Talking about Transfer: Students' Language, Writing, and Reflection as Indications of Near Transfer in a First-Year Writing Course

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Abstract

This dissertation project reveals that students in my English 101 course in the fall of 2013 at a large, mid-western university were able to demonstrate near transfer with the use of high-road strategies. The analysis of the materials collected for this study indicates that a course that is explicitly designed to teach for transfer does indeed foster the transfer of writing related skills. The analysis also reveals that students self-reported transfer and used their language to report and identify their transfer of writing knowledge with terms related to the genres they wrote most often. Students demonstrated an evolution of their rhetorical awareness through their writing samples and reflections: some students were able to directly state such a transfer of knowledge, while others' transfer was uncovered during the analysis process. This project uncovered the ways in which students communicated and demonstrated transfer within a course and reveals ways in which composition studies' scholars can design courses that foster transfer, making students hyper-aware of our desire for them to transfer writing knowledge and helping students use high-road transfer strategies, which gives researchers and instructors in composition studies a place to start when understanding the transfer process and moving on to studying high-road, far transfer.

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How Scholars Talk about First-Year Composition and Transfer: An Overview of Transfer Research in Composition Studies and the Aim of My Project

Introduction

This dissertation project reveals that students in my English 101 course in the fall of 2013 at a large, mid-western university were able to demonstrate near transfer with the use of high-road strategies. The analysis of the materials collected for this study indicates that a course that is explicitly designed to teach for transfer does indeed foster the transfer of writing related skills. The analysis also reveals that students self-reported transfer and used their language to report and identify their transfer of writing knowledge with terms related to the genres they wrote most often. Students demonstrated an evolution of their rhetorical awareness through their writing samples and reflections: some students were able to directly state such a transfer of knowledge, while others' transfer was uncovered during the analysis process. This project uncovered the ways in which students communicated and demonstrated transfer within a course and reveals ways in which composition studies' scholars can design courses that foster transfer, making students hyper-aware of our desire for them to transfer writing knowledge and helping students use high-road transfer strategies, which gives researchers and instructors in composition studies a place to start when understanding the transfer process and moving on to studying high-road, far transfer.

This chapter explores research in the field of transfer within composition studies, as well as the curricular implications of the research, and utilizes classroom-based, teacher-researcher methodologies in addition to the analysis of students' texts. In this chapter, I provide the backdrop for my study, which builds upon research into the ways curriculum, especially meta-

cognitive reflection, can encourage transfer. My main aim is to examine how students self-report their understanding of perceived transfer of writing knowledge juxtaposed with an examination of their writing activities, which is controlled by my transfer-specific curriculum. This dissertation research project integrates transfer scholarship from both educational cognitive psychology and composition studies to investigate the language students use to discuss their perception of what they transfer and to investigate students' demonstration of near transfer and their use of high-road strategies, from assignment to assignment within the same course. Definitions of and a discussion of the types of transfer appear in an upcoming section of this chapter.

In order to investigate students' language about and their demonstration of transfer, I examine students' surveys (completed the first and last day of class), student writing samples (completed at the beginning and the end of the semester), and students' first and last formal project reflection in an English 101 course at a large, mid-western university. By examining students' self-reports and their writing, which I discuss further in Chapter 2, this study of students' transfer of knowledge within first-year composition (FYC) provides rich and detailed insight into how students talk about and demonstrate transfer. I locate my research on transfer within an FYC course, focusing upon near transfer, which Perkins and Salomon define as applying knowledge in a context closely related to the original learning context ("Rocky Roads" 121). Also, I investigate how students employ high-road strategies, which I take from Perkins and Salomon's definition of high-road transfer as ways in which students can learn to mindfully and deliberately apply knowledge. I believe that an investigation into students' near transfer and use of high-road strategies is a stepping stone to understanding the more abstract far transfer because if students are hyper-aware of the transfer process and if they are learning how to

transfer, then perhaps they would use the concept of meta-cognition to uncover similarities and differences when faced with writing tasks in a new writing situation. While I plan to detail methodologies of the study in Chapter 2, in this chapter I provide an overview of the types of transfer and the research into how FYC instructors can encourage transfer, followed by a discussion of the gap I see within transfer research that my study aims to fill.

General Overview

Recently, interest in the topic of transfer—the study of how writing knowledge is learned in one context and is then abstracted and applied to new writing contexts—has been increasing among composition studies scholars, particularly as transfer has become a matter of accountability and justification for writing programs in universities across the U.S (see Carroll, Crowley, and Smit). For example, in *Agents of Integration: Understanding Transfer as a Rhetorical Act*, Rebecca Nowacek suggests that compositionists can no longer "dismiss complaints" that students do not learn in FYC, nor can they ignore the "myth of autonomous literacy" (2).

Furthermore, for many years, educational cognitive psychologists have reported that students can only improve their writing through repeated practice, feedback, and meta-cognitive reflection (see Bransford's "Learning and Transfer"); and, most composition studies scholars' research into transfer includes curricular advice. For example, in *Writing Across Contexts: Transfer, Composition, and Sites of Writing*, Kathleen Blake Yancey, Liane Robertson, and Kara Taczak report that "curricula designed explicitly to support transfer are being created and researched. And […] various research projects (e.g. Wardle 2007) seek to document the effect of these new curricular designs as well as the rationale accounting for their impact" (2). Taken together, cognitive psychology scholars' and composition studies scholars' research studies—

longitudinal and case studies—identify a need for students to continually practice the application of writing knowledge, alongside repeated feedback and meta-cognitive reflection, while learning knowledge that is specific to a course or discipline.

However, research also demonstrates that students are rarely, if ever, given this direct writing instruction past the required FYC course or sequence (see Beaufort, Herrington, McCarthy, Nelms, and Thorndike). Certainly, as many note, FYC instructors cannot be expected to provide all the writing instruction a student will need for his or her college writing assignments. As Yancey, Robertson, and Taczak explain, "We assume that no one course, nor one first-year writing program, can prepare students for all the writing occasions they are likely to encounter" (33).Yet, instructors in other courses appear to have time constraints for teaching all the required information a student needs to master the content knowledge of the discipline along with teaching the students writing knowledge (see Nelms; Nelms and Dively; and, Nowacek). For example, in "Perceived Roadblocks to Transferring Knowledge from First-Year Composition to Writing Intensive Major Courses: A Pilot Study," Gerald Nelms and Ronda Leathers Dively note that the professors teaching courses that were writing-intensive claim that they felt pressure to help students gain the content knowledge necessary for the students to pass exams, like state boards (224). Thus, these professors focused their attention on building the students' content-knowledge and did not focus any direct instruction on the writing needs of their courses.

However minimal a one- or two-semester writing course may be, in order to provide students with direct writing instruction, the research demonstrates that while not teaching all the writing knowledge a student could need, FYC is a good location for students to practice and to

build their writing knowledge base while also learning how to use and apply that knowledge base for future use (see Beaufort and Carroll). As Yancey, Robertson, and Taczak explain,

> We also assume that we can help students, but we can't simply give students frameworks, and if we could, such giving would be futile given that transfer—as other scholars, our students, and ourselves conceive of it—is a dynamic rather than static process, a process of using, adapting, and repurposing the old for success in the new. (33)

Furthermore, Downs and Wardle argue, FYC "could teach about the ways writing works in the world and how the 'tool' of writing is used to mediate various tasks" instead of "teaching situational skills often incorrectly imagined to be generalizable" (558). The curricular implications of the research into the transfer of writing-related knowledge demonstrate the value FYC courses have in the fostering of transfer, especially those designed with a teaching for transfer specific curriculum and pedagogy.

In fact, Perkins and Salomon's studies indicate that transfer is possible if concepts and knowledge are taught through "metacognitive guidance" and "mindful abstractions" (Perkins and Salomon "Rocky Roads" 132); however, as Thorndike notes, most education is not structured this way and is, instead, structured around local knowledge that students must memorize for regurgitation with limited (to no) practice or application of that knowledge in differing contexts (5). And when Nelms and Dively surveyed the graduate teaching assistants (GTAs) teaching FYC courses, asking them what they emphasized in their courses, they discovered that out of 35 GTAs surveyed, 30 different assignments were present. This, Nelms and Dively suspect, is why professors teaching writing-intensive courses fail to see students learning a "standard" (221). Within an FYC course, then, instructors must be aware of the content-knowledge specific to FYC, and they must be aware that students may not have formal writing instruction past their

FYC course. For transfer of writing knowledge to occur, it seems, FYC instructors need to focus upon teaching students to apply the local knowledge of an FYC course to a variety of written assignments or writing contexts.

Transfer

Learning versus Transfer

Before proceeding with a discussion of transfer as it relates to my research project, composition scholars must first understand how transfer differs from learning. Perkins and Salomon claim that "any learning involves transfer in at least a trivial sense: A person cannot be said to have learned something unless the person displays that learning on some other occasion, however similar" ("Rocky Roads" 115). They also make the distinction that "we usually do not imply that transfer is taking place when students supply for the test the dates they drilled themselves on in preparation; we think of the drill and the test as more or less the same thing. The students have simply learned the dates" ("Rocky Roads" 115). Essentially, Perkins and Salomon regard this learning as mere regurgitation of information for an exam. Instead, "transfer is more likely to be mentioned when learning has a side effect we were not perfectly confident it would have" ("Rocky Roads" 116). Learning is simply the ability to repeat information given—either given by a teacher or a textbook—when called upon to do so.

Conversely, for Perkins and Salomon, the "term transfer applies when something learned in one situation gets carried over to another" ("Science and Art" 1). In general, the term transfer "comes from the psychological literature on learning theory […and] means […] the use of knowledge or skill acquired in one context in another" ("Science and Art" 2). They also state that "transfer only becomes interesting as a psychological and educational phenomenon in situations where the transfer would not be thought of as ordinary learning. For example, a student may

show certain grammar skills on the English test (ordinary learning) but not in everyday speech (the hoped-for transfer)" ("Transfer of Learning" 2). Here, it is easy to see that a grammar quiz is not the same type of process for a student as is applying the grammar concepts in his/her essay. Perkins and Salomon also argue that

> transfer has an *inclusive* meaning, always part of learning and a matter of degree—how much later, how far elsewhere, and how different the conditions under which it is displayed. However, transfer as researchers usually use the term takes on a *contrastive* meaning—successful initial learning positively influencing performance on a later occasion and with a different appearance (transfer) versus not influencing (failure to transfer). ("Knowledge to Go" 249 emphasis theirs)

They caution that "where to draw the line between a straightforward extension of initial learning and true transfer remains something of a judgment call. Clearly there is no absolute answer" ("Knowledge to Go" 250). What a researcher must determine, then, is when are students simply repeating information to pass a test and when are they applying knowledge they have learned. For writing instructors, examining students' writing is one way to determine whether or not an application of skills has occurred, also for researchers examining students' writing and reflections can give insight into the application of knowledge.

Near Transfer and High-Road Transfer Strategies

Many types of transfer are classified under the umbrella term of transfer. While this project only addresses two types of transfer, I think it would be helpful to define the types of transfer currently in the transfer research. Table 1 below delineates the types of transfer often discussed in the transfer literature, including an example to clarify meaning. All definitions are

taken and summarized from the various Perkins and Salomon publications listed on the works cited page of this dissertation.

Type of Transfer	Definition	Example
Near Transfer	The abstraction of knowledge within the same context.	Using knowledge learned in Unit 1 in Unit 2 within the same course.
Far Transfer	The abstraction of knowledge from a past situation and application to a new, different context.	Using writing knowledge from FYC in a history paper.
Low-Road Transfer	The automatic responses to a given situation because the response has become a habit.	Using knowledge of writing an essay such as the need for paragraphs and sentences within the paragraphs.
High-Road Transfer	The use of the higher mental function of abstraction to apply old material to a new situation.	Using rhetorical analysis learned in FYC to complete an analysis of an article for a history paper.
Forward-Reaching Transfer	The preparation of something learned for application in a new context (a form of "high road" transfer).	Planning on the use of writing knowledge learned in FYC in a history paper.
Backward-Reaching Transfer	The use of information previously learned in one's experiences to apply to a new situation (a form of "high road" transfer).	Using the knowledge previously learned in an English course when faced with a history paper.
Positive Transfer	The learning in one context enhances a related performance in another context.	Using the knowledge learned in FYC in the history paper.
Negative Transfer	The learning in one context undermines the performance in another context.	Using the rhetorical analysis knowledge learned in FYC in a history paper when the history paper required a different type of analysis.

Table 1: Types of Transfer

As Table 1 reflects, transfer is a complicated process and involves many variations and methods for students to use to transfer knowledge and for researchers to discuss the phenomenon of transfer. In this research project, I examine how students accomplished near transfer by using high-road strategies. With high-road strategies, I am not referring to high-road transfer, but, instead, am referring to the ways in which students can adopt methods of achieving high-road transfer after they have left my FYC course, as I did not study how students use the knowledge

they learned in my course in another course. A further discussion of high-road strategies is forthcoming in an upcoming section.

The need to teach students the application of FYC writing knowledge outside the course has led most transfer-related research to focus upon what Perkins and Salomon refer to as "far transfer" and "high-road transfer" ("Rocky Roads" 113). For Perkins and Salomon, "concrete learning" only constitutes "low road" transfer, while the higher-level intellectual activity is "high road" transfer. High-road transfer is generally the focus of research in composition studies because FYC is often (and historically) thought of as a writing class designed to help incoming high school graduates prepare for the demands of college writing (as discussed in Berlin's *Rhetoric and Reality* and Crowley's *Composition in the University*), and high-road (and far) transfer is the mechanism through which students transfer writing knowledge between disparate writing contexts (Perkins and Salomon "Rocky Roads" 113-115). Perkins and Salomon are correct: high-road transfer and far transfer are paramount in understanding students' abilities to transfer writing knowledge. However, I believe that we can only begin to understand the process of far transfer after we have understood the process of "near transfer," which Perkins and Salomon define as applying a skill or concept in "very similar contexts" in which the skill or concept was originally learned ("Transfer of Learning" 3).

The connection of near transfer and high-road transfer is one that Perkins and Salomon claim is crucial in order for students to be able to transfer knowledge, and they propose two methods that teachers can employ to better teach for transfer: hugging and bridging. For Perkins and Salomon, hugging is a method used to better meet the conditions for low-road transfer (helping students create automatic responses to a new situation, like that of driving a car, Perkins and Salomon's famous example) (*Teaching for Transfer* 11). In addition, bridging is used to aid

the students in achieving high-road transfer (helping students apply knowledge in a new disparate context, like that of chess moves, Perkins and Salomon's other famous example) (*Teaching for Transfer* 11). For transfer to be successful, Perkins and Salomon claim that hugging and bridging need to be used together: students must have a new context to apply newly learned knowledge—they must have a bridge (*Teaching for Transfer* 18). Perkins and Salomon argue that rather than expecting students to achieve high-road transfer spontaneously, a teacher "mediates" the needed process of abstraction and connection to aid the student in high-road transfer (*Teaching for Transfer* 19), and this mediation can be achieved through scaffolded assignments within an FYC class. In this way, teachers hug assignments through giving students practice in writing situations and bridge assignments through teaching students how to abstract and apply what they have learned to a new writing assignment. Bridging means that teachers help students understand how the practice of their writing skills will be used in a new context. As Perkins and Salomon claim, "Instruction that incorporates the realistic experiential character of hugging *and* the thoughtful analytic character of bridging seems most likely to yield rich transfer" ("Transfer of Learning" 5).

Together, hugging and bridging aid students in fostering high-road transfer (a goal for most writing instructors), which requires the deliberate abstraction of knowledge and then application of that knowledge in a writing context that the student has not yet encountered. To achieve high-road transfer, Perkins and Salomon claim that "the abstract formulation provides the bridge from one context to another" ("Rocky Roads" 126). Hence, to teach with a goal toward students applying knowledge in a new writing context, teachers can engage students in high-road strategy activities. Perkins and Salomon claim that students need to be "mindful" of their application of knowledge in a new context because "(a) the abstraction must be understood,

and (b) the understanding requires mindfulness; automatic processes just do not yield novel abstractions that are well understood" ("Rocky Roads" 126). By employing strategies like hugging and bridging, teachers help "the learner [..] rather easily retrieve the abstracted units while working in another context, because [the units] have been abstracted to the extent that they already subsume the new context" ("Rocky Roads" 127). A writing instructor's goal, especially within the confines of a sixteen-week course, is to teach students how to abstract information within the context of the same writing course after students have had repeated practice writing in the same context. By focusing on teaching for near transfer (hugging) with high-road transfer strategies (bridging), then, it seems that instructors can better help students achieve far transfer once they leave our FYC classrooms. If instructors can teach students how to abstract writing knowledge learned in one essay and apply that knowledge to the next essay in the same course, then teachers can build upon the ways students achieve near transfer and create the conditions to foster far transfer so that students can use the writing knowledge learned in FYC in other courses and contexts.

What matters here is that high-road transfer requires students to make "deliberate mindful abstractions of a principle" (Perkins and Salomon "Cognitive Skills" 22), which requires students to meta-cognitively reflect upon what they have learned in a past writing situation and to apply that writing knowledge when faced with a new writing situation. This defines my use of the concept of high-road strategies, which are necessary in teaching students how to transfer what they have learned: making students hyper-conscious of their need to apply what they are learning after they leave my classroom and modeling what the application of knowledge looks like. In turn, teaching the concepts of high-road transfer within our FYC classrooms can foster students' abilities to apply the writing knowledge from our courses in their other courses.

I suggest that composition research uncover the layers of the transfer process; and, as a pre-emptive step to studying far transfer, researchers should determine whether or not students are able to exhibit near transfer because near transfer allows instructors to gauge how much of the writing knowledge students use within the same course. If students do not demonstrate near transfer within the same context, such as that of an FYC course, then compositionists have to assume that the probability of students achieving far transfer is exceptionally low because near transfer and far transfer are both parts of the transfer continuum (Perkins and Salomon "Transfer of Learning" 6) or at least occupy varying levels of transfer at any given moment. Hence, for this project, I examine students' ability to transfer writing knowledge from one written assignment to the next written assignment within the same course in order to understand their development of transferable writing knowledge over the course of a semester. Composition studies needs research into near transfer to determine if and how it occurs so that we can determine how far transfer can be fostered in our FYC courses. With this dissertation project, I intend to address the assumption that near transfer of writing knowledge is occurring in our FYC courses. As Yancey, Robertson, and Taczak explain,

> Despite [the] breakthrough [in transfer research], scholars and researchers are still at odds about two issues: (1) how to conceptualize transfer and (2) how to develop a language for it congruent with what it involves. Thus, one difficulty some have with the word transfer is what it suggests, that is, the sense that transfer could be understood as merely a mechanical application of skills from one situation to another (7).

To further conceptualize transfer, researchers need to understand how reinforcing transferable skills within the FYC course can facilitate students' abilities to use their FYC knowledge in other

courses, such as the ways in which Yancey, Robertson, and Taczak's study focuses upon scaffolding assignments within a course and how this scaffolding fosters transfer.

With a focus on near transfer, my study examines the writing-related knowledge that students are able to abstract and apply to a new writing situation within the same course. As Perkins and Salomon suggest, researchers should study the "hows" of transfer (the mechanisms at work that aid in students' ability to transfer knowledge) and not the "whats" of transfer (the knowledge that is being transferred) ("Rocky Roads" 138). If we can build upon our understanding of *how* they transfer knowledge within the same course, then perhaps we can understand *how* to best teach so that our students transfer writing knowledge outside of the course. I believe that a focus on determining *what* students use in a later course misses an understanding of *how* students recognize similarities in writing tasks within the same course and *how* they see the assignments connecting. Transfer research needs to determine how to "help students learn for transfer," (Perkins and Salomon *Teaching for Transfer* 5) with a focus on near transfer and the incorporation of high-road transfer strategies so that our students become hyper-aware of the transfer process. My belief is that students would then use the concept of meta-cognition (a high-road transfer strategy) after leaving an FYC course to uncover similarities and differences when faced with writing tasks in a new writing situation.

Four Themes for Fostering Transfer

My work into studying ways to conceptualize transfer and reinforce transferable skills within FYC has led me to compile and summarize four explicit themes that FYC instructors can use to foster the near transfer of writing-related knowledge and the development of high-road strategies. These four themes summarize the transfer research well, and they also help me set up the context of my course and the context of my study because they are explicitly related to how

to foster transfer in the classroom. These four themes stem from the various research studies, including those within the fields of composition studies and cognitive psychology. In the following discussion, I review previous research that addresses each theme, and in Chapter 2, I discuss how each theme is addressed in the FYC curriculum proposed in this dissertation project.

These four emergent themes for the best practices that encourage near transfer and high-road transfer strategies are:

1) students need to see the connections between assignments and to be reminded of concepts often learned (and forgotten) in previous writing assignments;

2) students need to understand the context/discourse of the assignment and understand what writing knowledge the assignment asks of them;

3) students need to be shown how to incorporate what they have learned (content-knowledge) into their writing assignments; and,

4) students need to be guided in recognizing similarities in varied writing situations and noticing patterns in their writing styles within those varying situations.

(1) Students need to see the connections between assignments and to be reminded of concepts often learned (and forgotten) in previous writing assignments.

To understand students' learning of disparate contexts, we must first understand how the human mind functions to learn and, particularly to understand high-road transfer, how the human sub-conscious mind forms and uses abstractions. In 1906, Edward Thorndike, an influential early twentieth century educational cognitive psychologist, recommends in *The Principles of Teaching* that in order for teachers to teach students how to think in abstractions—now a prominent theme in transfer-related research and what researchers now refer to as meta-cognition, mindfulness, or self-regulation—teachers need to use the students' past experience and past knowledge in

conjunction with the present set of circumstances (for Perkins and Salomon this is "forward reaching" transfer). Thorndike claims that to get the student to the unknown teachers must start with what the students know (see also Adler-Kassner, Majewski, and Kashnick; Artevema and Fox; Bergmann and Zepernick; Bransford; Dewey; Haswell ["Documenting"]; Marini and Genereux; Nelms; Perkins and Salomon [*Science and Art*, *Transfer of Learning*, "Cognitive Skills," "Rocky Roads"]; Reiff and Bawarshi; and, Reiff and Fishman). In addition, Thorndike suggests that to facilitate the abstract learning necessary for transfer, teachers must maintain "identities of substance and of procedure": if two things are alike ("substance") and are taught in similar ways ("procedure"), then the student is more capable of understanding how knowledge in one area is applied in another (244). To better facilitate transfer, Thorndike posits that teachers need to develop ways to connect ideas together and to other situations in the student's life and courses.

Thorndike's concept of "substance" and "procedure" is similar to what renowned transfer experts Perkins and Salomon recommend: "hugging" and "bridging" ("Teaching for Transfer" 19-20), as previously discussed. Perkins and Salomon suggest that to successfully teach for transfer using hugging and bridging, a teacher must "imagine the transfer [s/he] want[s]"; "shape instruction to hug closer to the transfer desired"; "shape instruction to bridge to the transfer desired"; and "deliberately provoke students to think about how they approach tasks in and outside of [class]" ("Teaching for Transfer" 22). For Perkins and Salomon, hugging and bridging, used in combination, create a mental pre-disposition to transfer: by making transfer a conscious process, we can help students understand how to abstract and apply previously learned knowledge when faced with a new writing situation. In turn, this conscious process of abstraction

helps students see the connections between assignments and helps to remind them of the writing knowledge they have previously learned.

(2) Students need to understand the context/discourse of the assignment and understand what writing knowledge the assignment asks of them.

Nowacek proposes the idea of "integrative learning," which she describes as "encompass[ing] a broad range of connections: between different classes, overtime, and among curricular and co-curricular activities" (2). Using this terminology, Nowacek creates the metaphor of the "agent of integration" (35) (defined as "the intersection between individual acts of cognition and the social contexts in which they occur" [36]). She claims that her case studies demonstrate that "students' courses are disconnected from each other, because most instructors have few opportunities to learn what their colleagues are discussing and their students learning in other classes; the knowledge, ways of knowing, identities, and goals transferred from one class to another can seem meaningless" (36). For Nowacek, instructors become agents of integration by guiding students through the social context of the genres they use and the context of their assignments.

