Organizing my thoughts and the paper I have written it on is typically my next step in my writing process. *I begin to make an outline with all the information I have in the order that will make sense, this is trial and error for me.* Most generally I write several outlines until I am comfortable enough to use the one I like. *I now know what my basic content will be and next is to make a list of main points I want to make. Once I have my main points I then begin to fill it with supporting information.* My formal outline allows me to see how the essay will fit together. Once I am done with the outline I ask myself "did I express myself clearly?" and "Is the essay appropriate for my audience and expressing the point I am trying to make?" *If I am given the opportunity to write about any topic I tend to make it personal or about what I know or can relate to. If I do not know much about the subject then I rely more on resources to help me like the internet, library, or videos.* (Sample 4)	This sample (4) deals with content quite fully. From this sample, one can clearly see the concern for including the appropriate content for the writing situation.

	Writing essays or research papers has never been one of my favorite things to do. Maybe I do not like it because of all the thinking I need to do, or maybe it is just because I do not think I am a good writer. Whatever the reason, I believe the hardest part about the process of writing a paper would have to be getting started. Once I get started with the prewriting everything else seems to go smooth and downhill. When I begin my prewriting I think about three important things: *the subject of the paper*, the audience, and the purpose. (Sample 5)	With this sample (5), content is presented in a position of low priority: the subject of the paper.
	In conclusion, I believe the prewriting stage is the most difficult to get passed, but once out of the way makes everything so much easier. The three main things *I think about are the subject, being what I am writing about*, the audience, who I am writing to, and the purpose of my essay, which explains why I am writing the essay. *Once I think about each and get thoughts lined up in my head, I can then sit down and write my paper with a bit of ease*. Sometimes this prewriting process takes awhile to think about and other times it seems that I barely think about anything and I have already written half my paper. Maybe it depends on the amount of time I want to put in or if I know the topic well enough to start right away. (Sample 6)	Content here (Sample 6) is a consideration, and is shown as a main element of the writing process.
MWF 11:00 NG	Writing an essay, for me, begins the moment it is assigned. From that point on I begin thinking about my audience, which is generally whoever assigned me the essay. *At that moment I begin brainstorming new ideas to put on paper, this is the beginning of the writing process. The ideas that I work with are generally derivatives from whatever my professors gave as a prompt, or the type of essay that is asked for.* When I get to the process of physically writing the paper, there are a few components that I pay special attention too. Who will be reading my essay, and how well I portray my thoughts? Why I am writing the paper in the first place? And finally, how does	This sample (7) has content as a consideration right from the beginning.

	the context and sentence structure affect the points I am trying to portray? (Sample 7)	
	To start writing an essay I first think about the subject, or prompt. If I am familiar with the material, I use what I already know and will not research it as much. If the subject is unfamiliar I will use Wikipedia to find out more about it, but will not use this as a source. The only thing I will use Wikipedia for is a summary or links. Once the subject is clear to me then I think about the type of essay I must write, who my audience is, and how many sources I need. *Throughout the day I think about different ways to approach the material. I always try to think of new ways to present the material so that my essay has a unique quality.* Once I have found my stance, I think more about the requirements of the paper and what points are vital. *Then I set up my essay structure on paper, listing in order the key points of my essay, and group related points together. I keep in mind how to connect these points so the structure runs smoothly.* After that I usually procrastinate the actual typing process till the day the essay is due. I find it easier to set aside my rough draft and come back to it later so I have a fresh look on it, and can see where changes need to be made. I may take several breaks so I do not become stuck on one point. If anyone is around I may ask their opinion of the essay and consider their responses. Having other people's opinions allows me to see how well I present my topic. Then I type the essay. (Sample 8)	This sample (8) presents the most in depth look at content so far. While this writer is probably not the only one to go through this process, he or she is the first one to elaborate on it in this manner. In all of the samples in either the genre or non-genre group, this sample provides the most detail regarding content for RE 1.
TR 12:30 NG	*Writing can be fun using diagrams, tables, brainstorming and coming up with the perfect topic that is interesting and will get the reader's attention.* I think by making writing seem fun and not like just typing an essay for a college class the final paper will be a better read to the audience. Most paper I have written has been in MLA format and I fell that I am familiar with the MLA format and I am able to write a paper with the required textual features for this format.	This sample provides a unique look at adding content that is "fun."

| It is a good idea to familiarize with the format of the paper in which the writing process will take place so, that it is known what is expected. (Sample 9) | |

From Table 10 above, we can see that most of the samples in this section only deal with appropriate content in a vague and/or superficial manner. To a certain extent, this is an understandable response from the students. After all, most of the time, students see "content" as the information that they put in one paper or essay distinct from all other essays, and something that is determined during the writing process. Presenting content in context of the writing process so consistently may be a product of the assignment sheet for RE 1, which could be seen as implying that content is a part of the stage of the writing process. All of those things are usually accurate for the previous types of writing that they have done in FYC at this college. That being said, many samples from both groups link appropriate content to topic and audience (Samples 3, 4, 6, 7, and 8). Sample 8 from the non-genre group provides the most detailed look at content. Throughout Sample 8, we are given a description of the lengths that writer goes through to make sure that the content is appropriate for the essay. The writer uses experience, research, brainstorming, and outlining to accomplish that task. Both groups tend to see appropriate content in the same manner, the only difference being some more elaborate explanations from the non-genre group.

D. Textual Features

This area of analysis posed a difficulty for me. I finally decided on a very superficial trait since in general all students would write the reflective essay the same

way. Most essays focused on grammar and mechanics, a focus most likely stemming from the wording of the assignment sheet for RE 1. Another aspect of textual features is the correct formatting of the paper into MLA paper format, shown below in Table 11.

Table 11

Textual Features in Reflective Essay 1

Feature	Genre Group (n=46)	Non-genre Group (n=65)
Does Not Show Understanding of MLA Format	11 essays (23%)	19 essays (29%)

The following two tables, 12 and 13, provide student samples that mention textual features. The samples are again lengthier to provide more context to the selection.

Table 12

Textual Features Student Samples Genre Group Reflective Essay 1

Class	Sample	Analysis
TR 8:00	• Textual features are different for each type of writing. For college essays it is crucial that correct grammar and spelling are used. But for other unimportant writing it isn't as crucial to use correct grammar and spelling but it is still good to do so for in turn the writer will look more knowledgeable. Although I do not spend very much time thinking about this before I write, I do spend the majority of the time after I have written it, proofreading the writing. I feel that proofreading is very important because they are most likely easily changeable things *that could make the writer look*	Samples 1 -3 focus the textual features on correct grammar mostly. This focus is probably due to the assignment sheet specifying grammar and spelling as part of textual features. However, the assignment sheet did not mention that textual features are important because they impact the audience's perception of the writer. Yet, that perception is evident in

	smarter, even if that is not the case. (Sample 1)	Samples 1 and 3 in the italicized sentences.
	• There are a couple of textual features that are important in these documents for example correct grammar, correct spelling, proper punctuation and word count. I do not spend much time thinking about grammar and spelling but I do think a lot about word count. Word count is probably my biggest worry when I am writing essays with a set word count. I do spend some time on proofreading my essays to find errors when I am finished but I do not spend lots of time proofreading them. (Sample 2)	
	• I believe that in today's society, everyone should have the knowledge of how to apply proper grammar to his or her essays, stories, songs, emails, text messages, etcetera. The reader may notice that in this paper I do not use contractions. That is because I know that for a college or professional paper, they are not allowed. I know several things about writing academic papers - however, I would not say that by any means I know everything. Not even close. *Thus, I value proper grammar highly because I want to sound as if I know what I am writing about*, even if I do not. I might as well try, right? (Sample 3)	
TR 9:30	• These documents are usually just for me, so spelling and grammar are not usually that important, unlike my final product. I don't dwell on errors in my pre-writing; instead, I just move on and keep writing. (Sample 4)	This class' samples reveal the same tendencies as the TR 8:00 class. One difference between them, though, is that this class has two samples (6 and 8) that bring up research as textual features.
	• The textual features that are in my writings to friends have no punctual and proper grammar for my class essays. For my own good I have not write a lot in the proper and punctual way but I have took vocabulary class and comp one and came along way with writing. So for my class essays are a different story to where I	

have to use proper writing ethic. (Sample 5)	
• I then put in some citations and facts to back up my ideas and thoughts. … After all the writing is finished I will then read and reread until I have fixed all the sentence structures and grammar making the essay flow nicely together. I then will type the essay and put it into MLA format and do a spell check, grammar check, and change any words that might be repetitive. (Sample 6)	
• Grammar and diction have always been a big issue with me. Sometimes I want my essay to sound like one thing and it ends up sounding like another. Since I was little I've had problems with this and even though I got help I still can't get the hang of it or even remember. I can usually always get the spelling correct. I usually never use spellchecker, unless I accidentally missed a key or was typing really fast. (Sample 7)	
• Per MLA guidelines, all sources must be listed on a Works Cited page at the end of the paper. Center the title, Works Cited, and then list sources in alphabetical order by author last name. Some examples are provided on the next page. To format sources, start with the Works cited style provided in this template but refer to the MLA publications listed above for complete formatting guidelines. (Sample 8)	

Table 13

Textual Features Student Samples Non-Genre Group Reflective Essay 1

Class	Sample	Analysis
MWF 8:00	• I personally think that being grammatically correct and using	These classes received that same assignment sheet as

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correct spelling are very important when writing and kinds of papers. When teachers or other readers read the essays, they should be able to read the writings clearly. I always proofread my essays and I make sure that everything is spelled correctly before I submit them to be graded. *After a teacher grades my paper and they find mistakes, I get sort of embarrassed because I am a senior in high school and just starting college.* I should be able to tell my mistakes and fix them properly. Every time I proofread my essay, I spend more and more time looking over the writing because each essay becomes more important as time goes on. (Sample 1)

- There are many textual features that are mandatory for these documents. Correct grammar, spelling, and format are necessary for every paper. Although everybody makes mistakes, like forgetting commas, major mistakes like not having a complete sentence is unacceptable to most advisers. (Sample 2)

- Grammar and spelling are my top priorities in anything I do. Even when I communicate with my friends via text message or email, I try to always use proper punctuation, spelling, and capitalization. Even though grammar is not one of my strong points, I always try to save enough time to proofread my writing assignments before I turn in the final product. But, many times grammatical mistakes do sneak past my inspection. However, good grammar and spelling do help to convey the main ideas the essay is trying to get across better and in a more clear manner. *If an essay is poorly written, the reader will become uninterested and put it down, but an essay with exciting analogies and correct mechanics will intrigue a reader.* (Sample 3)

the other classes. Therefore, some of the same focus on grammar and spelling can be seen. Another similarity between the groups is the attention paid to the audience's perception of the writer. See the italicized sections of Sample 1. While Samples 3 and 5 do not necessarily deal with perception, they do indicate the level of importance correct grammar plays in their writing, noticing the effects on the reader. Samples 6 and 7 mention the textual features required for research.

	• When I finish typing my essay, I then reread my essay to check for typing and grammar mistakes that the computer does not catch. I also check for punctuation and contraction errors. Again, I have a peer, teacher, or a parent read my essay and check for mistakes I did not catch. (Sample 4)	
	• The last thing I do before writing my essays, press releases, or newspaper articles is to proofread my work. Fortunately, I am, to some extent, a perfectionist. When it comes to writing, I never fail to analyze my spelling and grammar before or after I have finished writing. I think that if a reader catches a grammatical or spelling error in a person's work, the writer has not taken the necessary time to check their work and make it a notch above the rest. In fact, time seems to be extremely vital to a good writer. *If one does not spend time on their writing, they are cheating not only themselves, but their readers as well*. (Sample 5)	
	• A writer must make sure and have a works cited page for their paper if they have any research in the paper. If the writer forgets and leaves the works cited page out the instructor could accuse the writer of plagiarism and throw the paper away and there is nothing the writer can do to prove his or her innocence. (Sample 6)	
	• Also I would have to include a works cited page which will have all of my sources on it usually in alphabetical order. (Sample 7)	
MWF 11:00	• One of the techniques I know that go into essays is good grammar. I believe that grammar is very important in an essay and should be stressed. However, I believe that grammar is a technique that can wait to the end when	All samples here follow what has been noted earlier. Sample 9 mentions the impression on the audience. Sample 10 adds to the grammar and

you're revising and editing a paper. It's not something I think about when I first start a paper. I do think that it's very important and necessary but not stressed the beginning as much as some other things. When I proofread my stories is when I will run a spell check and grammar check. (Sample 8)	mechanics of textual features with appositives and vocabulary.
• Mistakes can be made without even noticing. Grammar, spelling, and structure are a step in the right direction. I think about these on a normal basis every day, but I don't take note as often as I should when I write. I go over the processes like a machine, though sometimes I can miss one or two. I learned from previous teachers that the grammar you use affects your day to day life, not just in English class. And most recently, I have seen this same instance in Sherman Alexies' work. His writing is focused on what was thought to be kids, but in reality was geared for his peers. So his skills in grammar and spelling must be in top priority for him. Though, I am sure others proof read his work, it is also very important. It can make the difference not just between the A and the B, *but the impression the reader will get. I strive for this myself when I look over my work two or three times before I give it to anyone, no matter who it is*. (Sample 9)	
• I try to convey my personality in all of my writing, I enjoy using wit, and sarcasm so this is especially prevalent in all of my work. I thoroughly enjoy the use of appositives, however, I do not use them often enough to be considered repetitive. My vocabulary is fresh, and hopefully does a good job at maintaining my reader's attention. Coming rapidly from my brain my ideas spew on to the paper, and then very meticulously edit my words and punctuation. In my opinion my style is	

	quite original, and I take a lot of pride in that. (Sample 10)	
TR 12:30	• Proofreading is an important part of the essay process. Grammar and spelling are very important to me. It helps make my writing look better and easier to read and understand. (Sample 11) • Correct grammar or correct spelling? This is toss up on the importance scale. Well in my opinion they are both very important. One should always practice correct grammar when writing a paper. As for correct spelling, that is what spell check is for right? (Sample 12) • I have always thought that you were going to writing something you probably should be using correct grammar and spelling. But after reading the reflective essays of the last couple of weeks it has come to my attention that writers don't always do so. I think if everything was written in correct grammar and spelling our books and writings would be so boring. (Sample 13) • Grammar and spelling are almost as important in these essays as the information itself. This is because the essays are for college and they are graded over the grammar as much as the topic's information. One thing I do try to do is focus on proper grammar as I write. That part of my writing is most often what I spend my time on. Proofreading can be done not only by me, but anybody else can help. They do not have to know anything about the topic to be able to point out a misspelled word or incorrect grammar. Actually it is a very important step, to have someone else check your work, because there are some mistakes I will miss no matter how many times I read through my paper. (Sample 14)	The group of samples from this class reinforces the previous samples of the importance of grammar and mechanics. However, this class does not mention perception or research.

The impact of the assignment sheet for RE 1 can be seen clearly in the number of student responses that simply rely on grammar and mechanics to describe the textual features of their essays. There are many samples, however, from both groups that include those textual features' impact on the reader's perception of the writer and the features inherent in using research in a paper. In the genre group (Table 12), Samples 1 and 3 highlight readers' perceptions and Samples 6 and 8 mention research. These samples are important because they show that the writers went beyond just what was on the assignment sheet. Similarly, in the non-genre group, Samples 1, 3, and 5 mention the effect of grammar on the reader while Samples 6 and 7 highlight research. Again, the two groups seem very similar in their responses in this section.

Taking all the sections and responses into consideration, the results from the first reflective essay show several similarities between the two groups. For example, for "audience," the two groups reveal practically the same understanding. That concept has more samples reflecting an incorporation of audience into the invention process (Forward thinking and Understanding) than samples of students simply seeing the audience as a target to aim at and hit with the appropriate criteria. Additionally, "research" is both a part of process and purpose for both groups. Similarly, both groups have mostly vague and superficial ideas about appropriate content (with the noted exceptions, however, from both groups), and textual features are concerned with proper grammar and mechanics, again with the noted exceptions from both groups. These similarities are to be somewhat expected since neither group has received any significant instruction one way or the other regarding genre awareness. Again, this reflective essay was designed to look into the past

at the beginning of the semester, before any real work had been done in the class. Since

the majority of the students had similar backgrounds, the results are not that surprising.

3.2.2 Reflective Essay Two

This essay asked students to predict what they would do when starting to write a

"Request for Recommendation Letter." This type of predictive reflection encouraged

students to determine what part of the initial planning for writing this letter would be

most important to the successful completion of the letter. See Reflective Essay 2

Assignment Sheet (Figure 4) for more details regarding this assignment. The genre and

non-genre groups are again compared in the four areas mentioned above (audience

awareness, purpose, appropriate content, and textual features) with common concepts

identified from their responses.

Writing Prompt for Reflective Essay 2
Use the following prompt and questions to help you compose your reflective essay.
The purpose of this reflective essay is to allow you to describe what you would think about and what you would do (the types of activities) if you were to pre-write for this type of writing that you are about to undertake. For this reflective essay, you will be writing about something that you have most likely never written before. It will be important, then, for you to speculate, predict, or imagine what you *would be most likely to do* in this writing scenario. Keep in mind, when you are writing this kind of document, you will not be writing it for a grade, but for the start of your career, perhaps.
Recommendation Request Letter Writing Scenario
When you apply for a job or program, it helps to present references or recommendations to show your fitness for the position. To get the support you need from people familiar with your work (instructors and employers), you need to ask for that support. You can do so in person or by phone, but a courteous and clear letter or email message makes your request official and helps the person complete the recommendation effectively. Here is a suggested outline:
Situation: Remind the reader of your relationship to him or her; then ask the person to write a recommendation or to serve as a reference for you.
Explanation: Describe the work you did for the reader and the type of job, position, or program for which you are applying.

Action: Explain what form the recommendation should take, to whom it should be addressed, and where and when it needs to be sent.
Source: VanderMey, R., Meyer, V., Van Rys, J., Sebranek, P. (2009). The college writer. New York: Houghton Mifflin. 391.
To help you with this reflective essay, here are some questions to ask about the above scenario to help stimulate your writing (do not feel that you must answer all of them in order):

- Describe the situation and setting of your writing: What are you writing in response to, typically? How do you usually determine your subject matter for the writing?
- Describe your readers and other typical writers: What do you know about who will be reading your writing and how do you know this? What do you know about other writers—how are they like or unlike you?
- Describe your reasons for writing: Why do you write these kinds of documents? How do you determine your purpose?
- Describe the textual features: What textual features are usually a part of these documents? For example, is correct grammar necessary, or correct spelling? Do you spend a lot of time thinking about these issues before beginning your writing? Do you spend a lot of time proofreading for these errors?
- Describe the overall context of the writing situation: While thinking about the users of these documents (writers and readers), what are some of the typically held common beliefs, values, assumptions, or attitudes of these users? How do these considerations affect the way you write the documents?

This essay should be around 500-600 words in length and is due March 7th at 11:59 pm.

Figure 4 Writing Prompt for Reflective Essay 2

A. Audience Awareness

In this section, I will analyze the student responses in regards to audience awareness. This reflective essay would also reveal some bias towards school personnel as the audience, as did RE1, because many students would think of teachers as a logical person from which to request a letter of recommendation. Both groups refer to teachers more in this essay than in RE 1. Interestingly, though, this essay sees a big increase in the vague noun "person" conceptual area as opposed to the first reflective essay in both groups. Apparently, the students see some other person besides a teacher as a possible audience for this letter. The genre group appeals to a more concrete realization of the audience as "reader" rather than the more vague "audience" even though the non-genre

group still favors "audience" much more heavily than the genre group. This little difference may mark a point where the genre group is beginning to see the overall writing situation in a more appropriate context (an example of "real world" writing where the writing situation evolves from some social motive (Miller, 1984)) while the non-genre group is still looking at this exercise in classroom writing as just another example of classroom writing without seeing the full contextual picture.

Table 14

Audience Awareness in Reflective Essay 2

Concept	Genre Group (n=46 essays submitted) TR 8:00 (n=25 essays submitted) TR 9:30 (n=21 essays submitted)	Non-genre Group (n=65 essays submitted) MWF 8:00 (n=31 essays submitted) MWF 11:00 (n=17 essays submitted) TR 12:30 (n=17 essays submitted)
Teacher	29 mentions in 18 essays (39%) TR 8:00 (19 uses in 12 essays) TR 9:30 (10 uses in 6 essays)	26 mentions in 17 essays (26%) MWF 8:00 (17 uses in 10 essays) MWF 11:00 (1 use in 1 essay) TR 12:30 (8 uses in 6 essays)
People	80 mentions in 30 essays (65%) TR 8:00 (52 uses in 18 essays) TR 9:30 (28 uses in 12 essays)	89 mentions in 36 essays (55%) MWF 8:00 (47 uses in 20 essays) MWF 11:00 (11 uses in 5 essays) TR 12:30 (31 uses in 11 essays)
Reader	42 mentions in 12 essays (26%) TR 8:00 (23 uses in 6 essays)	33 mentions in 18 essays (27%) MWF 8:00 (13 uses in 6 essays)

	TR 9:30 (19 uses in 6 essays)	MWF 11:00 (15 uses in 8 essays) TR 12:30 (5 uses in 4 essays)
Person	203 mentions in 41 essays (89%) TR 8:00 (130 uses in 25 essays) TR 9:30 (73 uses in 16 essays)	250 mentions in 55 essays (84%) MWF 8:00 (138 uses in 31 essays) MWF 11:00 (48 uses in 12 essays) TR 12:30 (64 uses in 12 essays)
Someone	71 mentions in 30 essays (65%) TR 8:00 (56 uses in 21 essays) TR 9:30 (15 uses in 9 essays)	87 mentions in 34 essays (52%) MWF 8:00 (57 uses in 17 essays) MWF 11:00 (11 uses in 7 essays) TR 12:30 (19 uses in 10 essays)
Audience	5 mentions in 2 essays (4%) TR 8:00 (1 use in 1 essay) TR 9:30 (4 uses in 1 essay)	26 mentions in 7 essays (10%) MWF 8:00 (0 uses in 0 essays) MWF 11:00 (5 uses in 2 essays) TR 12:30 (21 uses in 5 essays)

One will notice here that the concept with high usage in Reflective Essay 1 is the one with the least amount of attention here. That concept, "Audience," moves from a general notion in RE1 to a specific notion in RE2. The audience in RE1 was vague and usually interpreted incorrectly as the instructor; however, the audience in RE2 is quite specific, the person writing the letter of recommendation. The student writer's recognition of this movement from general to specific demonstrates that both groups modify their understanding of audience according to the type of writing being composed. The student samples collected below can provide more insight into this difference.

Table 15

Audience Awareness Student Samples Genre Group Reflective Essay 2

Concept	Sample	Commentary
Teacher	- When I was in sixth grade I had to write to my teacher and ask him to tell the principal why I would make a good captain. (Sample 1) - Spelling and grammar to me are very important; these two parts will show the professionalism and depending who I have picked to write to the letter could determine if they write the letter or not, especially if one of the people happens to be a former English Teacher. (Sample 2) - A boss, for example, may not notice or even care about grammar, as much as a teacher or professor would, due to lack of educational training in his or her own life. (Sample 3) - In conclusion, the most prominent worries when writing my letter requesting a recommendation, from either a former employer or teacher, would be the textual features, the manner of letter I need, whether it be aimed towards education or employment, and the views or assumptions of the person in whom I am asking to write the letter for me. (Sample 4) - The way that this would be done would to look at how I know this person, are they a former teacher, employer, or simply a friend. (Sample 5)	Using some of the same categories as I used in RE1 analysis (Tables 5 and 6) to classify the samples, I find samples 1 and 5 to refer to the teacher as a receiver. However, samples 2, 3, and 4 indicate the writers predicting what a specific audience would need to know or expect to get from one of these letters.
	Samples that do not indicate audience awareness: - Examples include; a boss who directly benefits from your effort, a teacher who has inspired intellectual communication, etc. (Sample 6) - For example If it was for a job in education they should talk about my qualities that would make me a good teacher, but if the job is in finance they	In samples 6 and 8, "teacher" is not an audience but rather a possible recipient of the letter among many. Sample 7 is the position of teacher for the writer of the request letter.

	should discuss my organizational skills, work ethic etc. (Sample 7) • A few things that I will be including would be who I am sending the letters to, what the teacher taught me when I was in his or her classes, why I am requesting a recommendation letter, and my academic awards and accomplishments. (Sample 8)	
People	• By sorting out people I believe would be a good source or a recommendation, I am usually able to pinpoint two or four good candidates for recommendation. (Sample 1) • The reason I would writing one of these people is for them to write a recommendation letter for me to further my job experience in my life. (Sample 2) • These are the type of people that I would be looking to ask to write this letter for me. (Sample 3) • Another thing that I would do in preparing to request this letter would be to decide how to approach the people that I have decided to ask to write this letter for me. (Sample 4) • You treat both the same with the consideration that when you are writing a coach or a dean of the students you have to consider that one person, but if you are writing to multiple people you have to appeal to everyone. (Sample 5) • You have to look at your letter and consider how your thoughts and words and ideas come across to people. (Sample 6) • Now one of the real problems would be searching out the correct people that would be excellent candidates for writing theses recommendations. (Sample 7) • I try to remind the people of why I am asking them and let them know that I must think very highly of them or I would not ask them to do something that is so important for me. (Sample 8) • Choosing the right people to construct these letters is imperative, and finding some who know what they're talking	Receiver: 1, 2, 3, 7, 9 Forward Thinking: 4 and 5 Sample 6 is a good example of the writer being concerned with the audience's understanding of the letters content and the impact of the letter on the audience. Sample 8 also regards the impact on the audience.

	about can do nothing but help me in my search for a job. (Sample 9)	
	Samples that do not indicate audience awareness: • Most people will ask only those friends who are close to them so they can get a good letter. (Sample 10) • I think people need to think about what they are going to write about before they just start to write. (Sample 11 • People write recommendation letters for many different reasons. (Sample 12) • To make sure I sounded professional, multiple grammar and spelling checks would be absolutely necessary; I would have several people read over my letter to proofread for any mistakes I may make. (Sample 13) • There are many people in the world who are willing to help as long as you just ask. (Sample 14) • So if people would just follow my protocol for writing this letter they would come out with a sparkling recommendation. (Sample 15) • Letters of recommendation are so important and many people do not even realize it. (Sample 16)	Writer (This label is intended to refer to the person writing the request letter, not the person writing the recommendation.): 10, 11, 12, 14, 15, 16 Proofreader: 13
Reader	• I would also remind the reader of what kind of employee, person, and reliable human being that I am. (Sample 1) • The readers for a typical recommendation letter would be a boss at the job you are applying for, if you were writing a recommendation letter for a scholarship application the reader would be a family member of the scholarship, your principle, or superintendent at school. (Sample 2) • This is so that the reader can recognize the importance of my work and be able to pass along that there is a general understanding that he or she has of my enthusiasm and support for the work that is at hand. (Sample 3)	Receiver: 1, 2, 3, 4, 7 Impact: 5, 6, 8

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	• It is difficult to get a true and genuine account of one's work ethic and suitability for such a position if the reader does not remember who the person writing the letter is. (Sample 4) • Addressing the connection between oneself and the reader will likely make or break one's plea for recommendation. (Sample 5) • It is good practice to remind the reader of past experiences or ways in which one has excelled that the reader was able to witness. (Sample 6) • It is also very important to communicate with the reader about one's intentions and goals for the future. (Sample 7) • So if the moment ever arises when one has to write a letter of recommendation letter just ask some simple questions who I am writing to what is my relationship to this person and what words can I use to make that impact on the reader. (Sample 8)	
	Samples that do not indicate audience awareness: • A second reader may also have supplemental helpful ideals for my prints. (Sample 9)	Proofreader
Person	• In my personal experience with recommendation request letters, I tend to keep in mind what I need the recommendation for, and what my past experiences with the person were. (Sample 1) • There is no point in asking a person for a recommendation if you haven't had any positive or relevant experiences. (Sample 2) • I believe that knowing the person and knowing about the person who I would be asking to write this letter for me is very important. (Sample 3) • In order to begin a request, one must recreate a sense of connection with the person whom the letter addresses. (Sample 4)	Receiver 1, 2, 7, 9 Forward thinking: These samples indicate the writer needing to know, connect with, appeal to, and consider the audience (3, 4, 5, 6, 8).