Likewise, in *College Writing and Beyond: A New Framework for University Writing Instruction*, Anne Beaufort claims that "freshman writing, if taught with an eye toward transfer of learning with an explicit acknowledgment of the context of freshman writing itself as a social practice, can set students on a course of life-long learning so that they know *how to learn* to become better and better writers in a variety of social contexts" (7, emphasis hers). Beaufort offers two critiques of writing programs in American universities: first, because writing is "product-centered" it becomes "political and social capital" (9), and second, that writing is almost always discourse-community based, so students end up writing for a grade in FYC rather

than for “intellectual activities” (11-12). Beaufort claims that many have argued that “writing comes in the major,” which helps to “bypass the problem of contextualizing in writing instruction” (14). However, Beaufort points out that writing instruction past FYC simply is not happening, and instructors other than FYC often use writing as a method for the students to demonstrate that they understand what they have learned (14). Rather, Beaufort proposes “a conceptual model of writing expertise” where she argues against Bazerman, who claimed that there are no such “general writing skills,” to claim that “it is possible to identify the common knowledge domains within which writers must develop context-specific knowledge” (17). She also posits that a writing course model needs to “account for multiple knowledge domains activated in expert writing performances” and that “the writer must engage a considerable body of writing knowledge in acts of composing” (18). She cautions, however, that she is not claiming that students simply “bank” knowledge, but rather that students should write in “apprenticeship situations” and engage in “situational problem-solving” (22).

In a similar way, Wardle reports that the students in her study claim to not have been asked to complete writing tasks similar to those in FYC in other courses through a problem-solving mentality. She claims that her students lack “generalization from FYC,” but that lack was not “due to lack of ability, learning, or knowledge about how to improve, but rather to the nature of the educational activity system, time constraints, and the student’s priorities—in this case the weight and importance placed on major versus non-major courses” (76). She also claims that the one thing that students “consistently generalize” from one writing situation to the next “was meta-awareness about writing: the ability to analyze assignments, see similarities and differences across assignments, discern what was being required of them, and determine exactly what they needed to do in response to earn the grade they wanted” (76-7). She concludes by stating that

"students needed context-specific support from their teachers and peers to successfully complete new writing tasks" (82). She posits that FYC instructors cannot prepare students for all the genres they will need to know for all the assignments they will be asked to complete. However, "What FYC can do," Wardle argues, "is help students think about writing in the university, the varied conventions of different disciplines, and their own writing strategies" (82). These curricular suggestions help students understand the context/discourse of the assignment and understand what writing knowledge the assignment asks them to draw from.

(3) Students need to be shown how to incorporate what they have learned (content-knowledge) into their writing assignments.

The research into the psychology of transfer, typically educational cognitive psychology, clearly reveals the problem that context-specific knowledge creates for transfer. As Thorndike points out, educational models are usually organized around "concrete learning" (the simple recitation of information), while thinking with or in abstractions is a higher level intellectual activity and will stay "dormant without systematic education" (32). However, Perkins and Salomon claim that "local knowledge" (the content specific to a single course) is not bad and that students need some of it: the problem is how that local knowledge is used ("Cognitive Skills" 17). Perkins and Salomon posit that local knowledge cannot be distinguished from generalizable knowledge (knowledge that does not change based upon the context, such as the general structure of a paragraph): students may not know or understand that the rhetorical strategies they collect in their FYC course will be applicable in their history course, for example.

Furthermore, while Perkins and Salomon claim that most of the time knowledge is too local for transfer, they also argue that "there are at least a few quite general and important thinking strategies" and "there are numerous elements of knowledge and skill of intermediate

generality that afford some transfer across a limited range of disciplines" ("Teaching for Transfer" 24). They conclude, similar to Langer and Applebee, that the "conventional subject matter boundaries usually inhibit the emergence of those patterns of thinking of intermediate generality because the style of instruction is so very local that it does not decontextualize the patterns" ("Teaching for Transfer" 27). Thus, according to Perkins and Salomon, a primary goal for teachers is one of decoding the patterns of the local knowledge in order to promote transfer so that students are able to incorporate the content-knowledge with their writing knowledge.

(4) Students need to be guided in recognizing similarities in varied writing situations and noticing patterns in their writing styles within those varying situations.

Building upon Thorndike's educational cognitive psychological foundation, including the human brain's stimulus/response mechanism, in "Rocky Roads to Transfer," Perkins and Salomon argue that "well-integrated 'bundles'" of knowledge under "stimulus control" are one way to think about using local knowledge, as this process is how the human brain creates habits and how the human brain learns. Over time, the amount of knowledge one has increases; if teachers harness this knowledge through "conscious control and analytic awareness" (124), then, Perkins and Salomon argue, students will naturally form habits (a function of the human brain), which is the goal, essentially, of low-road transfer. They claim that "metacognitive guidance" is crucial for high-road transfer and can be fostered through the teacher's use of "mindful abstractions" (126); after all, "abstraction formulation provides the bridge from one context to another" (126).

Cognitive psychology also demonstrates that "abstracted representations do not remain as isolated instances" (Bransford 65) but are, rather, larger related events. For example, the human brain gathers writing knowledge at every step of new acquisition: hence, transfer is a process

where the writing student learns the five-paragraph essay for a high school book report and then understands that the format can be applied and used in the first-semester of their FYC course. The research also establishes that connections between knowledge and how to apply that knowledge in specific situations are built up through many opportunities for detecting similarities and differences across situations (see also Adler-Kassner, Majewski, and Kashnick; Artevema and Fox; Bergmann and Zepernick; Dewey; Driscoll and Holcomb; Haswell [2000]; Klein, Kuh, Chun, Hamilton, and Shavelson; Marini and Genereux; Perkins and Salomon [1988, 1989, 1989, 1992]; Nowacek; Reiff and Bawarshi; Reiff and Fishman; and, Wardle [2012]).

However, recognizing the similarities in contexts is difficult for students. For example, when Nelms and Dively surveyed the writing-intensive major professors in their study, they noted what Beaufort and Nowacek similarly noticed with their study participants: students kept biology knowledge in biology and failed to see the connections between their writing assignments in FYC and their other courses because they were too focused on the differences in writing contexts, despite the fact that students' writing assignments had clear connections from which the students' transfer would have benefitted. Nelms and Dively suggest that writing instructors, particularly FYC instructors, need to contextualize their assignments by including "role-playing" activities to "signal future applications of composition knowledge," "demonstrate[ing] how to accomplish those tasks," and "hav[ing] students actively engage in those tasks" (229). Beaufort, Nowacek, and Nelms and Dively recommend that teachers need to help students see the similarities and differences within and between writing contexts so that students can see similarities in seemingly disparate writing situations.

What is more, in "Are Cognitive Skills Context Bound?," Perkins and Salomon point out that over time, students' knowledge base builds, and instructors must learn to teach students how

to “manipulate” that knowledge base: students simply do not know how to use or what to do with general heuristics (19). They claim that “heuristics often constitute crucial steps,” but only in a “highly contextualized way” within the original “domain knowledge” (“Context Bound” 20). Similarly, the problem seems to be intrinsic to humans because, as Nelms points out, “humans tend to internalize knowledge as ‘local’ knowledge—that is, applicable within the context in which it was acquired but not much beyond that” (“Transfer” 1). Perkins and Salomon also argue that “there *are* general cognitive skills, but they always function in contextualized ways” (“Context Bound” 19, emphasis theirs). Moreover, Thorndike claims that “if one thing is to call another to mind, the second must be connected with the first often or energetically, and the pupil must be rewarded for connecting them” (123). He suggests that teachers must “connect ideas for students between systems” (127) (systems of knowledge, such as biology, and its discourse and how to write a lab report) and demonstrate how they “relate in the real world” (128). Thus, as Perkins and Salomon conclude, “when general principles of reasoning are taught together with self-monitoring practices and potential applications in varied contexts, transfer *is* often obtained” (“Context Bound” 22, emphasis theirs). In this way, instructors help students recognize how writing situations that seem disparate are actually similar to writing they have completed in other contexts.

Genre Studies’ Role in Transfer

One way for teachers to help students to achieve high-road transfer, such as applying general heuristics, understanding applications of local knowledge, perceiving shared patterns across contexts, and using that knowledge to gain access to new situations is through genre analysis, which focuses on recognizing patterns and similarities between writing situations in order to rhetorically respond to the repeated writing situation. Building off the idea of a

community of writers,[1] genre theory requires the writer to identify the rhetorical situation and the shared purpose of the community that calls for a specific genre for their communication (as discussed in Swales). Genre theorists claim that genres are created and changed by the users of the genre as the users employ it to communicate and respond to a repeated writing situation. The genre, thus, is socially constructed and changed by the community members as the needs of their communication changes and reflects the social changes (Bazerman [Problem], Coe et al, Devitt [2004], and Russell). Genre has been studied in the context of FYC, and other writing-related courses, as a way to teach what Smit referred to as "rhetorical maturity." As Smit rightly claims, students' lack of rhetorical maturity is the problem with their inability to cognitively determine the heuristics required to complete a writing task. Many have argued that the best way to teach students this "rhetorical maturity" is indeed to teach rhetorical flexibility: the argument is that FYC cannot teach all the genres students will use in their writing careers; but, FYC should (and can) teach students to be rhetorically aware of the writing situation with an emphasis on audience and purpose (see Bawarshi; Coe, et al; Devitt [2004, 2007]; Reiff and Bawarshi; Russell; Sommers and Saltz; and, Wardle [2007, 2007, 2009]). As will be seen in Chapter 2, genre is a crucial component of the pedagogy and curriculum that informs the context for my research project.

In order for students to achieve this rhetorical awareness, Nowacek suggests that genre is an "underappreciated cue" that can aid in transfer, and she claims that, with genre, individuals move around in "similar situations and draw upon socially constructed and constitutive genres in order to minimize the sense of difference in these different situations" (20). Moreover, Swales

[1] I will use the definition of discourse communities as provided by John Swales, who defines discourse communities as those communities "recognized by the specific genres that they employ, which include both speech events and written text types. The work that members of the discourse community are engaged in involves the processing of tasks which reflect specific linguistic, discoursal, and rhetorical tasks" (vii). Later theorists critique this concept (Joseph Harris) and expand this concept (see Russell's concept of Activity Theory).

argues that "a genre-centered approach offers a workable way of making sense of the myriad communicative events that occur in the contemporary English-speaking academy—a sense-making directly relevant to those concerned with devising English courses and, by extension, to those participating in such courses" (1). As rhetorical actors then, Nowacek claims, students seek "to craft a response within an already established chain of utterances" (39).

For example, Beaufort utilizes the idea of discourse communities and genres in her case study and claims that "key principles" arise from the transfer research thus far. First, Beaufort claims that we need to use "mental grippers" (from Perkins and Salomon) to help students organize "subject-matter knowledge" (150). In *College Writing and Beyond: A New Framework for University Writing Instruction* where she reports on her study, Beaufort discusses Linda Flower's "writing plans" and "topic knowledge," and uses the terms "genre knowledge" and "subject-matter knowledge," respectively, in order to claim that the problem with transfer is that students "do assignments" and not "problems" (or problem-solving) (151). To support this conclusion, Beaufort provides her one case study's participant's (Tim's) claims that he did not learn to problem-solve through (or even with) writing until he was on the job (151). For Beaufort, "what is clear" is that "writers need guidance to structure specific problems and learning into more abstract principles that can be applied to new situations" (151). Beaufort claims that "if students are led to see the features of a discourse community represented in a particular course and understand the properties of the discourse community in general, and ideally, have opportunities to analyze (with guidance) several discourse communities, they can then take that skill in analyzing a discourse community into new social contexts for writing" (151-2). For me, Beaufort demonstrates how we can utilize techniques of near transfer within a

course to better prepare students for applying knowledge in new contexts, or far transfer, by offering suggestions for teaching the concepts of genre awareness.

For Beaufort, the second "key principle" from transfer research is that teachers cannot teach every genre that students will encounter, but instructors can teach them how to analyze a genre and apply that analysis to other writing situations (152). Through her study, she demonstrates that students need many opportunities to apply the rhetorical strategies learned in order to build and apply abstractions to a variety of contexts; but, she also demonstrates that FYC can only offer one context (152). She implies that FYC instructors stop short of helping students apply their writing knowledge in other contexts they will encounter because, as she recognizes, the problem is that other instructors will not encourage a genre-focused way of looking at writing.

Similarly, Herrington's case study demonstrated how writing acts to help students understand how to think and write in multiple disciplines. In essence, Herrington recognizes that often the community of writers within the university setting are vastly different than those the student will encounter when on the job after graduation, and she argues "the aims of a [writing] course might be better realized if we try to create a viable school forum instead of a hypothetical professional one" (356). In the same manner, Lucille McCarthy, in her 21-month case study of Dave, suggests that although Dave's writing tasks were similar in all three of his courses, he saw them as wildly disconnected; he interpreted them differently and not as similar tasks; and, he failed to apply his writing knowledge in his professional community.

Beaufort's, Herrington's, and McCarthy's groundbreaking studies into transfer reveal that students may or may not be prompted in the future to see similarities in writing situations. To get around the reliance upon future instructors cuing of transfer, Perkins and Salomon conclude that

teachers could encourage transfer by teaching the "general principles of reasoning" with meta-cognitive reflections and by providing students with application of the principles in differing contexts ("Cognitive Skills" 22), as this application is seen in genre research. In a similar manner, Bazerman claims that genre can facilitate learning and transfer because instructors can use "genres as tools of cognition" (283). He also claims that "whatever the level of cognitive activity required, genres identify a problem space for the developing writer to work in as well as provide the form of the solution the writer seeks and particular tools useful in the solution" (291). Hence, genre is a method that helps students connect their local knowledge with the appropriate writing situation. And as Amy Devitt posits, "perceived similarity of situation might lead to some writing skills being transferrable from one writing event to the next, but not […] outside of a common genre" (219).

While Devitt (or Bazerman) does not argue that genres solve the transfer problem, nor does she argue that "skills learned in one genre are transferrable to another genre" (222), she suggests that teachers could encourage transfer by teaching students that when faced with new genres, to draw upon their knowledge of genre systems in order to interrogate the new genre (222). Consequently, genre is a way in which students can perceive their writing situation and begin to understand how writing will fulfill the communicative need of that specific writing community, which bridges near (writing for a specific, particular situation) and far (abstracting this knowledge and applying it to new situations). Genres also offer a way in which students can begin to understand how to apply writing knowledge in similar and different writing situations, a primary component to transfer (see Downs and Wardle; Freedman; Graff; Reiff and Fishman; Ritter and Matsuda; Robertson, Taczak, and Yancey; Rounsaville; and, Tardy). After repeated practice writing with and analyzing genres, students begin to recall previous writing tasks that

required the production of a genre similar to the genre of the new writing task, a primary goal of high-road transfer of writing-related knowledge.

In the context of genre awareness, Reiff and Bawarshi embarked on a cross-institutional study of transfer to "learn more about how students draw on and make use of their prior discursive resources in FYC" (313). They determined that some students were "more likely to question their genre knowledge and break this knowledge down into useful strategies and repurpose it" (314), who Reiff and Bawarshi labeled as "boundary crossers" (314). A composition instructor's goal for encouraging transfer it seems, then, is to help students identify genres and analyze genres that they can apply to their new writing situation: to create boundary crossers. Genre is a crucial component to FYC curriculum because if we can teach genre as a near transfer process (writing within similar or related situations), students can draw on what they know about genre to help them gain access to new situations, which is high-road or far transfer.

The Missing Piece of Transfer Research

As the four themes for fostering near and high-road transfer suggest, research into encouraging transfer past an FYC course claims that, in order to make the course valuable for the majority of university students who are required to take the course, the students need to develop transferable knowledge that will be used in their other courses. One thing that seems to be absent from a large portion of the literature is the place of students' language used to discuss transfer within an FYC course. I believe that a final, or even fifth, theme might then be that students need a vocabulary with which to articulate their transfer abilities. In "Pedagogical Memory: Writing, Mapping, Translating," Jarratt, Mack, Sartor, and Watson propose the concept of "pedagogical memory" (49) as a way of helping students use their own personal literacy narratives to

understand how they applied writing knowledge outside of their FYC course. In essence, Jarratt et al propose that students' ability to connect their first-year writing experiences with upper-level writing-intensive courses lies in the student's verbalization of his/her progress in writing. Therefore, the authors suggest that instructors help students "translate discourse about writing" in different contexts and help students develop this pedagogical memory so that students are able to articulate connections between writing situations (65). In this way, instructors demonstrate for the students that the students' language is valuable, and, in turn, students use their language to articulate the connections that may help them transfer writing knowledge across contexts.

Yancey, Robertson, and Taczak ask in their review of the transfer literature "how a shared language might facilitate students' progression across 'various contexts'" and "what roles such a vocabulary [might] play in fostering transfer of knowledge and practice in writing" (917). Yancey, Robertson, and Taczak address the importance of vocabulary, and the transfer of language from one assignment to the next within the same course, in their transfer study. In fact, one curricular approach used in their research study was that of giving students a vocabulary with which to work. They state that their approach was "founded on the idea that there are several key terms that facilitate transfer" (134). They "identified eleven such terms, integrated them into the course reiteratively, and asked students to work with them as they made them their own" (134). They gave students a set of terms[2] and required students to use these key terms in their writing assignments (such as a philosophy of writing), and Yancey, Robertson, and Taczak used these words to measure the students' growth in understanding writing.

Yancey, Robertson, and Taczak claim that they set out to "identify a set of key terms that build on and expand the process terms that have dominated the field, and that provide vocabulary

[2] Yancey, Robertson, and Taczak provided students with and required the use of eleven "key terms." These terms are "audience," "genre," "rhetorical situation," "reflection," "exigence," "critical analysis," "discourse community," "knowledge," "context," "composing," and "circulation" (57).

for a framework students can use to facilitate transfer" (135). With their emphasis on vocabulary, Yancey, Robertson, and Taczak recommend that teachers engaging in a teaching for transfer (TFT) curriculum include "processes and link them to key terms and a framework" (139). They argue that process is valuable in teaching FYC, but that these processes "need to be connected to a framework located in key terms" (139). While my study does not consider how key terms influence transfer, and I did not provide a list of vocabulary in the manner that Yancey, Robertson, and Taczak did, I am interested in the vocabulary with which students use to talk about transfer. While I give my students vocabulary, including the typical introduction of terms associated with the content of my FYC course, I do not require the use of specific words. I admit that the terms "audience," "purpose," "context," and "genre" are reinforced in lessons throughout the semester, especially as I seek to scaffold the assignments. What is different from my study and Yancey, Robertson, and Taczak's is that they explicitly teach terms and grade students upon their ability to use the terms, whereas I implicitly teach the terms (mentioned above) and how to understand how the terms apply to understanding writing and do not grade on the use of the terms. My research project seeks to discover what language students employ to discuss transfer without me giving them a language to use: in essence, I want to discover what language students use in their survey responses and reflection essays without assigning a vocabulary for them to use when discussing transfer. Hence, this dissertation project explores how students talk about what they transfer, the language they use to discuss their understanding of their own writing, and whether or not these same students can demonstrate near transfer knowledge from assignment to assignment within the same FYC course and can cultivate high-road strategies.

In order to determine how students might use language and high-road strategies to accomplish near transfer in an FYC course, I developed a course that would allow me to research

students' language and demonstration of high-road, near transfer in two, one-semester long courses. As such, for this research project, I was guided by the following questions:

1). How do FYC students at the University of Kansas talk about their perceived near transfer within their FYC course? In other words, what language and vocabulary does an FYC student employ to discuss his/her perception of near transfer of writing-related knowledge? Do students have a vocabulary that allows them to self-report what they have perceived to have learned and applied within an FYC course?

2). Does a comparison of students' self-report of writing-related knowledge correspond with what they can demonstrate in their written work? Do FYC students apply what they have learned in a unit within their FYC course into a subsequent unit within the same semester and the same course, an application of near transfer? In other words, do FYC students demonstrate high-road strategies and near transfer through the application of the writing-related knowledge they learned in Unit 1 in Unit 2, and so on?

Within my investigation into near transfer while incorporating high-road strategies, I believe that one way to help students transfer writing knowledge is to understand the vocabulary they use to discuss transfer and to reflect upon writing assignments and contexts so that instructors can understand and use the language of the students to further foster transfer. For example, Reiff and Bawarshi demonstrate that students named a wide range of previous genres they were familiar with. Reiff and Bawarshi offered the students a vocabulary with which to work and to talk about their writing experiences because, as educators, they were aware that students, especially as freshmen, do not speak the language of the academy, much as Yancey, Robertson, and Taczak did in their study. Reiff and Bawarshi were aware that students do not have the specific vocabulary of composition studies that scholars look for when surveying

students, which necessitated their inclusion of a list of genres. While I did not provide my students a vocabulary with which to work, Reiff and Bawarshi, just as Yancey, Robertson, and Taczak, make it obvious that a need exists for composition studies and transfer research to investigate the language of our students so that we may further understand the process of transfer.

Moreover, a lack of consistent vocabulary extends from FYC courses into other disciplines. In fact, through their pilot study, Nelms and Dively discovered that the three words instructors outside of FYC defined differently than FYC instructors are "persuasion," "research," and "written assignments" (227). Clearly, if instructors are unable to agree on the terms used to discuss and assign writing assignments, then one can conclude that students would be unable to define these terms, understand them contextually, and apply them consistently in varied writing contexts. Furthermore, Bartholomae and many others argue that students struggle to adopt the voice of the university, especially when trying to write during their freshman year ("Inventing"). Given research like Bartholomae's and students' subject position within the university, I speculate that students do not lack an ability to transfer knowledge between contexts as much of the transfer research implies; researchers need to examine the vocabulary that students employ when they are discussing transfer. Researchers need to examine the language students utilize when self-reporting their perception of what they have transferred in comparison to what students can readily demonstrate what they have transferred. My project attempts to mesh these two perspectives: uncovering the language students employ to talk about transfer and their ability to demonstrate a transfer of writing knowledge from one assignment to the next.

David Smit sums up the problem for FYC and transfer: "Future research may give us some local, historicized, and contingent information about how certain genres, certain kinds of

instruction, certain contexts, certain methods of transfer may help certain kinds of students in certain contexts" (159). Through this research project, I respond to Smit's critique of transfer research and acknowledge that most research is highly contextualized and, thus, rarely generalizable; however, research design models can be used as ways to understand specific situations and populations, which creates implications for local curricular and pedagogical development and may have implications for other institutions. Thus, while research such as mine cannot be generalized to apply to all institutions or students, it reveals that research into transfer within FYC has not investigated ways in which students understand and talk about transfer, which I believe is a crucial step in the transfer process.

Overview of Chapters

Chapter 2: "How to Examine Students' Talk about and Manifestations of Transfer: Research Design" establishes the methodologies used to analyze student surveys and students' discourse in hopes of reaching an understanding of students' ability to transfer or talk about transfer. Specifically, this chapter will lay out the design of my study, detailing my data collection and analysis methods. This chapter, essentially, addresses how I studied near transfer with high-road strategies by examining what students understand about transfer, what language they use to discuss transfer, and what evidence they can provide to demonstrate high-road transfer or strategies of high-road transfer. This chapter also lays out my curriculum and how it encourages high-road strategies and near transfer, discusses how the analysis will be carried out, and describes the accompanying appendices.

Chapter 3: "Analysis of Materials Collected: How Students Talk about and Demonstrate Transfer" reports on the data collected and the analysis of the data from this research project. This chapter will present the results of the student surveys and interviews and analyses of their

work in their first-year writing course to reveal how students talk about their perceived transfer and how they demonstrate near and/or high-road transfer through an examination of their writing over the course of the semester.

Chapter 4: "Talking about Transfer: What This Project Says about Transfer" will discuss the implications of this research project. This chapter will evaluate the application of the tested methods and propose recommendations for future research (what was left out in this research project) and curricular changes to FYC that would encourage high-road transfer. The focus of the chapter will be how to engage students in a talk about transfer and how that talk encourages the act and process of near transfer of writing-related knowledge.

Chapter 2

How to Examine Students' Talk about and Manifestations of Transfer: Research Design

In this chapter, I discuss the context of my study, the participants of my study, the research methodologies I employed, and how I collected and analyzed the materials. This project combines teacher-research and textual analysis methodologies in order to (1) identify the language students use to report their perceived transfer of writing knowledge and (2) identify manifestations of near transfer and high-road transfer strategies in student writing. I admit that a teacher-researcher approach leaves room for bias, which I acknowledge from the outset of the project. However, as the instructor of the study participants, I had first-hand, primary experiences with the students that allowed me to closely analyze their talk about transfer. This close relationship afforded me a perspective that an outsider would not have had: I was able to directly apply my curriculum while explicitly guiding students through activities that were designed to encourage transfer, as the four themes designed for fostering transfer note in Chapter 1. In this study, I created a classroom that was explicitly designed to foster transfer in order to uncover the language students use to talk about transfer. Thus, the language that I uncovered is specific to this context, a context I discuss in an upcoming section.

Methodological Overview

Teacher-Researcher

Like all classroom-based research, I maintain that my study is not completely generalizable to all students, even within the student body at this large mid-western university. However, my study indicates evidence of near transfer and high-road strategies, identified through textual analysis of students' written assignments alongside students' self-reports, and it also reveals what language students employed to discuss such transfer. My study utilized

methods that can help future researchers code and analyze the language FYC students engage to talk about transfer. In addition, a teacher-researcher approach allowed me to apply a curriculum that was specifically designed from transfer research, as the four themes for fostering transfer revealed and were discussed in Chapter 1. Wendy Bishop, in *Ethnographic Writing Research: Writing it Down, Writing it Up, and Reading It*, claims that classroom-based qualitative research uses "multiple, context-based methods of data collection to improve, correct, and confirm" (37) the observations and assumptions that teachers have about their students. She also claims that in order to understand how "students experience" a classroom or curriculum, instructors must be willing to study themselves in action. This perspective provided me with a critical awareness that I brought to this study.

In addition, as Bishop astutely points out, teacher-based research methods often culminate in ethnography, a study that "becomes a representation of the lived experience of a convened culture" (3), a culture to which I was without a doubt a large contributor. Essentially, my presence in this culture was pivotal and would have changed the focus of my research if I were to omit it and study a course for which I was not the instructor; and, the analysis of students' written assignments and their language would not have been as precise without the intimate knowledge a teacher-researcher has about his/her students' culture. In other words, I believe that my close contact with my research participants allowed me the opportunity to provide rich descriptions and insight into transfer that an objective or adjacent observer would not have recognized because the observer would have been disconnected from the culture of the classroom in a way that was not possible for me. My awareness of my role within this culture was critical to understanding the insights that were gained.

Likewise, teacher-based research methods allowed me to directly revise my teaching, my research, and, hopefully, inspire others to revise their teaching and research. In "Composition from the Teacher-Researcher Point of View," Ruth Ray states that

> what distinguishes teacher-research from other composition research is its collaborative spirit; its emphasis on the interrelationship between theory and practice; and its interest in bringing about change—in the teacher, the student, the school system, the teaching profession, the field of study, and the practice of research—*from within the classroom*. (183 emphasis hers)

My research project attempts to do what Ray claims this type of research does—assist in improving my teaching so that I can share my insights with others who want to investigate their own students' language use when discussing transfer while also suggesting methodologies for other teacher-researchers. In addition, Ray claims that the teacher-researcher perspective attempts to

> challenge a number of assumptions underlying the traditional (positivist) paradigm in education: that research should be objective, controlled, and decontextualized; that the researcher should be distanced and uninvolved; that research is always theory-driven and must be generalizable in order to perpetuate theory building; and that knowledge and truth exist in the world and are found through research (175).

My study adapted several methodologies: I maintained objectivity as much as an instructor can and controlled analytical methods (such as coding and textual analysis) while I also contextualized the analysis through the lens of the curricular contexts in which I was a concerned and involved instructor. I was not primarily concerned with the theory that drove my research, but I was heavily concerned with how the theory informed the teaching of my course.

Framework for Collection and Analysis

In order to create a teacher-researcher-based methodological framework, I drew research designs from past transfer scholars in composition studies. Most studies in transfer are longitudinal studies or case studies with one to ten students, whereas my study examined two entire classes. Case studies with ten or fewer students are much more common when researchers are identifying transfer, partially because transfer is a sub-conscious process that is more easily identifiable with fewer subjects. And, as Nelms and Dively point out, as a field, "our definitions of student success often remain tied to what can be more or less immediately observed" (214), which can be easier for researchers with few study subjects. Thorndike explains, "the only sure way to find out how far special training produces general ability—how far, that is, a change in one particular power improves others—is to measure the abilities in question before and after the training in question, making proper allowance for the action of other influences than the training" (240). He claims that

> the principle is simply: To know whether anyone has a given mental state, see if he can use it; to know whether anyone will make a given response to a certain situation, put him in the situation arranged so that that response and that response alone will produce a certain result and see if that result is produced. The test for both mental states and mental connections is appropriate action. (260)

In this vein, I chose three previous classroom-based studies of transfer to provide a framework for my study of near transfer: Wardle's, Nowacek's, and Yancey, Robertson, and Taczak's. Each of these three studies allowed me to adapt their unique methods that allowed me to investigate my research questions. In this section, I discuss each study, highlighting the methodologies that contributed to the construction of my study, and then how each study influenced my study.

Details of the collection and analysis of materials for this study will follow the discussion of what I drew from these three studies.

My study builds on these prior studies, emphasizing the value of the instructor's ability to rhetorically analyze her students' written work (that is, how the students write [what language the students employ] rather than what the students write [what ideas the students employ]) and to understand the context of the course in which the writing was written. It appears that transfer studies could benefit from a study like mine in order to show the value of students' self-reporting of their understanding of transfer juxtaposed with an examination of their writing. In this way, I am able to present a study of students' transfer of knowledge within an FYC course and provide rich and detailed insight into how students talk about transfer (what language they use to talk about it) and into how students demonstrate near transfer and high-road transfer strategies in their writing samples and reflections taken throughout the same FYC course.

One aspect of these studies that heavily influenced my own is the use of student self-reporting and the use of meta-cognition about writing. For example, in her study, Wardle relies upon self-reports and an analysis of student writing in order to draw conclusions about student transfer. She reports that students were able to "engage in meta-discourse about university writing in general and their own writing in particular" ("Understanding" 73). For example, Wardle claims that the one thing that students seemed to "consistently generalize" from one writing situation to the next "was meta-awareness about writing: the ability to analyze assignments, see similarities and differences across assignments, discern what was being required of them, and determine exactly what they needed to do in response to earn the grade they wanted" ("Understanding" 76-7) (see also Beaufort [2007, 2012]; Downs and Wardle; Herrington; Herrington and Curtis; Nowacek; Wardle [2012]; Yancey, Robertson, and Taczak). I

also engaged with and use meta-cognition about writing; however, I was concerned with meta-cognition that was specific to the writing knowledge of this one course rather than generalized knowledge. My study inquired about how students talk about near transfer through a rhetorical analysis of the meta-cognitive reflection essays students wrote for this course.

In addition to meta-cognitive reflection, what was crucial to my study is the focus Yancey, Robertson, and Taczak place on language use and its role in transfer. While Yancey, Robertson, and Taczak gave students a language to use in their teaching-for-transfer (TFT) course, I did not give my students a language to use to talk about transfer, other than the use of words that were specific to the lessons I taught my students, which were often repeated, defined, explained, and discussed throughout the sixteen weeks of the course. I did not require the use of these terms or assign them to students in the manner that Yancey, Robertson, and Taczak did. In addition, my study heavily utilized and relied upon the significant role of meta-cognitive assignments in the classroom, much as Yancey, Robertson, and Taczak's did. In my study, as was the case in theirs, meta-cognitive reflection in the classroom revealed the language students use to think about and talk about transfer, which was discovered after a rhetorical analysis of the texts students produced. Like Yancey, Robertson, and Taczak, I looked for how students constructed their responses to the reflection questions, and I looked for how the students were making connections between writing knowledge within the same course of the semester.

To get at the language students use to talk about transfer, like Wardle, who "coded the transcripts [from interviews and focus groups] for themes stemming from [her] research questions, categorized the student writing according to genre and purpose, and compared student comments about the writing to the writing itself" (71), I coded the students' surveys and writing for the four themes related to fostering transfer and compared student reflections to the writing

itself. I also coded surveys and students' reflective essays and writing samples. Nowacek also "coded each transcript [of classroom discussions, focus groups, and interviews], adapting methods of grounded theory" (7). After "several iterations of coding and memoing, [she] identified a taxonomy of interdisciplinary connections made in each particular classroom and used this taxonomy to analyze the relationship between interdisciplinary connections made in classroom discussion and student texts" (7-8). Nowacek coded based upon the course from which the transcripts arose, and she created a taxonomy for understanding how to code to make connections between the context of the writing and the writing itself. I did not examine more than one course or connections students make between the writing assignments in different courses, but I took from Nowacek the method of creating a taxonomy of the language students use to discuss transfer, that is, the connections students discuss as seeing between their assignments within the same course.

My teacher-researcher study integrated students' self-reports and an analysis of students' texts and students' meta-cognitive reflections on their writing. In short, this methodology allowed me to study the texts my students produced within my courses, while also considering students' self-reported information. In order to be successful, I needed to release any pre-conceived notions of what I wanted to find and simply look at their surveys and written work to see what they told me about my students' language about transfer and their demonstration of transfer. Moreover, as a teacher-researcher, my knowledge of my students allowed me to make direct connections between the curricular context of my courses and how that content influenced the presentation of their transfer of skills. In this vein, my study uncovered how my students talk about their transfer of skills and how this reflective talk and these signs of transfer manifested in their writing. These approaches added to the previous studies a new framework for scholars to

research students' transfer of writing skills by studying the relationship between students' talk and reflection about their transfer and their writing performance within the same course.

For this research project, as previously mentioned in Chapter 1, I was guided by the following questions:

1). How do FYC students at the University of Kansas talk about their perceived near transfer within their FYC course? In other words, what language and vocabulary does an FYC student employ to discuss his/her perception of near transfer of writing-related knowledge? Do students have a vocabulary that allows them to self-report what they have perceived to have learned and applied within an FYC course?

2). Does a comparison of students' self-report of writing-related knowledge correspond with what they can demonstrate in their written work? Do FYC students apply what they have learned in a unit within their FYC course into a subsequent unit within the same semester and the same course, an application of near transfer? In other words, do FYC students demonstrate high-road strategies and near transfer through the application of the writing-related knowledge they learned in Unit 1 in Unit 2, and so on?

Context for the Study

In this section, I overview the curricular context that guided the textual analysis of the course documents collected. In addition, this section discusses the participants of my study, including the demographics that were important in understanding the context of the course. The context of the course studied in this project was crucial in the analysis portion of my project because my curriculum focused upon transfer.

Curricular Context

The curriculum was crucial for this research project. The FYC curricular suggestions based on research into the transfer of writing-related skills (such as the four themes designed to foster transfer discussed in Chapter 1) were used in this study as the context. Particularly, I used a genre-based approach to encourage transfer and to assist in students' understanding of and ability to use the FYC content-specific skills at a large, mid-western university. This approach stems directly from theme four: students need to be guided in recognizing similarities in varied writing situations and noticing patterns in their writing styles within those varying situations. While connecting the often perceived separation of courses and skills for students, researchers have also identified the need for validation of students' interests as they learn writing knowledge; as Thorndike claims, the student must constantly be reminded of his/her purpose and that education is a "process," which involves validation or "verification" by the teacher (150). Thorndike posits that students need to be mentally stimulated and need a place to practice determining how the content of what they are learning connects to the skills they have available to them to demonstrate their learning. This concept still persists, and, in recent educational cognitive psychology, it is often referred to as "self-management," "self-awareness," or "meta-cognition" (see also Bergmann and Zepernick; Bransford; Dewey; Driscoll and Holcomb; Haswell [2000]; Klein, Kuh, Chun, Hamilton, and Shavelson; Marini and Genereux; Nowacek; Perkins and Salomon [1992]; Wardle [2012]; and, Yancey). Additionally, research has suggested that, as Thorndike notes, human intellectual ability is an essential need for human life. This means that students do not need to be coerced into increasing their mental abilities; teachers need to present material in which students have an interest because, as Thorndike claims, "interests furnish motive for the acquisition of knowledge and for the formation of the right habits of thought and action" (51).

I tapped into this human brain function in my curriculum to increase students' awareness of transfer through a genre-approach. My pedagogy and curriculum drew from genre theorists Amy Devitt, Mary Jo Reiff, and Anis Bawarshi, among others, to help students gain insight into the ways that genres from different social contexts function as forms of communication because research demonstrates that such a focus encourages transfer. As a way to stimulate transfer, I incorporated genre theory to emphasize that audience and purpose must be understood in order to effectively communicate ideas. In addition, I believe that a genre approach aids students in the acquisition of the vocabulary needed to talk about their perceived transfer because genre awareness helps students identify the type of writing that is required for a specific writing task, and a genre approach helps students gain a way to talk about the writing types and tasks. As an instructor who focuses her course on transfer, I emphasized and used the words "audience," "purpose," "context," and "genre" as a way for students to begin understanding how writing is dependent upon them. My use and repetition of these words was deliberate on part my as part of my transfer-specific curriculum and helped me hug and bridge the assignments and the course. As I have said before, I did not require the use of these terms and the students were not graded on their use of them. However, as an instructor who focuses her course on transfer I understand that students need to acquire a vocabulary with which to discuss their transfer as students need a vocabulary to label their writing so that they can talk about it. For example, many students came to my FYC course thinking genre is only used for movies and books: but my focus helped them expand their understanding of the concept and the term of genre so that they could communicate their ideas and reflections about their understanding. For me, if a student has a limited understanding of terms in a course, then s/he is less likely to use those terms in discussion.

With my curriculum grounded in a rhetorical genre perspective, I implemented structured and progressive assignments that were designed to encourage transfer (crafted from the four themes for fostering transfer as discussed in Chapter 1). For example, in the context of the FSE course goals for a 101 course at the University of Kansas, I assigned:

- the scene (as defined by Devitt, Reiff, and Bawarshi in *Scenes of Writing* as the larger cultural factors that influence the rhetorical situation of writing) that students observe (unit 1) as one of their classes;
- the genre they analyze (unit 2) as a genre within the scene of one of their classes;
- the evolution of the same genre from Unit 2 analyzed in multiple scenes (unit 3); and,
- the genre they analyze and reconceptualize to improve effectiveness (unit 4) as one from one of their classes (101 Unit prompts are available in Appendix D).

For 101, each unit was accompanied by a reflective essay, worth 5% of their overall course grade, except for Unit 4 because the reflective essay is incorporated into the assignment: the reflection was used for students to informally tell me how what they learned helped them understand the text they created, the audience they had created the genre for, and the purpose they hoped to achieve with their new text. The sample curriculum for English 101 is provided in Appendix E.

Moreover, each writing assignment at the start of each new unit reviewed what I hoped the students would transfer: how the skills that were learned in a previous unit would be used in the next unit. I created the writing assignments with a focus on high-road strategies for achieving near transfer to reflect the four themes for fostering transfer as discussed in Chapter 1, such as the first theme: students need to see the connections between assignments and to be reminded of

concepts often learned (and forgotten) in previous writing assignments. For example, a 101 assignment prompt was worded: “We have been learning about analyzing a scene and a genre within that scene. Now, it is time for us to put these ideas together so that we can analyze the uses of one genre within multiple scenes.” At this time, during a class discussion, I asked students about the writing knowledge they have learned thus far in the course and what skills they brought with them from past writing situations that will be applied to the new unit. In this way, I reinforced lessons of transfer. This curriculum was also designed to motivate students to see the writing connections between their courses and to motivate them to want to see value in writing: by placing the assignments within the context of their courses, I hypothesized that students would begin to see writing in FYC as connected to the writing in other courses. This curriculum is especially promising because, as Smit claims, “writing is a process of *socialization,* of novice writers learning to use writing as a tool in order to accomplish particular tasks that they find meaningful and useful” (61). If students can engage their other courses in their FYC writing assignments, I believe that their ability to see connections and abstract writing-related knowledge greatly will improve. In this way, students were hyper-aware that a major goal of my course was for them to transfer writing knowledge to another course context.

In order to implement my curriculum, I understand students need to have situations in which they can apply their rhetorical knowledge outside of our classroom walls. For this reason (and others), I took my students on field trips around campus to observe and interpret rhetorical situations. For example, in Unit 1 in 101, students analyze a scene (again, as defined by Devitt, Reiff, and Bawarshi). For this assignment, I took students to well-populated areas on campus where they are, essentially, asked to people watch. I gave them a simple worksheet to take notes on the different observations they make (Appendix A). Then, I asked them to begin to draw

interpretations from their observations, which we discussed as a class in large group discussion the day after the field trip. This field trip was not only linked to their first assignment, but it was also an application of analysis in a "real world" situation: a situation that students know and understand. Furthermore, the invention worksheet (Appendix B) that I gave students for this unit project was designed to build from the field trip activity and worksheet in order to assist students in finding ideas for their first essay, adding in other key points for the students to analyze. The idea of field trips and my meta-reflective teaching practices came directly from the four themes for fostering transfer, especially the fourth theme, students need to be guided in recognizing similarities in varied writing situations and noticing patterns in their writing styles within those varying situations, and was one small way that I could foster an attitude and environment of transfer.

Finally, the curricular context of my course was dependent upon the textbook. Because the University of Kansas provides the choice of one of three textbooks for instructors of 101, I was limited in the textbook choice for each course. For the 101 course, the book chosen was Andrea Lunsford's *Everyone's an Author* (New York: Norton, 2013). Furthermore, I required and made use of Lester Faigley's *The Brief Penguin Handbook* (New York: Pearson, 2012). These texts were used as the scaffolding and provided exercises and readings that helped student see their writing as working in the "real world." I manipulated the readings and activities to fit in with the four themes for fostering transfer (see Appendix F for the schedule of readings and activities). Students performed the activities in the book and completed the readings before coming to class so that I could help them apply what they read to the in-class activities and to their unit essays.

Participants

The population for this dissertation project included my first-semester FYC courses: two English 101 courses in the fall 2013 semester. Institutional Research Board approval from the Human Subjects Committee Lawrence Campus was received and was effective as of October 1, 2013 with approval to use materials collected before the approval date. Consent forms were distributed to the students during class time (the sample consent form is available in Appendix G). To introduce my project to students and give them context for their consent, I gave a brief, five-minute presentation that outlined my project. I told the students that their participation was voluntary and that I would not know who gave consent and who did not until the end of the semester (after I submitted final grades) so that I could focus on my responsibilities of being their instructor. I collected the consent forms via a student volunteer who sealed them in a manila envelope. I then handed the consent forms over to a trusted colleague, Julie Perino, who made copies of the consent forms. Finally, I asked a student volunteer to return the copies of the consent forms to the students, and I explained to my students, again, that they could ask to be removed from my study at any time by using the instructions and contact information presented in the consent form[3]. Due to attendance issues for survey dispersal dates and writing sample dates and random omissions of submitted reflections by students, the three areas of material collection for this study (to be discussed in the section that follows) have different numbers of participants. However, in total, I obtained consent forms from 38 students out of the 39 students enrolled in my 101 courses. Table 1 below delineates the number of participants per material collected for this study.

[3] Per KU IRB, I was only able to provide my contact and my director's (Mary Jo Reiff's) contact information. However, I asked students to wait until the end of the semester, after final grades had been posted, before they asked to be removed from the study so that I was not made aware of who was and who was not in the study.

Material Collected	101 Number of Participants
Consent Forms	38
First-Day Surveys	33
Last-Day Surveys	32
First-Day Writing Sample	30
Last-Day Writing Sample	31
Unit 1 Reflection	32
Unit 4 Reflection	35

Table 2: Total Number of Participants per Material Collected

The disparate numbers for each category of materials collected and analyzed is not a problem for my study, as I looked at the category of collected material separate from the other categories in an attempt to uncover the patterns and themes that arose from all of the collected materials. For example, I looked at all the survey responses, collectively, and then the writing samples, and then the reflection essays—all three areas were analyzed independently of the others. Then, I compared the overall results from each independent analysis to one another. Because the surveys were anonymous, it would have been difficult, if not impossible, for me to determine who completed all three areas of collected materials. Also, the writing samples were assigned as homework and given 10 points for completion of the writing task (although they were completed in class), and the reflection essays collected for this study were given 5% of the student's total course grade: some students simply opted to not complete the assignments and missed out on the points. If I did not have a first- and last-day writing sample or a first and final unit reflection for a student, then the student's work was omitted from my study. For example, if a student handed in the first-day writing sample but not the last-day, then his/her writing sample was removed from the analysis.

The demographics were not crucial to my study except for a few things. Of the 38 students involved in this study, 32 of them were freshmen, and 24 of them were 18-year olds, with one non-traditional student who reported her age as 47. What is important here is that most

of my students had not taken another writing-intensive course in college, and most of them were in my class directly from high school.

Collection and Analysis of Materials

In order to identify the language students use to talk about their transfer of writing skills and a demonstration of near transfer, I used a few different material-gathering and analysis techniques as the means of establishing a method of comparison of the materials. First, I collected all homework and project materials, including drafts, notes, peer-reviewed drafts, daily homework, free-writes, invention activities, and so on from my students. After the materials were collected, they were then digitized into a PDF file, placed onto a password-protected flash drive, and stored in a fire and water proof safe for back-up purposes. Then, I determined which materials would help me in identifying how students talk (surveys and reflections) and how students demonstrate transfer (writing samples and reflections). For this study, I selected the students' writing samples from the first day of class and the last day of class, student surveys taken the first and last day of class, and the students' first unit and final unit reflection: these materials represented the study corpus for analysis. The surveys were analyzed collectively and frequency counts were done on repeated terms or words used to respond to the questions. The writing samples and reflection essays were each analyzed by comparing the first sample or reflection with the last sample or reflection for each student and were coded according to the criteria for the assignment: if a student did not complete both, the student's sample or reflection was eliminated from the study.

The methods of analysis of the materials collected for this project occurred in several phases; and, I discuss them per collected material here, although the analysis did not happen in such a linear fashion. I analyzed each group of material collected as a whole and only focused on

individual responses in order to track the students' development: I examined what the collective survey results revealed, what the collective writing samples revealed, what the collective reflection essays revealed; and, then, I compared the three groups of analysis to each other by examining individual student's development. Essentially, I initially examined the writing samples and reflection essays to determine how well they met the criteria for the assignment. Then, I looked for the repetition of the rhetorical patterns discovered in my initial analysis. Then, I completed a systematic look for the four themes designed for fostering transfer as these themes were the foundation and context of my course; and, then finally, I examined the analysis and determined where the overlap in the three collected materials occurred.

In all cases of material collected, I compared the beginning and the end of one semester students' language and the patterns that arose from my analysis of their language use. Then, I reviewed the materials to find salient patterns, using the four themes that foster transfer as a method of categorizing patterns that arose. As a reminder, the four themes, as discussed in Chapter 1, are:

1) students need to see the connections between assignments and to be reminded of concepts often learned (and forgotten) in previous writing assignments;

2) students need to understand the context/discourse of the assignment and understand what writing knowledge the assignment asks of them;

3) students need to be shown how to incorporate what they have learned (content-knowledge) into their writing assignments; and,

4) students need to be guided in recognizing similarities in varied writing situations and noticing patterns in their writing styles within those varying situations.

The four themes to foster transfer allowed me a place to determine what connections students made within the themes as they were presented to my students through my curriculum. For example, as I discuss in more detail in Chapter 3, I looked for statements from students that demonstrated a theme. For example, one student wrote, "[I] learned how to share my ideas with others and receive various feedbacks [sic] regarding my essays. I appreciate how each unit essay connects with each other, letting students expand their knowledge of the old writing skills while adding new ones." This statement demonstrates themes one and three (1. students need to see the connections between assignments and 3. students need to be shown how to incorporate what they have learned); hence this was categorized as a demonstration of theme one and theme three.

Collection and analysis of materials for this project included:

- Survey taken on the first and last day of class.

I asked students to complete a survey that inquired about their past writing experiences, what genres they use the most, and how they would define genre, writing, and rhetoric. The sample survey is provided in Appendix H. I distributed the surveys during class time without prompting students about the survey—they were simply asked to complete it. This was done at the beginning of the semester and at the end of the semester. The surveys were entered into a Microsoft Office Access© database in order to identify themes in the language students use to define terms and to identify writing tasks they had completed in the past. The database allowed for easy searchability and also served as an aid in identifying key words, themes, or patterns in the students' responses. The variations in what they reported at the start versus the end of the semester were used for the discussion.

I began with the analysis of the first-day and last-day course surveys, which allowed me to establish a frequency of the repetition of terms and aided in my addressing of my first research

question, identifying the language students use to talk about transfer. The survey responses provided a foundation for students' writing knowledge, whereas the writing samples and reflections were used to clarify how transfer was fostered in the class and how talk translated to actual performance. I scanned the surveys into PDF documents for back up purposes, and I manually entered the survey responses into an Access© database at the conclusion of the course. I simply entered the surveys around the questions asked (18 questions led to 18 categories). I found salient patterns based upon frequency with which words were used in the language students used to report their responses, with cut-off points dependent upon the category (more details in Chapter 3): then, I went back to the survey responses to find the connections between the words reported.