- For example, I would strive to appeal to the person of authority. (Sample 5)
- The person receiving my request is a person with authority over myself; therefore they are more likely hold certain things such as proper writing, my former hard work, and academic or job related accomplishments in higher regard than the average person. (Sample 6)
- The next and final step in acquiring a good recommendation is writing a request letter to a chosen person. (Sample 7)
- Considering the person that I am writing to for a recommendation letter, I would make sure that I would first explain to them how much it would mean to me if they helped me out, details about exactly what is needed, make sure my grammar is correct and it sounds professional. (Sample 8)
- Finally, the person that you ask to write the letter of recommendation should be given all of the information that you have about the requirements of the potential employer. (Sample 9)

Samples that do not indicate audience awareness:

Writer: 10-16
Proofreader: 17

- Letters of recommendation provide future employers, scholarship grantors, and scholastic admissions staff an insight to what kind of person, employee, or scholar you are on top of what you discuss during your interview. (Sample 10)
- I would also remind the reader of what kind of employee, person, and reliable human being that I am. (Sample 11)
- In this single act of submission, a person must lay one's bare neck before the theoretical axe of the execution known as rejection and failure. (Sample 12)
- There comes a time when every person has to ask someone for help no matter how big or small the situation may be. (Sample 13)

	• The time a person delivers the letter must also reflect professionalism. (Sample 14) • But if someone has written a person a bad recommendation it can affect them in a negative way. (Sample 15) • One of the first steps to writing a letter of recommendation is to determine the type of recommendation the person is going to need. (Sample 16) • Because of this, I think that the writer should have it looked over by a friend to see if they see any errors and then have it checked by a different person and then by another. (Sample 17)	
Someone	• Your readers could also be a really close friend or someone you have known for a long time. (Sample 1) • But most of all, I would make sure the person I gave the letter was someone I knew, and they knew me. (Sample 2) • If someone was to read a letter and was going to persuade someone to hire them, they do not want to read a letter with slang and misspelled words. (Sample 3) • I want someone that knows me well, has good things to say about me, and will be honest. (Sample 4) • In any of the letters, I write asking someone to be reference for me or to write a recommendation I always try to be as polite as possible. (Sample 5) • Even though I have never had to formally request that someone write me a letter of recommendation, when I start applying to graduate schools and applying for jobs I predict that I will have to write a request for recommendation letter. (Sample 6) • It never hurts to ask to someone to help out when fighting for a goal wanted. (Sample 7) • When writing a letter for a request for a recommendation letter I would first start off by explaining to the recipient of my letter why I am asking them to write my recommendation letter and not someone else and how much it would mean to me if they would like to be of help. (Sample 8)	Receiver: 1, 2, 4, 6, 7, 8 Impact: 3, 5

	Samples that do not indicate audience awareness: • Mainly because if someone was interviewing for a magazine job and the boss gets a recommendation letter and the grammar is not good he probably would not want to hire them. (Sample 9) • So needless to say spelling and grammar are extremely important to any writing situation and can make or break someone. (Sample 10) • To further guarantee success I would have someone else read the document for me, correcting my work where or if needed. (Sample 11) • If written correctly it can benefit someone greatly. (Sample 12) • If someone is trying to get into medical school for example, they will most likely need a letter from their biology teacher or their counselor. (Sample 13)	Writer: 9, 10, 12, 13 Proofreader: 11
Audience	• I know if I were asked to write a recommendation letter I would consider the intelligence of my audience and how they would critique other people's papers and writing. (Sample 1) • When you are looking for references you need to consider what your audience will ask and like about the references. (Sample 2) • One of the hardest aspects of including letters of recommendation to employers I know nothing about will surely be the fact that it would almost be like writing without knowing the audience you are writing for. (Sample 3)	All three of these examples exhibit forward thinking elements of considering the audience.

Table 16

Audience Awareness Student Samples Non-Genre Group Reflective Essay 2

Concept	Samples	Commentary
Teacher	• If I were to select a teacher from high school whom I only had for one semester, that selection would not be as useful as opposed to selecting a teacher that taught me all four years. (Sample 1) • For example, I would not ask my math teacher for a letter of recommendation if I was applying to a program at a college for music. (Sample 2) • If I had chosen I teacher I would include things such as: how long I had been in school, what grades I had earned, and why I believe I would be good at what I was doing. (Sample 3) • I would also include any praise to the teacher that they may deserve. (Sample 4)	Receiver 1, 2, 4 Sample 3 reveals a leaning toward thinking about the audience before writing (forward thinking).
	Samples that do not indicate audience awareness: • I would then ask either a peer or English teacher, to read it to make sure it was as close to perfect as possible. (Sample 5) • Often times, a teacher or a school administrator is asked to write letters of recommendation for students, which is a good idea considering the fact that they are around grammar and educational words all of the time. (Sample 6) • The student must choose the teacher who can write in a detailed and good way. (Sample 7) • If I were a teacher I would not want to write a recommendation letter for a student if he/she's letter is sloppy and unorganized. (Sample 8)	Proofreader: 5 Possible recipient: 6, 7, 8
People	• Secondly, I would ask people who are close to me who would know a lot about me and what I have been involved in. (Sample 1)	Receiver: 1, 3, 4, 6 Impact : 2 Forward thinking: 5, 7

	• Focusing on the textual features will help because the people reading the letter will most likely judge the person who wrote it by how their grammar is used correctly or not. (Sample 2) • It is also important to pick people who would speak highly of you and your work ethic. (Sample 3) • Also, if possible, it helps to ask people who have the same type of occupation as the one you are applying for to write you a letter of recommendation. (Sample 4) • I start the process of a recommendation letter by determining the people to whom I will send the letter. (Sample 5) • You are requesting letters from people that will decide whether or not you get to move on in your career choice by recommending you, or passing on the chance. (Sample 6) • For this piece of writing, my audience could cover and involve a wide range of people. (Sample 7)	
	Samples that do not indicate audience awareness: • A lot of companies require people to have a lot or some experience in the department or field which they are applying for. (Sample 8) • What I have discovered about myself is that I genuinely enjoy helping people in need or who cannot exactly do for themselves. (Sample 9) • Not only because few people are accepted into the specific house, but also because I am from a small town and don't know many people who joined that sorority. (Sample 10) • In a small community, where everyone knows each other, people know whose information is credible. (Sample 11)	Writer: 8 Individual: 9, 10, 11
Reader	• Letting the reader know the type of position you are applying for is the first step. (Sample 1)	Receiver: 1, 2, 3 Impact: 4, 7, 9

	• Next, I would describe the work I did for the reader and also remind him or her of my positive traits. (Sample 2) • Informing the reader of how formal or what style the letter should be would be the next step. (Sample 3) • The reader of the letter wants to be assured that the writer knows what they are talking about and is not just feeding the reader lies. (Sample 4) • There are various other things that might be put into a request letter, but it all depends on the applier and what they feel is necessary for the intended reader. (Sample 5) • Also, when making a request for a recommendation letter, the person requesting should give the writer a list of accomplishments, degrees of education, and any other important information that the reader should know. (Sample 6) • I want to come across as professional as I can to my reader. (Sample 7) • The reader probably doesn't have time to read a whole story, so keep it short. (Sample 8) • After completing my organization, I begin to write, hitting on positive topics from my previous experience with the reader that will optimistically persuade the reader the importance of the recommendation letter to achieve a position with a new company. (Sample 9) • I direct the persuasion towards the reader in a manner that it convinces them that I am worthy of the recommendation, and illustrate this in the language of the letter. (Sample 10)	Forward thinking: 5, 6, 8, 10
Person	• First, I would tell the person who I am giving the letter to why I would be good at the job that I am applying for. (Sample 1) • Finally, I would take action by asking the person to write the letter, and I would disclose the final details. (Sample 2) • When deciding who to ask to write a recommendation letter, there are certain qualifications I think about in determining the best person would to	Receiver: 1, 2, 4 Forward thinking: 3, 5, 7 Impact: 6, 8

write a decent recommendation letter. (Sample 3)
- The best person to write a recommendation letter would also be a person who is educated about the job or subject that is being recommended. (Sample 4)
- Everything needs to be tailored to appeal to the person chosen, so that he or she will give a glowing recommendation. (Sample 5)
- If the person reading the letter thinks I was unprofessional, why should they recommend me? (Sample 6)
- If I send a letter of request for a recommendation, I always think of the person I am asking. (Sample 7)
- I feel like I need to be really polite to the person, because if they are going to do something good for me then I need to be respectful in return. (Sample 8)

Samples that do not indicate audience awareness:
- The person who I would want to have an interview with would be the head boss because they really need to be the ones who get to know me and know a lot about me to hire me for their job openings. (Sample 9)
- It is very important to explain all of the accomplishments so it makes the person look good for the job. (Sample 10)
- Would it be better for me to simply ask in person for a recommendation letter? (Sample 11)
- First, I will go to P----- Technology Center which is the closet vocational center where I live that offers LPN and locate the resource person to talk to regarding the school I wish to apply for. (Sample 12)
- Sororities are looking for the character of a person, not necessarily all their accomplishments. (Sample 13)
- When writing the letter the person writing it needs to use proper grammar

Employer: 9, 16

Writer: 10, 11, 13, 14, 15

Source: 12

	correctly and also to check their spelling. (Sample 14) • Some people get their reference by a phone call; they can also get it in person, or by a clear letter or E-mail. (Sample 15) • A recommendation letter is a letter that is sent to an individual who I would ask if they could write a letter to a person that is recommending me for a position. (Sample 16)	
Someone	• Some of these key points are asking someone for a request recommendation letter, thinking about who will be reading these letters, and the overall textual writing of the letter. (Sample 1) • The first key point to think about when writing a request recommendation letter is who or how to ask someone for a recommendation letter. (Sample 2) • Often it is important to keep three things in mind when asking someone to write a letter of recommendation for you: make sure you have a good relationship with that person, make sure you are clear on what you need done, and make sure it is professional and organized. (Sample 3) • Whether it's for a scholarship, position, or school, asking someone to write one is slightly annoying. (Sample 4) • When writing a letter to someone to recommend me for something I want to be sure of several things. (Sample 5) • For example, if I needed a letter of request for something that had to deal with religion I would ask someone who is religious to write one for me. (Sample 6)	Forward Thinking: 1, 2, 3, 6 Receiver: 4, 5
	Samples that do not indicate audience awareness: • A person cannot just write a recommendation letter about someone they do not know, they have to know the person well and know what kind of person they are. (Sample 7) • Then I would ask someone to proofread it for me to catch mistakes that I might have missed. (Sample 8)	Writer: 7, 9, 10, 12 Proofreader: 8 Possible recipient: 11

	• The reason someone is asking for a recommendation letter is because this letter could help them get the position they want to get in the job or program. (Sample 9) • Luckily, I found someone to type one up, but the moral of the story is: make sure that it's getting done and that the writer is reliable. (Sample 10) • I get good grades and I pay them, so why do I need to ask someone to ask the school if it is okay for me to attend? (Sample 11) • The audience you are trying to reach would much rather help someone out who was kind and nice in asking for such an important letter. (Sample 12)	
Audience	• When preparing to compose a recommendation request letter a certain criteria must be filled, especially when considering the audience, structure, and tone of such a writing task. (Sample 1) • Determining and fundamentally understanding the audience will be the first step in writing this letter. (Sample 2) • The aim is to please and convince the audience to accept and compose a letter of recommendation for me. (Sample 3) • The intended audience of a recommendation letter is hoping to make vital decisions that affect the lives of many individuals. (Sample 4) • The audience you are trying to reach would much rather help someone out who was kind and nice in asking for such an important letter. (Sample 5) • Remember, anyone can write a letter requesting a letter of recommendation, but in order to be successful and get that letter of recommendation the requestor needs to keep the audience in mind, scrutinize the body of the request letter, and include necessary information so that the person writing the letter of recommendation is able to follow through with it. (Sample 6) • In this essay, I will discuss three major steps to consider in writing for a letter of recommendation, they are: knowing the	Forward thinking: 1, 2, 6, 7 Impact: 3, 5 Receiver: 4

	audience, having the right tone, and order of content. (Sample 7)

The two above Tables 15 and 16 reveal some interesting differences between the genre and non-genre groups. The genre group's responses were concerned with appealing to the audience. The concept of "teacher" is useful in pointing out some differences and similarities in the two groups. The genre group had three Samples (2, 3, and 4) that mentioned the manner in which the audience directed the students' writing of the letter (what I termed forward thinking) while the non-genre group only had one Sample (3) that partially recognized this motive. In the "people" section, the student describes "how to approach the people" (Sample 4) and having "to consider the one person" (Sample 5) to whom the letter is addressed. In the section labeled "person," the genre group brought out notions about "knowing the person and knowing about the person" (Sample 3) and other similar responses that emphasized connecting with and considering an individual instead of a general notion of an audience. The non-genre group usually spoke in clichés about their knowing their audiences with not many specifics. Two exceptions to this generality in the non-genre group would be Sample 3 in the "someone" section and Sample 2 in the "audience" section. Even with these few exceptions from the non-genre group, the genre group displayed in general a better understanding that there would be a specific individual who would be reading their letters. This understanding is an improvement over the responses from RE 1, considering the audience has definitely become more important to the genre group when preparing to write a document like this. On the other hand, the non-genre group has retained the general notion of *an* audience without narrowing its focus to a more specific audience.

By this point in the semester, the genre group had practiced analyzing magazine ads and obituaries based on the questions presented by Devitt, Reiff, and Bawarshi (2004). The non-genre group had written argument essays and read essays from the class text (Cohen, 2007). The class work of genre analysis in the genre group is the most likely reason for the difference in understanding between these two groups. This finding supports the idea that working on developing genre awareness not only created a difference between the groups in the study, but also supports the genre group's ability to transfer what has been learned through analyzing particular genres (ads and obituaries) to a genre that was not analyzed in class (the request for recommendation letter).

B. Purpose

In comparison to the first reflective essay, both groups seem to have a good grasp of purpose. There was a decrease in academic concerns like research and source material and an increase in the attention given to notions of academic and formal. Of course, these letters are formal and most would be requesting them from an academic source. Therefore, the shift from the first essay may not be that indicative.

Table 17

Purpose in Reflective Essay 2

Concept	Genre Group (n=46 essays submitted) TR 8:00 (n=25 essays submitted) TR 9:30 (n=21 essays submitted)	Non-genre Group (n=65 essays submitted) MWF 8:00 (n=31 essays submitted) MWF 11:00 (n=17 essays submitted)

Research	4 mentions in 1 essay (2%) TR 8:00 (4 uses in 1 essay) TR 9:30 (0 uses in 0 essays)	2 mentions in 1 essay (1%) MWF 8:00 (2 uses in 1 essay) MWF 11:00 (0 uses in 0 essays) TR 12:30 (0 uses in 0 essays)
Source	3 mentions in 3 essays (6%) TR 8:00 (1 use in 1 essay) TR 9:30 (2 uses in 2 essays)	4 mentions in 4 essays (6%) MWF 8:00 (2 uses in 2 essays) MWF 11:00 (0 uses in 0 essays) TR 12:30 (2 uses in 2 essays)
Academic	19 mentions in 7 essays (15%) TR 8:00 (7 uses in 3 essays) TR 9:30 (12 uses in 4 essays)	20 mentions in 12 essays (18%) MWF 8:00 (6 uses in 6 essays) MWF 11:00 (10 uses in 4 essays) TR 12:30 (4 uses in 2 essays)
Formal	19 mentions in 9 essays (19%) TR 8:00 (8 uses in 5 essays) TR 9:30 (11 uses in 4 essays)	21 mentions in 14 essays (21%) MWF 8:00 (12 uses in 8 essays) MWF 11:00 (3 uses in 3 essays) TR 12:30 (8 uses in 3 essays)
Purpose	16 mentions in 10 essays (21%) TR 8:00 (6 uses in 4 essays) TR 9:30 (10 uses in 6 essays)	15 mentions in 5 essays (7%) MWF 8:00 (6 uses in 2 essays) MWF 11:00 (8 uses in 2 essays) TR 12:30 (1 use in 1 essay)

Table 18

Purpose Student Samples Genre Group Reflective Essay 2

Concept	Sample	Analysis
Research	• I believe a well-put-together list of personal accomplishments, research of other letters of recommendation, and finally listing the way I plan to use this recommendation to better myself, my career, my family and community will give me a more helpful way to write a professional request letter of recommendation. (Sample 1)	The phrase, "research of other letters of recommendation," points out a very important aspect of genre awareness, studying samples of the genre.
Source	• By sorting out people I believe would be a good source or a recommendation, I am usually able to pinpoint two or four good candidates for recommendation. (Sample 1) • However, in most cases depending on the reasoning behind the letter I don't think a friend would be a good source for this letter. (Sample 2) • In High School I have had to ask for a couple recommendations, but never one that was going to determine my source of living. (Sample 3)	The idea of source here is different from its use in either RE 1 or RE 3. Sources here are people; whereas, sources in the other two essays are usually documents.
Academic	• The request for recommendation letter must possess a purpose, academic credentials, and must be written in a formal manner in order to impress the one receiving it. (Sample 1) • She has helped me proof read several of my academic papers that I have had to written my senior year. (Sample 2) • Also, I would remind my academic instructor of my steadfast attendance, and my participation in school activities. (Sample 3) • No, you would put details about your academic achievements, the clubs to which you belong, the academic awards you have received, and the classes you've taken. (Sample 4) • The request for recommendation letter will contain several features such as the	Uses of "academic" in this essay relate mostly to relationships and achievements. Sample 2 provides the lone exception.

	following: the purpose of the letter, the formality, and a summary of my academic experiences. (Sample 5) • In most cases, a letter from a previous instructor wouldn't carry as much weight in a job search as it would in seeking some sort of academic scholarship or school admission. (Sample 6) • Yet a recommendation for a scholarship would be more likely to contain information about my prior academic career and academic successes. (Sample 7) • The list of a person's references should include academic, employer and personal references. (Sample 8)	
Formal	• Even though I have never had to formally request that someone write me a letter of recommendation, when I start applying to graduate schools and applying for jobs I predict that I will have to write a request for recommendation letter. (Sample 1) • I believe that it is the most formal and traditional way of approaching an authority figure. (Sample 2)	Samples 1 and 2 refer to a larger situation than the specific letter. There, "formal" is a behavior and attitude.
	• In writing this letter I want to sound formal but I would also like to get personal with the person I am writing to. (Sample 3) • I want to sound formal because I would like to come off professional to give a scholarly feel to my letter. (Sample 4) • I would check to make sure my spelling and grammar are perfect, my tone is formal and polite, and that the print out of the letter is neat and in general well presented. (Sample 5) • By writing the instructor or employer a letter requesting their help in a formal manner, neatly presented, identifying yourself and describing the purpose of your letter, you defiantly have the opportunity to have a letter of recommendation written about you,	Samples 3 – 11 use "formal" to describe the tone of the letter they intend on sending.

	giving you an edge over the competition. (Sample 6) • The request for recommendation letter will contain several features such as the following: the purpose of the letter, the formality, and a summary of my academic experiences. (Sample 7) • Finally, the overall request for recommendation letter must be coordinated and have a formal and academic tone. (Sample 8) • While I would not want to seem too professional or overbearing, having this knowledge helps me to be more formal in my writing, which is important because a recommendation request letter is a particularly formal type of writing. (Sample 9) • This is generally a one page, formal letter persuading them why to write me a recommendation. (Sample 10) • With a recommendation request letter, I would want to be formal, polite, and as brief as possible. (Sample 11)	
Purpose	• The purpose of this type of writing is obviously to persuade someone to want to hire the by telling them every possible good thing. My opinion of these letters is just a chance for the writer to brag and boast about themselves because if it is in a letter then they do not feel like it is a blunt. (Sample 1) • With this being said, you could say that a letter of recommendation has a big purpose, a big effect, and could help determine whether or not you a receiving of the position or award. (Sample 2) • For admission to a graduate school, I would explain what career I was striving for and what steps I had already taken to reach that destination. Background information would be essential for a recipient to know in order for them to write a letter adequate enough for that particular purpose. Whether it is for a job, admission to a	These responses reflect students' identification of two purposes: the recommendation letter and the recommendation request letter. Samples 1, 2, 3, 4, 5 and 12 mention the purpose of the recommendation letter. This does not show a misunderstanding of the assignment, just the focus of their sample. Samples 6, 7, 8, 10 and 11 mention the purpose of the request for recommendation. These samples do display a better understanding of the assignment through this focus.

	graduate school, or a scholarship, background information and explanation is needed in order to write an appropriate letter of recommendation. (Sample 3)	Sample 9 relates purpose to the actual essay being written.
	• In conclusion, the whole request document must be an art of persuasion. Descriptions of high regard for the writer of the letter should be profound in the document. Reasoning for this specific document should also be clear-cut for the reader to understand why he/she must write this letter. Both the writer of the request and the recommendation must have an ideal grasp on intelligence for a great and purposeful text to interest the readers of both documents provided. To know the reader of the request is a great attribute to getting this recommendation, because in a sense the writer of the request would know how to evaluate word choice to receive the ideal recommendation. (Sample 4)	
	• Letters of recommendation can be for many purposes, such as applying for a scholarship, internship, or a job. (Sample 5)	
	• Once I have determined who I am, I would need to explain the purpose of my request. (Sample 6)	
	• If you had a well respected instructor that a letter of recommendation from them would make you look good when applying for a job, but if the instructor doesn't really remember you or you didn't perform well in their class, it would defeat the purpose. (Sample 7)	
	• When applying for a position of any kind, you are more than likely to have competition, and often it can be a lot. Therefore, you need to make yourself stand above the average. One way to do this is to have a letter of recommendation from a college instructor or previous employer. By writing the instructor or employer a letter requesting their help in a formal manner, neatly presented, identifying yourself and describing the purpose of	

your letter, you defiantly have the opportunity to have a letter of recommendation written about you, giving you an edge over the competition. (Sample 8)

- I've always been an independent person; I never want help from anyone. Unfortunately, in life, never having help is not a realistic possibility. There comes a time when every person has to ask someone for help no matter how big or small the situation may be. In the so-called, real world, a person may need a recommendation letter in order to receive a scholarship or land a career. In this essay, I am required to write about how I would begin my writing process if I were to write a request for recommendation letter. For the purpose of this essay, I will be writing as if I were trying to obtain a career. (Sample 9)

- Applying for a job can be very challenging and competitive, especially if I were to apply in a field that I have just graduated in and have no job experience. This is where I would need to write a request for recommendation letter. It would be very helpful in my application to have a good solid recommendation from a former instructor or employer. The recommendation from a former instructor, boss, or co-worker may be the final call on whether or not I am the right applicant for the job position. The request for recommendation letter will contain several features such as the following: the purpose of the letter, the formality, and a summary of my academic experiences. (Sample 10)

- The request for recommendation letter must possess a purpose, academic credentials, and must be written in a formal manner in order to impress the one receiving it. (Sample 11)

- The first step in acquiring a quality letter of recommendation is to find a credible person that you feel that can best describe your qualities. This person

		must be credible and it helps if they hold some type of position that compliments the purpose of the letter. (Sample 12)	

Some samples in the "Purpose" concept seen in Table 18 seem to reflect an understanding of this rhetorical situation's exigence, as described by Bitzer (1968), as the result of a "social motive" as described by Miller (1984), which is in contrast to the understanding of purpose exhibited by this group in RE 1. This complex understanding is possibly seen in Samples 4, 8, 9 and 10. Sample 4 sees the entire situation as one that requires persuasion. Samples 8 and 10 recognize the element of competition that applying for positions entails. Additionally, Sample 9 identifies inter-dependence as a quality of life that is becoming indispensible, however unwanted. Comparing these samples to those of RE 1, we see some differences, which may help explain the discovery of exigence on the part of the writers. These samples all relate very clearly to the reader of the letter. They almost all imply an effort at influencing the reader into the best possible action. Additionally, no samples (other than Sample 11) tended towards lists (wherein "purpose" is something "to be considered" along with other things like "audience") or got confused about their purposes.

Another response from the genre group indicated the student's development of genre awareness. The sample in the "research" section stated that finding other "letters of recommendation" would help in writing this letter. While the student is actually preparing to write a "request for recommendation letter," the incorrect label for the letter

is a minor point. The bigger point is that here is a student who now understands the

importance of collecting genre samples in preparing to produce a new genre.