I used the quantitative analysis of the words reported in the surveys that were related to types of writing (like "essays," "texts," and "tweets") and from there categorized the words according to the context of their use. Through my conversations with students in class, I knew that "text" meant a "text message" and that "essays" were the papers that they wrote for school. Also, students reported to me that they only used email for their professors, which is why I classified them in the professional-genres category. I simply went into the analysis without an idea of what I would find: I used the students' language and my previous discussions with students to identify the types of writing that emerged from repeated survey responses. In order to identify patterns from the surveys, writing samples, and reflections, I drew from Mary Jo Reiff and Anis Bawarshi and their cross-institutional research project. They claim that they attempted to "bracket-off potentially premature analysis" by using "in vivo coding, meaning that [they] used students' terms and words as closely as possible when coding and reporting [their] findings" (319). They also claim that by "insisting that we code using the language of

participants, we were able to detect some emerging patterns that we did not anticipate and that took on significance in our study" (319). Following Reiff and Bawarshi's model, I, too, insisted on "in vivo coding," as one of the goals of my study was to uncover the language my students use to articulate their transfer. During the analysis, I wanted to highlight the language students used, although my interpretation of what they could have meant was important to classify, as I mentioned earlier. For example, upon analysis of the surveys for the question that asked what students write the most, many students responded with "text," "texting," and "texts." While it appeared to me that these three things are the same, students did not use the same word to report their use of this genre; thus, I kept all three terms in my discussion and did not lump them together as the same type of writing because the variation students use in their terminology revealed something to me that I had not thought to consider. For example, when reporting the types of writing students had done in the past, a few reported with the word "journalism." Rather than make assumptions about how students understood this term, as there are many ways to understand this term as a type of writing, I classified this term in the unclassified category, as I was not always able to apply my interpretation of their intended meaning or purpose of the term.

To report the findings from the surveys, I chose to use questions 7, 14, and 16 from the survey responses in the analysis because they directly addressed the research questions for this dissertation study. These questions are:

> Question 7. What types of writing have you done in the past? List all that you can think of;
>
> Question 14. In your own words, provide a definition for the word "genre." Give examples if needed; and,

Question 16. In your own words, provide a definition for the word "rhetoric." Give examples if needed.

These questions were selected for analysis because of their relevance to the four themes that foster transfer, which were used to analyze the writing samples and reflection essays (more specifics on that analysis forthcoming) and because they addressed my research questions more directly than the other survey questions. Specifically, question 7 helped to address the first two themes that foster transfer. This question (list what you have written in the past) helped to remind students of the types of writing they had done in the past as the questions required them to reflect upon the writing they had done before attending my class. Also, this question required students to reflect upon the types of writing they were doing at the time of the survey which required students to label the types of writing that their college courses was asking of them. This question helped to reveal what students perceived as the writing they were doing at the time they completed the survey. Questions 14 and 16 addressed the last two themes that foster transfer. Because these questions were asking for an open-ended definition, students were prompted to discuss what they had learned in other courses (writing courses or not) about the meaning of the words "genre" and "rhetoric," which required students to draw upon their past writing experiences and writing knowledge to provide definitions (the fourth theme for fostering transfer). These open-ended questions set a baseline for understanding students' writing and rhetorical knowledge and how that knowledge changed or evolved from beginning to end of the semester.

From question 7 of the surveys, I created categories around the prevalence of the responses students provided. I analyzed the responses provided and determined how the language related to specific contexts and uses of the language. The language fell into six separate

categories: Academic, Social, Creative, Personal, Professional, and Unclassified. To define the categories, I read the language students reported and placed the language into categories of similar responses. For example, the academic category contains words, and often genres, that are typically used within an academic setting, such as “essays,” “lab reports,” “homework,” “notes,” “note cards,” and so on. Some of the responses crossed categories, especially the creative category; however, for the purposes of my study, I placed reported creative genres, such as “poems,” “short stories,” “fiction,” and “music,” into the creative category. Much of this categorization stemmed from discussions I had with my students, as previously mentioned. From conversations with my students, I came to understand the ways in which they understood genres and uses of writing. Words in the social category contained words like “text” or “twitter.” The unclassified category contains words that needed more context to understand the way in which the student(s) defined that term as many of the words in this category can (and often do) cross contexts, such as words like “responses,” “summaries,” and “writing.” Rather than make an assumption about their intention with the word because I lacked an understanding of how students used the terms, I categorized them as unclassified. More details of the words reported and their categories will follow in Chapter 3.

In order to analyze an open-ended question such as providing a definition, I examined the responses to the question and searched for similar words in questions 14 and 16. For question 14, five different categories arose from the responses. I categorized these responses because of the repetition of the words in the responses: the categories are “participants,” “group,” “category,” and “type” and definitions that were only specific to writing. For question 16, three different categories arose: the categories are “writing,” “context,” and “persuades.” Then, for the responses to all the questions, I calculated the prevalence of the word compared to all the

responses to the question, responses in the category, and overall words reported in the question. I present details of the discussion of the responses in Chapter 3.

- Student writing sample taken the first and last day of class.

For the writing sample, students were given a community problem, were asked to design a piece of communication that would solve the problem, and were asked to explain their reasoning behind the communication they created. The writing sample prompt is provided in Appendix I. Through the use of this low-stakes, sample essay, I established a control set of student writing at the start and end of the semester, as the sample prompt at the end of the semester was identical to the sample prompt at the beginning of the semester. I distributed the writing sample prompt in the same manner as the surveys, except that students were given 10 points toward their homework grade for simply completing the writing task in class. Neither grammar nor mechanics were factored into their points for this writing sample nor were the ideas or rhetorical flexibility they demonstrated (or did not)—they simply got points for handing it in, which I clearly stated before they began the writing task and was also written into the instructions at the top of the assignment. This set of writing allowed me to directly compare the students' writing with the variables of time and my curriculum distancing the two separate pieces of writing, which allowed me to track students' development over the course of the semester.

The next phase of the analysis was an analysis of the first-day and last-day writing samples. I started my analysis of the writing samples and reflections according to the assignment criteria. For example, I examined their first- and last-day writing samples, looking for whether or not students repeated the questions in their responses (a common approach for students in writing essays), how many paragraphs they used, what ideas they presented, what justification they presented, and so on. More details about what was revealed will follow in Chapter 3. Then, I

used the four themes that foster transfer (as discussed in Chapter 1) and turned them into questions in order to further analyze and categorize the data. As questions, the themes are as follows:

1) Do students demonstrate an understanding of the connections between assignments and use concepts learned in one assignment in the next assignment?

2) Do students demonstrate an understanding of the context/discourse of the assignment and understand what writing knowledge the assignment asks them to use?

3) Do students demonstrate that they can incorporate what they learned (content knowledge) into the writing assignment?

4) Do students demonstrate a recognition of similarities and differences in varied writing situations and notice patterns in their writing styles within those situations?

I then read the writing samples and reflections to determine how well they answered the questions that address the four themes for fostering transfer. I read through the first time seeking general patterns in the structure, ideas, language, and connections to the course curriculum. Then, I read the writing samples and the reflections to seek out specific repeated patterns, counting the frequency of the patterns, and using the four themes that were designed for fostering transfer as a guide to my analysis. For example, I looked for specific instances where students either explicitly state or imply connections between writing assignments, incorporating content-knowledge from a course in an essay, or using the knowledge they learned in high school in a 101 essay or knowledge learned in 101 in another course. I looked for repetitions of discussions of how the reflections and writing samples met the four themes for fostering transfer. In this part of the analysis, I simply looked to see what students' writing consistently demonstrated that revealed the four themes that were designed for encouraging transfer. For example, I examined

whether or not they had incorporated lessons learned in the course in their final writing sample, whether or not students were able to discuss similarities and differences in the writing tasks, and whether or not the reasoning students provided for their solution was more complex in their last-day writing sample.

- Unit 1 and Unit 4 Reflection

In the final phase of analysis, I analyzed the unit reflections. Analyzing the unit reflections allowed me to address my first research question. The reflection prompts are provided in Appendix J. They also helped me to determine the students' talk about their writing and transfer processes and helped me determine the language with which they use to understand such processes. The reflection prompts were also used as comparison to the first-day and last-day surveys to locate themes and patterns in students' language that were found in the reflection essays and surveys. The students' reflections allowed me to determine the students' ability to say why they do what they do in their writing and a place to determine what strategies they employed and the writing processes they used. Reflection, or meta-cognitive writing, helped me understand how students' talk about their writing and transfer processes and the language they used to understand such processes. These assignments were also low-stakes, each comprising 5% of their total course grade (I assigned three for a total of 15% of their course grade), and were presented as informal, to be written directly to me as their sole audience member. Reflection prompts are available in Appendix J.

I began the analysis of student reflections by examining how well the reflections met the assignment criteria, as I did with the writing samples. Then, I compared the themes that emerged from students' first-day and last-day course surveys with the four themes for fostering transfer from Chapter 1 to analyze the writing samples and the reflection essays, identifying how students

were able to demonstrate transfer. Through a demonstration of near transfer, categories such as "rhetorical awareness," "genre," and "structure" arose. During this step of the analysis of the collected materials, I categorized the themes that arose from my analysis around the four themes that were designed for fostering transfer. A more detailed discussion of what the analysis revealed follows in Chapter 3.

After each set of material collected was analyzed and themes and patterns were identified in the students' responses and writing, I compared the findings of each material to the other, until all three areas of material collected were compared to one another. This step was fundamental to uncovering answers to both my research questions and to uncovering what my analysis said about near transfer and their ability to incorporate high-road transfer strategies. By comparing the first-day and last-day writing samples and the first and final reflection essays, I could see how the themes arising from my analysis related. This allowed me to gauge what writing skills had transferred for the students and helped me to respond to my second research question. Then, I determined the overarching themes (such as genre awareness) that were discovered from the analysis and compared them to each other. Finally, I selected examples to discuss that would best help me to demonstrate the four themes for fostering transfer and the examples that would best help me demonstrate how the collected materials answered my research questions.

Conclusion

This study utilized three disparate pieces of student responses over the course of two separate 101 courses in order to understand the language students use to talk about their perceived transfer and to identify a demonstration within the coursework that transfer has happened for the students. My first question examined the growth in the students' ability to identify genres and the context of writing, which allows me to see the patterns as they talk about

their ability to label their writing. My second question examined their development of writing knowledge and their meta-cognitive processes while writing their essays. In this study, my first question (what language do students use to talk about transfer) was closely connected to the second question (can students demonstrate near transfer within a course): students' writing not only reveals the language they use to talk about their perceived writing knowledge transfer but it also reveals what students are able to transfer within the same course. Essentially, the students' first-day and last-day writing samples were used to identify the demonstration of a transfer of writing skills, while the students' surveys and reflections were used to identify their talk about transfer.

The next chapter, *Chapter 3: "Examining the Students' Talk: A Discussion of Results,"* reports on the analysis of the data from this research project. This chapter presents the results of this study to demonstrate how students demonstrate transfer and how they talk about their perceived transfer.

Chapter 3
Analysis of Materials Collected: How Students Talk about and Demonstrate Transfer

Introduction

This chapter discusses the results of my analysis of student surveys taken the first and last day of class, student reflections from the first and last unit of the semester, and student writing samples taken the first and the last day of the course. This chapter examines the language students use to discuss near transfer and high-road transfer strategies and the evidence students provide to demonstrate such transfer. I discuss my analysis of the student surveys, reflections, and writing samples individually and then bring the analyses of these collected materials together at the end of the chapter. I start the discussion with the surveys because they established a quantifiable set of data and exposed themes and patterns in student language that were then compared to data from the other two sets of materials collected. Then, I present the qualitative analysis of the students' reflection essays and writing samples using the four themes designed to foster transfer to categorize the findings. Finally, I compare the results of the survey responses with the results of the analysis of the reflection essays and the writing samples.

As a reminder, the three types of student materials I collected allowed me to answer the following research questions:

1) How do FYC students at the University of Kansas talk about their perceived near transfer within their FYC course? In other words, what language and vocabulary does an FYC student employ to discuss his/her perception of near transfer of writing-related knowledge? Do students have a vocabulary that allows them to self-report what they have perceived to have learned and applied within an FYC course?

2) Does a comparison of students' self-report of writing-related knowledge correspond with what they can demonstrate in their written work? Do FYC students apply what they

have learned in a unit within their FYC course into a subsequent unit within the same semester and the same course, an application of near transfer? In other words, do FYC students demonstrate near transfer and high-road transfer strategies through the application of the writing-related knowledge they learned in Unit 1, in Unit 2, and so on?

In the end, my study shows that many students demonstrated near transfer within my FYC course that was explicitly designed to foster transfer. Students' self-reported transfer, particularly in their reflections; and, when I compared two pieces of students' writing separated in time, I noted that many students achieved near transfer. The primary language used to report on their transfer of writing knowledge consisted of terms related to the genres they write most often. For example, in the survey responses, students clearly delineated the types of writing they completed most often as those that directly relate to academic genres versus the genres they used for social reasons. Furthermore, when students' writing samples and reflection essays were juxtaposed with lessons taught in class, they demonstrated that many students incorporated what they had learned in their writing. Most students were able to directly talk about and demonstrate the lessons learned in the first unit in the last unit. For example, in their reflection essays, many students talked about specific activities done in class and the readings assigned and discussed in class and how those lessons or readings were incorporated into their final projects; and, most students demonstrated greater rhetorical awareness at the end of the semester as they moved from the first reflection and writing sample to the final reflection and writing sample of the semester. More discussion, with specific details, follows.

And the Surveys Say…

Demographics

For the purposes of this research project, demographic information was collected simply to provide background information for the students within my two English 101 courses. While it would be interesting to examine the influence of age, gender, and educational background upon transfer, this research project did not investigate these connections because the scope of this project did not allow such an analysis. Due to attendance issues on days the surveys were distributed and birthdays in the middle of the semester and so on, demographics from the beginning of the semester did not match completely the demographics at the end of the semester. Even though the students who were absent on the days the surveys were distributed were asked to complete and return the survey, not all did. What is important to my study from the demographics is that most of the students enrolled in my two English 101 courses were 18-19 years old (30/33 or 90.9% for the first-day course survey and 28/32 or 87.5% of the last-day course surveys) and that most students in the study were freshmen (31/33 or 93.9% for the first-day survey and 31/32 or 96.9% for the last-day survey).

Selected Survey Responses

In this section, I present my overall findings from the survey responses. I discuss selected questions individually as they connect to my findings. As a clarification, I delineate the responses from the students in the upcoming discussion of surveys: when I use the term "responses" I am not referring to individual students, as most students provided multiple responses to each question. Instead, I am referring to the responses given, which may include many responses for any given student. It is possible that students were keenly aware that they were responding to these surveys for their English teacher (and her dissertation), but it is also

possible that their positioning in the course did not influence their responses to the surveys. Either way, the differences between the first-day and last-day survey responses indicate: 1) increased genre awareness, and 2) increased rhetorical awareness of what writing does, where it happens, and who it is for. Overall, a comparison of students' use of language from the beginning to the end of the semester demonstrates their near transfer of writing knowledge and their connection of that writing knowledge to rhetorical thinking. Hence, the language students reported in their surveys suggests that most were able to engage in near transfer, as their responses aligned with the materials taught in the course.

For the purposes of this research project, I address only a few of the questions the survey asked because they directly connected to answering my research questions for this dissertation project. As a reminder from the discussion in Chapter 2, the questions I examined were:

> Question 7. What types of writing have you done in the past? List all that you can think of;
>
> Question 14. In your own words, provide a definition for the word "genre." Give examples if needed; and,
>
> Question 16. In your own words, provide a definition for the word "rhetoric." Give examples if needed.

As discussed in Chapter 2, the survey questions selected here also connect to the four themes for fostering transfer, which I used to analyze the writing samples and student reflection essays. Although the four themes for fostering transfer were not used to analyze the survey information, they helped to guide the analysis of the other materials; thus, connections between the four themes and the survey questions are presented here briefly. Specifically, question 7 connects to the second and fourth themes for fostering transfer because these questions revealed

language that identified students understood the context of the writing they were doing at the time of survey completion and perceived the similarities in the writing types they needed to engage with to complete the types of writing reported in the survey questions. Questions 14 and 16 address the last two themes that foster transfer: because these questions are open-ended, they prompted students to discuss what they had learned in other courses (writing courses or not) about the meaning of the words "genre" and "rhetoric," which required students to draw upon their past writing experiences and writing knowledge to provide definitions. In this section, the responses from each question are discussed separately, and then I present a discussion of the responses compared to one another.

For question 7 of the surveys, I created categories around the responses students provided for the types of writing they had written or used in the past. As discussed in Chapter 2, to define the categories, I read the language used and placed the language into categories of similar responses. I used a quantitative analysis of the most commonly reported words in the surveys that were related to types of writing (like "essays," "texts," and "tweets") and from there categorized the words according to the context of their use. As I discussed in Chapter 2, I categorized the terms reported in the surveys based upon conversations I had with my students during class time and based upon their reflection of the context in which the type of writing would typically appear. Because this is a qualitative analysis, I wanted to highlight the language students used, but I also categorized the language according to my understanding of the specific terms and their use. For example, for the question that asked what students write the most, many students responded with "text," "texting," and "texts," which, upon analysis, I knew students meant as "text message" from conversations with the students during class and from how they used this in the context of their writings and reflections. Also, the academic category contains

words that are often associated with academic genres, including “essays,” “lab reports,” “homework,” “notes,” “note cards,” and so on; again, I used the context I understood from my students and my own experience as a teacher of writing to classify the terms. The language fell into six separate categories: Academic, Social, Creative, Personal, Professional, and Unclassified. The Unclassified category contained words that needed more context than I had available to me to understand the way in which the student(s) defined that term, such as words like “responses,” “summaries,” and “writing.” Rather than make an assumption about their intention with the word, because I lacked the context for such an assumption, I categorized it as unclassified. As discussed in Chapter 2, I modeled my analysis of students’ language from Reiff and Bawarshi’s use of the “in vivo” coding method, which narrowed my analysis of student language to what was reported and allowed me to formulate categories. Table 3 below delineates the responses for the first-day surveys by category, total number of responses, and the percentage of responses each category represents for question 7; Table 4 below does the same for the last-day surveys. Tables containing the details of student responses for question 7 can be found in Appendix L.

Categories	**Number of responses**	**Percentage of Responses**
Academic	82/170	48.2%
Social	20/170	11.8%
Creative	18/170	10.6%
Personal	10/170	5.9%
Professional	6/170	3.5%
Unclassified	34/170	20.0%

Table 3: Categories from First-day Survey Responses from Question 7 with Percentages
Two responses were illegible, which represents 1.2% of the responses.

Categories	Number of responses	Percentage of Responses
Academic	87/160	54.3%
Social	30/160	18.8%
Creative	18/160	11.3%
Personal	4/160	2.50%
Professional	2/160	1.25%
Unclassified	19/160	11.9%

Table 4: Categories from Last-day Survey Responses from Question 7 with Percentages

Identifying Genres

When comparing the responses to question 7 and the categories into which the types of writing fell from the first- and last-day surveys, several interesting patterns emerged. First, the students provided almost the same number of responses in the first-day surveys as they did in the last-day surveys: 170 total responses in the former and 160 in the latter. However, words related to academic genres increased by 6.10 percentage points from first- to last-day surveys; words in the social- (media) genres rose by 7.00 percentage points, while the words in the unclassified genre category decreased by 8.10 percentage points. While not a generalizable or statistically significant increase, this overall trend indicates that some of the students' knowledge and classification of terms became more specific (they came to label more genres as we will see in the upcoming discussion) as they completed, what was for most of them, their first semester of college, and they became more reliant upon the writing that fell into the categories of academic and social genres. Also, this decrease in unclassified terms could indicate that students conformed to a more standardized way of talking about the genres they reported. Some students seemed to be moving toward an understanding of naming the genres they used. Perhaps students became acclimated to the academic terms related to writing, or they were simply more involved in the academic genres at the time they completed the survey. As we will see, it appears they came to understand the classification and naming of specific types of writing, particularly essays.

And the increase in terms related to social media genres indicates that the students' ability to identify a greater range of genres increased over the course of the semester. This trend is important because I teach a genre-focused course, and this might indicate that most students were able to apply what they had learned over the length of the course.

For the first-day surveys for question 7, the most common type of writing students reported as having done in the past were "essays," with 15 responses, which equates to 8.8% of the total responses to this question. This response is not surprising, as the students were in an English class, and students simply described the writing they had done in the past in the broadest terms, as many composition scholars recognize "essay" as an all-encompassing term used to describe academic writing when the name or label of a specific genre is unknown. Also, many students at the time of survey completion were focused on the writing they had done in high school, done to complete a college entrance exam, or done in another class. However, some students responded by defining the type of essay they had written, with five stating the "five-paragraph essay"; one stating each: "analytical essays, "college essays," "comparative essays," "report-based essays," "school essays," and "we also wrote many essays but the teacher would assign us topics." Overall, 21 students responded with writing an essay as the most common writing they had done in the past, which is 12.4% of the total responses for question 7 and 25.6% of the words reported for this question. The percentage of responses indicating an "essay" as the type of writing they had done in the past suggests that many students saw writing types as what they wrote within an academic or school environment: with their lack of genre knowledge, these students simply labeled the writing they had done as "essays" without adding depth to their description of the essays they had completed.

In the last-day course surveys for question 7, in the category of academic-related words, some students were more descriptive, with more responses indicating different terms for "essay" and with seven new descriptive words for essays, including "essays," "persuasive essays," "annotation essays," "essays for class," "essay writing," "reflection essay," "research essay," and "all types of essays (research, argumentative, etc.)." Students' reporting of more types of essays in the last-day survey than they did in the first-day survey indicates an understanding of the types of essays they wrote now needed clear classification other than a response of simply "essay." Furthermore, more students responded with details of the types of "analysis" in the last-day surveys than they did in the first-day surveys, which might be explained by the fact that analysis is the focus of the 101 course. In the first-day surveys, two responses contained "analysis" and "rhetorical analysis" compared to the five total responses in the last-day survey, which contained responses such as "ad analysis," "analysis of a genre," "analysis," "character analysis," and "scientific analysis."

What is interesting here is that academic-related terms remained the highest number of responses between the first-day and the last-day course surveys, which indicates that at the end of the semester, most students perceived writing as writing that is done within an academic setting, but the responses moved from "five-paragraph essay," "college essays," "comparative essays," "report-based essays," and "school essays" in the first-day surveys to "persuasive essays," "annotation essays," "essays for class," "essay writing," "reflection essay," "research essay," and "all types of essays (research, argumentative, etc.)" in the last-day surveys. Here, students' increased description of types of writing (and types of essays), such as analysis, reflection, persuasion, etc., may be tied to the class assignments and goals. This change in language demonstrates a broadened understanding among some of the students of the different

genres of academic writing in which the students engaged. In addition, the more specialized language (such as the qualifiers placed with the word "essay") that some of the students used indicates that they understood the differing genres that they engaged to achieve different purposes. This also reveals that students understood writing to be about *doing* something—i.e. responding to a rhetorical context—rather than just filling out a particular format to create a static text.

What Writing Does, Where It Happens, and Who It Is For

The other pattern that arose from a comparison of the survey responses is that many students demonstrated an increased understanding of the purposes of writing, where certain types of writing happen, what their purposes are for communicating, and the audience for whom the students were writing. For example, from the first-day surveys, the second type of writing that many students saw themselves participating in the most was social-(media) related genres (question 7). For words reported in the social genres-related category, six responses reported the most common type of writing they had done in the past as "texts," "text," or "texting," which represents 7.23% of the words for this question and 3.53% of the total responses for question 7. The second most commonly reported types of writing in this category were "social media" and "tweets" or "twitter," with 13 total responses for these words, representing 15.7% of the total words for this question and 7.65% of the responses for question 7. At the beginning of the semester, some students, apparently, did not see their time on social media sites as writing because the words that were reported in the academic category had the highest amount of responses and are indicative of what some students perceived as writing-related terms.

However, from the last-day surveys for question 7, for the words in the social-related genres category, "texting" or "text" had the most responses, with eight responses out of the total

31 responses in this category, which represents 26.7% of the total responses for this category and 4.93% of the total responses for this question, a clear increase from the first-day surveys. The second highest reported type of writing in the social category was “tweeting,” “tweets,” and “twitter” with six total responses, representing 20.0% of the responses for this category. Here, it is interesting to note that some students reported many ways to describe the type of writing they do in the social realm, indicating their variance in terminology and the dynamic nature of it (such as “tweeting,” “tweets,” and “twitter”). I would venture to guess that many students write in social media-related genres more than they do the academic genres; but, at the end of the semester, the academic-related genres still dominated the responses to this question. I think this trend indicates that most students have become acclimated to the academic culture of writing and were heavily engaged with their college essays and exams at the time of the survey completion. Also, it is possible, again, that the students in my study were aware of their participation in the study, which may have skewed their responses. However, the increase in the amount of responses recorded for this category indicates that most students revealed an expanded awareness of varied purposes and contexts for writing. In essence, students demonstrated that they understood the context of writing and what the writing tasks asked of them—and, many demonstrated an increased awareness of academic genres and social genres.

Overall, for the responses to question 7 in the category of social genre-related words, the number of terms used to describe the writing students did rose by 6.7 percentage points in the last-day surveys. In addition, as we will see in the upcoming discussion of my analysis of students’ writing samples and reflections, this survey data indicate that my genre-focused curriculum might have helped many students identify the types of writing with which they engaged. Furthermore, the number of responses of “texting,” “texts,” and “text” as well as

"tweets" and "twitter" as writing they had done in the past increased by two responses in the last-day surveys. These increases, while slight, could signify that a few students perceived the writing they did outside the classroom as writing, rather than simply a social activity because they reported them as types of writing they had done in the past. My students' concept of writing shifted from static conceptions of writing as personal expression to dynamic and interconnected conceptions of writing as communication or interaction that necessitated attention to context and discourse. While I explore this pattern further in my discussion of my analysis of the writing samples and reflections, this increased awareness of social media writing may be due to Andrea Lunsford's textbook, *Everyone's an Author*, as the textbook provides excellent activities that require students to examine writing in multiple contexts, including blogs, tweets, television commercials, posters, public service announcements, and so on. I also used examples from outside the context of the university in my curriculum as I hoped to expand their understanding, as does Lunsford's textbook, that writing happens in many places and not just within the walls of our classroom.

For the words that needed more context or clarification in order to be categorized in the first-day surveys for question 7, 34 different words were classified into this category, which represents 41.0% of the words students provided for this question and 20.0% of the total responses to this question. My inability to classify these terms indicates a lack of consistent vocabulary for the types of writing they had encountered in the past or simply my lack of understanding the types of writing that they had done or that had been assigned to them, or a sense of how genre is dependent upon context. In the last-day surveys, there was a decrease in the percentage of unclassified terms (20.0% of the total words to this question in the first-day survey and only 11.1% in the last-day surveys), which indicates that quite a few students had

increased their knowledge of writing to the extent that the words they used to describe the types of writing they had done were easier or clearer to classify. The changes to the unclassified terms for question 7 indicate that by the end of the semester many students were able to recognize how their writing functions within the contexts they use it. The nature of the unclassified category means that I cannot ever be sure whether or not they have increased their writing knowledge or, although unlikely, whether they are simply labeling genres in an unorthodox manner, preventing me from categorizing the words. The surveys raise the issue of whether or not students' language indicates a better understanding of the second theme designed for fostering transfer, which will be further explored in my discussion of the analysis of students' writing samples and reflections.

For question 7, I omitted a discussion of the personal, professional, and creative categories because the responses did not reveal information that connected to my research questions; because the focus of my project was on FYC, the academic writing category was most relevant. And because later assignments in 101 gave students the option of drawing on social media genres, this also was relevant to the study. These categories could be helpful to other scholars interested in further studying the relationship these categories have to academic and social-media genres, but they did not address my particular research questions.

Whereas Question 7 asked students to identify types of writing or genres, Question 14 asks students to define genre. From the analysis of students' definitions for the word "genre" (question 14), I discovered that some students connected genre to writing types in their first-day and last-day surveys. This indicates that the situation of being a college student in a writing classroom established their understanding of the need for writers and readers in a particular situation to define genre—they understood that genres are used by people within a specific writing situation. Table 5 below delineates the top five responses to question 14 for both the

first-day and the last-day surveys. Table 5 does not clearly show the differences in responses, but the discussion that follows will clearly show the differences. When juxtaposing this question with the responses to question 7 and the increase in the types of writing or genres that students used to respond, we can see that some students expanded their understanding of readers and writers and how those participants or groups impact the type of writing in which writers engage.

Survey	Word Reported	Responses	Percentage of Responses
First-day	"category"	12/36	33.3%
First-day	Specific to "writing"	8/36	22.2%
First-day	"group"	6/36	16.7%
First-day	"type"	6/36	16.7%
First-day	"participants"	4/36	11.1%
Last-day	"category"	11/31	35.5%
Last-day	Specific to "writing"	6/31	19.4%
Last-day	"type"	6/31	19.4%
Last-day	"group"	3/31	9.68%
Last-day	"participants"	4/31	12.9%

Table 5: Responses to the First- and Last-day Survey Question 14
One response was illegible for each survey, which represents 3.13% of the first-day survey responses and 3.22% of the last-day survey responses

In the first-day and last-day surveys, many responses defined the term "genre" by using words such as "type," "category," or "group." However, in the first-day surveys, some students provided examples such as types of things in general, like "music," "trees," rooms within a house, and "poetry." They provided definitions such as:

- "something that puts things in a category [sic], example different types of music pop rock, rap, country, etc."
- "is how something is categorized"
- "the way something is categorized or the group it's put in. Example—country is a genre of music"
- "a subset of anything, newspaper—KU newspaper, book—textbook"

- "a category or type, music—country, pop, rap; writing—essay, book, magazine, text; movie—comedy, horror, romantic"
- "a category of writing, music, or poetry. Texting, ads, music, pop music, classical music, narrative writing"

These definitions seem to be surface-level definitions that lack depth—students simply provided a definition with examples that came directly from their experiences and understanding of the word genre, and they drew upon the traditional definition of genre as static categories rather than a redefinition of the word genre as rhetorical action. By the end of the semester, however, some students reported definitions that were more complex, as they appear to have tried to connect the term genre to the rhetorical situation and context. For example, in the last-day surveys, students provided definitions such as:

- "a method to get information across to someone or a group of people"
- "genre is the context in which the writing is provided in"
- "a genre is any writing within a scene that the audience uses"
- "In my own words, a genre is the medium through which information is given to a specific/intended audience"
- "genre—explanation of one aspect of a scene to connect and communicate to participants spoken or affected in any way by the point of the genre"
- "something written that provides the audience or participants of a scene. Ex. book, poster, magazine"

The change in the definitions some students provided demonstrates an evolution of their concept of genre from static to dynamic (category to action), an increased awareness of the context of communication (scene), and a strongly increased audience-awareness. Because I have a genre-

focused course, the students began to see that genres were the different types of writing that they were engaged with in their freshman year of college, and they understood that the genre is dependent upon the audiences and purposes of the writing task.

In addition to indications of increased genre awareness, some students' language also indicated a possible increase in rhetorical awareness; in the first- and last-day surveys, the largest percentage of responses included the use of the term "context" to define the word "rhetoric" (18.8% of first-day survey responses to this question and 21.2% of the last-day survey responses) for question 16. Table 6 below delineates the top three responses to this question for the first-day survey and the top four responses to this question for the last-day surveys.

Survey	Word Reported	Responses	Percentage of Responses
First-day	"context"	6/32	18.8%
First-day	"persuades"	4/32	12.5%
First-day	"writing"	2/32	6.25%
Last-day	"context"	7/33	21.2%
Last-day	"ethos, pathos, logos"	5/33	15.2%
Last-day	"writing"	4/33	12.1%
Last-day	"persuades"	4/33	12.1%

Table 6: Responses to the First- and Last-day Survey Question 16
In the first-day survey, four students left this question blank (12.5% of the responses); one "forgot" (3.13%); one response was illegible (3.13%); one had "no idea" (3.13%); and, one claimed the question was "too hard" (3.13%). In the last-day surveys, four students left this question blank (12.1% of the responses); one response was illegible (3.03%); and, four had "no idea" (12.1).

The next most commonly reported definition for the term "rhetoric" was the word "persuades" (12.5% of the responses from the first-day surveys and 12.1% of the last-day survey responses). For example, in the first-day survey responses to this question, students provided definitions for the word "rhetoric" with responses such as:

- "rhetoric is the analysis of anything or the asking of questions"
- "rhetoric is the context of a situation and what is actually trying to be said"

- “a specific situation or audience”
- “rhetoric is a writing strategy that persuades the audience”
- “rhetoric is the analysis that goes underneath just the obvious things”
- “rhetoric is something being assumed without actually being said”
- “rhetoric is how you go about gaining knowledge in certain situations”
- “rhetoric—persuasive speaking or writing”
- “rhetoric is another way to interpret or look deeper at something”

In these definitions, we see that students are attempting to define a concept about which they are still unclear. The definitions students provided in the first-day surveys attempt to define a concept, but the definitions lack cohesion, which makes them difficult to follow and interpret. However, in their last-day course surveys, students responded with definitions such as:

- “the writing in which genres are used to describe the situation”
- “rhetoric is a situation within a scene”
- “the different situations writing brings forth”
- “rhetoric—voice and argument of any subject”
- “rhetoric is a situation that someone or something is placed in”
- “rhetoric is persuasion that varies in situations and purposes”
- “writing in a persuasive way”
- “rhetoric—the purpose of a genre in the particular scene because of how it affects the participants”
- “how you present your arguments to the audience”

While not statistically significant, a few more students (five compared to one) identified rhetorical appeals, and a few more students (from 2 to 4) acknowledged the connection between

rhetoric and writing, which is a theme that I explore further in the analysis of the writing samples and reflections.

What the Reflection Essays Say

In this section, I further explore the patterns of near transfer (increased genre and rhetorical awareness) indicated by the surveys through an analysis of students' self-analysis of their writing in the reflection essays. Here, I use examples from the reflection essays to reveal how the students' self-analysis of their writing demonstrates each of the four themes designed to foster transfer (as discussed in Chapter 1), as the survey findings suggest an increased rhetorical awareness from beginning to end of semester for some students. The essays reinforce this idea of increased awareness and give me additional insight into students' demonstration of the principles of transfer. My identification of the patterns in this portion of the analysis was largely based on the comparison between the first unit reflection and the last unit reflection. Due to constraints of the dissertation—largely time and page space—I only discuss specific elements of the reflection essays as they demonstrate transfer and as they show students' talk about transfer for each theme. As discussed in Chapter 2, I used the four themes that foster transfer and turned them into questions in order to analyze the reflection essays and writing samples. In this manner, the students' responses were analyzed for their growth in their ability to discuss and demonstrate their evolving rhetorical awareness. The themes that are intended to foster transfer allowed me to determine what connections students made to the themes, and they allowed me to determine what students are and are not transferring between assignments. As questions, the themes are:

1) Do students demonstrate connections between assignments and use concepts learned in one assignment in the next assignment?

2) Do students demonstrate an understanding of the context/discourse of the assignment and understand what writing knowledge the assignment asks them to use?

3) Do students demonstrate that they can incorporate what they learned (content knowledge) into the writing assignment?

4) Do students demonstrate a recognition of similarities and differences in varied writing situations and notice patterns in their writing styles within those situations?

In the first unit reflection, my goal was to get students thinking about what they had learned in the unit that they would then use in an upcoming unit. I also wanted students to identify their writing strengths and weaknesses so that they could then begin to understand and utilize their writing strengths while working to strengthen their weaknesses. In the final reflection essay of the semester, my goal was to get students thinking about all they had learned in the course that they needed to use in creating their final project. Also, I wanted students to discuss how what they had learned had been applied in their final project. My aim was to help them understand that all they had learned could be used in a new context, a context that was outside the traditional essay writing in the 101 classroom. The unit reflection essay assignments are available in Appendix J.

In the final reflection essay of the semester, most students were able to demonstrate the four themes designed to foster transfer as well as provide language that addresses these themes. As we will see, the examples below demonstrate the structure of students' reflection essays and the evolution of the structure[4] from the first reflection essay to the final reflection essay of the semester; how the students directly stated what they learned in one unit that was applied in another unit; and, finally, how students demonstrated and talked about their increasing rhetorical

[4] I looked at the structure of the essays in an attempt to uncover rhetorical flexibility and general writing skills (such as sentence boundaries, paragraph structure, and the like) when confronted with a writing prompt. That is, I examined how students responded to a writing prompt by looking first at the structure of their essays.

awareness through their discussions of audience and genre. Overall, these three concepts mentioned frame students' responses within the four themes for fostering transfer and reveal the ways in which students articulate near transfer. Most of the discussion in this section will focus upon the final reflection essay, as the students did not have as much 101 course content to draw upon in the their first unit reflection.

When students wrote their first reflection essay for their Unit 1 essay, only a few students fell back upon the five-paragraph theme to complete the writing task (4/32 = 12.5%); only two of them failed to write an essay and, rather, provided a simple numbered list of the questions, and one wrote a simple one paragraph response to all the questions (3/32 = 9.38%). When I began the analysis of the reflection essays, I started with the general structure of the essay as the differences stood out to me, and structure and learning how to respond in an essay format to questions posed by an instructor demonstrates rhetorical flexibility. While their lack of the use of the five-paragraph theme seemed to be fairly significant because in my experience most incoming freshmen rely upon the five-paragraph essay theme, most students organized their reflection essays around the questions provided for them on the reflection prompt (25/32 = 78.1%). For example, in the Unit 1 reflection essay, I assigned eight questions for the students to respond to. Out of the 32 reflection essays, 16 students, or 50.0% of the students, responded to the reflection questions with eight paragraphs. In contrast, I noted a different pattern in the final reflection essay: seven questions were assigned for the final reflection essay, and only six (18.8%) of the students constructed an essay with seven paragraphs. Some students (9/32 or 28.1%) had nine paragraphs (an introduction, a conclusion, and seven body paragraphs—a pattern that did not exist in the first unit reflection). It is important to note here that the paragraphs varied in size—very little uniformity in paragraph length and structure existed in the

first reflection essay, unlike the uniformity that was present in the last reflection essay, which demonstrates an understanding of how to construct an essay (here, I mean that students understood that sentences make up paragraphs; paragraphs make up an essay; and, so on). It appears that in Unit 4 many students put questions together in a paragraph—they saw the connections between the questions and began organizing their essays around the connections between the concepts that the assignments asked them to discuss. For example, in the final semester reflection, some students saw the connections between their writing strengths and weaknesses, which they then discussed in the same paragraph rather than two separate paragraphs as they did in the first unit reflection. The Unit 1 reflection essay and the Unit 4 reflection essay were, essentially, the same essay, including many of the same questions. However, I assigned the Unit 1 reflection as an "essay" and the final reflection essay as a "letter" addressed to me. My intent was that students would focus upon the rhetorical and genre analysis of their work in their final project and not focus upon the genre awareness of the letter. In essence, the final project reflection was not quite a reflection essay but was, instead, assigned as a place for them to explain the rhetorical choices they made in their final project. This difference in assignment could have affected the results of my analysis, but I would think it would only minimally because most students approached the assignment in the same manner they had in the previous reflection essays and because the students were mostly freshmen, I assume that their focus was on their final projects and not upon understanding the genre of the letter for this reflection.

What is interesting here is that even though I assigned two separate genres, students made the connection themselves that the letter to me was actually a reflection essay that was identical to the other three they had written throughout the semester, which is demonstrated in the

structure and language of the final reflection. Despite reflecting a possible lack of genre awareness, many students showed awareness of their audience (the teacher) and genre awareness of how a letter and an essay may differ (even if they share the same purpose). Also, as I will demonstrate in the following discussion, despite the fact that the final reflection was a letter, many students' reports indicate they used the writing skills they had learned throughout the semester to complete the writing task of the letter to me, which demonstrates internalized standards of writing that they connected to the classroom context and to the lessons taught throughout the course.

After comparing the first reflection with the final reflection essay of the semester, I noticed that many students detailed in their final reflection essay what they learned in each previous unit that was directly applied to the final project, which asked students to take one of their three unit essays and turn it into a different genre. For example, one student claimed "[I] learned how to share my ideas with others and receive various feedbacks [sic] regarding my essays. I appreciate how each unit essay connects with each other, letting students expand their knowledge of the old writing skills while adding new ones." In addition, some students specifically stated what writing knowledge they learned in each unit[5] and how that was applied in the final unit of the course. One student stated:

> In Paper 2 I had to prove a claim using observations and using my specific chosen genre. This exercise taught me how to prove my point by analyzing the genre and observing the scene. Now in Unit 4 I am required to select, analyze, and recreate a genre. Unit 2 helped me learn to decipher and use my genre to prove a claim; I learned how to take into account my surroundings, which ties in with Unit 4, in finding an issue I have observed.

[5] As noted in Chapter 2, I scaffolded the assignments using Perkins and Salomon's hugging concept so that the assignment prompts directly stated what they had learned in a previous unit and how that writing knowledge would be used in the new unit. Unit prompts are available in Appendix D.

> In my Unit 3 essay I had to select one genre used in three scenes. This essay [the Unit 4 reflection essay] made use of everything I had learned about analyzing and evaluating participants, scenes and genres ~ and combined them. I had to observe the genre and how it was used in each scene, not analyzing how it differed but making a claim about the way the genre was used in each scene (that is, how that genre in each scene was used).

Likewise, another student remarked on the specifics, such as rhetorical awareness, she learned throughout the course that led to her completion of the final project. This student chose to take her unit two essay (the analysis of her Journalism 101 syllabus) and turn that syllabus into a song. For example, this student stated:

> In Unit 1, I learned the rhetorical appeals of logos, ethos, and pathos. Through the appeals, I learned how to effectively show my credibility as a writer ethically, emotionally, and logically and in Unit 4 as a songwriter and video maker. As I was writing my song, I knew that I had to show that I was knowledgeable about the genre and be entertaining to the audience so I chose a song that I believe everyone knows and lyrics that reflect the Journalism 101 syllabus. In Unit 2, I learned how to read and think critically, which assisted me in finding the important concepts in the Journalism 101 syllabus. Because critical reading leads to critical thinking and writing, I questioned the concepts in the syllabus to ensure that I established the main point of my song without tainting my credibility. I also reread the syllabus in a new student's perspective to help me fully understand the main ideas I was trying to convey to my audience. Throughout Unit 3, I learned how to find evidence and use it effectively in an argument or in a persuasive manner. The evidence used in my Unit 4 project was key for explaining why and how the material in my genre fit together; therefore, I created an effective music

> video. For example, I focused my song on the terms and sayings from my Journalism 101 syllabus that I thought would convince my audience that [the] course is an interesting class and worth attending everyday [sic].

These examples demonstrate the first and third themes designed for fostering transfer: many students were clearly able to connect the writing knowledge learned in each unit with the application of that writing knowledge in the final unit. The repetition of "I learned X and used it to do Y" in their final reflection essays demonstrates that most students were aware that they were transferring writing knowledge from one assignment to the next; and, they were able to clearly articulate the influence and value of the lessons learned throughout the English 101 course. In addition, these examples demonstrate that most students were able to talk about—articulate clearly—what they had learned and how that would be applied, which is what is required for near transfer but also demonstrates high-road transfer strategies such as mindful reflection and abstraction.

This student (the one who chose her Journalism 101 syllabus) also demonstrated her rhetorical awareness in the first reflection essay and claimed that she learned that her "writing flows in structure but [she needed] to focus more on [her] main/controlling idea throughout [her] essay." She also claimed that the "most challenging aspect of this unit was definitely starting [her] essay with the uncertainty that [she] was fulfilling all the requirements. Through all the drafts, peer reviews, and detailed directions, [she] found it challenging to meet all the different expectations and adjust to standards of college writing." In her final reflection essay, she discussed these concepts in greater detail. She claimed that "In order to successfully influence an audience, I learned that I must use a wide variety of techniques and approaches. My new genre appeals to the audience's logos, pathos, and ethos because it not only shows that I am

knowledgeable about what the class is about but also shows I understand the main purpose and can express those ideas in a relatable, humorous manner." Here, this student's response demonstrates the third and fourth themes that were designed to foster transfer, incorporating content knowledge of the course and recognizing similarities in writing situations. In her final project, this student took the "key material" from her Journalism 101 course syllabus and set it to the beat of Eminem's "Lose Yourself." Specifically, she said:

> By changing the lyrics to "Lose Yourself" by Eminem and creating a music video with pictures, I transferred the important concepts from the Journalism 101 syllabus to the lyrics of my song. As I was creating the song and video, my purpose was to effectively get the information from the syllabus into my song and explain what Journalism 101 is all about. Because the song is intended to be humorous and amusing to my audience, I think the message will be remembered and in turn be an effective genre.

She demonstrated her understanding of the genre of this rap and how to use it to connect to the readers of the Journalism 101 syllabus. She stated, "'Lose Yourself' by Eminem is a rap song that includes poetic and lyrically pleasing music; therefore, I did not use sentences in my genre, rather I used short fragments that musically connected my ideas." In essence, she understood how the awareness of her own purpose, audience, and genre choice had transferred.

Unlike their first unit reflection, in their final reflections, many students not only revealed increased rhetorical awareness but also reinforced where and how they learned and applied the writing knowledge gained in the course. When discussing her final project, one student claimed that:

> I learned how to analyze a scene in Unit 1, and find a controlling idea for the observations that I noted down, which applies to Unit 4 because I had to make

> observations about my scene and genre before re-creating it as a new one. I believe that Unit 2 relates to this project the most because I have to understand genre before creating one from scratch. I used the same concept that I learned [in Unit 2] which is to use my knowledge of a genre and connect my ideas together to prove a point.

Yet another student, whom I must add was very resistant to my course at first and handed in a simple one-paragraph reflection for the first unit, demonstrated an ability to incorporate the lessons learned throughout the course, or a demonstration of near transfer. He stated that

> Unit 1 taught me how to analyze a scene. Using this I was able to analyze the interactions within the class and see what was being learned and how it was being learned so that I knew what content to place within my new genre. Unit 2 taught me how participants use genres. I used this to determine the best genre to convey the information I wanted. Finally, Unit 3 taught me how these two combine and interact. I used this to finally craft my new genre in a way that would be beneficial to both the scene and the participants within it.

Another student makes similar connections between the content knowledge of the course and how that knowledge can be applied in a subsequent unit. For example, he claimed in his final reflection essay:

> The previous units taught me the basic concepts needed to understand what was going on in the prompt. They gave me practices [sic] and intuition on subject, genre, scene, and participants. All of these are vital concepts to understand for this project. Changing one genre to another without even knowing what a genre were [sic] would be like pumping gas without money. All of the equipment is there, and you get started, you just don't have enough to get it done properly. I believe the most important concept to learn was having a

> controlling idea. Anyone can write a paper about nothing, [sic] it takes actual skill and practice to write a paper (especially the papers written this semester) with a subject.

Moreover, the depth of this near transfer that incorporates the practice of high-road strategies was demonstrated by the rhetorical awareness that many students stated they had developed over the length of the 101 course. For example, one student claimed that in Unit 1 (her first refection essay of the semester) she was "more capable of being descriptive and as you have said in class 'dig in more' […] I noticed that when I see things my head automatically takes interpretations due to these observations I do." She continued to state that this was not something she did before English 101 and wrote, "I'm actually aware that my head is making observations and then interpretations. I did not notice this process before, but now I do it all the time. […] this can be use [sic] when writing a lab report on anything. I can also use this in life situations, when trying to solve or understand something." In her final reflection she discussed her choice of turning a syllabus into a newsletter because a newsletter "creates more emphasis on how students earn their class grade" because she thought that her "professor does not emphasize enough how students earn their grades throughout the semester. I think this is very important because this class consists of only a few components." In this example, we can see connections to the second and fourth themes that were designed to foster transfer: students need to understand the context and understand what the assignment asks of them; and students need to be guided in recognizing similarities.

Moreover, this student also stated that

> All these projects have helped me increase my writing skills by being creative and thinking outside the box or digging in deeper. I can know [sic] make observations, analysis [sic] a genre in three or more courses, and taking a genre and creating a new

> genre. I can easily analysis [sic] a genre and create a new genre. It feels great knowing I can do this. It feels like my mind is expanding to new areas in which I never thought they were.