Table 19

Purpose Student Samples Non-Genre Group Reflective Essay 2

Concept	Sample	Analysis
Research	• The First thing I do before I write my letter asking for recommendation is first research the thing I am needing the recommendation for. (Sample 1) • I will research Oklahoma State University's Vet College and what they are looking for in a student. (Sample 2)	Both samples here refer to the role research plays in the process of writing this type of letter. It reveals an understanding of audience expectation that the request's purpose fulfills.
Source	• If I slip and offend my intended audience of my initial letter to my hopeful source, I assume I will not get a very good letter of recommendation, if any. (Sample 1) • We are different because they are a respected source or reference about me specifically, so I hope to gain their respect enough so they will be speaking or writing highly of me. (Sample 2) • Because I plan on applying for more scholarships and jobs in the near future, I will have to be able to recognize a source that can support me with a letter of recommendation from one who knows me well, who knows what I excel in, and who is respected in the community. (Sample 3) • A viable recommendation source can be the difference in a person getting the job they have always wanted and being turned down for their recommendation being bad. (Sample 4)	Here as with the genre group, all samples view source as a person.
Academic	• Having a thesaurus ended up being very helpful also, I did not want my impact words to be repeated over and over, and by replacing those words with their synonyms I may have ended up portraying myself a little more	All samples here see academic as school related relationships and/or accomplishments. Samples 1 and 2 might be

	academic too, which may add to the unforgettable factor I was looking for. (Sample 1) • By using proper grammar, this would illustrate my academic ability. (Sample 2) • Do not talk about sports if you need a recommendation letter for something academic, you may mention sports in the letter that may support something academically but the main topic needs to be about academics not sports if you are being recommended for an academic scholarship. (Sample 3) • To think all that may have been standing in the way of getting accepted into the highly competitive academic program to better myself as a nursing professional was a personal letter. (Sample 4) • I would definitely hope that I did the very best job possible portraying my work ethic, great group skills, and amazing academic record. (Sample 5) • I put a lot of thought into choosing an individual to write me a letter of recommendation because this will have an important role in my academic future. (Sample 6) • Letting them know I chose them because they made a large impact on my academic or personal life will do these things. (Sample 7) • At some point in my academic career, I will probably have to procure a letter of recommendation. (Sample 8)	interpreted as slight references to tone, but not in a primary way.
Formal	• Informing the reader of how formal or what style the letter should be would be the next step. (Sample 1) • I know I could ask her but a formal letter would be more appropriate. (Sample 2) • We will remind our friends and family that the letter of recommendation that they write should also be formal with correct grammar and spelling. (Sample 3) • Because I will know the intended references, I will be formal and actually	Similar to the genre group, Samples 1 – 10 use formal as a descriptor for the tone that either the request letter should have or the recommendation letter should have.

	try to impress them with the letter, mainly because the sources do not see the formal side of me at all. (Sample 4)	
	• Also in your letter you must make sure you are respectful and formal to whom you are writing, not demanding. (Sample 5)	
	• The worst mistake to make, when trying to sound formal, is to have a mistake. (Sample 6)	
	• Even though we know the people that we are writing to, the tone of the letter will be formal with correct grammar and spelling. (Sample 7)	
	• I also would make sure that my word choice is proper and formal. (Sample 8)	
	• The recipient will most likely be a past instructor that I had so I want to make sure the tone stays formal and polite. (Sample 9)	
	• For example, if you use proper titles when using names it would be formal, meaning you should not put personality and it should be factual and to the point, whereas using I, we, and nicknames would be informal. (Sample 10)	
	• This type of action is very important to me because I try to be as professional as possible when a formal situation arises. (Sample 11)	Sample 11 refers to a situation that is not a writing situation.
Purpose	• Upon deciding the purpose of the recommendation letter, I would think about who I would want to write a letter for me. (Sample 1) • Next I would begin the writing of my letter of request for recommendation. I would include how I knew the person I was requesting a letter from, and would include what the purpose of the letter of recommendation I needed was. (Sample 2) • So now there are three main things I think about when I do have to write a request letter. I think about the purpose, what I should tell them about me, and lastly I think about the organization and look of the letter. (Sample 3)	Samples 2, 3, 4, 5, 6, 8, 9 and 10 all mention the purpose of the request. However, only Samples 1, 7 and 11 mention the purpose of the recommendation.

- So in the pre-writing process of my requests it is my job to remember to put in the purpose which is where I am thinking about attending and what I need in the letter from a past teacher or manager. (Sample 4)
- I also make sure I sound organized and that the purpose of the letter is clear as day. (Sample 5)
- The type of request I would be asking for would be for a scholarship. It is important to be a student in good standings for a scholarship. The purpose of this type of request would be very important to me because it would help with money to pay for my college. (Sample 6)
- Writing a request for a letter of recommendation for college is not a task I would take lightly. After all, the purpose of the recommendation is to help me get into college. (Sample 7)
- When writing a request for a letter of recommendation the most important items to think about are the purpose of the request, the recipient, and the textual features, such as tone, grammar, spelling, and format of the letter I am writing. (Sample 8)
- The first thing I think about is the purpose of the request I am writing. In the case of the request for recommendation, the purpose is to get into a specific college. Most colleges want a letter of recommendation for prospective students, so it is important to make the purpose of my request known to the recipient. Since this is a request for recommendation it is very important to make sure the purpose is specific and precise so the recipient has a clear understanding of what I am requesting. I think it is important to be clear and to the point so the request does not get misunderstood with irrelevant information. (Sample 9)
- The purpose of this request is to get a recommendation letter to help me get into college so I need to make sure I use correct grammar and spelling so the

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	recipient will know that I am capable and serious about going to college. (Sample 10) • I state who I am and the purpose I need the recommendation for. (Sample 11)	

The non-genre group identified the request for recommendation purpose by a large majority, unlike the genre group. What is of more interest here, though, is that none of the non-genre samples tended to indicate any awareness of the social motive of the request as did the genre group. They mention the "need" for the recommendation, but that is not the same level as was found in the genre group. There, ideas like persuasion, competition, and dependency on others described the social motive quite nicely. Therefore, it can be noted that while both groups identified more clearly the purpose of writing when the writing situation involved a concrete situation like a letter to a person, the genre group went further than that by intimating social motives for this writing situation, which implies a much deeper understanding of genre awareness.

From Tables 18 and 19 above, a divergence between the genre and non-genre groups can be seen. The genre group has picked up on the notion of social motives and applied it to the new writing situation that RE 2 gave to them. This application to a new writing situation is a clear step indicating that teaching FYC through genre awareness does allow for transfer from familiar writing situations to new ones. Since the non-genre group did not exhibit the type of responses that indicate that same awareness of transfer, the conclusion leans strongly to the genre aware classroom being the critical difference.

C. Appropriate Content

Overwhelmingly, so much so that including it would devalue the other responses, the content concept of letter writing appeared in almost every response. In general, though, the other concepts saw a decrease in attention. The only concept to hold any kind of relevance in comparison to the first essay was writing, which is expected and not too revealing. Again, any part of the samples that is italicized is done by me to show significance.

Table 20

Appropriate Content in Reflective Essay 2

Concept	Genre Group (n=46)	Non-genre Group (n=65)
Paper	8 essays (17%)	9 essays (13%)
Topic	1 essay (2%)	2 essays (3%)
Essay	4 essays (8%)	8 essays (12%)
Writing	23 essays (50%)	35 (53%)
Requirements	8 essays (17%)	9 essays (13%)

Table 21

Appropriate Content Student Samples Genre and Non-Genre Groups Reflective Essay 2

Class	Sample	Analysis
TR 8:00 G	A letter of recommendation can change a person's life. Writing a letter of recommendation can be just as hard as searching for someone to write one. If	This sample speaks of the letter of recommendation, not the letter of request, which was to be the topic.

written correctly it can benefit someone greatly. But if someone has written a person a bad recommendation it can affect them in a negative way. Writing this letter can be a time consuming process but knowing how to compose one can save someone a lot of time and stress. (Sample 1)

Writing could quite easily be considered the most widely-used and the most important process to today's society as a whole. Every day, someone may find him or herself compelled to write a letter, a report, an essay, etcetera. *However, at times, particular circumstances arise and require a different type of writing. Like when a person applies for some certain job or university: one may be required to have recommendations. To acquire this/these, one may have to write a request letter for permissions in order to receive a recommendation letter from a person.* While I myself have not had experience with having to write such a letter, *I can suppose exactly how I would achieve such by reflecting upon the general, everyday experience I have had with people and writing.* (Sample 2)

This sample (2) contains a passage that explains the social motivation for writing this letter, which reveals a good understanding of genre awareness. Additionally, the content to be included in the letter will be taken from everyday life. This sample provides an excellent look at the request letter.

These types of letters are written in order to allow the employer to choose the best applicant for the position to be filled. No one wants to hire a screw-up that is lazy, annoying, and is just a pain in there butt, only to turn around and do the process all over again. The process of interviewing and hiring takes away from the day to day operation of a business and is very time consuming. Therefore letters of recommendation are good tools in selecting potential employees. Poor grammar and poor spelling should be a red flag for the person doing the hiring. This reflects badly on the applicant and the writer. This could make the person hiring question the quality of both the person applying for the position and the person recommending the applicant. When writing a letter of recommendation careful consideration of

This sample (3) recognizes the social motivation for a recommendation letter. Even though the student should be writing about the request letter, understanding the recommendation letter is a sign of genre awareness.

	phrasing, grammar, and spelling should be extremely important. So the writer of the letter of recommendation should take extra precaution to proofread the letter before mailing it. (Sample 3)	
TR 9:30 G	In order to begin a request, one must recreate a sense of connection with the person whom the letter addresses. This step is critical in the process of succeeding in getting a recommendation. It is difficult to get a true and genuine account of one's work ethic and suitability for such a position if the reader does not remember who the person writing the letter is. Addressing the connection between oneself and the reader will likely make or break one's plea for recommendation. It is good practice to remind the reader of past experiences or ways in which one has excelled that the reader was able to witness. However, merely establishing a connection with the reader will not ensure a successful response. (Sample 4)	The entirety of this sample (4) reveals the link between the social motives of the genre and content. In order to get this writer's "connection" to the recipient, the writer has to include the appropriate content.
	I've always been an independent person; I never want help from anyone. Unfortunately, in life, never having help is not a realistic possibility. *There comes a time when every person has to ask someone for help no matter how big or small the situation may be.* In the so-called, real world, a person may need a recommendation letter in order to receive a scholarship or land a career. In this essay, I am required to write about how I would begin my writing process if I were to write a request for recommendation letter. For the purpose of this essay, I will be writing as if I were trying to obtain a career. (Sample 5)	This is another sample (5) where the social motivation of the request letter becomes clear.
	The first step in this writing process, would be to analyze the position I was applying for, write down on a piece of paper the exact details describing the job, and make a list of why I want the job. This is necessary in helping to determine whom I should write my letter to, which would be my second step. I would carefully analyze	This sample (6) provides a clear idea of the type of appropriate content that goes into a letter of request.

my prospective job and make certain I find the right person who I feel would be the most qualified to write my recommendation letter. *Once I have found my match, it would be in my best interest to recollect my past experiences with this particular person, write down the positive memories, and make a list about why I felt he was most qualified that would be included in my paper. I would also describe how we knew each other and the exact details of my job.* (Sample 6)

There are several topics one can take into consideration during the process of writing a letter requesting a letter of recommendation for, a job, a scholarship, or something else that requires this type of document. If I were to ask for this type of letter a few of the things I would contemplate are my choice of words, the kind of letter needed, and finally I would take into regard the thoughts, or the way of thinking of person in which I am asking the letter from. (Sample 7)

This entire sample (7) includes content that would be appropriate for this request letter.

It is so often that individuals find a need to set themselves above others. For many different reasons, rather it be a job or a college scholarship, people use resumes to let their qualifications and accomplishments set them apart from the crowd. However, resumes only offer a small glimpse of the person applying for the position or scholarship. *For this reason letters of recommendations contribute a more personal and revealing aspect of a person. Letters of recommendations are as complicated to produce as a resume.* They require just as much thought and work, and contribute just as much as a resume. A tedious process is required in order to produce a letter of recommendation that successfully sets a person apart from others and also exemplifies their qualifications. The most important step in acquiring a letter of recommendation writing a letter to request one. This letter may make or break a scholarship or job. (Sample 8)

This sample (8) expresses the social reasons for needing this type of letter.

MWF 8:00 NG	In a request letter, there are certain issues that I want to address to be completely thorough. First, I need to explain what I am applying for and properly request a recommendation letter from the desired person. Then, I would describe some of my background in this particular area of interest to show that I am experienced in the particular field that I am applying for. I would also enclose a short list of academic achievements and experience to prove that I am experienced in that field of study. Next, towards the end of the request letter, I would make sure to include my contact information as well as thanking the person for their consideration to write me a recommendation letter. By including my contact information, I am providing numerous ways for the person to reach me to accept or decline my request, or ask for any other information. After going over the context of my request letter, there is one final step to my pre-writing process before I complete my request letter. (Sample 9)	This entire sample (9) provides an extremely clear list of content items that need to be found within the letter of request.
	Lastly, after writing my letter to the person I needed a recommendation letter from, I would make sure that I used correct grammar and mechanics. When I finished writing my letter, I would proofread and also have someone else read my letter so that I could make sure that there were no errors anywhere in the letter that I missed. Making the letter sound as educated as I could would be my number one goal at the beginning of my letter writing process. (Sample 10)	This sample (10) does not explore the importance of content as much as it does the importance of the reader's perception of the writer.
MWF 11:00 NG	I start the process of a recommendation letter by determining the people to whom I will send the letter. I base this decision on a few things: will this person's recommendation be looked at highly, how well did I perform in this instructor's class, and will they likely write a good recommendation for me. After I decide on who I am sending the letters to I begin the	The sample (11) here provides a clear look at the content that would go into a letter of request.

	writing process. *I start the letters off by reminding the instructor of who I am. I include my full name and any of the classes that I had with them. Usually, at this point I tell them how much I enjoyed their class or classes. I try not to sound like I am just complimenting them so that they will write a good recommendation but I do need them to write the letter.* And people in general are more apt to do something for you if you compliment them. (Sample 11)	
	My overall process for writing a request for recommendation letter would be *to decide what my goal or intentions for the recommendation were*, prepare for any questions the person might have for me, and then write them a letter or call to ask them to write the recommendation *with all the reasons readily available.* I would put off a friendly, yet professional attitude to them so that they would feel comfortable writing the letter for me. (Sample 12)	This sample (12), while not as clear as some of the others, also mentions appropriate content for the request letter.
TR 12:30 NG	When requesting someone else's "stamp of approval", we are usually in desperate need of a job or position and can sometimes *let our true expressions bleed over into the letter. It is very important to find a balance between asking and demanding. When writing this request, I would solidly acknowledge the importance of the recommendation without sounding too demanding. The reader should not feel greatly pressured or obligated during his/her consideration process. As the writer, I would want to sound extremely humble and courteous in my letter. Even if I did not particularly like the person I was asking, I would still sound as polite as possible.* Wearing this "mask" is very important, because I am at the mercy of the reader. Setting the appropriate tone will make the request resonate positively with the audience. (Sample 13)	This sample (13) explains the purpose of the content that is included in the letter of request.
	In the Process of writing a request letter for a recommendation letter, *the letter must have a heading in which the mailing address of the person it is being mailed to*	The sample (14) here provides a clear explanation

as well as the addressees name. The letter will then start out with a dear so and so, and begin with how I knew the person. The letter must be personal because the person that will write the letter of recommendation is the person that I am trying to get him or her to write good things about me. Use relevant topics for what the letter needs to have in it. Do not talk about sports if you need a recommendation letter for something academic, you may mention sports in the letter that may support something academically but the main topic needs to be about academics not sports if you are being recommended for an academic scholarship. (Sample 14)	of what is appropriate for the request letter and what would not be appropriate.

The results from Table 21 above reinforce the genre group's identifying the social motives of the writing situation (specifically Samples 2, 3, 4, 5, 6, and 8), like the purpose section indicated. Again, the non-genre groups' responses seem to miss this element of the writing situation. Therefore, the conclusion can again be drawn between the genre group's transference and classroom activities, based on the identification of social motive again, revolving around genre awareness.

Using Table 21 also allows a difference to be seen between the content sections from RE 1 to RE 2. RE 2 has many samples that clearly express what would be appropriate content and what would not be appropriate. These samples do not contain vague or general notions. They are quite specific on the type of content that would need to be included. Additionally, there were many samples here that clearly expressed what social motivation might be behind writing a letter requesting a recommendation. Understanding the social motives of a genre can be seen as a clear example of genre awareness (Miller, 1984).

D. Textual Features

The same difficulties with this section as previously mentioned are found in this section again. However, in the non-genre group, one of the essays that does not follow MLA essay format does in fact follow perfect letter format. The student writing the letter apparently misunderstood the assignment to mean the composition of an actual letter rather than an essay speculating about writing a letter.

Table 22

Textual Features in Reflective Essay 2

Feature	Genre Group (n=46)	Non-genre Group (n=65)
Does Not Show Understanding of MLA Format	11 essays (23%)	21 essays (32%)

Table 23

Textual Features Student Samples Genre Group Reflective Essay 2

Class	Sample	Analysis
TR 8:00	• Since it is a letter that will be received by a prospective boss it will need correct spelling and most importantly amazing grammar skills. If you use correct spelling and grammar then it makes the applier look a lot more intelligent as well as serious about the job. If a boss was reading a recommendation letter that had incorrect spelling and grammar, it is very likely that they will just simply throw the letter in the trash and hire the person with the better letter. (Sample 1)	While a few RE 1 samples mentioned the impact of grammar and mechanics on the audience's perception of the writer, that perception is in high relief in RE 2. In fact, in all three of the samples for this class, correct grammar seems to be a litmus test for the employers.

	• Poor grammar and poor spelling should be a red flag for the person doing the hiring. This reflects badly on the applicant and the writer. This could make the person hiring question the quality of both the person applying for the position and the person recommending the applicant. When writing a letter of recommendation careful consideration of phrasing, grammar, and spelling should be extremely important. So the writer of the letter of recommendation should take extra precaution to proofread the letter before mailing it. (Sample 2) • Grammar and word choice is important information to know when writing this letter and when picking a person to write the letter. If they cannot write in proper English, or have grammar skills, they need to be cleared off the list. (Sample 3)	
TR 9:30	• I would check to make sure my spelling and grammar are perfect, my tone is formal and polite, and that the print out of the letter is neat and in general well presented. (Sample 4) • Before sending the letter to the person, one must be sure to always double check what is written and being sent. Using correct grammar and spelling needs to be perfect. If someone was to read a letter and was going to persuade someone to hire them, they do not want to read a letter with slang and misspelled words. Making sure your letter that is written for a request is in high quality so the reader will want to help. Little mistakes can make a bad impression. (Sample 5) • Secondly, the way the letter is presented will make a huge impression to whom I am writing it to. It will need to be a formal letter and be grammatically correct. The letter will have the correct heading, body, and conclusion. It will be typed, spell checked, and proofread before being sent. It will contain my signature at the end along with my	The samples for this class also focus on the importance of impressions of the writer to the reader. Additionally, Sample 6 brings in more textual features that are specific to this genre. Out of the two genre classes, this is the only essay that mentions other types of textual features that are specific to the letter. This writer would seem to either have a better grasp of the genre or be a clearer thinker during writing.

Class	Sample	Analysis
	contact information. The letter will not be personal, have slang, or indecent words composed in it. (Sample6)	

Table 24

Textual Features Student Samples Nom-Genre Group Reflective Essay 2

Class	Sample	Analysis
MWF 8:00	• The final stage of my pre-writing consists of determining the textual elements that should be in a recommendation request letter. Recommendation letters, as well as request letters are usually written in MLA format. I put my name along with my address at the top of the page, and then below it I put the recipient's name and their address as well. The body of the letter contains the context of a request letter, with a request at the beginning, usually in the first paragraph, and a thank you towards the end of the letter. At the end, I would leave space for my signature and below it type my name. When writing a request letter, I would be sure to proofread it completely to make sure that it is grammatically correct. After determining the textual elements, I am ready to complete the rough draft of my request letter. (Sample 1) • In my letter, I would make sure my grammar and punctuation is perfect. By using proper grammar, this would illustrate my academic ability. I also would make sure that my word choice is proper and formal. This would show that I respect the person that is recommending me. If I would happen to use bad grammar, the person recommending me would think that I am sloppy and don't really care. Hence,	Sample 1 provides the most thorough example of what textual features would be included, from what goes in to where it goes. Samples 2 and 3 focus on the impression the textual features will have upon the reader's impression of the writer.

	correct grammar is a must for any letter of the sort. (Sample 2)	
	• The third and final key point to focus on the request recommendation letter is the overall textual features in the letter. When writing the letter the person writing it needs to use proper grammar correctly and also to check their spelling. They need to keep this in mind because they are not writing like they would to a friend. This letter could help them out in their career if it is done correctly. Focusing on the textual features will help because the people reading the letter will most likely judge the person who wrote it by how their grammar is used correctly or not. (Sample 3)	
MWF 11:00	• When writing a letter to someone to recommend me for something I want to be sure of several things. Some of these things are proper grammar, correct spelling, and correct wording. I want to come across as professional as I can to my reader. Following these three steps will help me achieve this. These steps are important because I am trying to convince another person to take their time to write a letter stating the value of my personality and work ethics. They will be laying their reputation on the line for me. (Sample 4)	Samples 4 and 6 again reflect the impact grammar has on the perception of the writer. Sample 5 adds to the textual features the correct salutation.
	• The writing will be done in letter form. Using Word's letter template would assist me in correctly formatting the letter. The situation would call for correct grammar. I would not want to be asking a favor in a sloppy manner. So in turn I would pay tedious attention to the structure of the letter. Making sure that grammar rules are followed, and not solely relying on spell check. Correctly addressing the person receiving the letter would be of top priority. If they have earned their doctorates, then I would make sure to address them as Dr. Dutifully paying	

	the professor the respect he or she has earned. (Sample 5)	
	• Furthermore, I would take into consideration the textual features I would be using in my request letter. … Another feature that is extremely important is grammar and spelling. The purpose of this request is to get a recommendation letter to help me get into college so I need to make sure I use correct grammar and spelling so the recipient will know that I am capable and serious about going to college. Another item that is a very important part of this request is the format of the letter. It is essential that the letter is in the correct format and looks presentable when the recipient views it. (Sample 6)	
TR 12:30	• So I had the structure and fluency just right, but what about the salutations? An appropriate greeting and closing should be chosen for whichever type of letter you are writing. Whether the letter is for a job, admission into a college program or for scholarships or grants, there are grammatically correct salutations that should be used. Dear So and So, To whom it may concern, Mr. or Mrs. or Professor So and So, just to mention a few, and then ending my letter with Sincerely, With great anticipation, or maybe even Yours truly. Then what if I needed to attach something? In the left lower corner below the signature line the word, "Enclosure" would have been added followed by the title of what documents needed to be attached. (Sample 7)	Samples 7 and 11 also mention the importance of salutations along with grammar. Samples 8 and 9 focus on the impact grammar has on the reader's perception of the writer. Sample 10 adds an impressive vocabulary to the importance of grammar.
	• The grammar in the request letter needs to be superb. If one sends in a letter requesting a letter of recommendation and the recipient finds that the grammar was not seen as important enough to the writer to check and correct, it is almost guaranteed that the writer will not acquire a letter of recommendation	

from that person. Grammar is one of the most important factors in writing anything, but when one needs to sound smart in a request recommendation letter, grammar is crucial. (Sample 8)

- For example, if the letter is not grammatically correct, the spelling is wrong or the punctuation wrong why would a person want to write a letter for me if I cannot even get the simple things right that could be an embarrassment to them if they write the letter and I fail. (Sample 9)

- One of the last things a person should consider when writing their request letter is the grammatical aspects. To seem as if the person has actually been well educated, they should make sure there are no simple errors like fragments, run-on sentences, comma mistakes, and other such little high school mistakes. An individual also needs to use intellectual vocabulary. There is nothing worse than trying to make a good impression on someone and send a letter that sounds like you wrote it in middle school. The person needs to show people that he or she has bettered himself or herself, and that they are actually intelligent. (Sample 10)

- I usually do not use informal speech, such as starting the letter by saying "Hey", unless I have known the person for a long time and we are on a first name basis. If I was writing a request to my father for example, I would not be concerned with using the proper mechanics of a formal letter because I know that the appearance of the letter would not affect his reaction to my request. In contrast, if I were to ask the Dean of my college for a letter of recommendation I would make sure to start it with "Dear Sir," or something along those lines because he is less likely to respond positively to my

| | request if I show a lack of respect or what he would consider to be improper writing technique. He would also be much more likely to respond negatively to bad spelling and grammar than someone like my father or a long time friend. (Sample 11) | |

Tables 23 and 24 reflect the responses from RE 1 in this section. The students

focus again on grammar and mechanics. They do add letter formatting to this section, as

well. Since both groups do more or less the same thing, I cannot make any specific

advances on the research questions from this group of samples.

Through a comparison of both groups' responses in all four sections of RE 2, I did

not notice any distinct differences in the second round of reflective essays in two of the

four areas. It would have been expected for the genre group to stand out a little more than

the non-genre group here because of the specific genre introduced, and those classes had

had some weeks of instruction on analyzing genres at that point. On the other hand,

letters in general do not pose a significant challenge to a novice group of student writers

at the college level. I had hoped that using an unfamiliar letter type (a notion established

by simple question and answer in the classroom setting in all five classes), the request for

recommendation letter, would provide common ground between the two groups with a

similar yet unfamiliar genre. The results seem to point toward a more or less equal level

of understanding from both groups in Appropriate Content and Textual Features. Even

though both groups highlighted similar items: a clear grasp of the audience of the letter

and their relative importance, the purpose of the letter, appropriate content, and the

importance of grammar and mechanics, which reveals at some level an understanding of

the social role that textual features play in genre construction, the genre group's grasp of Audience Awareness and Purpose was clearer. Audience Awareness revealed specific audiences. Additionally, in the Purpose area, the genre group did indicate more clearly the social motives for the purpose of writing the letter, while this element was missing from the non-genre groups' responses. The implications of these differences are that the genre group has more ability to transfer these notions to a new genre and displays a better awareness of what a new genre might require of the writer.

3.2.3 Reflective Essay Three

This essay required students to consider an academic essay that none of them had written before, which they revealed in an informal class survey. Making an academic paper the focus of the third reflective essay allowed me to note any changes from the first reflective essay, since they were both more or less about the writing one does in college. It had specific tasks incorporated into the overall assignment, which allowed students to combine elements of both the first and second reflective essays. See Assignment Sheet for Reflective Essay 3 below in Figure 5.

Writing Prompt for Reflective Essay 3
Use the following prompt and questions to help you compose your reflective essay.
The purpose of this reflective essay is to allow you to describe what you would think about and what you would do (the types of activities) if you were to pre-write for this type of writing that you are about to undertake. For this reflective essay, you will be writing a type of document that you have written before, the academic essay. However, you probably have not written one with this type of content. Since you have written this type of document before, try to apply what we have done throughout the semester to predict how you might write this essay differently than you would have at the beginning of the semester.
To help you with this reflective essay, here are some questions to ask about the above scenario to help stimulate your writing (do not feel that you must answer all of them in order):
- Describe the situation and setting of your writing: What are you writing in response to, typically? How do you usually determine your subject matter for the writing?

- Describe your readers and other typical writers: What do you know about who will be reading your writing and how do you know this? What do you know about other writers—how are they like or unlike you?
- Describe your reasons for writing: Why do you write these kinds of documents? How do you determine your purpose?
- Describe the textual features: What textual features are usually a part of these documents? For example, is correct grammar necessary, or correct spelling? Do you spend a lot of time thinking about these issues before beginning your writing? Do you spend a lot of time proofreading for these errors?
- Describe the overall context of the writing situation: While thinking about the users of these documents (writers and readers), what are some of the typically held common beliefs, values, assumptions, or attitudes of these users? How do these considerations affect the way you write the documents?