Clearly, this student was able to articulate what she learned in the FYC course and how that could be applied in other courses, and she demonstrated transfer with her discussion of the value of the new genre—she clearly articulated an analysis of a genre within a scene and applied that knowledge to creating a genre she felt was more effective for the audience of the information she needed to convey to them.

Although I present a few student samples here, most of the students in this study demonstrated similar near transfer—I simply pulled out examples that clearly showed the transfer. The excerpts from these reflection essays are representative of the responses in most of the reflection essays and show that most students transferred knowledge of the structure of their reflection essays from the first reflection essay to their last, transferred what they had learned throughout the course and used within the course, and developed an increased rhetorical awareness through their discussions of audience and genre. And many students also directly stated how they thought they would use the knowledge gained in their 101 course in other courses, or many students stated that they had already done so. My study points out the usefulness or necessity for composition researchers to consider near transfer within the same class and the same context, which shows scholars and practitioners the necessity of first developing students' knowledge within FYC before they can apply that knowledge beyond their FYC course. While this may seem like my students merely learned the material taught, students' ability to apply the concepts they learned in the course in later assignments is a clear signal of near transfer. What is key to understanding students' transfer is students' awareness and

reflection upon what they had learned and applied to a later assignment. This means that we now have a foundation that allows us to expand our view of transfer because we understand the processes at work within the continuum of transfer and can investigate the ways in which students take this writing knowledge at the end of the course and go on to engage in high-road and far transfer.

What the Writing Samples Say

As with the reflection essays, I used the four themes that foster transfer and turned them into questions in order to analyze the writing samples. Patterns and themes emerged in the analysis; and, in this section, I divide the discussion into subsections based upon the themes I found. Identifying the patterns in this portion of the analysis was largely based on the comparison between the first writing sample and the last writing sample. As a reminder, the writing sample prompt is provided in Appendix I. The writing sample prompt, which was identical for the first-day writing sample and the last-day writing sample, provided the students with the problem of KU students abandoning their pets at the end of the school year, creating an over-filled animal shelter and resulting in the euthanization of many animals. Students were asked how they could solve the problem and what types of communication they could create to put their plan into action.

Overall, most students demonstrated near transfer in their last-day writing samples by applying knowledge they had learned throughout the course. What is interesting in the writing samples is that only nine students (30.0% of the writing samples) did not change any ideas when responding to the prompt the second time, but 70.0% of the students' writing samples (21 student samples) presented a new idea to solve the problem given to them, which is a demonstration of using high-road strategies because students had to consciously reflect upon the ways in which

they can engage their writing skills in order to make a change. Perhaps the nine students who gave the same response to the writing prompt were simply tired, as the writing sample was taken the last day of my class, after students had handed in their final projects to me, and at a time when students were finishing up projects and essays in other classes and were preparing for finals. Perhaps these nine students simply wanted to complete the task or perhaps they did not remember what they had written on the first writing sample (many students commented about trying to remember their first idea when I handed out the prompt). It is, of course, possible that these nine students did not transfer writing knowledge gained throughout the semester, but judging by the time of completion and the grumbles from my students at this time of how overwhelmed they felt during the last week of classes indicates that they were simply tired, especially tired of writing. However, the majority of the students changing ideas between the writing samples demonstrates students' rhetorical flexibility—they addressed the problem with new eyes and with the new ideas they had learned in my English 101 course, as I will discuss in the analyses that follows.

Connections to Homework Assignments

Many of the students' writing samples demonstrated accomplishing the first two themes that were designed to foster transfer, but I only discuss a few examples here. For example, one student made a direct connection between the homework assignments in the course with the writing sample prompt at the end of the semester (although reflection was not included in the writing prompt). She said: "Just like one of the homework assignment [sic] we did. We had to analyze a website about 'Save the Animals.' I got a lot of ideas from that and how it can affect the audience according to the things posted online." In addition, another student made a direct connection between the lesson for rhetorical appeals and this writing prompt, as I use a variety of

common advertisements to demonstrate *logos*, *pathos*, and *ethos*, such as using ASPCA commercials to show the students *pathos* (as the students wipe the tears from their eyes, they get *pathos*). In her final writing sample, one student said: "We see ASPCA commercials all the time, making us feel sorry for all the abused and abandoned animals. These posters [her solution to the problem], just like ASPCA commercials, would be targeted at people's pathos. I want these posters to trigger people's emotions." While this student thought that *pathos* was something innate to humans rather than a way to reach people, she demonstrated an understanding of the need and the importance of an appeal to people's emotions, and she included the appeal in her proposed solution. The appeal was directly taught in the second unit and was emphasized as being one of the most valuable ways of reaching an audience. This student's understanding, articulation, and incorporation of *pathos* demonstrates that most students incorporated what they learned in the course into an assignment through the direct explanation of the lesson learned and how it was used in a later assignment.

Likewise, many students demonstrated an incorporation of the lessons learned in the English 101 course through the genre they chose to solve the problem presented to them in the writing sample prompt. For example, in his first-day writing sample, one student directed his writing to me. He set up his solution to the problem in one paragraph with direct awareness that his teacher was the audience for the writing and would be the grader of the assignment. In his last-day writing sample, however, he wrote a letter directed at those people who were abandoning their pets: he completely switched the audience of his solution and the genre he felt was more effective in reaching the audience. He did not present a solution in his final writing sample; instead, he used language that he felt would motivate the offenders into making a change in their behavior of dumping their animals at the end of the school year, which demonstrates a

connection to all four of the themes that were designed to foster transfer: he saw connections between the writing assignments, understood the context of this particular writing situation, incorporated what he had learned throughout the semester, and recognized the similarities and differences between this writing task and others he had encountered throughout the semester. His change in audience reveals that he understood how this writing sample could be accomplished in a manner that directly addressed the perpetrators rather than directly addressing the teacher.

Another example of directly relating a lesson from 101 into the last-day writing sample is the understanding and importance of choosing a genre based upon audience, a decision that most students demonstrated making in their last-day writing samples. For instance, one student, in her first-day writing sample, wrote: "Students are always on their phones so by creating ads that show a powerful message and an alternate plan to abandoning your animals would be powerful. Facebook and Twitter would be most effective in today's society." She clearly understood her audience at the start of the semester but re-thought the impact of social media by the end of the semester. After having been on KU's campus for fifteen weeks, this student changed her mind about how to reach the student population at KU. She wrote: "I believe an effective strategy on campus is sidewalk chalk campaigns describing this new cat daycare." At the end of the course and at the end of her first semester in college, this student understood that her audience was busy, and she understood that the sidewalk chalk all over campus is effective in gaining students' attention as they scurry from place to place on campus. She understood that because of a college student's hectic schedule, they would not take the time to read Facebook and Twitter posts that were unrelated to their social lives, but they did look down at the pavement as they made their way to class. By creating a cat daycare in her last-day writing sample, this student demonstrated a re-evaluation of her audience and adjusted her solution

accordingly using the lessons she had learned over the course of the semester, as did most of the students' writing samples.

The Why? and the So What?

In their last-day writing samples, most, if not all, students talked about why they would make the change that they did, demonstrating that they understood what the assignment was asking of them. In their first-day writing sample, most students did not present the "why" their solution would solve the problem, whereas most presented the "why" in their last-day writing sample. For example, in her first-day writing sample, one student proposed that she

> would start an organization or club at campus where we would go around telling people how animals get dumped and abandoned by KU students at the shelter and get people to come visit the animals or to help the club by joining it or helping us find a home for the animals. I would make brochures, posters, and sidewalk [chalk] campaign to get the attention of young people. My goal would be to let everyone of all ages to know about this problem and using brochures, posters, and sidewalk [chalk] campaign would get the attention of the younger people. I would also use Facebook, twitter, and the KU page for internet freaks.

Here, the student touched upon her audience, purpose, and genre but did not expand and discuss her reasoning as to why or how this solution would be effective in communicating her solution to the people she was trying to reach; she simply stated that she would do these things. In contrast, in her last-day writing sample, this same student said:

> I would make flyers and stick [them] all over the buildings on campus to where students and professors would see them (for students who could have a pet in their home). The reason I would put the flyers in the doors and buildings on campus is because students

> might have families that are interested in adopting a cat or other animals that are in the shelter. I would also go around the Lawrence community, like Mass street [sic] and stick flyers on their doors or anywhere that was visible to customers. I would target old people and young people, because young people tend to always get what they want and are easy to make them have sympathy.

In this example, the student discussed something that was emphasized in class: I constantly reminded my students to answer the why or so what questions in their writing. Consistently throughout the semester, I gave feedback to my students on their homework assignments and on their unit essays that was meant to motivate them to understand the importance of explaining why they thought the way they did, and I wanted them to discover the larger ideas at play in their writing. This example demonstrates the second and third themes designed to foster transfer: she understood the context and incorporated what she knew into another assignment.

Similarly, another student included the why and how in her last-day writing sample, although her first-day and last-day writing samples were similar in their ideas. In her first-day writing sample, this student stated: “Being the social media titan that I am, of course I believe that it’s the best way to get the word out. In today’s society we have Twitter, Facebook, Tumblr, Reddit, Instagram, and awkwardly timed, seven second Vine video (which are, oddly enough, pretty efficient), so getting people to listen would be a piece of cake.” She continued to say that her “slogan would be ‘Real Friends Don’t Leave.’ This will get everyone’s attention because they’ll see it and be like, ‘whoa…something dramatic is about to happen,’ but they’ll be wrong, and, alas, they’ve seen the message and heeded the words, muahaha.” In her first-day writing sample, this student clearly saw the need to trick her readers into reading about the neglected

animals in Lawrence and the volume of people who would have access to her message, but she did not explain how the message would work in helping to save the animals.

In her last-day writing sample, however, this student, as many others did, demonstrated a clear understanding of what would make her idea effective in saving the animals even though her main ideas presented in the first-day writing sample and the last-day writing sample were similar. Although she still proposed an on-line campaign, she revised her genre and explained why her change was the better choice. She wrote: "Twitter has become one of the most popular social media websites, over the years, because it is so fast-paced and so is society." She also states that

> Using Twitter for the cat campaign would be the best option, because I could start a Twitter page completely dedicated to having cats adopted. Another useful attribute of Twitter is that you can post pictures on your tweets, so if I wanted to get a specific animal adopted I could just put up their adorable picture and a caption that reads, "Wouldn't you want to adopt this cutie?" This would be very effective in accomplishing my goal because I would be able to utilize Pathos and to reach a very large audience.

Not only did this student incorporate the "so what" and "why" lesson in this last-day writing sample, but also, unlike in her first-day writing sample, she understood that the genre she had proposed in her first-day writing sample was too broad and changed her ideas to be more efficient by choosing only one social media site upon which to focus. Moreover, as many of the other students did, she provided a clear explanation as to why one particular genre and medium would be more effective for this particular audience of KU students. Also, she understood that she, as a writer, could only accomplish so much for this cause and limited her solution to the one thing she felt was the most effective. The inclusion of the reasoning behind their proposed

solutions in their last-day writing samples, such as that in the example above, demonstrated that most students understood the need to explain the larger relevance of their ideas, the reasoning about why they thought their ideas would be effective, and how those ideas would work in the world. Essentially, students moved from simply stating their ideas to understanding and articulating how and why those ideas worked, which demonstrates an awareness of students' purpose and the effect genre has on a particular audience. This, again, is different from mere learning because the students applied what they had learned throughout the course rather than simply regurgitating information for an exam.

Likewise, another student showed that she learned that audience is important when completing a writing task (and she showed her ability to follow the prompt). In her first-day writing sample, this student failed to understand what the assignment asked of her and proposed soliciting KU students to adopt the animals from the shelter. She wrote: "Most students at KU use the bus system to get to their classes. The busses generally have many different advertisement posters in them. This would be a good place to advertise the shelter and make more people more aware of the issues." In her first-day writing sample, the audience she chose to address demonstrated that she did not know what the assignment asked of her—the problem in the writing sample is that KU students cannot have animals on campus, and her solution strictly addressed KU students. However, in her last-day writing sample, this same student demonstrated that she understood what the assignment asked and used what she had learned in English 101 to solve the problem. She wrote:

> I believe the best way to get the word out would be to go to places where adults—out of college—would be to get them adopted. The Lied Center would be a perfect place to spread the word. I would make several posters filled with pictures of cats available and

> also information on why these animals need to be adopted. Grandparents, parents, and children are the typical audience members at the Lied Center and are also the perfect candidates to convince to adopt a cat. I would set up an area where some of the cats could be so that parents and children [would] want to play and hold them. I would also create brochures to hand out with the Lied Center programs so that if they didn't get a chance to see the cats that day, they can at least get more information on them in a brochure.

In these examples, the changes between the first-day and last-day writing samples demonstrate that many students reconceptualized how audience and genre confines and restricts how they propose solutions to problems.

The writing samples indicate that most students' ability to understand what the writing tasks asked of them, to structure their proposed solution, and to demonstrate their increased rhetorical awareness, which were evident in the development of their ideas, the presentation of their ideas, and the explanations of the reasoning behind their ideas. This is all evidence that students can demonstrate transfer and also reveals that students can talk about what they have learned and how they applied that writing knowledge when confronted with a new writing task. In addition, my analysis also denotes that a course designed around the four themes for fostering transfer does assist most students in being able to talk about and show near transfer within a course. Many of the students, especially those highlighted here, understood the audience of the writing task and created a form of communication, or selected a genre, that would help them employ their proposed solution.

Now I Have Something to Say

The analysis of student surveys, reflection essays, and writing samples indicates the language students use to discuss transfer along with demonstrating near transfer and the use of

high-road strategies. First, the increase in the academic-related and social-related types of writing with a decrease in the unclassified-related types of writing in the survey responses indicates that several students came to understand the types of academic writing they did and that social-media writing is writing. Although at the end of the semester some students still reported more academic genres, they became more specific in their naming of the academic genres they were writing as they added descriptors in front of the word "essay." A similar trend was found when the writing samples and reflections were analyzed. In the writing samples, most students chose genres in their final writing sample that were more in line with the audience they were attempting to reach; and, most students were able to articulate why they made the choices they did in creating their solutions to the problem. I noticed the same pattern in their final reflection essay of the semester: most students provided detailed explanations of why they chose the genre they did for their project and how that genre would be effective for the audience they selected. Taken together, the trend in the survey responses, alongside an examination of the writing samples and reflections reveals that students not only understood the lessons from the semester, but they applied those lessons, that rhetorical knowledge, in their final writing of the semester. In essence, most students talked about their increased rhetorical and genre awareness in their reflection essays, which manifested in their writing samples.

Likewise, they began to see all the writing they engaged with as writing, which demonstrates an increased awareness of their writing and what their writing can accomplish within differing contexts. This was also reinforced in most students' writing samples and reflection essays, especially in those students who saw social media genres as ways of communicating to solve a problem. Students' rhetorical awareness increased over the course of the semester. For example, the decrease in the unclassified category on the first- and last-day

surveys (from 20.0% on the first-day surveys to 11.3% on the last-day surveys) in combination with the discussion students provided in their final reflections and final writing samples indicates that students came to understand audience and purpose. I noticed this increased awareness mainly because the types of writing most students reported as having written the most were easier to classify on their surveys and the justification and explanation students provided in their writing samples and reflections was more specific as they clearly understood how their writing functioned in communicating ideas to those around them. Furthermore, the clearer classification of terms in the last-day surveys and the examination of the writing samples and reflections indicate that most students not only understood the lessons taught throughout the course, but they also demonstrated that most students were able to articulate what they learned and were able to apply the knowledge learned throughout the course; this is near transfer using high-road transfer strategies.

Finally, students' responses reveal that their understanding of rhetorical awareness increased through a demonstration of understanding the writing situation and what that situation required. In question 7 of the surveys, the social-related words category increased. When we take this and compare it to question 15 of the surveys, we see that students defined writing as communication and understood that writing was a tool they could use to communicate with specific audiences for specific purposes. So, while the academic genres category increased, students' definitions of writing as communication indicate that students began to understand that the writing they do in social-related types of writing was, in fact, writing. They began to expand their understanding of writing as that of communicating and not just communicating within an academic setting because they seemed to draw on new media and social media genres in their writing samples and final projects.

Conclusion

This dissertation project reveals that most of the students in my English 101 course in the fall of 2013 were able to demonstrate near transfer with the use of high-road strategies. In this project, I discovered that a course explicitly designed to foster transfer does indeed foster transfer. Most students self-reported transfer and used their language to report and identify their transfer of writing knowledge with terms related to the genres they wrote most often. Most students demonstrated an evolution of their rhetorical awareness through their writing samples and reflections: some students were able to directly state such a transfer of knowledge, while others' transfer was uncovered during the analysis process. Either way, this dissertation project uncovered the ways in which students communicate and demonstrate transfer within a course.

The next chapter, *Chapter 4: "Talking about Transfer,"* discusses the implications of this research project. This chapter evaluates the application of the tested methods and proposes recommendations for future research and curricular changes to FYC that would encourage transfer. The focus of the chapter will be how to engage students in a talk about transfer and how that talk encourages the act and process of the transfer of writing-related skills.

Chapter 4

Talking about Transfer: What This Project Says about Transfer

Introduction

In January 2015, as I was writing this dissertation, one of my study participants came into my office to ask for a letter of recommendation and for help with her application essay to the School of Social Welfare. This student was honestly one of my all-time favorite students—not because she was the best and brightest student I have ever had, but because she was disadvantaged[6] from the start and worked to overcome her disadvantage to earn one of the highest grades in my class. When she walked into my office that day in January, she said, "This is my shitty first draft—my down draft." Tears filled my eyes, and I had to fight them from rolling down my cheeks: she remembered reading Anne Lamott's essay, "Shitty First Drafts"[7] in the fall 2013 semester and had applied that reading to her application essay. She had transferred the writing knowledge she learned in Lamott's essay outside the context of my English 101 class.

This student continued to explain to me how she had written this application essay. She explained how she "remembered" in 101 that she started writing by answering the questions, in this case those presented to her in the application instructions, and then by presenting evidence, "like examples" she said. She also lamented about having not had a writing class since her 102 class in the spring of 2014—the primary reason, she said, for having signed up for an English 203 course that semester. She demonstrated transfer—and high-road, far transfer at that—that day in my office; and I knew that my pedagogy and curriculum had an impact on this student

[6] She was disadvantaged (and self-identified as such) because although she was born in America, English was not her first language and was not spoken in her home. Spanish was her first language and the only language used in her home because her parents do not speak English. She is the oldest of three children and the only one who spoke English. She did not have a support system at home that could help her increase her proficiency in English.

[7] Lamott, Anne. "Shitty First Drafts." *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books. 1995. Print.

(and hopefully others as well). I was proud of this student and proud of myself for having helped her be successful in college.

This student reminded me of what I set out to do in my research study: to determine 1) how students talk about their perceived transfer of skills and 2) whether or not students were able to demonstrate near transfer of writing knowledge using high-road transfer strategies throughout the course of the semester. To answer the research questions that guided this project, I used the students' language to identify the genres they use and how they labeled the genres and the four themes that stem from the research into transfer (as discussed in Chapter 1 and applied in Chapter 3) to analyze students' writing. Ultimately, I gained insight into how students began to classify terms related to writing (such as genre and rhetoric) with more accuracy. Through the use of a controlled writing prompt that required students to determine the best form of communication to solve a problem, I also gained insight into how students created new rhetorical contexts for their writing.

In this chapter, I discuss the implications of this research project. Also, I propose recommendations for future research, including what I felt was omitted in this research project and aspects of curriculum design in FYC that I feel encourage transfer. The focus of the chapter is how to engage students in talk about transfer and how that talk encourages the act and process of the transfer of writing-related knowledge. I break up the discussion in this chapter by starting with discussion of how teacher-researcher methods assist in uncovering transfer; how researchers can use my project to determine what other student work is valuable to examine to understand transfer; and, how this project can help future researchers interested in studying transfer (specifically how near transfer can be used to study far transfer). Then, I move to a discussion of the use of genre, rhetorical awareness, and meta-cognition as strategies for helping students

understand and illustrate transfer within a course. Finally, I discuss the implications my project has for curriculum design and high-road and near transfer. Specifically, I highlight the four themes designed to foster transfer and discuss a fifth theme as well.

Before moving on to the implications of my project, I would first like to discuss the limitations of the survey and how the surveys limited my ability to determine the difference between students learning the names of genres and students' ability to demonstrate transfer (see the discussion of learning versus transfer in Chapter 1). First, the surveys did not reflect the language students used as I hoped they would. Instead, I was left with lists of words that were disconnected from the students who used the words because the surveys were anonymous. In future research, I would ask for students to include their names, or other identifying information, on the surveys so that I could match up each survey with each student's work in the course. In this way, I would be able to track the language of each student to uncover the patterns of their development of their language. I believe that this would allow me to better understand the language students use to report their transfer of learning. In the same vein, I would like to mention that students' reporting of words in their surveys could simply be a sign of learning—it is possible that students simply regurgitated the terms I had taught them over the course of the semester in their last-day surveys as an attempt to appease their teacher and help her dissertation project. I would like to think that this is not the case, though, and that students really did transfer an understanding of the terms they used to report in the surveys because words appeared on the surveys that I had not introduced to the students (such as words like "ad analysis"). At any rate, whether or not they transferred the terms or simply learned them is an area for more research and could be reconciled with the suggestion concerning the surveys as mentioned above. The next section will focus on further ideas for future research.

What This Project Says about Future Research

My study revealed many different areas for future research—in fact, more ideas for future research projects than I can list or discuss in this section. Hence, I will focus on a few larger areas of research that stem from my study. Given what I have found in this study, future research should focus upon the students' reflection essays from the entire semester. Researchers could compare all the reflection essays completed for each of the four unit essays because I felt that this is where my students talked about transfer the most. In their reflections is where I saw their demonstration of transfer through their application of the writing knowledge acquired during the semester and their talk about transfer. In addition, given time, I would recommend that we examine students' reflection essays in combination with their daily homework because I feel that the daily homework really gets at the language students use the most often. The homework assignments in my course are always low-stakes—each assignment is worth 10 points, and there are usually over 300 points available to students at the end of the semester. These homework assignments are where I asked students to engage with the concepts they read before we apply the concepts in class. I would examine their homework responses in comparison with the in-class activity they completed after each homework assignment, as I usually have a written activity done in class that allows students to apply the concepts they had just read. I believe that this comparison would provide a richer understanding of near transfer with high-road strategies and the language students use to talk about this transfer; and I believe that connections between the materials—the transfer of concepts read and then applied—happens in these assignments. Also, an examination of how students apply the lessons from their homework and in-class activities in their formal essays would be valuable to researchers as it could reveal the ways in which students incorporate the content knowledge of English 101.

Scholars can use the findings of my dissertation project in several ways. First, they can use it as a model for investigating or understanding near transfer and high-road transfer strategies. I think that in order to understand high-road and far transfer, we must understand the continuum that is transfer. If we miss or ignore a part of the transfer continuum, then we risk ignoring information that provides insight into how students learn and process the information we want them to transfer. From this foundation of understanding then, we can produce curricula that build from what we know to be used for near transfer in combination with high-road transfer strategies and apply that knowledge to creating curricula that go beyond near transfer and engage students in concepts of far transfer, such as hugging and bridging. In their article, Fishman and Reiff reveal that

> preliminary findings from the Embodied Literacy Project suggest that students who take our courses are finding a road to transfer, carrying knowledge across different media and assignments (Year 1) and from course to course (Year 2). Although, to be sure, we have a great deal more work to do, we nonetheless find this data encouraging because it suggests the potential for fostering high-road transfer in FYC.

Likewise, my study demonstrates that at least some of my students do make connections from assignment to assignment, so, if we build upon their ability to see similarities and differences in writing tasks within the same context, then we can help them see similarities and differences in disparate contexts. If we use the knowledge we have about the near transfer and high-road transfer strategies and apply it to high-road and far transfer processes, then, I believe, we have a higher chance of success of our students achieving far transfer. Understanding the less taxing cognitive function of near transfer helps scholars know how to reach further into the more taxing cognitive function of far transfer, which will benefit students beyond their FYC course.

Second, scholars can use my study as an example of the varied methodologies, particularly teacher-researcher methods, available to composition studies scholars as a way of establishing whether and how students' transfer writing knowledge. I think that teachers need to be more willing to study their own students—we can keep ourselves in check by testing our curriculum and determining what content knowledge students are able to apply. Furthermore, the teacher-researcher approach that I took in this research study allows researchers a methodology to "bring about change […] *from within the classroom*" (Ray 183, emphasis hers). Scholars need not be afraid of engaging in teacher-researcher methods simply because the field has its doubts about the validity of such studies, as Ray points out (183-185). She also points out that the teacher as researcher "movement successfully argues for the validity of teachers' knowledge, for the necessity of empowering teachers to conduct their own inquiries, and for teachers' abilities to make their own informed decisions about what and how they teach writing" (185). In addition, by utilizing some or all of the research methodologies I employed in this study, such as the in vivo coding method Reiff and Bawarshi used, scholars can understand how well their students talk about and transfer the knowledge of the course being studied.

Finally, scholars can use this dissertation research project as an example of what else to investigate— scholars should determine other writing activities that students engage in that we can study to create classrooms designed to encourage a transfer of writing knowledge. Curricular and pedagogical suggestions for teaching with an eye for transfer pervade the research into transfer within composition studies (such as Beaufort, Carroll, and Smit), but these suggestions are very rarely tested, with the exception of Yancey, Robertson, and Taczak's study (which designed and tested a teaching-for-transfer [TFT] curriculum against non-TFT curricula) and Wardle's study (who designed a writing about writing course based upon the curricular

implications of her pilot study). Hence, it stands to reason that as a field, we need to investigate the validity of the curricular suggestions to uncover what exactly aids our students in the transfer of writing-related knowledge.

For example, scholars could research writing support available to students, such as writing centers and tutoring environments where students actively reflect upon the writing knowledge they have learned to approach a new writing task. Nowacek has studied the place of writing centers in transfer, but much more research is needed in this area. In situations where a student sits with a peer mentor to gain insights into ways to revise an essay, the tutors usually encourage students to draw upon their past writing experiences to accomplish the writing task they are currently facing. This active talk about transfer could lead researchers to understanding further the ways in which students talk about their transfer and how they actively, and consciously, apply writing knowledge they had previously learned. Also, scholars could research the ways in which students use on-line resources to complete writing tasks past their FYC courses and determine whether or not such resources aid in students ability to apply what they have learned. Much more research is needed on transfer across media, particularly given my findings that students have come to assign greater importance to digital and social media genres. This will help to further uncover the mechanisms at play in near transfer so that we can further develop curricula that foster transfer awareness.

What This Project Says about Curriculum Design and Transfer

In this section, I discuss the implications my research project has for a curriculum that is designed to teach for transfer. Through the analysis in this research project, I discovered that students' language evolved over the course of a semester through an examination of the genres they reported as writing the most. I also discovered that most students demonstrated near transfer

by articulating the lessons they learned in the course and by incorporating those lessons in their projects. Due to my findings in this research project, I discuss genre and rhetorical analysis and meta-cognition as a part of a teaching-for-transfer curriculum, but I discuss each separately because they need special attention in this discussion, because I think that a teaching-for-transfer curriculum requires genre and rhetorical awareness in combination with meta-cognitive activities.

Curriculum design and pedagogy are crucial to teachers; obviously, without either, teachers would not be teachers. However, creating a pedagogy and curriculum that aims to encourage students to use knowledge outside the original learning context is difficult, to say the least. As Jenn Fishman and Mary Jo Reiff state in "Taking the High-Road: Teaching for Transfer in an FYC Program," "While developing successful transfer pedagogy is a challenging undertaking, one that may require writing instructors to revise both course content and teaching styles, there are good reasons for facing the challenge, starting with the changing face of college writing instruction." They also state, "For Writing Program Administrators (WPAs) and FYC teachers who accept this challenge, the question they jointly face is how to develop a program that can help students acquire the rhetorical knowledge and skills vital to communicating effectively in multiple contexts. How, in other words, do we design a writing curriculum that creates the conditions for high road transfer?" My dissertation research project was an attempt to answer Fishman and Reiff's call, and I designed a curriculum focused on near transfer in order to create conditions for high-road transfer strategies. I spent three years prior to my study focusing on how to make my curriculum effective and accessible to students. My hope was that if they were hyper-aware of transfer between the units in my course, they could, potentially, recall what they learned in my course when confronted with a new writing task after leaving my classroom.

I think that my direct teaching-for-transfer (TFT) curriculum (TFT is a term that I have borrowed from Yancey, Robertson, and Taczak, as this is how they identify their course that is designed to teach for transfer) encouraged my students to apply knowledge from one area in the class to the next, as they mentioned specific connections between what they learned and their application to later assignments. I cannot say for certain that my students will transfer the writing knowledge they learned in my FYC course, including genre awareness, rhetorical awareness, and meta-cognition or that my students will be more likely to draw upon the writing knowledge they learned in my course when confronted with a new writing situation in the future. However, I can speak to how a course can be designed to enable students to transfer "intentionally and thoughtfully" (Yancey, Robertson, and Taczak 132) between units and assignments. Most of my students, and the students in Yancey, Robertson, and Taczak's study, demonstrated that they were able to articulate how they will use the information in the future. Yancey, Robertson, and Taczak's study of their TFT course illustrated that "we can create the course material, the assignments, and the structure that will help students transfer intentionally and thoughtfully" (132). They claim that their study allowed them to see that "the evidence presented here suggests that we can [teach for transfer], and that when we do, students begin reading across rhetorical situations for similarities and differences and respond rhetorically to them" (132). And, as Wardle's test of curriculum and pilot study indicates, scholars can determine what students learned in their FYC courses and how they would use those lessons in the future. Wardle concentrates her efforts in her study around macro-knowledge such as research strategies, generalizable knowledge that students can take from FYC, and meta-cognition, and she designed a course with writing knowledge as the content of the course, whereas my focus was on genre and rhetorical awareness. Taking Wardle's study, Yancey, Robertson, and Taczak's study, and

my study collectively, we have evidence that composition instructors can create courses that are specifically designed to teach for transfer so that students can transfer knowledge within and outside their writing courses.

Furthermore, the four themes discussed throughout this dissertation that were designed to foster transfer were instrumental in the execution of my curriculum. They helped guide me, and my pedagogical strategies and curriculum, through understanding what students need from me, as their instructor, to be able to transfer the writing knowledge I imparted to them. As discussed in Chapter 1, the four themes stem from my research into transfer: researchers described the best ways to foster an environment that encourages students to see connections within and outside the original learning context. In this section, I will discuss the curricular implications my study revealed for carrying out each theme as well as what I would do differently to foster each theme in my curriculum. As a reminder, the four themes for fostering transfer are:

1) students need to see the connections between assignments and to be reminded of concepts often learned (and forgotten) in previous writing assignments;

2) students need to understand the context/discourse of the assignment and understand what writing knowledge the assignment asks of them;

3) students need to be shown how to incorporate what they have learned (content-knowledge) into their writing assignments; and,

4) students need to be guided in recognizing similarities in varied writing situations and noticing patterns in their writing styles within those varying situations.

A comparison of first and last day reflections and writing samples showed that students were able to make connections between assignments and to recognize varied writing situations. Based upon these four themes, my course was designed to encourage such results. For the first

and fourth theme designed to foster transfer, I designed unit prompts that directly stated how what students learned in the previous unit would be applied to the next unit (see Appendix D for my unit prompts). As a class, we discussed the unit prompt on the first day of the unit. I asked students to, first, explain what the prompt was asking of them; then, I asked them to tell me what writing knowledge they already had that would help them in completing the project. I wrote their responses on the board so that we could discuss each one. In addition, I asked students what they needed to learn in order to complete the project—I also put these on the board in a column to the left of what they already knew. Then, we drew lines between the ideas that connected; and for those that did not connect, we discussed the ways that they could achieve the other writing knowledge they needed for the project (such as what activities they thought they needed or what readings they thought would help them gain the knowledge they needed). This was repeated for every project throughout the semester. In this way, students were able to understand how the units were meant to build off of each other and connect together for a solidified course, one that students could see as building their writing knowledge. The student reflection essays used in my analysis supported this idea, and students often noted this effect of the scaffolded assignments (which moved from description of a scene, to analysis of a genre, to critical evaluation of a genre, to changing genres) upon their ability to understand what the unit prompts asked them to do, suggesting that the approach to my unit prompts was effective in helping students transfer between units. For example, as discussed in Chapter 3, one student claimed "[I] learned how to share my ideas with others and receive various feedback [sic] regarding my essays. I appreciate how each unit essay connects with each other, letting students expand their knowledge of the old writing skills while adding new ones."

One thing that I would add in my curriculum to encourage these themes even more would be for students to summarize, in their own words, what the unit prompt had asked them to complete. In other words, when I teach this course again (or for researchers wanting to use my design), I will ask students to write a pre-emptive reflection to the unit, identifying the specific writing knowledge they had that they could use and apply in the new unit. I would also ask them to identify *how* they thought they would use that knowledge to complete the new writing task. In this way, I could start with a foundation of what they expected the unit would teach them and how they could achieve the learning of the goals for the unit so that I could then use what they perceived to teach them the writing knowledge they needed to complete the assignment. I would not only be using their language and their understanding of writing knowledge, but I would also be able to identify how they approach writing tasks and frame the unit instruction around their ideas. This would help students see the scaffolded assignments more clearly and, hopefully, it will increase their ability to achieve near transfer while using high-road transfer strategies.

As noted in Chapter 3, student responses indicated an increased ability to name and identify genres in the academic category, which was evidenced by their increased responses that labeled the genres they wrote most often. Students also demonstrated near transfer as they were able to identify—through their unit essays and reflections—the purpose and audiences for the genres they were using. I fostered this genre awareness in my course through the second theme designed to foster transfer. To help students understand the context of the writing task, I used a worksheet that presented students with a variety of genres (see Appendix N for an example of the worksheet). Then, I asked students to identify the genre, the audience, the purpose, and the context. For example, the first genre was a poster of a puppy in an oven, with the slogan “a hot oven or a hot car; it’s the same thing.” Most students wanted to say that the audience was people

who have dogs. But, I pushed them for more and to dig deeper and asked them if they thought that I was the type of dog owner who would leave her dogs in the car on a hot day. They realized that I was not, and they changed their perspective to thinking about how this public service announcement was intended for people who do leave their dogs in the car on a hot day—so, the audience could not be all dog owners. Then, when identifying the context, students replied with "people who have dogs," giving no consideration to countries other than the United States. I then asked them about countries that do not have domesticated dogs living in houses (Istanbul is a great example I use, as the people there communally take care of the dogs by feeding them and taking them to the vet but then release the dogs back onto the streets of the city. I also bring up places like Saudi Arabia where they are not legally allowed to have dogs in their homes. This was an especially helpful example as I had a Saudi Arabian student in each section who was able to verify this law). They were a little shocked that not all people would want dog in their homes. This conversation forced students to examine how Americans often equate dogs to members of a family; thus, dogs have an elevated status in American culture. This example helped my students clearly understand the importance of context and audience within genres.

During the class time following this in-class activity, I took the students on a field trip with a worksheet that asked students to analyze the multiple genres used within the same scene (available in Appendix N). This worksheet was used for their Unit 3 essay, where they are asked to analyze the same genre in three different settings. My hope with this worksheet was that students would begin to see how the same genre was used for different purposes. For this field trip, I took students to an outside location that has lots of foot traffic if the weather was nice or I took them to the Underground (a heavily populated cafeteria in a main classroom building on campus)—both of these places had a myriad of genres for students to analyze. Here, they were

asked to find the same genre, describe the genre they saw, and then identify the audience, purpose, and rhetorical situation of each genre. Then, they were asked to identify what the audience and purpose revealed about the genre. This worksheet helped students understand, just as the dog in the oven handout, that the rhetorical situation was crucial in understanding how a genre functions in purpose for a specific audience. When we returned to our classroom, we discussed our findings as a large group, and I asked students to tell me how the field trip and the dog in the oven worksheet connected to their unit essay. Both of these activities were scaffolded with the unit prompt and with each other, but they also got students thinking about how the genre choice was driven by the audience, purpose, and rhetorical situation.

This second theme was perhaps the most difficult to teach within the confines of the same course, as it required differing contexts for students to analyze. When I teach this course in the future, I would have students bring in more genres from a variety of contexts so that we can use what they have, rather than my attempt at re-creating contexts within the classroom. I think that using their own genres, like tweets or texts, from a variety of audiences would help them understand how the writing task varies between audiences and purposes, which would help students understand what the context or discourse of the writing asks of them. Because Unit 3 required students to analyze three identical genres working in three different contexts for three different audiences, making this change to my curriculum would allow students to draw upon a wider range of multiple genres. It would also be invaluable to students in completing their third essay and, hopefully, assist them in transferring knowledge from one assignment to the next while also understanding how the writing knowledge is applicable in a variety of contexts.

As discussed in Chapter 3, students were able to identify the concepts they had previously learned and applied them to a later assignment, which was demonstrated in their

reflection essays and writing samples. Being able to apply knowledge a student has learned stems from the third theme designed to foster transfer. To incorporate this theme in my curriculum, for example, I walked students through an example essay (from the unit they were currently in), usually one that a former student had given me permission to use with my future students. During this analysis, I asked students to point out the concepts in the essay that they had learned. For example, I asked students where to start an analysis—they replied with the claim of the essay because that was where they knew they should find the focus that guides the readers. Then, they commented on the need to find the evidence—how the writer was going to show his/her readers this claim. Using concepts from our own class, such as analyzing another's writing or the purpose of a genre for a specific audience, students began to understand that they needed the entirety of the knowledge they had acquired prior to the next unit, which kept the concepts close in their minds. This was a way for me to teach them that what they already knew was needed to complete the new writing task. I saw evidence of this understanding in their writing samples and reflections where students directly identified assignments that helped them gain the knowledge they needed to complete the final assignment, or the concepts that they had learned in course that helped them propose a solution to the problem presented to them in the writing sample prompt.

In future 101 courses that I teach, to help students better achieve the third theme, showing students how to incorporate content knowledge, I would hold more writing workshops that are aimed at incorporating the lessons that are specific to the current unit of study in the course. For example, rather than having writing workshops that help them solidify their thesis statements (what I often refer to as a controlling idea in English 101), I would hold workshops that ask students to reflect upon what they have already learned in the course and determine how they

would incorporate the lessons into their writing. For instance, I would ask students to use their analysis of the unit prompt (as discussed above in theme one and four) alongside their draft in order to identify writing knowledge they had that could be used in their essay. Not only would these writing workshops help to further connect the writing assignments (Perkins and Salomon's bridging concept), but I could also demonstrate for them how to use what they already know (Perkins and Salomon's hugging concept). In this way, I would mediate the process of abstraction that transfer scholars claim students need in order to transfer knowledge from one assignment to the next, and I would be modeling high-road strategies for students and highlighting how they can do the same for future writing tasks. And students would be helping each other through the mediation process.

When I started this project, I thought that students' language was valuable in understanding their transfer of writing knowledge acquired in my course. During my investigation into the language students use to talk about their perceived transfer of writing knowledge, I found that language is important so I formulated it as the fifth theme to add to the four that are designed to foster transfer. In this way, students built a vocabulary within the context of my course, rather than a mere artificial assigning of terms for students to use throughout the course. Hence, given the focus of my dissertation project, a fifth theme emerged:

students, particularly those new to academic language and genres, need to have a vocabulary with which to discuss their transfer.

What is interesting about students' language use is that it helps us understand how students process the information and writing knowledge we are asking of them. As Yancey, Robertson, and Taczak report from their study, "we see the role of language in conceptualizing transfer, and especially transfer in support of students *writing* their way into college and across

the college years, as fundamental" (34-35 emphasis theirs). In their study, Yancey, Robertson, and Taczak gave students enrolled in the TFT course a set of vocabulary with which to work throughout the semester. For Yancey, Robertson, and Taczak, these "key terms […] help students describe and theorize writing; eleven such terms anchor the course" (57). Yancey, Robertson, and Taczak provided their students with terms such as "audience," "genre," "rhetorical situation," "reflection," "exigence," "critical analysis," "discourse community," "context," "knowledge," "composing," and "circulation" (57). Moreover, Yancey, Robertson, and Taczak "introduce[d] new vocabulary for three specific purposes (1) to describe the TFT [teaching for transfer] course that is the focus of [their] study; (2) to articulate the curriculum in reflection culminating in students' development of a theory of writing; and, (3) to conceptualize students' uses of prior knowledge" (35).

As discussed in Chapter 3, my study revealed that students reported new writing types (or genres) throughout their freshman year of college compared to what they reported when they first arrived in my class, which is indicated by the increase in the labeling or describing the types of writing-related terms in their last-day course surveys. What was also revealed here is that many students began to respond to the survey questions with more detailed responses, indicative of an understanding of the need to clearly label the types of writing they completed and to talk about their new acquisition of knowledge. If we can understand students' language and uses of language, and if we can offer students words and terms to use to talk about their writing experiences, then we help them conceptualize writing in ways that helps them transfer writing-related knowledge. In addition, understanding students' language leads us to a better understanding of how they learn and how we can use their learning processes to help them use the writing knowledge after they leave our classrooms.

Because of my interest in student vocabulary, I used the same words over and over, such as scene, participant, audience, purpose, genre, situation, and context, and I explained to my students that there was more than one way to label a concept. For example, the word "thesis" is often used to denote the argument within an essay, but not all instructors use the term in that manner. Hence, I explained to students that we would use the term "controlling idea" but that other instructors may use the terms "thesis" or "claim" to denote the focus sentence for an essay, (interestingly, students reported the three terms in their survey responses). In this way, I helped students to see how the writing tasks in English 101 were connected to their other courses, such as their public speaking course that used the word "thesis" or the pre-101 course that used the word "claim." In this way, students understood that the writing outside of the 101 classroom may be called something else, but the writing was still similar to the writing done in English 101. The students demonstrated this connection to other courses through direct statements of such connections in their final reflection essay of the semester, such as one student who said, "I noticed that when I see things my head automatically takes interpretations due to these observations I do. I'm actually aware that my head is making observations and then interpretations. I did not notice this process before, but now I do it all the time. […] this can be uses [sic] when writing a lab report on anything."

When I teach this course again, to encourage the fifth theme, I would, first, highly stress the language that my study revealed as the language students use to talk about their writing knowledge (understanding, of course, that each class is different and that students' language will vary from class to class). For example, I would use language such as "comparative essay," "persuasive essay," "ad analysis," and so on. Then, I would spend time learning how my new class names writing tasks by learning their language and incorporating their language into the

direct instruction and into their activities in conjunction with explanations and words that students could see appearing in their other writing-intensive courses. I would use the analysis of the writing prompt (as discussed in the first and fourth theme for fostering transfer) to set a foundation for the ways in which students understand the prompt and the language with which they used to talk about the writing knowledge required to complete the writing task. I would also label the writing tasks more than I have done in the past. In other words, I would specify the genre they were using to complete the writing task: using the results from my surveys for this dissertation project (particularly the results of the analysis of question 7), I would label the essays they wrote more clearly, such as calling an observation essay an expository essay, or a scene or situation essay as an analysis essay, and so on. In this way, I would be using words they are familiar with to get them to understand the current writing task and how that writing task connects with what they already know and what they might be asked to complete in the future. My goal with encouraging the use of their own language is to get them to successfully achieve near transfer in my class with hopes for high-road, far transfer after they leave my classroom. Understanding the ways in which students talk about their transfer helps instructors guide students to near transfer success because instructors can use the language students know. In this way, students are able to connect with the writing lessons in a way that, hopefully, transfers into other courses where the students are asked to write in ways similar to their FYC courses.

Genre

Genre, rhetorical analysis, and meta-awareness of writing are part of my curriculum, but they need special attention here because they seemed to be in the forefront of what this study discovered. In this section and the following section, I discuss what my study revealed about genre and rhetorical awareness and the connections my study has to other research findings in

the same areas. The ways in which students talked about their transfer in their reflections revealed that genre awareness and rhetorical awareness played a significant role in students' transfer of writing knowledge. For example, in Chapter 3, we noticed that students understood the importance of audience and purpose in their writing. Students demonstrated this understanding in their proposed solutions to the dumping of animals in Lawrence and in the switching of genres in their final projects for the course. In addition, the increase in the labeling and describing of writing-related terms that students reported in their last-day surveys indicates that many students understood that genres define, or constrict, the writing task. The changes in most students' writing samples also revealed that genre knowledge had helped students transfer writing knowledge from one writing task to the next.

For example, in their final unit reflections, students were asked to explain the genre they chose in order to write for a new situation and audience, which expanded their knowledge of genres. This indicates that instructors who include genre-based approaches in their writing course have the potential to cultivate writing knowledge transfer. In addition, I believe that a genre approach aids students in the acquisition of the vocabulary needed to talk about their perceived transfer because, in their final reflections, for example, students had to consciously explain why they chose the genre they did and how that genre was effective for the audience they had identified. In turn, this conscious explanation required the use of language about the genre, the audience, and the purposes of the students' chosen communication. For example, as discussed in Chapter 3, one student stated,

> By changing the lyrics to 'Lose Yourself' by Eminem and creating a music video with pictures, I transferred the important concepts from the Journalism 101 syllabus to the lyrics of my song. As I was creating the song and video, my purpose was to effectively

> get the information from the syllabus into my song and explain what Journalism 101 is all about. Because the song is intended to be humorous and amusing to my audience, I think the message will be remembered and in turn be an effective genre.

This example, and many others, demonstrates that students came to understand and apply their understanding of the importance of the genre for relating to their audience for their specific purpose. In this example, this student explained the connection between the genre she chose for her purpose and how that genre would be successful for that audience.

Most of my students demonstrated the value of a genre-based curricular approach through the language they used to report on the types of writing they do the most, which reveals that this approach is crucial for teachers wanting to foster transfer in their courses. For example, I learned from the last-day surveys that many students used more specialized language to report the types of writing they had done in the past by using descriptors to identify the genres they used, which indicates that they recognized similarities and differences between the assignments and writing situations in the course and understood what the assignment asked them to write. In the first-day survey, many students reported they had written "essays" in the past. However, in their last-day surveys, some students expanded their responses to include "persuasive essays," "annotation essays," "essays for class," "essay writing," "reflection essay," and "research essay." With this foundation of knowledge, instructors can aid in students' ability to investigate genres that were new to them in order to complete their final project of the course, especially in my course where they were asked to take one of their unit essays from the semester and turn it into a different genre. In order to accomplish this new writing task, students needed to see their essays working in a different context, like that of a song, and then work to create the song to reach the audience they selected for the project. Through the focus on genre awareness, students increased their

ability to interrogate genres and connect similarities and differences to the new genres from the prior genre knowledge students already had. In this way, students were able to achieve an increased rhetorical awareness within the same course. This genre knowledge demonstrates near transfer and high-road transfer strategies because students had to re-vision an essay and turn that essay into a new form of communication for a specific audience. In this way, students meta-cognitively reflected upon the choices they made when switching genres, and they had to apply what they had learned throughout the semester in the creation of their project.

In addition, a genre-focused curriculum aids instructors in FYC to help students understand the purposes of writing tasks and how that writing task informs the content and the form of their writing. In the surveys, writing samples, and reflection essays, most students demonstrated that they came to understand the classification and naming of specific types of writing, particularly essays because they were writing more academic genres than they had in the past. Amy Devitt noted a similar conclusion in her work on teaching genre awareness (see *Writing Genres* and her article "Transferability and Genres"). In addition, Mary Jo Reiff and Anis Bawarshi noted a similar trend in their study, which they reported on in "Tracing Discursive Resources: How Students Use Prior Genre Knowledge to Negotiate New Writing Contexts in First-Year Composition." Reiff and Bawarshi focused on students' "prior genre knowledge" to examine "how students negotiate between the resources of their previous writing experiences and the expectations of new academic contexts" (313). In my study, most students demonstrated that they understood the differing genres that they engaged with and that different genres achieved different purposes and reached differing audiences. For example, in their writing samples, most students identified the audience they wanted to reach and how they felt the genre they chose to communicate their ideas would reach that audience. In their last-day writing

samples, many of the students were able to explain how they thought their communication would be effective in solving a problem on KU's campus. Instructors in FYC can use this understanding of how students genre awareness changed from the first-day to the last-day to help students understand the different types, or genres, of academic writing in which the students engaged. In turn, instructors can mediate the abstraction required to transfer genre knowledge outside the context of FYC as students begin to realize the importance of understanding genres, how they function and for what purposes and audience. Moreover, a new teaching for transfer curriculum should highlight the genres that are used in the students' daily lives (texts and tweets, for example) and connect those genres to the writing task so that students can see how writing works in a variety of settings. Also, I credit Andrea Lunsford's *Everyone's a Writer*, the textbook used in my course, for helping students understand that all the writing they did was writing, not just the academic genres they were writing. The textbook uses real world examples and engages students in written genres that expand past the classroom, which made the assignments more fun for the students to engage. For me, this genre-based focus aids students' ability to see that writing extends outside the writing classroom.