This essay should be around 500-600 words in length and is due April 18th at 11:59 pm.

THE SCENARIO IS ON THE FOLLOWING PAGE. PLEASE READ IT CAREFULLY.

Ethics Position Paper Writing Scenario
Instructions: You will choose a topic that is based upon an ethical issue as presented in the textbook. You can address the material in a general way, or you may use the resources of the book to narrow your issue to a more specific subject. For example, sexual morality is a general ethical topic, but the textbook presents specific topics in homosexuality that you may choose to focus on. You are expected to read beyond the textbook on your chosen topic in order to develop a sense of expertise. You will use the ethical positions presented through the course, plus contemporary theories to develop an ethical position of your own concerning your topic. You will present your position through four parts.
Format:
Minimum word count per part: 200 words
Word count published
Typed, single-spaced
Sections divided
Topic chosen with appropriate title
Bibliography separate page
Part 1. Position: You will clearly articulate in essay form the topic, concerns, and ethical position that you are taking. Use examples to clarify the topic and concerns if it is helpful to do so. Be sure to acknowledge the effect of your position upon society, and in the lives of individuals. Identify alternative views and their effects upon society, and the lives of individuals as well.
Part 2. Literature Review: Report and comment on what you have read of others concerning your topic. How have those outside of philosophy dealt with your topic? Newspapers, media, movies, videos, and literature will often display issues concerning your topic. How do their perspectives and interests differ from your own? Be sure to review both sides of the argument. You must list a bibliography of a minimum of four sources of material beyond the textbook.
Part 3. Ethical Positions: Describe the varying viewpoints that the major ethical positions take concerning your topic. Address at least one contemporary perspective of your topic.

Part 4. Conclusion: After your study, how has your perspective been altered, if at all? Consider the sequence of thesis, antithesis, and synthesis. Draw a conclusion restating your thesis and your position's effect.
Source: Course material from instructor.

Figure 5 Writing Prompt for Reflective Essay 3

A. Audience Awareness

Moving the students back to an academic setting for this the third reflective essay, the scenario presented them with a new, yet familiar, situation. The concepts compiled in the following table represent similar ones from the past reflective essays. Below, one can notice how the genre group refers more to an individual concept such as "reader" or "person" while the non-genre group tended to the collective notion of "audience." This perhaps indicates a clearer understanding of audience awareness from the genre group. More detailed analysis of the student responses follows the tables below.

Table 25

Audience Awareness in Reflective Essay 3

Concept	Genre Group (n=47 essays submitted) TR 8:00 (n=26 essays submitted) TR 9:30 (n=21 essays submitted)	Non-genre Group (n=64 essays submitted) MWF 8:00 (n=33 essays submitted) MWF 11:00 (n=17 essays submitted) TR 12:30 (n=14 essays submitted)

Teacher	21 mentions in 13 essays (27%) TR 8:00 (12 uses in 8 essays) TR 9:30 (9 uses in 5 essays)	11 mentions in 7 essays (10%) MWF 8:00 (3 uses in 3 essays) MWF 11:00 (7 uses in 3 essays) TR 12:30 (1 use in 1 essay)
People	81 mentions in 28 essays (60%) TR 8:00 (51 uses in 16 essays) TR 9:30 (30 uses in 12 essays)	97 mentions in 38 essays (59%) MWF 8:00 (63 uses in 22 essays) MWF 11:00 (12 uses in 6 essays) TR 12:30 (22 uses in 10 essays)
Reader	35 mentions in 11 essays (23%) TR 8:00 (24 uses in 6 essays) TR 9:30 (15 uses in 5 essays)	30 mentions in 17 essays (26%) MWF 8:00 (17 uses in 7 essays) MWF 11:00 (7 uses in 6 essays) TR 12:30 (6 uses in 4 essays)
Person	36 mentions in 17 essays (36%) TR 8:00 (24 uses in 10 essays) TR 9:30 (12 uses in 7 essays)	20 mentions in 13 essays (20%) MWF 8:00 (14 uses in 8 essays) MWF 11:00 (4 uses in 3 essays) TR 12:30 (2 uses in 2 essays)
Someone	23 mentions in 14 essays (30%) TR 8:00 (11 uses in 7 essays) TR 9:30 (12 uses in 7 essays)	22 mentions in 14 essays (21%) MWF 8:00 (16 uses in 9 essays) MWF 11:00 (2 uses in 2 essays) TR 12:30 (4 uses in 3 essays)
Audience	33 mentions in 16 essays (34%) TR 8:00 (15 uses in 7 essays) TR 9:30 (18 uses in 9 essays)	80 mentions in 29 essays (45%) MWF 8:00 (36 uses in 13 essays) MWF 11:00 (19 uses in 10 essays)

Table 26

Audience Awareness Student Samples Genre Group Reflective Essay 3

Concept	Sample	Commentary
Teacher	• Usually as you go through college your usage of grammar and spelling will improve because your teacher will help you. (Sample 1) • My purpose for writing this kind of document at the beginning of this semester would simply have been "because my teacher assigned it to me". (Sample 2) • An Academic paper is all about schoolwork and what the teacher assigns for you, you have either very little or a lot of word choices that the teacher will allow you to use. (Sample 3) • On an academic paper the teacher will give you a certain amount of word choices so you can write a fairly good essay. (Sample 4) • It is usually in the best interest of the student writers to choose a topic and point of view that is popular with the audience and or teacher. (Sample 5)	These samples show that the students realize that the teacher is not the audience; therefore, they are using the word in a non-audience way, which indicates a level of audience awareness distinct from RE 1. A possible explanation for this would be that the assignment this time is prewriting for an "Academic Essay." Sample 1 sees teacher as a helper. Samples 2, 3, 4, 5 see the teacher as the cause of the assignment.
	Samples that do not indicate audience awareness: • I usually go through and think of a couplet things I would write about, and then try and choose which one my audience being the teacher would like the most, and which one I could really write a well over. (Sample 6) • My targeted audience is typically a teacher or professor of some kind and he or she makes it very clear on what to include in the assignment. (Sample 7)	These two samples (6&7) still view the teacher as the audience.

| People | • Sources are not just good for you but there good for the people that read them. (Sample 1)
• They are also to inform people of the important ethical situations in the world and that they believe in. (Sample 2)
• This perhaps might make more people read my works. (Sample 3)
• It also lets people know where I got my information. (Sample 4)
• By picking a topic, researching, and writing I will come up with a paper that people of all ages will enjoy kind of like the circus. (Sample 5)
• I do not want people getting the wrong idea from what I am saying because I did not take the time and was not patient in writing my paper. (Sample 6) | Samples 1 and 4 understand academic integrity through the audience.

Receiver: 2

Impact: 3, 5, 6 |
| | Samples that do not indicate audience awareness:
• Such as the handicapped these people have to strive to better themselves everyday do to there disability's. (Sample 1)
• Picking the topic based on one's own opinion, how it affects society, gathering information from other people, and finally putting facts together to form your final opinion about the chosen topic. (Sample 2)
• If my topic is sexual morality, more specifically homosexuality, I'm going to probably Google articles on that topic reading from people who are both for it and against it. (Sample 3)
• Overall the bed and the gym are the safest places to think because I do not have to worry about being in the way of other people, like someone waiting for the shower, or zoning off while driving, which is very dangerous! (Sample 4)
• Some people feel that abortion should be ever persons individual decision as it should but I still feel that it is unethical decision and everyone needs to consider the other options that I have included. (Sample 5) | Individual: 1, 4

Source: 2, 3

Opposition: 5, 6, 8

Writer: 7 |

	• It's a human life, and people need to realize the importance of every person's life out there. (Sample 6) • Some people may just be able to write essays off the top of their head; but most for most people like me, writing essays take time. (Sample 7) • For me there are logical reasons behind the argument against abortion and have much more validity than the people for abortion. (Sample 8)	
Reader	• Usually, a conclusion will reiterate the stance of the writer, remind the reader of some of the research and examples provided, and again address the other stances the writer didn't take. (Sample 1) • Though it may be an ethics paper, it could make a great difference when a reader is attempting to interpret what it is you have written. (Sample 2) • A typical reader could dive into the essay knowing that perhaps his viewpoint could be skewed or altered by the time he has finished reading it. (Sample 3) • The tone of the paper is important as the reader does not want to get bored reading. (Sample 4) • The reader needs excitement or something to get the reader interested. (Sample 5) • Because the topic is controversial, it is extremely important to supply the reader of the essay with an ample amount of evidence. (Sample 6) • The sequence and placement of the material in a paper is key if the reader is expected to draw the same conclusion as the writer. (Sample 7) • I do this step because it helps me to write my essay in a form that my reader will understand why the information is important and act upon the issues. (Sample 8) • I try to use a different paragraph for every category to make it easier for the reader to follow. (Sample 9)	All student samples used reader in a way that showed their understanding of the role of the reader as an audience to be considered and not someone to proofread their papers. Understanding: 1, 2, 7, 8, 10, 12 Forward thinking: 4, 5, 6 Impact: 3, 9 Academic Integrity: 11

	- A good essay leaves the reader with enough information to be able to repeat what they have read and sound educated on it. (Sample 10) - For example, Edward said uses a lot of words taken from the other article, this information is cited that way the reader can look up the information themselves and see that it is true. (Sample 11) - If a word or words is spelled wrong or is used wrongly in the text, it could easily be misread or the reader may not know exactly what you are trying to say. (Sample 12)	
Person	- The word choices can range anywhere from less descriptive to making a person feel like they are actually there using a vivid language. (Sample 1) - Writing documents or essays over academic topics is to help a person understand the topic a little more clearly. (Sample 2) Samples that do not indicate audience awareness: - I am such an impatient person when it comes to writing papers. (Sample 3) - During high school and college a person is asked to write essays. (Sample 4) - The concerns in homosexuality vary from person to person. (Sample 5) - Writing academic essays becomes fairly simple after a person writes one or two of them. (Sample 6) - How a person prepares to write the essay is up to that certain person and how they were taught in the past years. (Sample 7)	Impact: 1 Understanding: 2 Writer: 3, 4, 6, 7 Individual: 5
Someone	- It all has to do with the textual features you use to make it sound like someone would like to read it. (Sample 1) - The reason for this is someone who knows they are not ethical will not want to read a paper telling them they are doing something wrong. (Sample 2) - Throughout an audience, there will always be someone who agrees with	Impact: 1, 2, 4 Receiver: 3, 5

	you; as well as, someone who will always disagree with you. (Sample 3) • I would make my paper so strong, effective, and meaningful in order to express the importance I see and hope to make an impact on someone else. (Sample 4) • Proofreading is a smart thing to do when writing a paper because it helps to catch mistakes which will lead to a better paper that will be read by someone else. (Sample 5)	
	Samples that do not indicate audience awareness: • For example, they could check and see if your cheating from someone else's paper or just copied it down word for word. (Sample 6) • Before I would just look for the easy way out and have someone tell me exactly what to write about and I would do it. (Sample 7) • I still ask for help from time to time but I hope to improve my writing skills more so that when the time comes that I can't get help from someone that I am able to do it on my own. (Sample 8) • In Edward Said's essay he is writing about a article that someone else had written. (Sample 9)	Individual: 6 Helper: 7, 8 Writer: 9
Audience	• I always try to please my audience so that they are not bored by reading my papers. (Sample 1) • This paragraph is my final opportunity to prove my point of view to my audience, without bringing in any new information. (Sample 2) • When I write I would be careful not to sound biased but at the same make sure I respect both God and my audience. (Sample 3) • For example, if we examine who the audience is, and if nothing is stated as who the audience is, such as the ethics paper, I usually assume the audience are my peers. (Sample 4)	These samples indicate the deepest level of audience awareness so far. None of the samples see the audience as a simple receiver. All reveal that the audience affects the writer at the early stages of writing. Impact: 1 Forward thinking: 2, 3, 4, 5, 6

		Understanding: 7
	• Likewise, the content of the paper would be different if the audience were students in a Comp I class. (Sample 5) • Although the audience varies from essay to essay, the audience has remained fairly constant on all of my academic writing. (Sample 6) • Depending on who your audience is, most people will be able to tell if you are simply making things up that sound good rather then giving solid evidence and supporting your side on the issue completely. (Sample 7)	
	Samples that do not indicate audience awareness: • Since my audience is a professor then I am going to watch it very close. (Sample 8) • Like I said before, when I write an essay I am going to consider what my audience, my professor in this case, believes and thinks about my topic. (Sample 9) • Overall, I have not changed much this semester in my writing process, though I have taken note to think of the audience more whenever I do my critical thinking. (Sample 10) • I usually go through and think of a couplet things I would write about, and then try and choose which one my audience being the teacher would like the most, and which one I could really write a well over. (Sample 11)	Samples 8, 9, and 11 assume the audience is the teacher. Sample 10 mentions the audience but not in a comprehendible way.

Table 27

Audience Awareness Student Samples Non-Genre Group Reflective Essay 3

Concept	Sample	Commentary
Teacher	• First, I choose a topic unless one has been provided to me and then I	As I mentioned at the beginning of the Genre

	remember what my teacher says during class to aide me in the writing process. (Sample 1) - Knowing that my teacher expects me to do this essay well will make me want to do this essay right. (Sample 2) - Whether the topic comes from a book or from an idea that somebody gave me is determined by the teacher, but I still have some range of choices that I could choose from. (Sample 3)	Group Samples, these samples show that the students realize that the teacher is not the audience; therefore, they are using the word in a non-audience way, which indicates a level of audience awareness. Helper: 1 Cause: 2, 3
	Samples that do not indicate audience awareness: - Since my essays are mainly written for my English comp classes, I am usually writing in response to the topic we are talking about it class, and also my audience is the teacher. (Sample 4) - If I knew there was going to be a lot of people reading my essay about ethics then I wouldn't be so blunt about it, but since I know only my teacher will be the one reading I feel that I can be more outspoken. (Sample 5)	Teacher as audience: 4, 5
People	- Knowing that people will be reading my essay and judging my character based on what I write really fuels me to give my all. (Sample 1) - Hopefully, through my essay, people would have an open mind and come to some of the same conclusions I have. (Sample 2) - I don't want people to get the wrong idea through my writings, so I must make sure they are appropriate, correct, and ethical. (Sample 3) - As I would write this essay, I would have to keep in mind also the kind of people that would be reading my essay. (Sample 4) - People who might be reading my writing may agree or disagree with what I have to say. (Sample 5) - I feel my audience is not only my peers and instructors, but also people curious by this same subject. (Sample 6)	Impact: 1, 3 Understanding: 2 Forward thinking: 4 Receiver: 5, 6, 7

	• I would think that the people reading this would either be grading me or are interested in Ethics. (Sample 7)	
	Samples that do not indicate audience awareness: • Another helpful source that I would take advantage of would be asking people for their opinions. (Sample 8) • Since ethical issues are so controversial, many people prefer not to write about them. (Sample 9) • I would also include the varying ethical positions taken by different people regarding my topic, and conclude my essay. (Sample 10) • It has become increasingly more acceptable to be openly gay in society and many people don't like it. (Sample 11) • I will also have to think about other people have dealt with my topic. (Sample 12) • For a paragraph in an ethics essay, I would describe how people value honesty, and why some people in society believe that lying is acceptable. (Sample 13) • Some people will dive into the paper without thinking it through first and others will pre-write, write a rough draft, and write a final paper. (Sample 14) • A good topic to me is something that there is a lot of controversy over, a topic that millions of people have a strong opinion on in order for me to have both sides of the topic. (Sample 15)	Source: 8 Writer: 9, 14 Opposition: 10, 12 Individual: 11, 13, 15
Reader	• My goal throughout this essay would be to convince any reader that my point of view is the right one. (Sample 1) • It would include all three of my main points and my position on the topic to give the reader a preview of what my paper is going to be about. (Sample 2) • By having all your ideas in order you can better organize them on the paper to make more of an impact on the reader. (Sample 3)	Forward thinking: 1, 2, 6 Impact: 3, 5 Understanding: 4, 5

	• Also by doing this you can ensure all your ideas are clear to the reader. (Sample 4) • The writer must make sure to get accurate and useful information, make sure to write the paper where it affects the reader, and have good grammar and not many mistakes where it makes it difficult for the reader to read and understand the paper. (Sample 5) • I am going to find an ethical topic related to one of the assigned readings in my textbook, but I can't just close my eyes and point to something, I need to carefully choose the topic so I keep the reader focused and interested so he/she wants to continue to read my essay. (Sample 6)	
	Samples that do not indicate audience awareness: • I want my paper to be engaging and easy to read that way the reader does not get bored, set it down and give me a "C" for my efforts. (Sample 7) • You cannot just breeze through it and expect to get a good grade or get a good response from your reader. (Sample 8)	Teacher: 7, 8
Person	Samples of all essays only provide usage that does not indicate audience awareness: • Writing an essay about something that a person does not agree with might be one of the most difficult things a person has to do. (Sample 1) • Whether or not someone wishes to share information such as this is entirely up to the person in question. (Sample 2) • By having another person who supports the idea on your paper it shows that it is a report with other individuals sharing the same idea since we are not experts on the subject. (Sample 3) • Unfortunately, nearly every person at some time fails to tell the absolute truth. (Sample 4)	Writer: 1, 8 Individual: 2, 4, 5, 7 Source: 3, 6

	• Giving is classified as ethical because the person who is giving, benefits just as the person giving is. (Sample 5) • Learning about other peoples' ethical and moral views and positions can be a very interesting situation, and a person can learn a lot from paying attention and asking why others believe what they think is right. (Sample 6) • Whilst writing the essay I will work over how society has viewed it over the years, the impact of the life style makes on the person who practices it and their effects on others around the homosexual society. (Sample 7) • Thus, writing an essay on ethics paper is vast different than other general essays as it deals with the moral values of a person with a wide area of research with proper argumentation on supportive or opposition point of views to establish a good discipline in the society. (Sample 8)	
Someone	• I do not know for sure if my friends, family, or maybe even someone I do not know will read the essay. (Sample 1) • More importantly, I want to let my faith show on paper so that I may be able to touch someone in a way that they may not have ever thought of. (Sample 2) • Protesting would mean that I may have to write to someone who is in charge why I or a group of people support a certain idea, give examples, and persuade them to agree. (Sample 3)	Receiver: 1, 3 Impact: 2
	Samples that do not indicate audience awareness: • Whether or not someone wishes to share information such as this is entirely up to the person in question. (Sample 4) • Homosexuals are who they are and just because someone wants them to change, doesn't mean that they can or will. (Sample 5) • Since this is an ethics paper it would be wise to have a philosopher or a	Individual: 4, 5, 7 Source: 6 Writer: 8, 9 Proofreader: 10

	prominent individual on the subject being discussed so that you can have someone else's idea to build upon other than just putting in an idea not supported by anyone. (Sample 6) • If someone I knew was in a life-threatening situation, I like to think I would try and save their life. (Sample 7) • If someone were to write a paper that sounded like a ten year old wrote it, more than likely it would get tossed to the side and not taken seriously. (Sample 8) • However, what I would do if I were to pre write about this scenario is as follows: One, I would find a topic, based upon an ethical issue, that I feel has the least chance of someone else writing about the same thing. (Sample 9) • I will proof read and ask someone else to proof read as well checking for anything my eyes may have missed. (Sample 10)	
Audience	• Another purpose would be to persuade the audience to understand my point of view. (Sample 1) • My audience can definitely vary from each essay I write. (Sample 2) • In order to write an essay on a specific ethics position paper I will need to do research about the particular ethical issue I am discussing and determine who my audience will be. (Sample 3) • My first paragraph will consist of an audience grabbing opening statement. (Sample 4) • It is important to keep in mind the type of essay to be written and who the target audience will be to ensure that a writer stays on track. (Sample 5) • Although knowing what audience a writer is addressing is important, knowing more about the who the audience is can be equally important. (Sample 6) • It is often vital to think about all sides of a topic and how it will affect your audience before a writer begins writing. (Sample 7)	The samples here again reveal a deep level of audience awareness, an understanding of how audience affects one's writing. Impact: 1, 4, 7, 10, 14 Receiver: 2, 12 Forward thinking: 3, 5, 6, 7, 8, 9, 13 Understanding: 11

- Knowing about your audience will also help you make a stronger case in defense of your standpoint. (Sample 8)
- An ethics paper can have different types of audiences; henceforth, I would have to sculpt my paper around my audience. (Sample 9)
- Then I give an example of showing how my topic effects normal people's every day life will greatly help my audience in keeping their interest in what I have to say to them. (Sample 10)
- After I make all the necessary corrections, I try to make sure that everything is clear to the audience and that it makes sense to the reader. (Sample 11)
- Generally, when writing a paper that is my opinion on an ethical point, my audience will be people that oppose my view. (Sample 12)
- As with any piece of writing, the audience heavily influences the direction and mood of the paper. (Sample 13)
- And by reminding them in the conclusion of the main points with the examples will help the audience remember what I specifically wrote because my first paragraph was a while ago and people cant remember what was stated in the first paragraph so a brief reminder at the end refreshes the audiences memory. (Sample 14)

Samples that do not indicate audience awareness:
- In the ethics paper, the format is a four point essay with the audience being a group of teachers and the writer's opposition. (Sample 15)
- I also take into account who will be reading my work when I am preparing to start my essay and in this case, my Ethics professor would be my audience unless he decided to share my work, in which case they would also be the audience. (Sample 16)
- My audience will be my professor so I must insure to cover all four parts, check

All samples here indicate that the teacher is the audience.

| | for correct spelling and grammar and format. (Sample 17)
• Now I am finally ready to print out the finished product, and hand it in to let my real audience enjoy. (Sample 18)
• I hope you as my current audience enjoyed reading this essay. (Sample 19) | |

By looking at Tables 26 and 27 above, we can see that some sections revealed significant differences while others had similarities between groups and between RE 1 and RE 3. For the concepts of "people," "person," "someone," and "audience," the genre and non-genre groups had similar responses in RE 3. While the two groups has similar responses in RE 3 regarding "people," the only difference from RE 1 can be seen in just less usage of the concept as "receiver." Both groups had more responses that did not indicate audience awareness for "person." That result would also match the results found in RE 1. The concept of "someone" indicates the same results: no difference between the groups and no difference from RE 1. "Audience" again had strong indicates of audience awareness from both groups. While that result is interesting, it duplicates what was found in RE 1, therefore revealing little useful data.

However, differences between groups and reflective essays can be seen in the concept areas of "reader" and "teacher." For "reader," both groups, by a large majority, stopped seeing that concept as a simple receiver of information. In fact, all twelve samples in the genre group wrote about the reader as someone who needs to be considered at the beginning of the writing process. For the non-genre group, only a couple of responses still indicated the more simplistic view of reader. It is in the concept area of "teacher" where progress can be seen and interesting conclusions drawn. With

"teacher," the genre group and the non-genre group are similar to each other in that they, by a majority, do not see the teacher as the audience for the essay that is the subject of RE 3. That recognition is a clear departure from RE 1. In RE 1, almost all students saw the teacher as the audience. I even had to adjust my method for reporting the finding (as I noted in my "Commentary" column in Table 5 of RE 1) to account for that overwhelming response. In RE 3, very few responses from either group identified the teacher as the audience. This difference is an exciting development. Since, both groups reflected the improvement, teaching genre awareness cannot account for it. What is left is the constant exposure to academic writing that both groups endured throughout an entire semester of FYC. This link from advancing in rhetorical skills and transfer abilities (transfer would of course be included here since RE 3 is about an essay type that none of the students had written) to exposure to certain genres bolsters any conclusions drawn from teaching through genre awareness. Even though the non-genre group was not presented the material in a genre awareness approach, they studied the same genre all semester. That exposure has given them a better understanding of that particular genre. In other words, the more or less received genre awareness, not through the teaching, but through the exposure to the genre.

Looking at the progression from RE1 to RE3, the student samples reveal a lessening of seeing the audience as a receiver, and an increase in the view that the audience affects the student's writing even at the early stages—the prewriting invention stage. Additionally, the genre awareness approach is shown as profitable even to the group that was not the focus of that type of instruction.

B. Purpose

With the return of the academic scenario, "research" predictably received much attention; "source" also was mentioned at the highest level of the three essays. The most interesting concept for this area, however, is the "academic" concept, as seen below in Table 28. The genre group, with fewer responses, tripled the number of references of the non-genre group. While both groups received the same instruction and assignment sheet for the third reflective essay, the genre group strongly emphasized the academic aspect of the assignment's purpose.

Table 28

Purpose in Reflective Essay 3

Concept	Genre Group (n=47 essays submitted) TR 8:00 (n=26 essays submitted) TR 9:30 (n=21 essays submitted	Non-genre Group (n=64 essays submitted) MWF 8:00 (n=33 essays submitted) MWF 11:00 (n=17 essays submitted) TR 12:30 (n=14 essays submitted)
Research	93 mentions in 25 essays (53%) TR 8:00 (52 uses in 13 essays) TR 9:30 (41 uses in 12 essays)	98 mentions in 32 essays (50%) MWF 8:00 (40 uses in 13 essays) MWF 11:00 (22 uses in 7 essays) TR 12:30 (36 uses in 12 essays)
Source	48 mentions in 19 essays (40%) TR 8:00 (16 uses in 8 essays) TR 9:30 (32 uses in 11 essays)	53 mentions in 21 essays (32%) MWF 8:00 (21 uses in 9 essays) MWF 11:00 (15 uses in 6 essays)

		TR 12:30 (17 uses in 6 essays)
Academic	93 mentions in 20 essays (42%) TR 8:00 (37 uses in 10 essays) TR 9:30 (56 uses in 10 essays)	32 mentions in 12 essays (18%) MWF 8:00 (19 uses in 7 essays) MWF 11:00 (11 uses in 3 essays) TR 12:30 (2 uses in 2 essays)
Formal	11 mentions in 4 essays (8%) TR 8:00 (1 use in 1 essay) TR 9:30 (10 uses in 3 essays)	3 mentions in 2 essays (3%) MWF 8:00 (1 use in 1 essay) MWF 11:00 (2 uses in 1 essay) TR 12:30 (0 uses in 0 essays)
Purpose	6 mentions in 4 essays (8%) TR 8:00 (1 use in 1 essay) TR 9:30 (5 uses in 3 essays)	23 mentions in 12 essays (18%) MWF 8:00 (8 uses in 4 essays) MWF 11:00 (12 uses in 5 essays) TR 12:30 (3 uses in 3 essays)

Table 29

Purpose Student Samples Genre Group Reflective Essay 3

Concept	Sample	Analysis
Research	• A person can spend a lot of time on research and have all of the proper research that is needed but it still will not be a good essay without the proper grammar and proper spelling. (Sample 1) • I would research data that served my stand on the issue to determine what evidence is present that supports the fact that society and people of all walks of life are treated fairly and freely. (Sample 2)	In Samples 1 – 10, the research serves the purpose of the ethics paper in arguing a topic or presenting argumentative information.

- Every perspective should have plenty of information to provide me with enough research to fully understand other people's perspectives. (Sample 3)
- If I was to write about how the heating and air conditioning has changed and how it all got started, I would want to do my research and I would also quote what others that know more on the subject has said. (Sample 4)
- Do your research and quote others this will help the reader better under stand what they are reading. (Sample 5)
- However, since I am no expert myself, my personal opinion is not of the highest regard to most people, so I would be sure that I would do a considerable amount of research on my topic of choice to be certain that my paper had a sense of expertise and could not be considered irrational or biased. (Sample 6)
- Thorough research is of extreme importance when writing about anything concerning ethics. (Sample 7)
- Then I will need to have done the proper research required to write the right paper. (Sample 8)
- Academic essays generally are written to show ones expertise, generally through research and classroom studies, in a certain field, without doubting other possibilities. (Sample 9)
- Once one has their research organized, they should consider whether they will need more examples or evidence to meet the length requirements of the paper, or to reinforce their stance and prove their knowledge of the subject. (Sample 10)

- These steps are choosing three topics I am some what interested in, research those topics, narrow it down to one topic, do more research over my topic, pre-write or jot down a few important facts on a separate piece of paper, figure out who my audience is, I write the essay, and then I check my work and have a teacher review my draft. (Sample 11)

In Samples 11 – 19, research is just something the writer does without clear indication that it serves the purpose of the paper.

	• After a lot of research over the topics, I decided to go with the one which is of most interest to me. (Sample 12) • After I had taken my position on abortion I would then begin doing extensive research on abortion. (Sample 13) • Never having written an ethics position paper I am not clear what that reason is, but with a little research to get a more specific topic the reason might come. (Sample 14) • And last, I would research the topic in-depth. (Sample 15) • Unfamiliar writing scenarios can be intimidating to some, but for me, if I do my research, I am certain that I could write this paper with little or no anxiety. (Sample 16) • This is where one should really try and show what they have learned through the research process. (Sample 17) • After I had took my position on abortion and did my research I would than begin to go through all of my research and begin to highlight all of the information that I felt was important and also include the other alternative choices that people have rather than having an abortion. (Sample 18) • In order to write a proper academic essay, one would need to gather appropriate research, organize their research, and then put it in to a paper, following the guidelines outlined by one's instructor. (Sample 19)	
Source	• Jumping straight to the internet for resources and ideas I know is not good for me because I tend stay with just the internet instead of seeking info from other sources. (Sample 1) • I would use no less than four credible sources. (Sample 2) • Getting the topic to the paper, using resources such as professionals in the area of the topic of the paper, and using textural features to make the high points more noticeable or stand out will make the paper. (Sample 3)	The difference in use from RE 1 to RE 3 for source is striking. While research and source were mentioned in RE 1, source did not support research similar in manner to this essay. All samples here recognize the use of sources as integral to fulfilling the purpose of the ethics paper. They reflect that in two

- How many of the sources are reliable? (Sample 4)
- I will have to spend quite a bit of time confirming the credibility of my sources before I can begin writing. (Sample 5)
- People involved first-hand in ethical issues are excellent primary sources for information, and that information can help you form your position. (Sample 6)
- Possible research sources can include books, medical journals, magazines, internet sources, news paper articles, and even video or audio recordings. (Sample 7)
- The way I write mine is that I start with finding my sources and making sure they are a legitimate source. (Sample 8)

ways, though: through evaluating sources and through methods of using sources.
Samples 1 – 8 discuss the evaluation of sources.

- When I would review both sides of the argument I wouldn't bash the side that my position was on or the one that I didn't agree on, I would simply say how they different then my opinion and then go on to Comparing and contrasting other people or the outside sources, to the ideas to my own. (Sample 9)
- I prepare writing essay now by using note cards, organizing my information and resources, and making sure I start a week or so earlier before it's due. (Sample 10)
- These examples can come, and should come, from a variety of sources. (Sample 11)
- Also, in an academic paper, I like to include sources, if any are included, that could not be refuted as easily as others may be. (Sample 12)
- The difference between an Academic paper and a personal letter are word choice, tone of the paper, and the sources in the paper. (Sample 13)
- This is very important because the sources will assist me in making my position clear, and in giving me a firm basis on which I have made my conclusion. (Sample 14)

Samples 9 – 14 discuss how the source is used. Either evaluating or using the source, both work as means to the end, which in this case is an ethics paper.

Academic	• Writing an academic essay, as a person can tell, takes time and effort to make it interesting to others and also state important facts over that topic. (Sample 1) • Personal and academic opinions mold these ideals into a fashion of statements that create essays to be enjoyed by readers of all kinds. (Sample 2) • Academic essays redeliver the opinion of another into the relevant of the present writer. (Sample 3) • Personal essays differ in textual features through this process, because personal essays involve the thought process of an individual and his or her ideals, while the academic essay involves the ideals of another being inquired by another with his or her own ideals. (Sample 4) • The academic writer involves logic and structure to his fellow readers of academics, while the personal writer involves feeling and ideals to create an image of individuality. (Sample 5) • For an ethics paper I have to remember to keep it formal so I can be looked at seriously and I also have to remember it is an academic paper which gives me a structure and way to write my paper. (Sample 6) • Academic essays generally are written to show ones expertise, generally through research and classroom studies, in a certain field, without doubting other possibilities. (Sample 7) • In order to write a proper academic essay, one would need to gather appropriate research, organize their research, and then put it in to a paper, following the guidelines outlined by one's instructor. (Sample 8) • There are three key areas that set the academic essay and its prewriting apart from other types of writing: content, formality, and my approach to writing an academic essay. (Sample 9) • Generally, the content that I prefer to put into an academic essay is the most valid and applicable to my topic as possible. (Sample 10)	Samples 1 – 12 use academic in a way that seems to refer to the overall purpose of the ethics paper rather than to a simple description of a type of essay. Understanding the purpose of academic papers is, of course, more aligned with genre awareness than just identifying academic essays as such.

	• Specifically, an academic paper needs more work than a simple informal short-answer assignment. (Sample 11) • The three critical areas of an ethical academic paper are choosing a topic, exercising a clear and thorough understanding of both sides of opinion supporting with persuasive evidence, and at last, ensuring grammatical pureness of the paper. (Sample 12)	
	• This document, being an academic essay, would have to have correct grammar and spelling. (Sample 13) • Although the audience varies from essay to essay, the audience has remained fairly constant on all of my academic writing. (Sample 14) • I of course have written many academic papers but the specific academic paper that I am supposed to write about is an ethics position paper. (Sample 15) • Writing the ethic position paper would be like writing any other academic essay for me but maybe with a little more research. (Sample 16) • At some point in a student's academic career, they will be required to write what is known as an academic essay. (Sample 17) • One initial process of the academic essay happens to be the prewriting stages of the writing process. (Sample 18)	Samples 13 – 18 suggest the more simplistic notion of a label for a specific type of writing.
Formal	• For an ethics paper I have to remember to keep it formal so I can be looked at seriously and I also have to remember it is an academic paper which gives me a structure and way to write my paper. (Sample 1) • This paper is one of the more difficult papers due to its formal nature and the requirement of precise and creative ideas or thoughts. (Sample 2) • There are three key areas that set the academic essay and its prewriting apart from other types of writing: content,	In a manner similar as the one described above in academic, Samples 1 – 7 perceive purpose in the use of formal.

	formality, and my approach to writing an academic essay. (Sample 3) • The formality of an academic paper is probably the most distinctive feature of the essay. (Sample 4) • But, after everything is done, the three main components that set academic prewriting apart from other prewriting is the caliber of the content, presence of a higher level of formality, and the way I go about the prewriting process. (Sample 5) • The only practice I do for formal writing is in college, and the vast majority has been in English Composition classes. (Sample 6) • Content and formality are major components in the prewriting process; however, the fashion in which I go about my prewriting process is the most unique aspect of the academic essay. (Sample 7)	
	• Formality affects the tone and the level of seriousness in the essay. (Sample 8) • I focus more on my diction if it is a formal essay. (Sample 9)	Samples 8 and 9 describe formal as tone, which still does support the purpose of the ethics essay, but in a way different than the above samples.
Purpose	• We all have our own way of writing and we all have our own reasons to write. Some write for fun or to relieve stress and others is only because they have a paper due at midnight. My purpose for writing this paper is for my class and for me to describe what I think about and how I do my pre-writing for this type of essay. Every few weeks we have different assignments that are all different but in a way the same; they are different ideas or different subjects but all take the same structure and same amount of time and effort to produce. (Sample 1) • My purpose for writing this kind of document at the beginning of this semester would simply have been "because my teacher assigned it to me". As of now, it has become more of a	Sample 1 takes on the purpose of this essay (RE 3) and how the other essays are similar to each other. It recognizes the similarity between academic essays even though they are "different assignments that are all different." This sample that even though the particulars may be different, the social exigence is the same between them. Sample 2 mentions a deeper awareness of why these kinds of papers are written. It moves from a

	challenge I must tackle by writing something uniquely substantial and because I would take it more seriously, expressing my opinions based around Christian beliefs would become my primary purpose. The best I could hope for would be to make an impact on our culture in a way that would make some significant change in either the way we think or a change in our actions regarding the topic of Abortion. (Sample 2)	teacher assignment to an opportunity "to make an impact on our culture." This movement reveals an understanding that writing is not "assigned" but is caused by social crises that can be affected through writing.
	• Writing for the purpose of an assignment can be difficult for many, including myself. It does help to have practice. It does help to have a structure and a developed personal style. Specifically, an academic paper needs more work than a simple informal short-answer assignment. An ethics paper such as assigned would be straightforward enough to write, but it would still take me forever to decide on a topic, and probably be turned in no earlier than an hour before the deadline. (Sample 3)	Sample 3 sees the academic paper as something that is assigned and is more complicated than other types of writing. This type of description differs significantly from the first two and would not be out of place at the beginning of the semester. Sample 4 begins with a statement that sounds similar to the purpose that Sample 2 brought to the forefront. However, the unstated purpose in Sample 4 is the grade on the paper. No social motive is evidenced here.
	• Academic papers that deal with ethics can be manipulated to serve a certain purpose, even if that purpose is not stated in the paper. The topic, and information can me manipulated to fit the needs of the writer (in most cases a good grade). The topic should be chosen very carefully. A topic with ample amounts of information that can be explained in the length requirements is best recommended. The paper should be supplies with ample amounts of evidence that persuade the reader to see your point of view. The grammer and mechanics are expected to be flawless if there is any chance to gain Ethos with the reader. All these steps can be put together to ensure that all the necessary requirements are met. (Sample 4)	

Again, the depth of understanding of genre awareness through social motive in

the "Purpose" conceptual area is revealed in Samples 1 and 2. Those samples replicate

the type of understanding revealed in RE 2 but now apply it to a more abstract writing situation. By more abstract, I do not mean that these students have never written an academic essay before. They have, indeed, done so. By more abstract I mean that they have never written this ethics essay before because they have not taken that class before. Therefore, the situation, while familiar, is also abstract in nature. Finding the social motive elements in the genre group responses marks an important point in this study. In RE 2, the genre itself could have helped the students see the social motives. However, with RE 3 the students are using the same genre as in RE 1, but now they are identifying social motives. This may be the strongest evidence yet of the genre students transferring what they discovered in one genre to another, more unfamiliar genre.

Table 30

Purpose Student Samples Non-Genre Group Reflective Essay 3

Concept	Sample	Analysis
Research	- Being able to support side using research is very important. (Sample 1) - I want to have research about the topic, and also how other people's opinions differ from mine. (Sample 2) - If I were asked to write an ethcis positon paper, I would start by conduction heavy research on the topic. (Sample 3) - Secondly, I would research the information to put into the essay to make it more plausible. (Sample 4) - There are several ways to undertake writing an ethics paper, personally, there are three things that I would do if I were to go about writing an ethics paper, they are: choosing a topic that I can explain in detail, next I would research the topic for good information about the topic like	Most of the samples for research in the non-genre group tended to use the concept as a part of the writing process, which still supports the general purpose of the ethics essay. However, Samples 1 and 2 seem to relate research more directly with the essay's purpose. The remaining samples (3 – 19) include research into the process of writing the essay.

major details, finally I would organize the information and write according of occurrence. (Sample 5)

- In writing an ethics paper for a class I have to do some additional research outside of just the textbook and the classroom. (Sample 6)
- I believe that I would need to do research on my point of view to help me make my point to my audience. (Sample 7)
- In this ethics paper, I am going to explain what actions I would partake in writing this essay such as explaining what topic I would choose for the essay, how I would use research to find information for the topic, and how I would write my final paper. (Sample 8)
- First, I would research the ethical issue that I was writing about. (Sample 9)
- I would need to research a few topics at first to see if I would be able to come up with enough information to write an ethical essay without fault. (Sample 10)
- The only differences would be that it would include six paragraphs instead of five, and I would need to spend more time on it than I normally spend writing an academic essay due to the fact that it would take more time for me to appropriately research the subject matter. (Sample 11)
- I could start off my research process by looking in the textbook but for a more diverse research and a variety of research I could research different books in a local library, look at online articles, or websites. (Sample 12)
- I would need to sit down and think about or research ethics topics. (Sample 13)
- The web helps me stay on track when I am doing both the research for the paper but also I use it as an outline as I begin writing my rough draft. (Sample 14)
- When the research is finished I begin writing my rough draft. (Sample 15)
- There will be no room for error, so research will become an excruciating part of the prewriting. (Sample 16)
- When a writer decides to write an ethics position paper he or she must first

	identify what they are going to write about and research the topic extensively. (Sample 17) • When working on the essay research on how people have viewed my topic and use it as a part of my argument. (Sample 18) • When prewriting an ethics paper certain aspects demand thorough attention such as deciding the general topic, strong research, and establishing a definitive stand on the topic. (Sample 19)	
Source	• The topic would most likely come from the text book, or another source that the instructor of the class I was taking provided. (Sample 1) • A quote or a fact copied from an additional source, beyond the textbook, will lend credit to any argument. (Sample 2) • I will select the sources that are the most valid to my subject. (Sample 3) • Finding credible sources is a major part of writing an academic essay. (Sample 4) • After finding a topic I then must find concrete facts to support my view on the subject along with credible sources that are giving the facts. (Sample 5) • When trying to find credible sources and facts it is always best to find a newspaper online, an online website for some sort of organization, or even a college website. (Sample 6)	The comments for the genre group describe this group as well. Both groups see sources as needing evaluation and use to help fulfill the purpose of the ethics paper. Samples 1 – 6 discuss evaluating sources before their inclusion in the essay.
	• If the essay was not for a college course, I would use other materials for sources. (Sample 7) • The source material for my essay would then need to be added in, and it would need to be cited properly just as I would cite the source material in any other academic essay. (Sample 8) • Then I would discuss the information I had read regarding the topic I chose, including the source materials for the essay. (Sample 9)	Samples 7 – 13 discuss using the sources in the essays.

	• Of course, I would provide any sources that would be used in my arguments for both my stance and against opposition. (Sample 10) • Reading from other sources besides the textbook are required to "develop a sense of expertise. (Sample 11) • Sources and other's opinions on the subject are necessary, so research will be conducted. (Sample 12) • If I know my topic, research my information thoroughly, pay attention to structure, grammar, spelling, and list my sources so I make sure I'm not in jeopardy of plagiarizing, well I should at least end up with a B, even though I know it's worth an A. (Sample 13)	
Academic	• Formatting is important in any academic paper because it keeps the paper in the proper order and adds to the formality of the essay. (Sample 1) • The most important items to take into consideration when pre-writing for an academic essay, such as the ethics paper I will be writing, include closely following the prompt that has been given, constructing a thesis statement, and taking into consideration the textual features such as grammar, spelling and formatting. (Sample 2) • An academic essay is usually written in response to an assignment handed down by an instructor. (Sample 3) • The purpose of an essay depends upon what type of essay I am writing, in this case, and academic essay. (Sample 4) • As a Comp II student, I have written my fair share of academic essays, but this specific paper will be approached differently than the others. (Sample 5) • I feel that with all of the academic essays that I have written, the process that I take when writing has been effective and I would not change anything. (Sample 6) • I have learned enough by doing all of the things I have talked about previously in	Samples 1 – 4 suggest an awareness of the general purpose of the ethics paper that the notion of academic serves. Samples 5 – 8 use academic as a descriptor rather than an impetus for the ethics paper.

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	this essay to successfully write a solid academic essay over ethical positions and moral values, and be confident that my work will receive high marks on the grading scale. (Sample 7) • These activities that I have listed and described enable me to write a well structured and complete academic essay. (Sample 8)	
Formal	• Formatting is important in any academic paper because it keeps the paper in the proper order and adds to the formality of the essay. (Sample 1) • If I am presenting a side of an argument, and my essay was not formally or correctly written, why would anyone want to take my stance seriously? (Sample 2)	While formal could naturally be used to describe the tone of the essay as with these two samples, the notion of it serving the purpose of the essay is completely missing in the non-genre group. The notion that ethics essays fulfill a more formal purpose in academic writing is not mentioned in this group of essays.
Purpose	• The conclusions purpose is mainly to reinforce why I wrote the paper, and also to include why I chose the issue. (Sample 1) • When I start thinking about an essay topic or begin prewriting my essay, there are many things that I think about in order to construct a well written essay. I determine a topic to write about, in this case, ethics. Then, I determine my purpose for choosing this topic or writing this essay. By writing my thoughts out and composing an outline of an academic essay, I am able to create a rough draft of the essay. Through this process, I am able to compose an essay that is thorough and complete. (Sample 2) • For an academic essay, choosing a topic that is current would be one of my purposes for writing the essay. Another purpose would be to persuade the audience to understand my point of view. The purpose of an essay depends upon what type of essay I am writing, in this case, and academic essay. (Sample 3)	This group continues to list purpose as one of a few things to consider when writing an academic paper (Samples 2, 5, 7, 10, 12 and 13). Samples 1 and 4 mention the purpose of specific sections of the essay. Samples 6, 9 and 10 speak of the purpose of this particular essay, not broadening out the purpose to academic essays in general. Sample 11 mentions specifically the main purpose for writing this essay (the academic essay) is the grade. A side effect of this purpose is getting to voice an opinion of a topic.

- Since each section of an ethics paper has a specific purpose, it is very important that I reach each point. (Sample 4) - The three things I need to be aware of for this essay is what my purpose is, what textual features are needed, and the overall context of the writing situation. (Sample 5) - The first thing I need to be aware of is determining my purpose. For this particular essay I know that I will need to write about an ethics topic. I know that there needs to be a certain amount of words and length. The topic I choose needs to be thoroughly defined and clearly mentioned. Writing this ethics essay tests my knowledge, writing and research skills. My teacher assigning this essay is why I write it. (Sample 6) - By being aware of the purpose of the essay, the textual features of the essay, and the overall context of the writing situation I will know exactly what I want to do. Determining the purpose is important because I will know how thoroughly and clear I will need to be. (Sample 7) - The best way I determine my purpose is to try and relate to my values and what I believe in. Give examples of things I have seen, and the morals my parents taught me as I was growing up. (Sample 8) - I have been placed in a position where the topic is personal, and defines the line on the morals of our justice system. The purpose will be to unmask the injustice, and prove undeniably its immorality. The Martin Luther King Jr. letter will be a great reference and one I will return to often for inspiration. (Sample 9) - When I sit down to begin work on my paper, there are three things that I will think about. I consider who my audience is, and what I can do to correctly portray my point. Carefully I consider what type of grammar style I am going to use, and finally I thoughtfully consider what my purpose is for writing this paper. (Sample 10)	Sample 3 mentions a couple of purposes. Samples 7 and 8 seem to be in the process of determining the purpose of the essay.

- Finally, I consider the purpose for writing this paper. Generally the purpose for writing any ethics paper is to discuss your opinion on ethical issues. However, I will not give you delusions of grandeur I wrote this ethics paper in order to receive a grade. Aside from receiving a grade, I write my papers simply to get my opinion on paper and make a case for it. I find some sort of solace by expressing my views to like and unlike minded people, hopefully affirming their belief, or making them question the beliefs they hold. (Sample 11)
- The writing of an ethics paper is a drawn out process, which requires a lot of thinking before the actual writing begins. It is important for me to consider my audience, grammar, and purpose in order for me to write an excellent paper. (Sample 12)
- In the process of writing this paper, I would carefully go through a general process of analyzing the setting, audience, and overall purpose. (Sample 13)

From Tables 29 and 30 above, we can see that in a couple of areas, "source" and "academic," both genre and non-genre groups showed better understanding of the concept from RE 1 to RE 3. Whereas in RE 1, both groups saw "academic" as a label rather than a purpose for writing, RE 3 sees the transition in both groups to seeing "academic" as a purpose with just a couple in each group that still use the word as a label. In the areas of "formal" and "research," however, the genre group has changed its type of response from RE 1 to RE 3 while the non-genre group provides responses that are very similar to RE 1. The genre group uses "formal" in a similar way to how it uses "academic," which is to say with a better understanding of the essay's purpose. For "research," while the genre group in RE 1 mentioned that it is sometimes needed, that

group in RE 3 understood the reason it was needed. For example, Samples 2, 4, and 5 clearly indicate that research helps that writer fulfill the purpose of the argument paper. The non-genre group, similarly to RE 1, wrote about research as a part of the writing process or just as something a writer does, without giving possible motives for using it.

The starkest difference between RE 1 and RE 3 and between the genre and non-genre groups, though, is seen in the "purpose" conceptual area. There the non-genre group's responses are similar to their responses from RE 1, which may indicate that advancement in understanding the purpose of an academic essay is absent. Not only does the genre group's response differ, it reveals that some in the genre group have tapped into the purpose of the academic essay as having some sort of social motive, as I explained above. Again, this is an important point in the study. While the Audience Awareness section saw both groups advance in their understanding of that concept, which bolsters the genre awareness approach in general, the Purpose section sees the genre group separate itself from the non-genre group in the critical area of exploring the social motive of writing.

C. Appropriate Content

This essay, much like the first one, reveals a very competent group of students with a solid understanding of what type of content would be appropriate for this essay. Table 31 displays how both groups focused on similar items with no discernible difference, taking into account to additional number of responses from the non-genre group.

Table 31

Appropriate Content in Reflective Essay 3

Concept	Genre Group (n=47)	Non-genre Group (n=64)
Paper	30 essays (63%)	40 essays (62%)
Topic	22 essays (46%)	28 essays (43%)
Essay	31 essays (65%)	40 essays (62%)
Writing	24 essays (51%)	31 (48%)
Requirements	8 essays (17%)	9 (14%)

Table 32 below contains long samples in order to provide more context to the content. I will be italicizing certain passages again for emphasis. In these samples, the bullet points represent paragraphs from the same essay while the bars denote a new essay.

Table 32

Appropriate Content Student Samples Genre and Non-Genre Groups Reflective Essay 3

Class	Sample	Analysis
TR 8:00 G	• Reasons for writing are not always clear but they are there. Never having written an ethics position paper I am not clear what that reason is, but with a little research to get a more specific topic the reason might come. Typically when writing this type of document it would be in response to a teacher. Others, perhaps a journalist unlike me, might publish a work like this in a newspaper or magazine. *The subject for a paper like this would either be given to*	• In Sample 1, the overall situation helps to determine what content might go into one of these papers.

me or I might have to look for one. Learning from past papers I know that I would have to choose a narrow topic. Having a narrow topic makes it easier to write about. (Sample 1)

- This document, being an academic essay, would have to have correct grammar and spelling. Time should be spent proofreading to find errors so that readers do not question your knowledge. *My readers will expect me to have a sense of expertise because all writers should have knowledge about what they are writing about. Knowing this, writers will have to research more thoroughly, question their own writing, and have their own position on the matter.* (Sample 2)

- *The readers of an ethics position paper are going to have beliefs about the topic. I am going to need to use my own beliefs to understand theirs.* I consider myself an ethical person and most of the readers will be the same. The reason for this is someone who knows they are not ethical will not want to read a paper telling them they are doing something wrong. Nobody wants to be told they are bad. *With this information, when I write an ethics position paper, I am going to try and write it so that it does not seem like people are evil for doing unethical things. This perhaps might make more people read my works.* (Sample 3)

- There is always a reason for writing and a setting in which one writes. Correct grammar is a must when writing an academic essay; it makes the reader know that I care about my writing. *My thoughts on beliefs are that nobody likes getting called a bad person. For this reason in my ethics paper I*

- In Sample 2, the genre of the academic essay drives what type of content the writer includes, an indication of genre awareness.

- Sample 3 recognizes the importance of readers' beliefs and values in determining what content is included in the academic essay.

- Sample 4 reinforces the impact of a reader's belief on a writer. This understanding of the importance of an audience's belief system reveals an advanced awareness of genre.

would want to leave out such statements. Now that I have reviewed how to write an ethics position paper I will be ready when a college professor tells me to write one. If more high school students wrote papers like this then they would be ready for the writing which is done in college. (Sample 4)

- If one has never written an academic paper one needs to consider what he or she needs to put in the paper. First what is your academic paper going to be about? This will help you determine what one should put in the paper. Use references such as people that are professionals in the area that you will be writing. Next pick out some high points that would need to be discussed to let ones readers know what he or she should get from the essay that you are writing. (Sample 5)
- What is the paper going to be about? Many people have a tough time trying to figure out what they should write about. This subject should be one that you are familiar with, one that inspires or even something one may know nothing about but would like to learn something about the topic and does the paper to find out for them selves what it's all about. Getting the topic I believe in one of the most important in getting started. This gives the writer something to think about so he or she can start in on writing this kind of paper. The topic in hand may be something that you already know and want others to read and pick up some knowledge on the subject. The paper may even be about something that one may know nothing about and is interested in

- Sample 5 deals strictly with the content of the academic essay. Content is the primary concern.

- In sample 6 we can see how the content is determined by the writer and not the needs of the audience. This focus on the writer would seem to display a non-social motive for the genre.

- Sample 7 recognizes the importance of research for this particular paper. Whether the writer sees this as part of the assignment or as inherently needed by the genre is unclear.

- learning something in writing the paper. (Sample 6)
- If one is writing about a topic that is a widely talked about in that area one may want to quote a professional in that area of study. Doing this would give the reader more of an idea what experts think about the subject that he or she is writing. If I was to write about how the heating and air conditioning has changed and how it all got started, I would want to do my research and I would also quote what others that know more on the subject has said. Getting information is a big part of the paper. Do your research and quote others this will help the reader better under stand what they are reading. (Sample 7)

- This essay is about how I would write a certain type of an academic paper. I of course have written many academic papers but the specific academic paper that I am supposed to write about is an ethics position paper. I have never written one of those before but I am going to explain how I would write it anyway. In beginning my ethics position paper I am going to select a topic, *after that I am going to do some research*, then to sum it all up I will start writing my paper. (Sample 8)
- To begin my ethics paper I will have to choose a topic. This is a very critical part of my paper. *It is critical because I need to pick a topic that I would be interested in and that others would be interested in. Why would I need to do this? I would hate to pick an issue that would bore me to death even if everyone else liked it because if I wasn't interested I would not be able to put in my best effort. On the other hand I need to*

	- The writer recognizes the need for research in the genre (Sample 8).
	- As explained in Sample 9, the choice of topic is a big concern for this writer. Content depends on topic, and the appropriateness of this topic depends largely on the expectations of the audience.

- *make sure that my audience will enjoy or feel passionate about the topic that I choose. If my readers do not jump into my paper it will be as if I wasted my time. A couple of other things I will do to find my topic is by asking family, friends, and teachers what they would like to read about or bouncing some of my ideas off them to see what kind of reaction I receive.* Following all of the above I now have a topic worth using. (Sample 9)
- Next thing I will do for my ethics paper is start researching. Researching for an ethics paper wouldn't be so bad, I think? *The point of the paper is to take a side in an ethical issue, therefore I have my opinion and the side I'm going to take so all I need is the opposing side's feelings and thoughts on the matter and look into others peoples views on my side too.* I would go about this in two different ways. The first way would be hitting up people around me maybe not good friends but acquaintances who could give me a view of either side of the issue. My second approach would be media. I would search newspapers and political or legit articles on the web. Both of these methods would help me in my writing of the ethics position paper because it will give me an insight into how I want to approach my topic and how I can defend myself against the bullets the opposing side will be firing at me. It seems that researching this kind of paper could pretty interesting. (Sample 10)

- Academic essays written about ethical issues must always be handled and composed with great care. *They force the author of the essay to go above and beyond the classroom and the textbook, and*

- Sample 10 reveals the understanding that research helps fulfill the "point" of the ethics paper.

- Sample 11 shows a good understanding of the type of appropriate content that would be

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require them to broaden their educational horizons. It takes patience and an open mind to create a good ethics paper. One has to completely understand everything about the issue they are writing about and the position they are taking. For me, the easiest way to begin would be to thoroughly research the issue itself, talk to people who know about it, and develop my position completely before outlining the paper itself. (Sample 11)	included in the academic essay.
• Thorough research is of extreme importance when writing about anything concerning ethics. If you do not understand what you are writing about, it will be obvious in your paper. *The best way to avoid sounding like you do not fully understand your own position is to research the issue itself completely.* There is no time limit to the research process, and it should not be rushed. The more you learn about the entire issue, the more knowledgeable you will be when it comes time to take a position. Books, websites, magazines, and even the television can provide all the information you need, but if you want to go a step further, talking to people who are involved somehow in the issue can do nothing but help you further understand. (Sample 12)	• Sample 12 talks about how research is important, but not from the perspective of the genre. It is important so that the writer does not look bad.
• If you were trying to form your own position on the health care bill, it would make sense to talk to government officials or members of different parties who know the ins and outs of the issue. You could also talk to doctors, nurses, patients in different hospitals, or any other individual that is being directly affected by the decisions of the government. People involved first-hand in ethical issues are excellent primary	• Sample 13 offers very appropriate sources for research. These sources would provide appropriate content.

	sources for information, and that information can help you form your position. (Sample 13)	
TR 9:30 G	• When writing an academic essay on an ethical issue, time has to first be spent finding a topic to write about. *The topic needs to be broad enough to have enough content to write about, but also has to be narrowed down to focus on the main points on the issue. For example, if I was to choose to write about abortion, many aspects of the issue can be discussed, but there is also the option to focus in on one particular feature of the issue, such as the option of abortion as a result of rape. By selecting a topic that has various discussion points about it, it allows for more information to be considered and included, which I would hope made my academic essay more in-depth.* (Sample 14) • Once some research has been done, I would then need to choose a side of the issue, since this is a position paper. Personally, *I think I would choose the side that I agree with most, but there have been times when I have had to go against what I believe and write from the other point of view, as it offered more information to my paper.* When the opinion has been formed, it it important to form you're essay around it. That is, articulate the topic being discussed, your point of view, reasons for your opinion and then *support each of your arguments with examples.* (Sample 15) • *These examples can come, and should come, from a variety of sources.* These opinions can come from media, text books, literature, newspapers, etc. All would provide me with different opinions	• Sample 14 shows a clear understanding of how important the content is to the academic essay. The content is directed by the assignment rather than the social dictates of the genre, however. • Similarly to the last sample, Sample 15 talks about getting information for the sake of the paper. However, it does mention the importance of examples, which are important to academic writing. • Sample 16 elaborates on examples. This writer realizes that examples for this kind of writing

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and information surrounding the issue. It would then be my job to read through it all and decipher what information is relevant to my issue and how the information has an impact on society and individuals. *By doing this, it gives support to my point of view, evidence that this is not just my opinion, but others as well, people who may have experience and great knowledge in the particular field i am discussing.* (Sample 16)

usually come from sources and not just the writer's experiences. This understanding does reveal a deeper grasp of the social dictates of the genre.

- If I was writing an ethical essay for my psychology class I would consider my audience. *Keeping in mind that my professor will be the one reading and grading my essay, I would consider what he or she thinks about the topic I choose.* If my topic is sexual morality, more specifically homosexuality, I'm going to probably *Google articles on that topic reading from people who are both for it and against it. You can't make a good argument unless you know both sides of the story. I would read both scientific and just general opinion based articles and blogs.* After I do this I am ready to actually start the much awaited essay. (Sample 17)

- *Why am I writing this essay? Well, because my professor assigned it of course.* Another reason is to elaborate on this topic. I like to choose a topic and see if what I have been raised believing is really what I truly believe. *The topic of homosexuality is a very wide spread topic. There are a lot of people for it and a lot of people against it. There are the ones who believe it is a choice and then there are the ones who believe you are born with it and then there are the people who just believe it's completely and utterly against all nature and God. As you can see*

- On one hand, Sample 17 seems overly concerned about the instructor's position on the topic. However, then the writer brings up the point of research assisting in the development of content.

- Again, in Sample 18 the writer defers to the assignment as the cause of the writing, which is true, of course. But then this writer again moves into a good understanding of what would constitute appropriate content based on research he/she has conducted. Finally,

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there is an enormous amount of research and many opinions out there to discuss. If I was really writing this essay I would probably choose two articles, both one in favor of homosexuality and one against it looking at their dynamics and the way the writers think and why they believe what they believe. After that I would start on the body of my paper. *I would probably write one paragraph about one of the articles, the second about the other, and then the third paragraph and the conclusion would be my feelings on the matter. I would have to be careful though and not make it an argumentative essay, but merely a paper on my beliefs and why I believe that way.* (Sample 18)

- Finally, I would put most of my efforts into researching sources for my essay. *This is very important because the sources will assist me in making my position clear, and in giving me a firm basis on which I have made my conclusion. References will additionally have further benefits in educating me on the topic; giving me the knowledge needed to make a firm argument. Furthermore, the sources will help me in the department of credibility. The works that I cite, for example, will be from either well known or well trusted people who are highly skilled on my subject. I, personally, would not hold an essay I read in high regard if the works cited were not credible or were someone that I have never heard of or I could not find the cited person online or in well known, successful text books.* (Sample 19)
- In conclusion, the areas in which I would aim most of my focus in

this student gets into the organization of the paper and points out that it would not be argumentative, but just informative, which matched the assignment sheet.

- Sample 19 reveals the importance of research again. The content for this paper will be from reliable and credible sources. This is a good understanding that appropriate content for this kind of writing comes from appropriate sources.

- Sample 20 reiterates the importance of credible research.

	writing a ethnics positions academic essay would be the textual features such as grammar and spelling, the reason for the paper such as a required school assignment or work project, *and the sources that I would include such as web and book references or credible sources* . Making sure that I have accomplished all of these things will assist me in writing the best ethics position paper that I can write. (Sample 20)	
MWF 8:00 NG	• One of the most important steps to writing a successful paper of any kind is the prewriting, especially when writing a positions paper. *Many people have different morals and ethics that have been passed down from parents and older siblings, but do most people actually think about how they feel in the area that they are writing? A very important aspect to writing a position paper is to know where you stand on the subject.* (Sample 21) • When I thought about where I stand in many areas of common ethics and morals, *I realized that many of my positions are different than those of my close friends. I also realized that many of the positions that I stand were handed down to me by my parents. When writing a reflection paper of this type, I have to think about not only my past, but also the future. Asking myself if I would still have the same views and morals as I currently do. Also, I have to think about how my choices and reactions to the certain topic could affect me later in life.* If I choose to follow this position and stand up for it even when I'm wrong, could I possibly get in legal troubles? (Sample 22)	• Sample 21 shows some grasp of the social influence on this type of writing; at least the social influence on the writer. • Sample 22 is still concerned with the writer's perspective of the content and not the overall generic purpose of the content.

	• *When writing a position paper, knowing a lot about the topic is critical. So when preparing for the writing, I like to research the topic a little bit just to make sure I know what I am talking about and that I do not make a complete fool out of myself. Writing a good paper is not possible without knowing the wanted information. Along with researching the paper, the only way to use the information acquired from the research legally is to use in text citations and a reference page.* Also , another area of great importance is spelling and grammar. When writing an academic essay, the professor will most likely take points off of the grade for lackadaisical mistakes such as capitalization and spelling, or even grammar, so checking twice for those small mistakes is a must! (Sample 23) • Learning about other peoples' ethical and moral views and positions can be a very interesting situation, and a person can learn a lot from paying attention and asking why others believe what they think is right. I have learned enough by doing all of the things I have talked about previously in this essay to successfully write a solid academic essay over ethical positions and moral values, and be confident that my work will receive high marks on the grading scale. (Sample 24)	• Sample 23 mentions the importance of research in constructing appropriate content for an academic essay. • Sample 24 mentions research again, but ends with a comment about the grading of the essay, not the most socially savvy perception of the academic essay.
MWF 11:00 NG		This group of students did not have any samples that revealed an understanding of the appropriate content that goes into an academic essay.
TR 12:30 NG	• Normally the first step to me when it comes to writing an academic essay is the topic. *Since it this would be an ethics essay that I*	• Sample 25 shows the student thinking about the topic and

	would be writing I would have to start off with what ethics topic I would be writing about. Perhaps, how does one determine what one "ought to do?" or maybe, is a sense of morality inherent in all individuals? Those seem like some pretty decent topics if I were to be enrolled in that class. Research would than occur on that specific topic, or if I have already done research, I would probably do a little bit more research. (Sample 25)	relying on research to come up with appropriate content.

From looking at the responses in Table 32 above, we can see that most of the non-genre group responses differ from the responses in RE 1 in that they have a clearer idea of what is appropriate content for an academic essay in general. The non-genre group does not have examples revealing much genre awareness, with the exception of Sample 21 which hints to a social influence of the content of the essay. The genre group also has many samples that do not indicate genre awareness on the writer's part (Samples 6, 7, and 14 for example). However, in some samples (Samples 3, 4, and 9) the students are using audience expectations to drive the type of content included in the essay. Additionally, Samples 16 and 20 show that the writer understands that this genre requires supporting material that cannot be drawn from personal experience. Therefore, the genre group also has a better idea of what goes in an academic essay. These samples are not the strongest support of either transfer abilities or genre awareness, but there are indications in them that the students are still working through how the situation that has created the genre impacts how they construct their essays.

When comparing the three reflective essays in the area of appropriate content, what becomes apparent is the students' understanding of appropriate content grows clearer the more concrete the writing situation becomes. With RE 1, students are not that clear or specific about what goes into an academic essay. However, they are very clear about the content for RE 2. Perhaps this is due to them having written letters in the past, or least emails. However, I believe it is because they are in these situations currently. In other words, students are trying to get into four-year colleges, applying for scholarships, or applying for jobs. Being in those social situations helps them see the social motives for the letter of request for recommendation. By the end of the semester, they have written more academic essays than they had at the beginning of the semester. Therefore, when they approach the academic essay again, this time in the concrete context of a specific writing assignment, they have a much clearer understanding of the role of research in an academic essay. This finding from the three reflective essays supports what researchers have said about students being able to achieve genre awareness more quickly in situations that are more real to them (Devitt, Reiff, and Bawarshi, 2004; Johns, 2008; Wardle, 2009).

D. Textual Features

The same criteria for textual features as before was employed for the third reflective essay. The genre group has held steady in this area through all three essays. However, the non-genre group saw a big improvement here. The number of essays that did not employ MLA formatting dropped by over one-half. While the improvement in the non-genre group is clearly visible, its cause is not. I had been taking off points for failing to use basic MLA formatting. Perhaps the students displayed an attempt at a better grade

rather than a more complete understanding of the generic demands regarding textual features.

Table 33

Textual Features in Reflective Essay 3

Feature	Genre Group (n=47)	Non-genre Group (n=64)
Does Not Show Understanding of MLA Format	12 essays (25%)	8 essays (12%)

Table 34

Textual Features Student Samples Genre Group Reflective Essay 3

Class	Sample	Analysis
TR 8:00	• I also feel that correct grammar and spelling is needed. Because if you are reading and you sound illiterate than the listeners or readers are most likely not going to take the writers advice because they do not think the writer is smart enough. Again, spelling and grammar need to be correctly used or else the ethics paper would be very useless. The writer should use plenty of time to proofread and go over their paper to make sure that it is perfect. He or she should ask a friend to also proofread his or her paper. (Sample 1)	Sample 1 follows the trend of the previous two reflective essays in pointing out how correct grammar affects the effectiveness of the writer's paper.
	• Usage of correct spelling and grammar is always important. If a word or words is spelled wrong or is used wrongly in the text, it could easily be misread or the reader may not know exactly what you are trying to say. There are too many ways to spell different words in this world. If a word is used in the text in the wrong way then it could confuse the reader and then they might not know what you are talking	Samples 2 and 3 bring into the discussion the capability of poor grammar and spelling to confuse or mislead the reader. This is more than being worried about perceptions; this writer realizes the damage

	that can be done to the content, either bad or good.
about. Grammar is important also. Putting periods where they do not belong could also confuse the reader and then the sentence becomes a run-on sentence which usually does not make any sense. (Sample 2)	
• When you want to emphasize a point you just made use textural features to do this. Use words that pop out and grab the reader. Or even use punctuation that stops the reader in mid sentence and makes them reread what they just read to see the point that one was trying to make. Using these textural features will help the reader maybe understand the paper better if they have to stop and look it over again. (Sample 3)	Sample 4 notices that different genres will necessitate different textual features. Sample 5 is from the same essay and offers examples of the different kinds of textual features for each genre.
• For example, academic papers must not be plagiaristic with non-citation and such. Every written or spoken statement must be recorded as such, so that plagiarism does not become an issue. Personal essays differ in textual features through this process, because personal essays involve the thought process of an individual and his or her ideals, while the academic essay involves the ideals of another being inquired by another with his or her own ideals. (Sample 4)	
• Ideals also create a background of structure. Structure in this context involves sentence structure. A personal essayist may not be adequately intrigued to be technically correct on his or her way of producing a statement. For example, maybe a personal essayist may write a sentence fragment to emphasize a topic or statement. This would be inadequate for the academic writer, because when writing academic papers they must be regard their readers as critics. For example, when writing the academic paper I always try to punctuate, spell, and organize in a fashionable manner, but when writing personally I ignore all structure, because it retrains the thought process for me. When I am being restricted into this form of	The first line of Sample 5 seems to speak to a deep level of genre awareness. The remainder of the sample provides the examples. The differences in the genres seem to stem from (in the writer's mind) the expectations of the audience, which come from the social situation the writer finds himself in.

	writing that has been justified from society, I find it difficult to introduce my feelings and thoughts onto paper. Yes, I understand that this form and structure is for other readers to understand and learn from writers, but why must it be understandable. (Sample 5)	
TR 9:30	• The final step in ensuring a sound ethical paper is grammar and mechanics. One can not be expected to hold any academic merit if spelling and grammar are wrong. Ethos cannot be gained therefore, neither can the point of view. A clear display of knowledge through grammar and mechanics can either make or brake a point of view in a paper. (Sample 6)	Samples 6 and 8 are concerned with proper or improper grammar's influence on the perception of the writer.
	• They may use very similar textual features, using strong wording to accurately portray the viewpoint and mindset which they occupy. Phrases such as, "it is my firm belief" along with others would more than likely be reoccurring throughout several papers as the writers all attempt to press the thought process of their opinion and create new doors for any curious reader. (Sample 7)	Sample 7 identifies how the genre dictates the use of certain phrases, which is genre determining textual features.
	• First of all, I would take my textual features into great consideration. One way I would do this is by using spell check. I would also check my grammar. One way of doing this is by using a thesaurus. I would use careful wording to make sure that my grade level average was high. Most readers of my paper, for example, would be less likely to read or to take my work seriously if it were sloppy or ill-written. I would need to put aside a reasonable amount of time to confirm that the previously mentioned things are completed to the best of my knowledge. (Sample 8)	

Table 35

Textual Features Student Samples Non-Genre Group Reflective Essay 3

Class	Sample	Analysis
MWF 8:00	• These documents require many textual features such as, correct grammar, spelling, and format, which are necessary in every paper. I do spend time thinking about these issues before beginning my writing, which helps me when I actually start typing the essay. Because I type my essay on the computer, I can use spell check, online dictionary, and thesaurus. I always proofread my essay to make sure it makes sense and comes together well. (Sample 1) • Also while writing, I would remember to use correct grammar and punctuation. Spelling words right and using correct punctuation on my sentences would further help me to get my point of view across to the readers of my essay. (Sample 2) • Finally in writing an ethics position paper the writer needs to be careful to use correct grammar and spelling. It does not look professional when are reader is reading a paper and can not understand what the writer is saying or can not interpret the paper because of incorrect spelling or sentence structure. The way the paper is put together and sounds when the reader reads it can determine if the reader will give the time of day or just shove it off to the side and read something else. The textual features of a paper can determine if it is even read or just pushed to the side. (Sample 3) • Along with researching the paper, the only way to use the information acquired from the research legally is to use in text citations and a reference	Sample 1 seems to be a simple statement of importance for textual features. It does not discriminate between different types of writing, unlike some of the samples from the genre group. Sample 2 provides a little more information on why textual features are important—helping the reader understand the writer's point of view. Sample 3 also sees textual features as important because if the grammar is bad, the reader will not pay attention to the content. Sample 4 adds citations to the textual features that are important, but then bases

	page. Also , another area of great importance is spelling and grammar. When writing an academic essay, the professor will most likely take points off of the grade for lackadaisical mistakes such as capitalization and spelling, or even grammar, so checking twice for those small mistakes is a must! (Sample 4)	their importance on receiving a good grade instead of noting they are the demands of the genre.
MWF 11:00	• Making sure my grammar and spelling is correct is important because I wouldn't want points taken off for stuff I didn't proofread for. (Sample 5) • Finally, I always want to take into consideration all of the textual features such as grammar, spelling and format. I always consider checking for grammar and spelling mistakes as a type of pre-writing because before I complete that final draft, everything before that is a type of pre-writing to me. I always want to make sure that I proofread my essay many times before I complete the final draft, so I am constantly reading through it to check for spelling and grammar mistakes. These types of mistakes are easy to miss even if I use spell check, so proofreading for these mistakes is very important. Another textual feature that I always check for in the pre-writing process is the format of the paper, which I mentioned earlier in this essay. Formatting is important in any academic paper because it keeps the paper in the proper order and adds to the formality of the essay. (Sample 6) • When it comes to writing a paper, I want my grammar to be perfect, which is no surprise. However, the grammar I use will be destined to make sure my opinion on any issue is clear and concise. It is vitally important that there is no confusion about what I am writing. I hope to portray my views in the most professional, and concise manner possible. If my grammar is	Sample 5 also directs the importance of textual features to the grade. Sample 6 sees textual features as important because they add "formality" to the paper, which is a deeper understanding of the genre than just getting a better grade. Sample 7 is similar to Sample 3 and 4 from the other class because it sees textual features as a part of the essay that can either clarify or obscure meaning.

	anything but perfect, there is a good chance that there may be some confusion on my point. If there is some confusion, that may lead to misconceptions about my paper which is unacceptable. (Sample 7)	
	• The second thing I need to be aware of is what textual features are needed. For this essay, using 200 words and being single spaced is what is required. Making sure I have a topic with a title and bibliography page attached are more of the things required. Spelling on this type of essay needs to be like any other one with a minimum of mistakes. …I will need to spend a few minutes at least on proofreading making sure that I cite my sources and checking my paper. (Sample 8)	Samples 8 and 9 seem to be referring to textual features as items to be checked off as requirements of the paper, not as inherent to the purpose of the genre.
	• It is important when writing an essay for it to look professional. The formatting and spelling need to be correct. Every essay I began typing in the upper- left hand corner on the first page my first and last name, title of the class, my teacher's name, and the date. In the upper-right hand corner I made a header with my last name and page number. I type a title for the essay and make sure the papers are double spaced. Once I am finished type my essay, I run the spell check and also reread it a couples myself to catch any other mistakes I may have made. (Sample 9)	
TR 12:30	• If I know my topic, research my information thoroughly, pay attention to structure, grammar, spelling, and list my sources so I make sure I'm not in jeopardy of plagiarizing, well I should at least end up with a B, even though I know it's worth an A. (Sample 10)	Sample 10 is the most obvious reference to grading rather than genre in these samples.
	• The final step for me to write a successful ethical argument is making sure to write the paper grammatically correct and using the correct	Sample 11 goes into why grammar is important, but links it to logical fallacies, which is confusing. This

terminology throughout the paper. Being grammatically correct is important because if there are any fallacies in my paper then that could swing supporters away from my view because it would look sloppy. It would look as if I did not care about the subject, which is unacceptable when writing an ethics argument paper. Not only is grammar key, but the terminology is as well. Terminology may or may not be used depending on the subject I have chosen, but if there is any then it must be correct as well. Using the wrong grammar and terminology would break my argument and thereby making me unsuccessful in writing my ethics paper. (Sample 11)	sample also uses the word "terminology" in a confusing way by stating that it "may not be used."
• I make sure the essay structure is just as it has been assigned by my instructor. I have a header with my last name and page number at the top right hand corner. On the left hand side, under the header, wording that is double spaced with my full name, course, instructor's name and date. Then, in bold twelve point new times roman text, centered on the page is my carefully thought of title. I start with my opening paragraph followed by the body paragraphs and end my amazingly well prepared ethical essay with a conclusion paragraph tying my topic sentence and thesis statement all together. On the last page I will have my MLA formatted bibliography for each source I used to compile such a fascinating essay. Finally, I can save and submit. (Sample 12)	Sample 12 also seems to perceive textual features to be something derived from an assignment sheet rather than generic constraints.

The genre group's samples as seen in Table 34, quite consistently, contain comments that imply an understanding that genres determine certain textual features. For example, effective academic essays contain proper grammar, which fills two roles:

keeping content clear and creating a positive view of the writer. Sample 5 states, "Ideals also create a background of structure." This comment implies a good grasp of the kind of thinking that genre awareness can provide the student. Sample 7 also sees how the genre leads to certain types of phrases perhaps not seen in other genres. Therefore, the genre group is making a connection between the genre and the textual features. The non-genre group's responses, in Table 35, also had some samples that implied this same understanding. Sample 6, for example, relates textual features to the formality of the academic essay, which does hint at a level of genre awareness. However, that group also had many samples that connected textual features to the requirements of an assignment rather than the requirements of a genre (See Samples 4, 8, 9, 10, and 12). The distinction between the features originating from an assignment or a genre is important for purposes of transfer. If the writer only sees the textual features as necessary because of an assignment, then when that same writer finds himself in a similar writing situation without an assignment, he will be less likely to see the similarities between writing situations and therefore less likely to transfer any awareness of the genre's requirements. On the other hand, if a writer sees the textual features originating from the genre and not the assignment, then the writer will be more likely to transfer the awareness of the genre to similar situations more readily (Wardle, 2009).

3.3 Conclusions Regarding the Reflective Essays

Considering all three reflective essays (RE 1 on previous school writing, RE 2 with the request for recommendation letter, and RE 3 about an unfamiliar academic essay), all areas of analysis (Audience Awareness, Purpose, Appropriate Content, and Textual Features), and all concepts within those areas of analysis (teacher, research, for

example), it would appear that there is not a drastic difference between the genre group and the non-genre group in most areas. Both groups seemed to grasp the concepts at a relatively equal level. However, there are some areas of difference. The genre group's awareness of the target genre, as evidenced by increased audience awareness, awareness of social motive, and identification of the link between genre and textual features, improved over the course of the three essays, which would indicate an increase in genre awareness, one of the targeted propositions of this research project. It would also appear that the non-genre group's awareness did not increase as much. I would hesitate to say that it decreased based solely on those two results; however, that group's responses certainly do not hold up in the same manner as the genre group. The other proposition of this research project, that of transferring writing skills, can be seen in several areas: the Audience Awareness, Purpose, and Textual Features areas of RE 2; and the Purpose and Textual Features areas of RE 3.

3.3.1 Audience Awareness

The student samples from all concept areas that indicate audience awareness tend to perceive the audience in either a concrete or abstract manner. To use Bitzer's (1968) terms to help clarify this distinction, those students described as perceiving the audience in a concrete manner see "mere … readers" (8). That understanding of audience is the more simplistic of the two. On the other hand, Bitzer (1968) uses the phrase "rhetorical audience" to describe an audience that can be influenced by what it is reading and can act upon it (8). This description of audience represents what I termed the abstract audience and represents a deeper, more complicated understanding of audience, as opposed to the mere reader. Similarly, Park (1982) describes audience in abstract terms as a "set of

conceptions or awareness in the writer's consciousness that shape the discourse" (250).

Using these two definitions then, I can categorize those responses that reveal a

superficial, concrete understanding of audience and those that reveal a complicated,

abstract understanding of audience. The conclusion would be that the more the students

reveal an abstract idea of audience, the better they would demonstrate audience

awareness. The following Venn diagram (Figure 6) illustrates the relationship between

audience awareness categories.
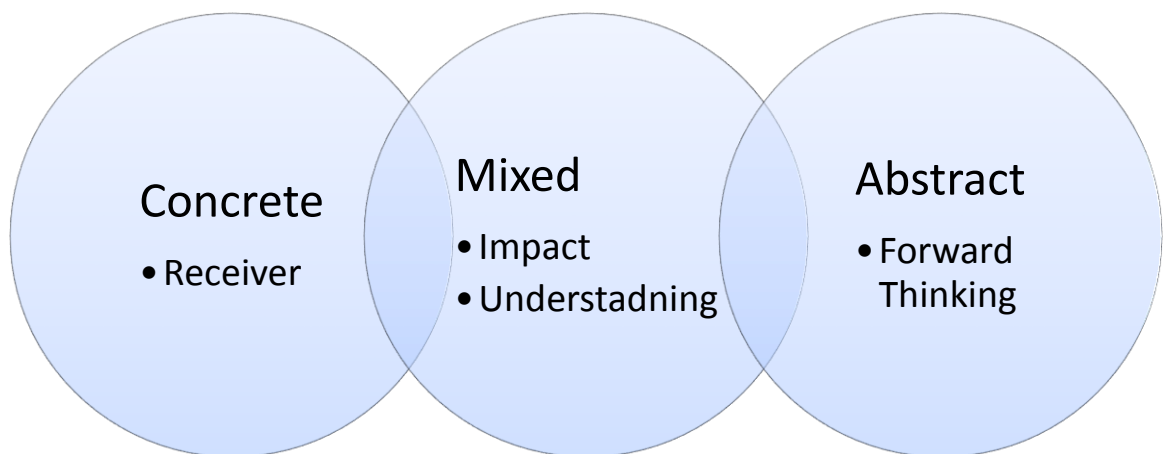
Figure 6 Audience Awareness Venn Diagram

"Forward Thinking," then would represent the most advanced understanding of

audience. During the progress from RE 1 to RE 3, both groups improved in this area. The

improvement from RE 1 to RE 2 was visible in the genre group while not as prevalent in

the non-genre group. From RE 2 to RE 3, though, both groups referred to audience considerations in the invention stage.

3.3.2 Purpose

This section of the analysis provided telling differences in the two groups' awareness of generic elements like social motive and rhetorical exigence. When the conceptual area of "Purpose" was analyzed in RE 2, the genre group revealed an understanding of the social motive of the request for recommendation letter. On the other hand, the non-genre group recognized that people need this type of letter. The genre group brought out notions like persuasion, competition, and dependency, which indicates more understanding than just "need." Reflective Essay 3 reveals similar results. The genre group retained some of the social motive revealed in RE 2 and was able to apply it to a more abstract writing situation than a letter, the academic essay. The non-genre group responses, however, more closely resembled the responses from RE 1 and, unlike the genre group, did not show any kind of generalized purpose of academic writing.

3.3.3 Appropriate Content

Students in both groups were vague about what qualified as appropriate content in Reflective Essay 1, the academic essay. Even though they had written papers for school in the past, either in college or in high school, they were unsure and lacked confidence in that area. However, the results changed with Reflective Essay 2. The students now found themselves in a genre in which they were very comfortable, the letter. Their descriptions of appropriate content became very concrete. Additionally, the genre group began identifying the social exigencies for the request for recommendation letter. Reflective

Essay 3 also revealed the students' clear understanding of appropriate content for academic papers. Another difference that RE 2 and RE 3 have with RE 1 is that the students have an immediate connection to the genres of RE 2 and RE 3, while RE 1 was in the past. This immediacy brings RE 2 and RE 3 out of the abstract to a concrete situation in which the students can picture themselves actually needing either of those two genres. In other words, being in those two social situations, needing a request and writing a paper for class, provided an insight into the genre that seemed to help both groups understand the genre better.

This explanation for the higher quality of responses for RE 2 and RE 3 out of both groups seems to corroborate one of the criticisms against teaching genre in the classroom: the importance of "local knowledge" (Carter, 1990), or "insider knowledge" (Berkenkotter and Huckin, 1995), and the critiques of activity theory (Russell, 1995). However, let us not overlook that these genres and this genre awareness was developed by the students *in a classroom*.

3.3.4 Textual Features

Both groups began with grammar and mechanics as being the focus of appropriate textual features for academic writing. That focus on grammar and mechanics had a spotlight on it for the second reflective essay. The expectations for RE 2 were that students would draw attention to the letter formatting as textual features. However, only a couple of students from the genre group mentioned letter formatting. Reflective Essay 3 revealed that the genre group understood the reasons *why* grammar and mechanics are necessary for academic essays: keeping content clear and improving ethos. The non-

genre group did not indicate this awareness and instead said that textual features derive

from assignment sheets rather than genres.

3.4 Chapter Summary

In this chapter, I looked at the students' reflective essays. I noticed that there were

many areas in which the two groups had similar responses. However, there were also

some areas that exhibited interesting differences. Table 36 below summarizes the main

findings.

Table 36

Summary of Findings

Essay	Audience Awareness	Purpose	Appropriate Content	Textual Features	Summary
RE 1	Both groups had similar responses here. They saw the teacher as the audience, they exhibited a deeper understanding of audience with the concepts of "people" and "reader." Both groups also began involving "audience" during invention.	Both groups perceived the assignments from the past as the generalized purpose for their writing.	Both groups are not specific about the content that is appropriate for the genre. The indications are that content is based on a particular assignment instead of what may be required of the genre.	Both groups focus on grammar and mechanics. A few students from each group comment on how correct usage provides a positive impact upon the audience.	For RE 1, the similarities between the two groups is consistent across the areas. Even where there are exceptions to the general type of responses, the exceptions are found in both groups.

RE 2	The genre group was concerned with appealing to a specific audience at an in-depth level ("knowing" and "connecting" with individuals). Indications of transfer abilities. The non-genre group still spoke of the audience in clichéd phrases.	The genre group produced samples that indicate an awareness of the social motive of the genre. Additionally, the collecting of samples of the genre to study also came out in this group. Indications of transfer. While the genre group had those highlights, in general they did not identify the purpose of the genre that well. The non-genre group excelled at that. However, the complicated notion of social motive is missing from the non-genre group.	The genre group again exhibits awareness of social motive while the non-genre group does not. Both groups, however, have become much more concrete and specific about the kind of content that would be appropriate for this genre.	Both groups focus on grammar and mechanics again with letter formatting included with this genre. The genre group's responses also had indications of transfer.	In the areas of Appropriate Content and Textual Features, the groups were similar. However, in Audience Awareness the genre group was more specific, and in Purpose the genre group indicated a grasp of the social motive of the genre.
RE 3	Both groups revealed that, even though this is still an	The genre group identifies the social	Both groups indicate much more	Many of the genre groups' responses	Both groups' responses reveal a deeper grasp

	academic essay, the teacher is no longer the audience. They see audience at this point as coming from the genre instead of the assignment.	motive of this genre. This group also identifies research as a method to fulfilling the purpose of the essay. Indications of transfer. The non-genre group does not identify either of those two elements. Both groups, however, begin using "academic" as the purpose for the essay now, not a label for the essay.	specifically what type of content is appropriate for this academic essay.	show that the genre influences the type of textual features needed. Indications of transfer. While the non-genre group also had a couple of responses that showed that, the majority related the textual features back to the requirements of the assignment.	of what is happening in a writing situation. However, the genre group, in Purpose and Textual Features, continued to make the connection to what the genre might require of the writer.
Summary	From RE 1 to RE 2, the audience is more specific for both groups. From RE 1 to RE 3, both groups now see the audience as someone other than the teacher. In both groups, the audience has become an element	From RE 1 to RE 2, the genre group has identified the social motive of the letter. From RE 1 to RE 3, both groups began using "academic" as a purpose rather than just a label.	From RE 1 to RE 2, both groups have become more specific about what content is appropriate for the letter genre. The genre group sees social motive. RE 3 also has	RE 1 and RE 2 are similar. RE 3 links textual features to genre for the genre group and the assignment for the non-genre group.	Significant differences can be seen in the following areas: RE 2 "Audience Awareness"—genre group has specific audience and shows transfer ability; RE 2 "Purpose"—genre group identifies the social motive and shows

that affects writing at its earliest stages, like invention.		specific references to appropriate content from both groups.		transfer ability; RE 2 "Textual Features"— shows transfer abilities in genre group; RE 3 "Purpose"— genre group identifies the social motive and shows transfer abilities; RE 3 "Textual Features"— genre group ties textual features to generic expectations and shows transfer abilities.

Next, I will take the results from the above analysis and apply it directly to my research questions.

CHAPTER IV

DISCUSSION

4.1 Chapter Overview

In this section, I will first refer to my analysis of the data in the Findings section to provide answers to my three research questions. I will divide the answers into two parts. For RQ 1, I will look at indications of genre awareness and then I will examine indications of transfer potential. For RQ 2, I will examine differences between the genre and non-genre group of genre awareness and then examine differences between the genre and non-genre group in transfer potential. For RQ 3, I will explore possible reasons for similarities and then look at possible reasons for differences. Second, I will compare the answers derived from the Findings of this study to those described in the literature review, specifically to the critiques of the genre approach, to the studies of the genre approach in fields other than composition, and then to the studies of the genre approach in FYC. Finally, I will present the new insights regarding teaching composition with the genre-based approach that this study supplies.

4.2 Answering the Research Questions

In this section, I will first provide the research question and an initial answer based on the analysis of the Findings section. Then, I will separate a more detailed answer into two parts: the indications regarding genre awareness and the indications regarding transfer.

4.2.1 Answers to Research Question 1

"Do students develop genre awareness and exhibit the ability to transfer rhetorical principles, like invention, to new writing situations by being taught composition with the genre theory approach?" The answer to this question will be found only with the genre group findings because the non-genre group was not taught with the genre theory approach. To provide the most detailed answer, I will divide the answer into two areas: indications of the development of genre awareness and indications of the exhibition of transfer abilities.

4.2.1.1 Indications of the Development of Genre Awareness

The clearest indication that the genre group began developing genre awareness is found in the samples from the genre group's RE 2 "Audience Awareness," "Purpose," and "Appropriate Content" sections. There I found that the genre group delved into many considerations that the audience would have. Some samples also relate the purpose of the request for recommendation letter to the social context of a person in a situation that calls for this particular letter to fulfill the need created by that situation. Additionally, the students deemed what content was appropriate based on the social context of the letter. In other words, the genre fulfilled a socially contextual need, and the students recognized

that the genre did that by showing what the genre implied about the audience, purpose, and content. The realization thus indicated, that of an awareness of a genre's needs, marks a radical change from RE 1 wherein the purpose of the genre was dictated by the social context of the classroom. Additionally, from the results described above, the genre group displayed increased awareness of the target genre over the course of the three essays. This increase leads me to conclude that there was also an increase in the level of genre awareness that the students were relying on by the end of the semester.

In addition to the findings surrounding the request letter, which was the focus of RE 2, the student responses to the ethics paper of RE 3 also revealed genre awareness. The "Purpose" and the "Textual Features" sections of RE 3 have student samples recognizing the social motive of the academic essay and how those motives influence the importance of research and correct grammar. For example, the student in Sample 2 of the "purpose" concept area of the "Purpose" section (Table 29) writes that at the beginning of the semester, she would have written the essay because it was assigned by the instructor. She goes on to say that now (the end of the same semester) she would write this kind of academic essay to "make an impact on our culture … and make some change" in the way society responds to her specific topic, abortion. Samples 4 and 5 from Table 33 (Student Responses Textual Features Reflective Essay 3) explain the student's view that research with proper citations in important in academic writing while other types of writing (the personal essay, for example) are not concerned as much with that.

This finding, which uses as its foundation the work on exigence of Bitzer (1968) and social motive of Miller (1984), corresponds with the research of Devitt (2004, 2009), Johns (2008), and Wardle (2009), that there can be a level of genre awareness attained in

the classroom setting. Specifically, Johns (2008) mentions "two promising possibilities" in using the genre-based approach in the novice writing classroom (p. 246). In one of the approaches, she and her students analyze a class assignment of a research paper for an anthropology class. The students then wrote the paper (they were also students in the anthropology class) and examined the results. While the students in this study did not write an ethics paper (RE 3), their analysis and responses (as detailed in the previous paragraph) revealed a similar level of genre awareness that Johns (2008) reported.

At the same time, the findings also speak to some of the critiques of Berkenkotter and Huckin (1995) that the classroom setting is too far removed from the social situation in which the genre is used to provide beneficial genre awareness. From the perspective of the FYC student at a community college, an even more novice writer than what Johns (2008) described, which could include "embedded disciplinary activities" (Berkenkotter and Huckin, 1995, p. 285), genre awareness of the social situation of the classroom setting is sufficient. These students have yet to completely adapt to academia, which is arguably their most significant social situation for the next few years. Additionally, the transfer of awareness to the request letter that the students in this study demonstrated does reveal an ability to consider a genre in a non-academic social setting.

Additionally, the findings address Russell's (1995) concern that activity systems encompass so many genres that studying "academic" genres, for example, is detrimental to the students' overall development in using genres. This argument falls into the error of thinking that the genre-based approach is studying distinct genres so that students can produce those specific genres. Cheng (2007, 2011) and Devitt (2004) have addressed this this concern by explaining the difference between teaching *genres* as opposed to *genre*.

This study is approaching its genre-based teaching strategy with those studies in mind and teaching awareness through *genre*. Additionally, Russell (1995) concerns himself with participants of an activity system that will one day find themselves as possibly "an editor for the *New York Times*" or as a "top congressional aide" (p. 63). This study, on a practical level, need not feel this type of pressure. The population of students at a two-year college is usually, though not by any means wholly, heavily mixed with students in need of remediation and part-time students returning to college some years after graduation (American Association of Community Colleges, 2015). In other words, for the composition instructor at a two-year college, which is the focus of this study, a class of students walking away with a grasp of genre analysis and awareness is to be considered a success. The students can then take those skills and use them in their program courses in their major fields of study. In this study, the FYC class is laying the foundation for students in genre awareness to be built upon by their succeeding classes. While I have no data regarding the students' of this study use of genre awareness in their future endeavors, their progression to genre awareness in the limitations of this study has been documented.

4.2.1.2 Indications of Transfer Potential

All references to transfer in this section refer back to my comments in the Introduction. Generally, transfer, for this study, is defined as "high road transfer" (Salomon and Perkins, 1989). High road transfer is understood as "the mindful abstracting of knowledge from a context" and applied in a different context (Salomon and Perkins, 1989, p. 115). Bawarshi and Reiff's (2010) focus that definition into a definition more germane to this study. They point out that transfer gives students "the ability to seek

and reflect on connections between contexts …" (p. 190). We can see in the responses of the genre group clear indications of this type of transfer. Taking the prewriting activity of invention as an example, from RE 3 Sample 2 of Table 26 the student says, "My purpose for writing this kind of document at the beginning of this semester would simply have been 'because my teacher assigned it to me'." At the time (end of the semester) of this writing, however, the student recognizes that purpose does not reside solely in a teacher assignment. That same student explains the purpose in RE 3 Sample 2 Table 29 as, "As of now, it has become more of a challenge I must tackle by writing something uniquely substantial and because I would take it more seriously, expressing my opinions based around Christian beliefs would become my primary purpose." This student has connected the assignment of RE 3, the ethics essay, to the first reflective essay, writing done for school in the past. The student then abstracted from RE 1 the notion of purpose and explained in the responses from RE 3 how her initial simplistic understanding of purpose has been developed into a more "substantial" specific idea of what the ethics essay needs to accomplish. Knowing that she would structure her opinions around her belief shows that the student has changed her invention strategy for the ethics essay from the academic writing done in the past.

4.2.2 Answers to Research Question 2

"Are there any differences in genre awareness and transfer abilities between a group of students receiving a genre theory approach and a group of students receiving a different pedagogical approach?" In order to answer this research question, I will compare the findings of the reflective essays by the two groups. Again, to provide the

most detailed answer, I will divide the answer into two areas: indications of the differences of genre awareness and indications of the differences of transfer potential.

4.2.2.1 Indications of Differences in Genre Awareness

The first reflective essay did not reveal much difference between the two groups in the four areas (audience, purpose, content, and textual features) that were analyzed. As we can see in my analysis of the student samples in the Findings chapter, both groups referred mainly to the teacher as the audience for their past writing experiences. Similarly, both groups interpreted the purpose of their writing as originating from an assignment instead of the genre they were writing. The students traced appropriate content as well back to the assignment and lacked any level of specificity. The same level of similarity of responses is also present for textual features. At this early stage of the semester where the students have not yet written anything for class or received any instruction from me, this lack of difference between the two groups simply reinforces the similarity in background and academic experience among the students. The similarities found here will help to highlight some of the differences in the later reflective essays.

A slight, but significant, departure from this trend of similarity between the two groups' responses is made, however, with the second reflective essay. With this essay, the genre group tended to concretize the audience more than the non-genre group. The majority of the non-genre group responses still viewed the audience in the same manner as in the first essay, an invention only needed for the composition classroom. For example, in Table 16, the responses in the "audience" section include phrases like "considering the audience," "keeping the audience in mind," and "knowing the

audience." These samples have the clichéd sound of an English teacher and do not indicate the level of awareness that the genre group indicates. The genre group, on the other hand, tended to view the RE 2 writing situation contextually as a real world letter soliciting help from an audience with particular expectations. For example, in Table 15, the samples in the "person" section talk about the need to "recreate a sense of connection" with the reader and the need to discover what the reader "holds in high regard" so that the writer can appeal to those things. In these samples, we can see how the genre group has identified that a real audience belongs to this genre (the letter) while the non-genre group still speaks in the rote terms of the FYC classroom. In other words, it appears that the genre group analyzed this genre more fully, and one outcome of that analysis is a clear audience for the letter.

In addition to seeing the importance of audience in this letter genre, the genre group identified certain social motives behind the request letter, like competition and interdependency. For example, in Table 18 under the "purpose" section, Sample 8 sees one motivation of this type of letter as the writer needing to "stand above the average" in the competition for the job. The request letter is one way of winning the competition. In the next sample of that section, the writer reveals that this letter enables him to ask others for help, which is hard for an "independent person." By contrast, this type of response was absent from the non-genre group. For example, in Table 19 under "purpose," the responses mention the reason for the request letter is to get a recommendation, but they do not delve into the reasons why. They mention the purpose as helping them to get scholarships or jobs, which is a reason to write the request letter. The non-genre group did well at identifying the purpose of the request letter. However, the responses from the

genre group made me look more carefully at the responses and see the deeper motives revealed there. As has been seen with Miller (1984), social motive is key in understanding genre. As I mentioned earlier, at this point in the semester the genre group had been spending class time and writing assignments analyzing genres with the framework of Devitt, Reiff and Bawarshi (2004). The non-genre group had spent its time both reading and writing academic essays. If the genre group is picking up on an element like social motive while the non-genre group is not, the case for teaching genre awareness has been strengthened.

The final reflective essay showed another difference between the two groups. Both groups' understanding of audience has improved (in that the students now see audience as something to take into consideration at the beginning of a writing assignment) over the course of the semester. We can see that in the way they analyze the audience in the three essays. In RE 1, both the genre group and the non-genre group saw the audience as the teacher giving the assignment. In RE 2, both groups became more aware that individuals would be the audience for the letter. In RE 3, both groups identify the audience as someone other than the teacher giving the writing assignment. Their responses indicate that audience is something that must be considered in the earliest stages of writing. However, the genre group identifies the purpose of the ethics essay more clearly than the non-genre group. The genre group overwhelmingly identified the purpose of the ethics essay as academic where the non-genre group remained vague in its references to purpose, even though more than a few did identify its purpose as academic. The important difference here, though, is that the genre group again indicates social motive in some responses. For example, in Table 29, Sample 2 in the "purpose" section

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(a sample quoted at length above), the student describes her change from seeing her writing as fulfillment of an essay to seeing it as a way to spread her philosophy. Sample 4 of the same table says, "Academic papers … can be manipulated to serve a certain purpose, even if that purpose is not stated in the paper." The identification of academic writing as having a hidden moral or political agenda reveals a more thorough understanding of purpose than the responses of the non-genre group. Additionally, while the non-genre group identified purpose for just the ethics essay, the genre group tended to abstract from the ethics paper to academic writing in general. This generalization to academic writing in general can also be seen in Table 29. Sample 1 says, "Every few weeks we have different assignments that are all different but in a way the same; they are different ideas or different subjects but all take the same structure …." This writer has identified the academic nature of all the different essays he is asked to produce in his different classes.

4.2.2.2 Indications of Differences in Transfer Potential

Taking the explanation of transfer given in section 4.2.1.2 above, that transfer gives students "the ability to seek and reflect on connections between contexts …" (Bawarshi and Reiff, 2010, p. 190), a specific example of it can be seen in the previous section of this study, 4.2.2.1. The analysis of "purpose" in the writing of the non-genre group showed that purpose was limited to the assignment of the ethics essay by the majority of responses. In an example of a possible notions of transfer, however, the responses from the genre group abstracted certain essences of academic writing from the ethics paper. The genre group was able to extend, from one specific academic writing assignment, principles that could be applied to the larger scheme of academic writing.

Sample 1 of "purpose" in Table 29 ("Every few weeks we have different assignments that are all different but in a way the same; they are different ideas or different subjects but all take the same structure ….") offers one example. Here the student was able to see the structure of one academic essay (the ethics essay, which was specific to one Ethics course) as common, or generic, to all academic essays regardless of the specific course.

4.2.3 Answers to Research Question 3

"If there are differences, why are there differences? If there are not differences, why not?" In order to answer this research question, I will first look at the results that did not show differences. I will try to provide an answer based on the answers from the previous two research questions. Next, I will examine the results that did show differences between the two groups and base the answer again on my answers to the first two research questions as well as other available research.

4.2.3.1 Possible Reasons for Similarities

As I have mentioned in many places above, the first reflective essay did not reveal many differences between the genre and non-genre group. For example, most references to audience kept the notion at a simple receiver level of awareness in both groups. The slight difference in "Purpose" was the choice of "academic" over "formal," which did not turn out to be the most telling distinctions. This difference is not important to this study because both uses (academic and formal) by both groups (genre and non-genre) are labels for the essays, not purposes for the essays. Additionally, both groups tied appropriate content to the assignment, and both groups identified grammar and mechanics as textual features.

The most reasonable explanation for this lack of difference (or similarity) is that the first reflective essay was written at the beginning of the semester. Neither group had received much writing instruction, whether genre-centered or not. As a result, the students' responses in RE 1 suggest that the students were falling back on what they learned about writing in school from all of their previous experiences. The level of homogeneity described in the Method's section can confirm that these students all had more or less quite similar backgrounds in their writing classes up to the point where they entered my classes. This homogeneity is exemplified in their responses to RE 1. The similarities of the responses of the two groups have the effect of removing the variable of past exposure to genre theory as an influence on any student's responses and reinforcing the assumption of the students' similar history writing of English/writing instruction. Since the students' backgrounds are so similar, any differences identified in RE 2 and RE 3 have fewer common variables to explain them.

4.2.3.2 Possible Reasons for Differences

As mentioned previously, differences between the two group's responses became evident with the second reflective essay. With that essay, the genre group began to see the audience as a real and integral part of the writing process whereas the non-genre group still tended to think of audience as an element of the writing class and not the writing situation. For example, in the genre group, the samples tended to identifying individuals as recipients of the letter. By contrast, the non-genre group's responses still contained phrases like "keeping the audience in mind," which does not show the same level of audience awareness as the genre group. The second reflective essay also revealed that the genre group tended to notice the complexity of the writing situation and even

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revealed some insight into social motives behind the request for recommendation letter. We can this point in the responses that bring out the notion of competition that drives the purpose of the request letter. The non-genre group understood the purpose of the letter, but did not reveal motive in the same manner that the genre group did. The non-genre group's responses focuses on the purpose of the letter. For example, a common response is "I need to consider the purpose of the letter." This group knew well the purpose of the letter being written, but not the purpose of the letter as a genre. In other words, they did not indicate an awareness of why students would need that kind of letter in the first place.

Having established the similarity of backgrounds in my analysis of the first reflective essay, the most likely explanation for these differences would come from their current classes. The classroom activities and writing assignments that the two groups were receiving in my composition classes would be the most likely cause for the differences. The genre group had analyzed magazine ads and newspaper obituaries, and had written analysis essays over both of those genres by the time the second reflective essay was assigned. The non-genre group had been completing units on "Education" and "Work" in which they had been reading essays from the class's textbook (a mixture between academic and personal essays) and had written an argument essay for each of those units. I believe that the analysis work the students in the genre group did over ads and obituaries prepared them to see the concept of audience in a more realistic, less classroom-based, manner. Additionally, through their analysis of those genres, the genre group became more attentive to the reasons those genres existed in our society, in other words, their social motive. The non-genre group's activities remained within the

composition classroom framework and did not extend the students' awareness to these other elements.

The third reflective essay revealed a catching up of the non-genre group with the genre group as far as audience awareness goes. For example, in RE 3 we can see the non-genre group as well as the genre group leaving the notion of the teacher as audience behind. However, the genre group revealed a deeper understanding of purpose that was not seen in the non-genre group. For example, while the non-genre group viewed the purpose of the ethics paper as "academic," which it most certainly is, the genre group went a little beyond that and abstracted from the ethics essay a more generalized purpose of academic writing. The genre group noticed that this ethics essay is "different but in a way the same" as other academic essays. The genre group notice that, broadly speaking, genres have essences that can be abstracted and applied to other assignments. For example, the ethics essay is an academic assignment that is the same as other academic writing assignments. However, the non-genre group viewed the ethics essay as one academic essay among many, each of which will need to be deciphered along the way. In other words, the student just quoted from the genre group would be able to enter any other class and, upon receiving an essay assignment, be able to draw upon what he practiced in his genre-centered writing class and apply it to his new writing assignment. A student from the non-genre class would be likely to look at a writing assignment is a different class as something brand new that he has never experienced before.

As we noticed earlier, the two groups demonstrated similarities in their awareness of audience in RE 3. The similarities may be because both groups practiced writing the academic essay. For example, the genre group's classroom activities leading up to the

third reflective essay consisted of analyzing the genre of the Inaugural Address and the academic paper. The non-genre group had been reading academic essays throughout the entire semester, and writing them as well. The genre group had been progressing in their genre analysis from simple to more complicated, as suggested by Devitt, Reiff, and Bawarshi (2004), in order to end with the academic essay. The similarities seen in the two groups' audience awareness speaks to the validity of simply practicing writing, as in the non-genre group's activities.

However, the additional awareness of purpose and social motive found in the genre group highlights an important difference between the two groups for RE 3. This difference speaks to the validity of analyzing genres in order to obtain a level of genre awareness, which can then be applied to a variety of writing situations, as has been seen in the earlier discussion of transfer.

4.3 The Place of This Study in Genre Research

This section will place the current study in the research surrounding genre theory beginning with the criticisms of this approach. I then will discuss how the findings in this study compare with the existing studies of genre in other classes than first year composition. Lastly, I will place this study within FYC studies.

4.3.1 This Study's Address of the Criticisms of the Genre Approach

The findings in this study can help to answer some of the criticisms of the genre approach to teaching FYC. As I have pointed out in Chapter 1, some theorists who approach FYC from the point of view of activity theory and explicit genre teaching have questioned the role of genre in teaching FYC. First, the cultural-historical activity

theorists and socio-cognitivists claim that the activity of writing is so closely entwined with the literal situation (historically and socially) that genres cannot be learned or executed outside of that literal situation. For example, Russell (1997) organizes his article on genre and activity theory by location of where the writing takes place (workplace, graduate education, and undergraduate education) rather than another method based on a more theoretical model that allows a genre's social motive to be more than a location. This approach emphasizes the location of composition too much. Rhetorical Genre Theorists will note the importance of location in genre awareness/analysis/production (for example, Devitt, Reiff, and Bawarshi's 2004 book *Scenes of Writing*), but they do not seem to display what borders on unreasonableness in the other camp that emphasizes the significance of the location of composition. More sociocognitive critiques of studies like the current one would be found in Berkenkotter and Huckin's (1995) study. For them, a writer must be enculturated into a genre and would not be able to authentically create a sample of a genre without living in the culture that surrounds it. All other efforts of learning genres are deemed explicit and would come up short. While many RGT scholars agree with the situatedness of genres (e.g., Bawarshi, 2003; Devitt, 2004; Miller, 1984), they also argue that the essences of those genres can be abstracted and transferred to other situations (like a classroom) where they can then be analyzed and constructed. For example, Devitt, Reiff, and Bawarshi (2004) lay out a framework through which learners can be encouraged to develop their awareness of some basic rhetorical principles such as using genre for invention, drafting, and revising. This research study contributes to the findings of the RGT researchers' results. The students in the genre group of this study exhibited those abilities of applying the analytical skills of transferring genre acquisition

in a non-situated use of the genre. The student responses from the genre group for RE 2 and RE 3 reflect this possibility as they write of "collecting samples of request letters" (Sample 1 of "Research" in Table 18) and finding similarities in different academic essay assignments (Sample 1 of "Purpose" in Table 29).

Approaching the teaching of composition through the genre approach is often mistakenly paired with explicitly teaching genre-specific features only (e.g., Freedman, 1993). Freedman (1993) charges that "explicit teaching may be dangerous" (p. 245). The causes of this danger are the instructor being an "outsider" to the natural home of the genre (the workplace, for example) or the instructor being an "insider with inaccurate representations of the genre" (p. 245). The antidote to this danger is to move away from focusing merely on concrete genres, which can be described as focusing on specific features in concrete genres only, to the goal of teaching some generic features with a clear focus on developing students' awareness of rhetorical principles that can be abstracted and transferred to other contexts. This study, as well as Cheng (2007, 2011), Devitt (2004), Johns (2008), Wardle (2009) and others encourage that latter approach to focusing on awareness of *genre*, rather than just awareness of concrete *genres*. In this manner, learning a genre (concrete) is replaced with learning about genre (theoretically). Additionally, Devitt (2004) has shown that even the explicit teaching of genre awareness still allows for principles to transfer to new writing situations, which is something this study also shows. From the findings of this study, we can see that the students in the genre group did show awareness of generalized, abstract rhetorical principles, rather than just awareness of concrete genre features. For example, the genre group in RE 3 is able to see how the ethics essay assignment is similar to the academic writing assignments from

the past and also how that assignment will be familiar to the academic writing assignments in the future.

4.3.2 The Place of This Study within the Studies of Genre in Other Fields

Arguably, the academic area with abundant examples of genre research is the area of L2 writing classes. The studies in this area generally report success in teaching genre awareness. Cheng (2007) reported that students were able to transfer generic exemplars from target genres into the student's own writing. In this study, an L2 graduate student analyzed the moves of literature reviews of published research articles. After the analysis, the student noticed a specific pattern of development in the published literature reviews and used the pattern in his own samples. Another finding from that article, however, is more important to the current research project. Cheng (2007) stated that the student was able to "recontectualize" a genre's use from one writing situation to another. By recontextualization, he means that the student not only "uses a certain generic feature in a new writing task" but that the student "use it with a keen awareness of the rhetorical context that facilitates its appropriate use" (p. 303). This recontextualization is seen in the response from the genre group in RE 3 in which the student identifies the similarity of academic assignments from an ethics essay in one class to future classes.

4.3.3 The Place of this Study within the Field of Genre in First-Year Composition Studies

The true relevance of this study, however, resides in the milieu of the First Year Composition classroom. While many studies have shown the success of genre theory in awareness and transference, not as many have attempted to do so in this classroom situation. Devitt, Reiff, and Bawarshi (2004) have, however, produced a classroom text

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for just the purpose of FYC. The ways it has informed this study have been numerous and include elements as crucial as the development of the reflective essay prompts. Additionally, Tardy's (2009) study suggested a goal for FYC is to "help students develop more sophisticated … genre theories (p. 283). It is similar to what this study has been calling, through the studies of Devitt (2004) and Johns (1997), genre awareness. The findings in this study, especially in the genre group's essays for the second and third reflective essay, emphasize the ability of students to develop genre awareness. Specifically, we can see in the responses to RE 2 how the genre group has begun to identify the social motive of the recommendation request letter. The comments there regarding competition and interdependency suggest this type of awareness. The student recognizes the competition residing in the workplace is a reason for the genre of the recommendation request letter (Sample 8, "Purpose," Table 18). Sample 9 from the same section of Table 18 comments on the interdependent nature of applicant and reference as another contributing factor to the existence of the recommendation request letter. Also in RE 2, we can see a greater awareness of the role of the audience from the genre group than we see in the non-genre group. While the non-genre group spoke in platitudes about keeping the audience in mind, the genre group saw the audience as a real entity with specific needs in relation to the letter of request. In RE 3, we can see the genre group continuing to see social motive in genre, this time the academic essay with Sample 2 of the "Purpose" section of Table 29. In that response, the student sees how academic writing can "make an impact of culture" indicating that the writer sees the academic essay not originating with an assignment sheet but that it is caused by social situations that can be affected through writing.

4.4 New Insights

This study is a presentation of the results of the genre approach applied to teaching a FYC class in a two-year college. The field of genre studies has not had these kinds of findings to apply to this particular population of composition students. In order to clarify how these findings can contribute to the research in teaching FYC with the genre approach, I will describe the typical setting for the composition instructor at a two-year college. It is not uncommon for a full-time instructor to have six classes in a semester. Usually, four or five of those classes are FYC classes. It is also common for FYC classes to have a limit of 20 to 25 students per class. As I described in Chapter 2, I had over 100 students in the five classes that were a part of this study. Additionally, like many universities, freshman level classes like FYC at two-year colleges have departmentally established course objectives that all instructors are required to follow. Sometimes these common objectives require a certain number of essays that the students must write. At the college that is the setting of this study, the student in the first composition class is required to write between five and seven essays in a semester. A second semester composition class is required to write five essays. Therefore, the average instructor of composition at a two-year college can at times find ungraded essays in need of grading quite overwhelming. Acknowledging those common conditions of the FYC classroom at a two-year college, the findings of this study point out some interesting components of the genre approach.

The findings here support the advice of Devitt, Reiff, and Bawashi (2004) that collecting samples of genres and analyzing multiple genres following their framework is effective in facilitating development of genre awareness. However, as mentioned in

Subsections 1.4.1 and 1.8.1, this study used the framework in a selective manner. While

the genre group participated in collecting samples, identifying the situation, and

identifying the rhetorical patterns, they were not asked to pursue the framework's last,

theoretical stage, theorizing about the users and situation of the genre. To put the

selective use of the framework in other words, the students pursued genre awareness, but

did not pursue the final goal of genre critique. Nevertheless, as we have seen, the genre

group exhibited genre awareness throughout the semester. The genre group in this study

collected samples and analyzed four genres: magazine ad, obituary, inaugural address,

and academic essay. Additionally, these findings support Wardle's (2009) encouragement

to have student write reflective essays. However, the findings here suggest some more

specific applications that would encourage genre awareness in a setting similar to the one

in this study, the two-year college. Specifically, limiting the analytical framework to

audience and purpose may allow for students to more quickly recognize the generic

elements of some common genres like magazine ads. Transitioning into academic essays

with those two elements would make the process of gaining awareness happen more

quickly for the students, which would then allow for more practice in the genre that they

are most likely expected to become adept at in the college classroom, the academic essay.

4.5 Chapter Summary

In this chapter, I provided answers to the research questions posed at the end of

Chapter 1. Using the findings from Chapter 3, I answered the questions in two parts. I

answered research question one by dividing the answers into "Indications of the

development of genre awareness" and "Indications of transfer potential." As an answer to

the first part, this study found that the genre group displayed genre awareness in its

responses to RE 2 in the sections of "Audience Awareness," "Purpose," and "Appropriate Content" by recognizing the social motive for the request for recommendation letter. This same level of awareness is also displayed in the responses to RE 3 in the "Purpose" and "Textual Features" sections. There the genre group again supports its understanding of the social motive of the genre by describing the importance of research and correct grammar as a social requirement of the academic paper. For an indication of transfer potential, the "Purpose" section of RE 3 provides an example of a student recognizing her own development from the beginning of the semester, when the purpose of the essay is the assignment, to the end of the semester, wherein the purpose of the essay becomes tied to the social role enhancing her world view.

The two parts of the answer to research question two were "Indications of differences in genre awareness" and "Indications of differences in transfer potential." For differences in genre awareness between the two groups, RE 2 provides the initial answer. There, the genre group sees the audience of the request letter as a specific person, who has certain needs that the request letter must fulfil. The non-genre group still approaches audience in a general, one-size-fits-all manner. Additionally, the genre group has begun to see the social motives for the purpose of the letter. They mention social situations like competition and interdependency as elements to this genre. This difference between the two groups in genre awareness is also present in "Purpose" section of RE 3. The genre group again has samples that imply a new understanding that the purpose of an academic essay goes beyond the assignment to include spreading an individual's philosophy. The indications of transfer potential identified in RQ 1 reveal the differences here. Without the non-genre group being able to see a purpose beyond the assignment, an aspect of their

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responses that is absent, the conclusion is that while the genre group has the transfer potential noted above, that potential is not found in the non-genre group.

For the last research question, I divided the answers into "Possible reasons for similarities" and "Possible reasons for differences." The most likely reason for the similarities found the RE 1 is found in the similarity of the students' backgrounds. The reflective essay is about the kind of writing that they had done in the past. Most of the students were from local high schools and had taken the first class of the two class composition sequence at this same college. That similarity fades in the subsequent two reflective essays. The most likely reason for those differences is that the genre group received focused genre awareness instruction and wrote genre analysis essays while the non-genre group received the typical class instruction of reading and writing argument essays.

Next, I placed the findings of this study into three areas of genre research: how these findings help answer the critiques of the genre approach, how these findings fit within the study of the genre approach in fields other than FYC, and how these findings fit within the studies of the genre approach in teaching first-year composition. In answering the critiques to the genre approach to teaching writing, which involve the emphasis on situatedness espoused by activity theory and the socio-cultural approach and the dangers of explicit genre instruction, this study has found that the classroom can present writing situations that are conceptually outside of the classroom that still foster genre awareness and transfer, specifically the request for recommendation letter. Additionally, this study reflects the instructor's approach of enabling students to abstract from concrete genres (e.g., the request letter) elements that can then be used in analyzing

and creating other concrete genres (e.g., the academic essay) thereby developing an awareness of abstract genre principles (e.g., social motive). The findings of this study provide support for composition studies outside the field of FYC. For example, Cheng (2007) identifies in a case study a graduate student displaying recontextualization from genre samples to his own writing. A response in the genre group from the third reflective essay in this study similarly notes consistencies between academic writing assignments whether in a writing class or some other content based course. Additionally, this study supports the research of scholars (e.g., Devitt, 2004; Devitt, Reiff, & Bawarshi, 2004; Johns, 2008; Tardy, 2009; Wardle, 2009) who have used the genre theory approach successfully in composition classrooms. The frameworks and suggestions from these theorists were applied in this study and found successful in developing the genre awareness and transfer potential of the students in the genre group.

Finally, I explained how the findings of this study best support the use of the genre approach in a FYC classroom situated in a two-year college. This explanation is necessary because there are differences in both instructional demands and student background that differ from the research previously done in the genre awareness approach. The typical full-time composition instructor can expect five composition classes with approximately 20 students in each. Due to the liberal use of adjuncts, departmental objectives for courses are usually strict in the types and number of assignments required. Therefore, it is important for this study to show that the genre approach increases genre awareness and transfer potential in those instructional requirements. Additionally, the student background at a two-year college is typically different than four-year universities. The higher number of remedial students and

returning students create a student population somewhat different from those previous studies. The success of the genre approach in developing genre awareness and transfer potential in composition students at a two-year college increases the overall applicability of the approach described in the existing research.

CHAPTER V

CONCLUSION

5.1 Chapter Overview

In this chapter, I will provide a summary of the study by recalling the significance of the research questions, explaining the suitability of my methods for addressing my research questions, and summarizing my major findings. Then, I will relate the pedagogical implications based on my findings. Next, I will discuss the limitations of the current study. Finally, I will suggest directions for future research.

5.2 Summary of This Study

This study set out to explore whether teaching first-year composition with the genre approach is beneficial to students developing genre awareness and increasing the potential to transfer rhetorical principles to unfamiliar writing situations. Specifically, this study set out to explore those challenges in a two-year college setting. The literature on the genre approach is thorough in areas such as technical writing, L2 writing, and writing at the graduate school level. That literature supports the beneficial features of teaching writing with the genre approach. Studies looking at the genre approach's efficacy in first-

year composition classes are much fewer in number and do not address FYC at a two-year college. To add to the studies of the genre approach to teaching FYC, this study sought to answer the following questions as they relate to the FYC student in the two-year college:

1. Do students develop genre awareness and exhibit the ability to transfer rhetorical principles, like invention, to new writing situations by being taught composition with the genre theory approach?

2. Are there any differences in genre awareness and transfer abilities between a group of students receiving the genre theory approach and a group of students receiving a different pedagogical approach?

3. If there are differences, what are the differences? If there are not differences, why not?

In order to provide answers to these research questions, my research participants wrote three reflective essays through the course of one semester. The research participants consisted of the students in five of my composition classes. Two classes comprised the genre group (those receiving the genre approach) and three classes comprised the non-genre group (those receiving another pedagogical approach). The reflective essays were designed to direct the students' attention to three writing situations. Both groups wrote the same reflective essays. The first reflective essay required students to consider past writing experiences (high school and college) as they wrote the reflective essay. Reflective Essay 2 asked students to become a player in a scenario of having to write a request for recommendation letter, and then they wrote the reflective essay based on the request letter scenario. The third and last reflective essay presented the students

with an academic writing scenario that was unfamiliar to them. This scenario faced the students with writing an ethics essay as a class assignment. They wrote the reflective essay based on that scenario.

Approaching the research questions with these three reflective essays allowed me to explore the students' responses in two significant ways. First, by beginning with writing situations that they had been in prior taking my class and, if they were in the genre group, receiving instruction with the genre approach. Those responses would serve as a baseline from which I could make comparisons to the other reflective essays. The second reflective essay introduced a non-academic genre and allowed students to predict how they would go about writing this type of genre. The use of the academic essay also encouraged students to predict how they would write an academic essay after a semester of instruction in the genre approach or the other approach to teaching composition that I used. By comparing the three essays within the group, I could answer RQ 1. For example, comparing the responses from RE 1 to RE 3 would reveal genre awareness and transfer potential with the genre group. Comparing the responses of the three essays in the non-genre group would provide similar data for that group. Secondly, I would be able to compare the genre group to the non-genre group based on similar essays. In their classes, the genre group wrote genre analysis essays and the non-genre group wrote argument essays. Comparing those two types of essays would not provide a reliable framework for answering the second research question. However, having both groups write the same essays for their reflective essays would allow me to compare similar data.

5.3 Main Findings of This Study

The main findings of this study, compiled in Chapter 3, are reported by four conceptual areas within each reflective essay: Audience Awareness, Purpose, Appropriate Content, and Textual Features. This section will synthesize the findings to answer the three research questions.

The findings indicate that teaching FYC with the genre approach does initiate both genre awareness and transfer potential in student writers. In order to answer RQ 1, I compared the genre group's responses for the three reflective essays. In the responses for RE 1, the genre group saw the teacher as the main audience for academic writing, interpreted the assignment as the purpose and the determiner of appropriate content for the writing, and relegated textual features to grammar and mechanics. The second reflective essay saw the genre group analyzing particular audiences, instead of more generalized ones, which is an improvement in audience awareness. This group made a more significant advancement the purpose and appropriate content areas, however. In those two areas, the responses in the genre group indicated a new awareness of the social motive behind the purpose of the letter and of what content would be appropriate for the letter based on the letter's social motive. The responses for the area of purpose in the third reflective essay also revealed the genre groups' awareness of the genre's social motive. By the students in the genre group recognizing the expectations of unfamiliar genres and strategizing how to fulfill those expectations, these findings support the conclusion that teaching with the genre approach in this situation does increase genre awareness and transfer potential.

The findings in Chapter 3 also point to there being differences between the genre group and the non-genre group in the students' genre awareness and their potential transfer abilities. In order to answer RQ 2, I compared the responses of two groups for all four conceptual areas in all three reflective essays. While the genre group exhibited genre awareness and transfer potential in RE 2 and RE 3, the non-genre group did not exhibit the same level of genre awareness and transfer potential. The non-genre group did not show advancement in audience awareness until RE 3 where they began to identify the audience as someone other than the teacher. This group also had a better understanding of what type of content is appropriate for an academic essay by RE 3. However, throughout most of the other conceptual areas, the non-genre group's responses remained static as far as improving their awareness of what might fulfill an unfamiliar genre's expectations. These responses indicate a lack of genre awareness and a weaker potential in being able to transfer a rhetorical element into an unfamiliar writing situation.

The answer to RQ 2 indicated above show that there were differences between the genre group and the non-genre group both in genre awareness and transfer potential. Research Question 3 goes to the cause of these differences. To synthesize this study's answer to this question, let us start by reviewing the results of the first reflective essay. Those results, compiled in Chapter 3, consisted of similar responses between the genre and non-genre group. The relevant conclusion to be drawn from that similarity is that the students in both groups had similar backgrounds as far as writing is concerned. Therefore, the differences found between the groups in genre awareness and transfer potential can be reasonably linked to the teaching approach I used with each group throughout the semester. The conclusion then is that teaching FYC with the genre

approach instigates an increase in genre awareness and increases the potential transfer of rhetorical skills to an unfamiliar genre.

5.4 Contributions of This Study to Existing Research

The available research regarding the effectiveness of using the genre approach to teaching first-year composition emphasizes several themes that are sustained and extended by this study. At the writing process level, the genre approach has been shown to encourage student invention at the earliest stages of the writing process through the analysis of the writing situation (e.g., Bawarshi, 2003; Devitt, Reiff, & Bawarshi, 2004). Throughout the semester in which the study took place, students in the genre group were increasingly aware of the importance of beginning their writing process with a view to the elements of the different genres they were producing, especially with the second and third reflective essays. Additionally, the research encourages the use of multiple samples for the students to analyze and then produce to foster genre awareness (e.g., Devitt, Reiff, & Bawarshi, 2004). Responses from the genre group indicated that collecting samples of the request for recommendation letter would be helpful in their production. The students in this study also practiced, throughout the semester, the activity of reflecting on their writing through the process of writing reflective essays (e.g., Wardle, 2009). Finally, integrating coursework from classes other than composition and making that the purpose of the writing assignments of the composition class has also been described as enhancing genre awareness (e.g., Johns, 2008; Tardy, 2009). The students practiced this approach with their third reflective essay where they wrote about an assignment from an ethics class that none of them had taken at that point, but that is a common elective chosen by students at the college where this study took place.

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In addition to supporting those claims of the genre approach in teaching FYC, this study extends the research to include two-year college students. The extant research is usually done in large four-year universities, which have a different student population than most two-year colleges.

5.5 Pedagogical Implications of This Study

The pedagogical implications of this study take into consideration the setting in which the research took place: the two-year college. The particular college where this study took place has specific course objectives for its FYC classes, not unlike most two-year colleges. Working within those course objectives is an important component to being able to use the genre approach to teaching composition. Usually, the objectives will identify the number of essays required for the students to write and the mode in which the essays will be written. These limitations make it difficult for FYC instructors to employ some genre approach techniques like creating a sample of the genre being analyzed. However, approached the right way, these difficulties can be minimized.

With those considerations in mind, the FYC instructor can take three things from this study to apply in the classroom to facilitate the genre approach to teaching composition. First, the use of samples is commonplace in using the genre approach (e.g., Cheng, 2007; Devitt, 2004; Johns, 2008; Wardle, 2009). The particular genre samples that this study indicates as the most useful for this instructional situation is the academic essay. Once samples have been collected, students would apply the analytical framework of Devitt, Reiff, and Bawarshi's (2004) to those samples. This analysis activity also provides the instructor with reading material for the class, from those samples that the

instructor collects in addition to the ones from the students. At this point, students could write analysis essays over the samples that they have analyzed. The students in the genre group of this study wrote analysis essays, which usually fulfills the course requirement of "essay" in the departmental course objectives. The final suggestion to come from this study is the use of structured reflective essays that have a clear outcome for the student. The reflection essay was championed by Wardle (2009) for its help in producing student abilities to abstract from writing situations, to become more self-reflective, and to develop a sense of mindfulness about their writing and its situations (p. 771). In addition to serving those purposes, the reflective essay in a setting similar to this study would also count as an "essay" from the course objectives. Therefore, the complete process for the class would include the following activities. Instructor and students would collect many samples of the genre of the academic essay. Sample collection would be followed by classroom analysis of the genre based on the framework mentioned above, which can then be followed up with supplementary assignments leading up to the objective fulfilling analysis essay. At appropriate moments in the semester, which are likely to be the beginning, middle, and end of the semester based on the results of this study, the students will write a structured reflective essay on their writing. Approached in this careful manner, the genre approach could fit into the most rigid of departmental objectives.

5.6 Limitations of This Study

Through the process of conducting and writing up this study, I have identified areas of improvement for the future of not only teaching the course through the genre awareness approach, but also of extending this study. First, the limited success of the course can be seen as encouragement for teaching the course through the notion of

building genre awareness, which was also Johns' (2008) original intention. Extending the teaching efforts at building genre awareness throughout the course will raise additional challenges for instructors. One of those challenges would be rethinking the compositional pedagogies most of us composition instructors have internalized through the years. This opportunity is the same challenge noted by Wardle (2009). Teaching composition through genre awareness is also hampered by most of the compositional textbooks available currently (the notable exception here being Devitt, Reiff, and Bawarshi's (2004) text). However, if the teaching method could prove successful in future applications, the effort would be worth it to overcome these challenges, as well as others that will inevitably come along.

Another area for improvement could be in the teaching method itself. Some studies, mostly socio-cultural approaches to education, would encourage teaching genre awareness in a more inductive manner than was used here. A study within the realm of genre studies encourages just this approach. In teaching genre awareness to L2 learners, Cheng (2007) termed his approach a "discovery-based approach to genre teaching and learning" (p. 290). While there are many optional methods of developing this type of "discovery-based approach," using the tools of the present study, an instructor could allow the students to develop their own framework for analyzing genres, after much guided analysis of several genres by the instructor. Additionally, some of the instruction in the classroom seemed to have a priming effect on some of the student answers, specifically seen in many student responses in the area of Textual Features in all three reflective essays. Perhaps utilizing an approach focused more on using a framework for analysis than looking for a method of recording responses for a research project, which

may be seen in the assignment sheets accompanying the reflective essays, would lessen this priming effect.

Finally, an aspect of the present study that would need to be bolstered in any future study is the student use of samples. In fact, this is the first step in analyzing genres that Devitt, Reiff, and Bawarshi (2004) mention in their text and Johns (2008) mentions in her article. While the three inaugural addresses gave the genre group an advantage over the non-genre group, collecting several samples to analyze is incumbent upon any attempt to teach genre awareness and is a clear weakness in this unit. For future consideration, the collection and analysis of "homely genres" advocated by Johns (1997) and Devitt, Reiff, and Bawarshi (2004) would appear to be an approach to strengthen this weakness. However, as mentioned earlier, this course and courses like it at two-year colleges are also under supervision of certain accrediting agencies that oversee the objectives of first-year composition courses, along with all the other college offerings as well. This continued striving to match the accrediting expectations limits what the first-year composition instructor can try to do in the classroom. For example, I am required by the college (because of accreditation) to require my students to write five essays for the second semester composition class. If I were to substitute a student created advertisement or obituary as a genre awareness activity, I would not be able to count it as one of the required essays. While this assignment problem can be fixed, my students would end up figuring out that they were working more in my class than the other classes. Again, while that is not an impossible situation to correct, it is something to consider. Additionally, and more importantly, when students discover that they are being worked harder

(whether it is better for them academically or not), they may stop working as hard or find other ways to express their dissatisfaction.

5.7 Recommendations for Future Research

The potential for future research based on the findings and limitations mentioned above is considerable. From the findings, we can see that audience and purpose were two main areas that separated the two groups' genre awareness. In audience, the genre group began to identify the importance of audience analysis to become as directed to a targeted audience as possible in the second reflective essay. It was with this same reflective essay that social motives were identified in analyzing the purpose of the request letter. This congruency may indicate a link between a deeper understanding audience leading to a deeper understanding of purpose, or vice versa. Therefore, we should carry out further studies in the classroom using the genre approach to test this possible connection between audience and purpose in developing genre awareness.

Another future research project can be seen in the limitations of this study. Specifically, the use of samples, while relevant and appropriate for this study, could be more focused in future studies. For example, would having students collect genre samples for analysis from their particular field of interest, probably indicated by their major, instead of all students analyzing the same genre, provide an enhanced awareness of the genre since it is immediately applicable to that student? Would nursing students, for example, presented with an array of documents related to their field develop an awareness of the genre more easily than if they were presented with academic essays?

This type of future research can lead to the genre awareness approach used not only in more FYC classrooms, but also with better results.

Finally, this study focused on students' reflective essays as the main source for data collection. For future studies, the addition of the students' analysis essays may provide important insights into when and how the students perceived an important element of genre like social motive. What genre was under analysis when that particular uptake occurred? What element(s) of genre analysis enabled the students to perceive a concept (such as social motive) that had heretofore been unknown to them?

5.8 Conclusion

This study has shown that by using the genre approach to teaching FYC, students are more likely to develop rhetorical skills like audience awareness and writing for a purpose than are those students who do not receive that instruction. Set in a classroom environment, this study also showed students instructed with the genre awareness approach were likely to adapt those rhetorical skills to non-classroom settings.

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APPENDIX

Oklahoma State University Institutional Review Board

Date: Thursday, November 05, 2009

IRB Application No: AS0990

Proposal Title: Transferring Writing Principles: Teaching Invention Through Genre Awareness

Reviewed and Processed as: Exempt

Status Recommended by Reviewer(s): Approved   Protocol Expires: 11/4/2010

Principal Investigator(s):

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The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

☒ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 219 Cordell North (phone 405-744-5700, beth.mcternan@okstate.edu).

Sincerely,

Shelia Kennison, Chair
Institutional Review Board

VITA

Jeffrey Daniel Tate

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