Rhetorical Analysis and Meta-Awareness

Students demonstrated an increased rhetorical awareness from the beginning to the end of the course, as noted in their writing samples and as was clearly stated in their reflection essays. My study revealed that students were able to incorporate the lessons from the course because they were required to consistently reflect upon what they had learned through a rhetorical analysis of their writing and the writing of others. This rhetorical analysis built their rhetorical awareness so that they were hyper-aware of the ways in which written communication affects an audience for a particular purpose. For example, in his article "Teaching Rhetorical Analysis to

Promote Transfer of Learning," Nelson Graff argues that teaching rhetorical analysis[8] "has the potential to help students develop the rhetorical awareness and meta-knowledge about writing that can help them transfer their learning about writing to new contexts and tasks" (376). In this vein, students in my research study used rhetorical analysis to create their final projects and to articulate what they had used from the course to create their projects. And, Graff argues, "conducting rhetorical analysis with students on newspaper articles, speeches, advertisements, and textbooks can provide important insights for them about how language works in everyday life" (376). I have them read to find connections between ideas, audiences, and purposes and how those are connected to the genre created for the communicative need. . I often have students rhetorically analyze commercials and public service announcements, such as the ASPCA public service announcements, in class that were chosen for them to see connections between everyday life and their classes. That this approach was successful was evident in the final reflection essays of the semester where most students specifically pointed to using the knowledge they acquired in my course in their other courses and their everyday lives.

Also, my research project revealed that most students were able to rhetorically analyze their own writing through meta-awareness which helped them understand the function of that writing for a particular audience and purpose. For Graff, "the meta-awareness of writing that research suggests leads to generalization or high-road transfer of skills from one context to others is also the aim of the rhetorical analysis instruction" (377). As Graff noted, rhetorical awareness is deeply connected to meta-cognitive reflection, which can aid in the transfer of writing-related knowledge. Graff drew upon Beaufort's study of transfer and stated that Beaufort, "who studied the writing of college graduates in the workplace, explained that those writers who were

[8] Here, Graff defines rhetorical analysis as, "examining not only *what* authors communicate but also *for what purposes* they communicate those messages, what effects they attempt to evoke in readers, and how they communicate those messages, what effects they attempt to evoke in readers, and how they accomplish those purposes and effects" (376, emphasis his).

successful in the research setting had brought this meta-awareness of writing to their work situation, allowing them to adapt to the different kinds of writing their jobs demanded" (377). In my study, students showed an increased rhetorical awareness through their discussions and demonstration of understanding their purposes for writing, where certain types of writing happen, and which audience needed which genre to successfully hear the message being communicated. Graff claims that "such findings create a parallel between research on writing instruction for adolescents and for college students: Knowing strategies and knowing when to use them lead writers to success in new writing situations" (377-378). In essence, most of my study students established that they understood the context of writing and what the writing tasks asked of them—and, they understood the differences between academic genres and social genres. For me, my study and the results of my study expose that teaching genre awareness alongside rhetorical awareness helped students transfer writing knowledge within their FYC course. Hence, a course that incorporates both genre- and rhetorical awareness can foster an environment of transfer.

In addition, the reflections and writing samples that I analyzed in my study revealed that many students were able to talk about—articulate clearly—what they had learned and how that would be applied within the context of the same course. For example, as discussed in Chapter 3, one student claimed "[I] learned how to share my ideas with others and receive various feedback [sic] regarding my essays. I appreciate how each unit essay connects with each other, letting students expand their knowledge of the old writing skills while adding new ones." By connecting, or hugging, assignments in English 101 and using the language that students use to report their transfer of skills, I discovered that instructors interested in fostering near transfer and high-road transfer strategies should combine an approach to genre and rhetorical awareness to

teach students how to situate their writing. In this way, as my research study revealed, instructors can signal high-road, near transfer and give students a place to articulate this transfer in their writing samples and reflection essays.

Meta-Cognition

One way to examine the connections students make between assignments is through their completion of a meta-cognitive reflection, which Yancey, Robertson, and Taczak also used and also regard as paramount to the transfer process. Yancey, Robertson, and Taczak claim that they explored "whether students transfer *between assignments within each section of first-year* composition, and, if so, whether and how that transfer is connected to the specific content of each course" (65, emphasis theirs). For me, meta-cognitive reflection is crucial to anyone in the process of learning, as it forces students to stop and take note of what they have learned and how that knowledge can be or will be used in a different setting. My study results confirmed the importance of meta-cognitive reflection, especially for cultivating high-road strategies within similar contexts of near transfer (in other words, in a situation of near—rather than far—transfer, where one might not expect to see the contributions of high-road strategies). As Reiff and Bawarshi noted,

> As knowledge and skills do not routinely transfer across dissimilar contexts (e.g., between specialized academic disciplines), high-road transfer requires reflective thought, and such reflective thought requires metacognition—an ability to reflect on one's cognitive processes—as well as the related ability to seek connections between contexts and to abstract and draw from prior skills and knowledge. (315)

While the goal of my study was not to examine how students transfer across contexts, something that is not possible with a focus on transfer within a single class, students' ability to "seek

connections between contexts" was still the aim of my use of meta-cognitive reflections: my hope was not to determine what students would use in a later course but, rather, was to determine what students could recognize within the same course and how they saw the assignments connecting. Many of my students predicted or stated how they would or could use the writing knowledge from 101 in future, still unknown, contexts. In this way, a curriculum with a meta-cognitive component can help students learn for transfer, and a focus on near transfer (while utilizing high-road transfer strategies) is a stepping stone for students to begin far transfer: if students are hyper-aware of the transfer process and if they are learning how to transfer, then perhaps they would use their ability of meta-cognition to uncover similarities and differences when faced with writing tasks in a new writing situation.

With the help of meta-cognitive reflections and writing samples, most students saw writing as connected to the rhetorical situation and had developed an increased awareness of how the rhetorical situation impacted their writing. Many students included statements such as "I learned X and used it to do Y," which demonstrates that many students were aware that they were transferring writing knowledge from one assignment to the next. For example, in a final reflection essay, one student (like many others) said: "This essay [the Unit 4 reflection essay] made use of everything I had learned about analyzing and evaluating participants, scenes and genres ~ and combined them. I had to observe the genre and how it was used in each scene, not analyzing how it differed but making a claim about the way the genre was used in each scene (that is, how that genre in each scene was used)." Tapping into this meta-cognition will allow instructors to guide students through the process of reflecting upon their writing and how that writing can be used in the context of their 101 course and also outside the context of the 101 course. This guidance on the part of the instructor is what Perkins and Salomon refer to as

bridging and is one way for instructors to aid students in the acquisition of the meta-cognitive skills needed to achieve far transfer of their writing knowledge.

Meta-cognition in this study exposed students' increase in rhetorical awareness through an analysis of the evolution of the structure of students' reflection essays and the evolution of the structure from the first reflection essay to the final reflection essay of the semester. In addition, the meta-cognitive writing students engaged with allowed students to openly state what they learned in one unit that was applied in another unit and talk about their increasing rhetorical awareness through their discussions of audience, purpose, and genre. Reiff and Bawarshi noted a similar trend and claim that "boundary guarders[9] tend to engage in low-road transfer by drawing on whole genres and more limited strategies associated with them" (328). My study revealed a similar pattern of students reporting the use of whole genres, like "essays," and, when taken together, my study and Reiff and Bawarshi's study show the importance of both genre awareness and meta-cognitive awareness that is required to engage in transfer. This means that instructors aiming to teach for transfer in their writing courses can draw upon students' uses of repurposing genres to help them in seeing that they can safely become boundary crossers by using the genre knowledge and strategies available to them. Instructors need to help students see the similarities and differences between the genres that are in the same classification, such as the generic "essay," so that students can begin to see that the concept of an essay can be complicated and further delineated to achieve the goal of their present writing task.

Moreover, when creating a new curriculum designed to encourage high-road transfer, Fishman and Reiff noted: "Thinking especially about our desire to increase students' awareness

[9] Reiff and Bawarshi define "boundary guarders" as "students who seemed to guard more tightly and engage in low-road transfer of their prior genre knowledge, even in the face of disparate tasks"; and, they define "boundary crossers as "students who engaged in high-road transfer as they repurposed and imagined their prior genre knowledge for use in new contexts)" (325).

of how writing can be used in different ways for different purposes, we also chose to integrate an expanded range of texts, including multi-media and digital texts, more strongly into our courses." It seems, then, that one goal for transfer researchers is to find ways to bring boundary guarders across the boundary and turn them into boundary crossers by using a variety of genres, especially multi-modal genres, and, especially those multi-modal and multi-media genres that students engage with on a daily basis. Using curricula that are specifically designed to foster transfer in combination with the findings of my study, especially students' increased understanding of how social-media genres constitute writing, we could develop new curricula that helps our students cross the boundaries that lead them into high-road, far transfer.

Conclusion

The findings presented in this chapter are valuable to composition studies scholars interested in examining transfer and teaching courses that are designed to foster transfer. We now know how to design courses that foster transfer, making students hyper-aware of our desire for them to transfer writing knowledge, and we now know that students can demonstrate near transfer while using high-road transfer strategies, which gives composition studies scholars a place to start when uncovering the transfer process and moving on to studying high-road, far transfer. Hopefully, this research project will spark interest in others who wish to investigate the ways in which students use their language and the role language has in the transfer process.

In addition, this dissertation project led me to rich insights into how to better teach my students to adopt a learning-for-transfer attitude. These insights, in turn, help me be a better teacher and researcher. As I continue with my teaching career, I hope more students like the one mentioned in my introduction come to me needing my help but already have a firm foundation for how they should be using the knowledge from their FYC course. I believe with the

knowledge that I gained from this study, I can design my courses with more emphasis on genre, rhetorical awareness, and meta-cognitive activities that encourage students to see similarities and differences in the varied writing situations they will encounter in their academic careers and beyond.

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Appendix A: Observation/ Interpretation Worksheet

Observations	Interpretations

Appendix B: Unit 1 Invention Worksheet

Chosen Scene: _____ Building: _____ Time/Day: _____

What characterizes or specifies the scene? In other words, how does this class differ from others? How does it differ from other scenes you are a participant of?

Who is taking part? Why? What are they doing?

What do the participants have in common? Different?

What are the participants trying to accomplish? In other words, do they share objectives? Why or why not?

Where do you have to go to see this scene? How does the rhetorical situation influence the scene?

What types of interactions do you see happening? Are they interacting in groups? What different groups are interacting?

What brings them together? In other words, what is their purpose for interacting?

What are the people in this scene doing? How are they relating to each other?

Where are the interactions taking place? How are they taking place?

What is the nature of the interactions taking place? What kind of language are they using? What words do you hear? Is the language formal or informal? What tone do they use?

Appendix C: FSE English 101 Course Goals

The 101 goals are:

1. Analyze how language and rhetorical choices vary across texts and different institutional, historical, and/or public contexts
    a. Analyze multiple texts and contexts for their different purposes, audiences, subjects, and genres
    b. Analyze the language and rhetorical choices of texts and contexts and how they reflect their different purposes, audiences, subjects, and genres
    c. Critically evaluate how language and rhetorical choices reflect and represent multiple rhetorical purposes, audiences, subjects, and genres
2. Demonstrate their rhetorical flexibility within and beyond academic writing
    a. Analyze, frame, and respond to differences (including differences of purpose, audience, genre, and conventions) in writing tasks by varying content, structure, and language in ways appropriate to the rhetorical context
    b. Recognize how standards for syntax, grammar, punctuation, and spelling vary across rhetorical contexts and demonstrate an ability to fulfill standards appropriate for those contexts
    c. Use a variety of voices, tones, styles, and levels of formality
    d. Recognize and experiment with the rhetorical effects of language choices
3. Revise to improve their own writing
    a. Develop their ideas through interaction with other writers and readers
    b. Give and receive critical responses to writing, and use suggestions appropriately to improve their own writing
    c. Critique their own writing and revise to improve global qualities (focus, development, organization) as well as local qualities (style, usage)

Appendix D: 101 Unit Prompts

Unit 1: Analyzing Scene

Goals of this unit:

1. Analyze multiple texts and contexts for their different purposes, audiences, subjects, and genres.
2. Analyze the language and rhetorical choices of texts and contexts and how they reflect their different purposes, audiences, subjects, and genres.
3. Develop their ideas through interaction with other writers and readers.
4. Give and receive critical responses to writing, and use suggestions appropriately to improve their own writing.
5. Critique their own writing and revise to improve global qualities (focus, development, organization) as well as local qualities (style, usage).
6. Understand key terms "genre," "scene," and "participants."

Purpose:

You have been learning how to understand scenes and participants. Now, it's time for you to pick a scene. You are limited to choosing one of your classes as the scene for this project (remember, there are 20 others who may choose English 101 as their scene). Your purpose is to describe this scene or place, its participants, the language they use, how they communicate, and why they participate and communicate as they do to your English Composition class. Hence, your audience for this essay will be me (your instructor) and your classmates. You are to observe a scene and determine what you can reveal to us about the scene, situation, and participants that would not be obvious to most people. Your purpose is to reveal something about the scene, situation, participants, their language, etc. that your classmates may not know about it. You must look below the surface and make inferences based upon your observations to find out what is really occurring in the scene. For example, simply writing an essay that describes the rec center and the people in it with a controlling idea that people go to the rec center to workout would not reveal anything to us about the scene. Likewise, an essay that claims Watson library is a good place for KU students to study does not reveal something that is not obvious to us about the library, as the essay has simply given the definition of a library. Instead, you will need to search for the "Why?" or the "So, what?" to successfully complete this assignment.

Nuts and Bolts:

For this unit, you will write a 3-4 page essay that includes a controlling about the scene that you have chosen. The choice of scene is yours; however, you will need to choose a place or an event that you can observe at least 2 or 3 times and take detailed field notes. Thus, a lecture or lab that only meets once a week would not be a good choice of scene to observe. You are required to keep field notes, and you must choose to either ask questions of the participants or have them complete a short five-question survey. The choice is yours. You will turn in your field notes/observation notes and your interview or survey notes with your final essay. You must reference your field notes and your interview or survey in your essay (as these are the evidence for your claim), so be sure to be as detailed as possible when you are collecting your information and making your observations. Be sure that you do not disrupt this event and its participants or cause harm to yourself or any participants in any way.

Steps:
1. Choose a scene.
2. Visit it 2 or 3 times (minimum) and take detailed notes. Ask questions about the scene.
3. Determine possible solutions/answers to the questions you posed.
4. Decide upon the controlling idea you would like to make about the scene: what do you think your classmates want to know about it? What do you think they do not know about the scene that you could reveal to them?
5. Organize your ideas around your controlling idea.
6. Decide what evidence you have (observations and interview/survey).
7. Write a rough draft.
8. Go see Charlene or the Writing Center if you are struggling.
9. Attend both peer review workshops.
10. Make changes based upon feedback from workshops.
11. Edit and proofread.
12. Hand in essay, field notes, survey/interview notes, and invention worksheet.

Things to keep in mind while observing your chosen scene:
- What brings this group together?
- Do they share a language or dialect?
- What is this scene? What characterizes it and its participants? What specifies this scene?
- What objectives do they share? Where do their objectives differ?
- What are the participants trying to accomplish? Are they successful? Why or why not? How do you know?
- Who is taking part? What are they/is s/he doing?
- What is the context of the situation?
- Are the participants interacting? Why or why not? If so, how are they interacting?

Special Dates:
Monday, September 9: Invention Workshop
Friday, September 13: Writing Workshop
Friday, September 13: All observations complete.
Monday, September 16 Peer Review Content Workshop
Wednesday, September 18: Peer Review Editing Workshop
Monday, September 23: Final draft of essay (and accompanying materials) due

To earn the minimum grade of a C, your essay must…
1. Be in MLA format
2. Be on time
3. Have been peer reviewed in both workshops
4. Meet the page requirements
5. Reveal something about the scene that is not obvious to your audience
6. Have a controlling idea (claim) with evidence from the scene that supports it
7. Be cohesive and organized around your controlling idea
8. Be specific and give details and examples
9. Include your field notes, interview or survey notes, and invention worksheet

Unit 2: Genre Analysis

Goals of this unit:

Analyze, frame, and respond to differences (including differences of purpose, audience, genre, and conventions) in writing tasks by varying content, structure, and language in ways appropriate to the rhetorical context.

1. Use a variety of voices, tones, styles, and levels of formality.
2. Recognize and experiment with the rhetorical effects of language choices.
3. Develop their ideas through interaction with other writers and readers.
4. Give and receive critical responses to writing, and use suggestions appropriately to improve their own writing.
5. Critique their own writing and revise to improve global qualities (focus, development, organization) as well as local qualities (style, usage).
6. Understand key terms "genre," "scene," and "participants."

Purpose:

You have been learning how to analyze scenes, situations, and participants. Now, it is time for you to pick a scene and analyze how and why the participants use a genre as they do. You will be required to choose a written genre from one of the courses in which you are currently enrolled. Your audience for this essay will be your 101 classmates only (not me). Your purpose is not to simply describe the genre to your classmates but to reveal and uncover the "why" and "so what" of the genre. Think about who uses the genre, why it is used, and how it is used. Your essay should make a claim about what the genre you have chosen tells your classmates about the people who use it and the scene in which it is used. For example, making a claim that a McDonald's menu is used to order food is obvious and does not reveal or uncover anything new about the scene, participants, or genre. However, claiming that a McDonald's menu is set up so that customers purchase the fatty food and not the healthy food and using details from the menu as evidence of that claim would reveal something new and unknown to your audience. Your essay must include a claim or controlling idea about what you think the genre reveals about some aspect of the situation or scene. As with the first essay, you will use your observations as evidence to support your claim, although you can interview/survey users of the genre if you wish to do so. Also, and most importantly, you will use the genre itself—the text your chose from that scene—as evidence for your claim.

Nuts and Bolts:

For this unit, you will write a 3-4 page essay that makes a claim about the genre you have chosen and what it tells your classmates about the people who use it and the scene in which it is used. Your essay must make a claim and must have evidence from your chosen genre to support the claim. Your essay should be focused around your claim and discuss nothing but the genre and the claim you are making about it. Don't forget to consider how do the people behave, what are their goals and beliefs are and the actions they perform, and how these things help inform the genre they use.

Steps:

1. Identify the scene you would like to use.

2. Identify the genre within the scene that you will analyze.
3. Observe the scene and genre in action; ask questions of the scene, genre, and participants (if needed).
4. Decide upon the claim that you would like to make about the genre: What do you think your classmates do not know about it? What would they like to know? What can you reveal that is not obvious?
5. Organize your ideas around your claim. Decide what pieces of evidence you have that led you to this claim. Organize this evidence around your claim.
6. Write a rough draft.
7. Share your draft with your group members via Blackboard. Print your group members' essay. Annotate them (all of them) and bring them to your group conference.
8. Attend your group conference and actively participate.
9. Make changes to your draft based upon feedback you received from your group conference.
10. Go to the Writing Center for your Consultation for the research project if you agreed to participate.
11. Go see Charlene or the Writing Center if you are struggling.
12. Attend the peer review workshop.
13. Make content changes to your draft based upon feedback from your workshop.
14. Go to the Writing Center for your Consultation for the research project if you agreed to participate.
15. Attend the peer review workshop. And, complete the working with peer feedback worksheet (required with your final essay).
16. Make changes to your draft based upon feedback from your workshop.
17. Edit and proof read on your own (or go to the Writing Center)
18. Hand in essay with your inventions and peer review worksheet.

Things to keep in mind while analyzing your chosen genre:

- How do the participants behave? What does their behavior tell you about the genre?
- What are their goals and beliefs? What does this tell you about the genre?
- What actions do they perform? What does this tell you about the genre?
- How do they interact? What does this tell you about the genre?
- How do they communicate? What does this tell you about the genre?

Dates:
Friday, September 27: Invention Workshop
Wednesday, October 2 and Thursday, October 3: Individual Conferences
Monday, October 7: Writing Workshop
Wednesday, October 9: Peer Review Workshop: Content
Friday, October 11: Peer Review Workshop: Editing
Wednesday, October 16: Final draft due

To earn the minimum grade of a C, your essay must…
1. Be in MLA format
2. Be on time
3. Have been peer reviewed in workshop

4. Have been reviewed in your conference
5. Meet the page requirements
6. Reveal something about the genre that is not obvious to your audience
7. Have a controlling idea (claim) with evidence from the genre that supports it
8. Be cohesive and organized around your controlling idea
9. Be specific and give details and examples
10. Include invention worksheets and the working with peer review worksheet
11. Include transitions and transitional phrases to guide your audience through your ideas
12. Be nearly free of comma splices, run-ons, and fragments.

Unit 3: Understanding Uses of Genres

Goals of this unit:
Critically evaluate how language and rhetorical choices reflect and represent multiple rhetorical purposes, audiences, subjects, and genres.
Use a variety of voices, tones, styles, and levels of formality.

1. Recognize and experiment with the rhetorical effects of language choices.
2. Give and receive critical responses to writing, and use suggestions appropriately to improve their own writing.
3. Critique their own writing and revise to improve global qualities (focus, development, organization) as well as local qualities (style, usage).
4. Understand key terms "genre," "scene," and "participants."

Purpose:
You have been working on evaluating and analyzing participants, scenes, and genres. Now, it is time for you to combine the concepts that you learned in Unit 1 and Unit 2. For this project, you will choose one genre and analyze how that genre is used in the differing scenes. Again, you will be required to choose one genre from three of your courses. Your goal is not to simply describe how the genre differs between the scenes but to make a claim about why the genre is used the way that it is in each scene: what changes in the scene that causes the users of the genre to change it? What differs in the scenes that requires the genre to be different? The same? Your audience for this essay will again be your English 101 classmates.

Nuts and Bolts:
For this essay, you will choose three pieces of the same genre from three distinctly different courses. You are to evaluate and analyze the choices the authors make and how the authors use the genre to create meaning. You will be making a claim about how and why the genre is used now in three different scenes and situations. For example, you could choose the syllabi from your Accounting, Biology, and English classes. Caution: Making a claim that these three syllabi set up expectations for students does not reveal anything new to your readers about the genre, as you have simply provided a definition for a syllabus. Instead, you'll have to seek out answers to the "Why?" or "So, What?" questions to be successful in this essay.

Your essay must be 4-5 pages in length and must include one outside source.

Steps:

1. Identify the scene (or scenes) you would like to use.
2. Identify the genre within the scene that you will analyze.
3. Choose 3 examples of that genre (texts) from three different courses in which you are enrolled
4. Observe and ask questions of the scene, the participants, and the genre.
5. Decide upon the claim you would like to make about the genre: What do you think your classmates want to know about it? What can you reveal that is not obvious?
6. Organize your ideas around your claim. Decide what evidence you have from the three texts that will support your claim.
7. Write a rough draft.
8. Share your draft with your group members via Blackboard. Print your group members' essay. Annotate them (all of them) and bring them to your group conference.
9. Attend your group conference and actively participate.
10. Make changes to your draft based upon feedback you received from your group conference.
11. Go see Charlene or the Writing Center if you are struggling.
12. Attend the peer review workshop.
13. Make content changes to your draft based upon feedback from your workshop.
14. Attend the peer review workshop. Make changes to your draft based upon the feedback you received. And, complete the working with peer feedback worksheet (required with your final essay).
16. Edit and proofread on your own or go to the Writing Center.
17. Hand in essay with your inventions, drafts, peer review worksheet and the library packet

Things to consider when analyzing:

- What do the rhetorical choices and the language the authors make and use demonstrate about the genre, the time periods, and the evolution of the genre?
- What do the rhetorical choices and the language the authors make and use demonstrate about the culture of each of the time periods?
- From the rhetorical choices, language, and culture, can you hypothesize why the genre has been changed within the scene that it is used? That is, why did the authors change the genre, given the rhetorical situation?

Dates:
Friday, October 18: Library visit
Monday, October 21: Invention Workshop
Friday, October 25: Writing workshop
Monday, November 11 and Wednesday, November 13: Group Conferences
Wednesday, November 20: Peer review: Content
Friday, November 22: Peer review: Editing
Monday, November 25: Final draft is due with completed library worksheet and invention worksheets and your completed working with peer review worksheet

To earn the minimum grade of a C, your essay must…
1. Be in MLA format
2. Be on time
3. Have been peer reviewed in workshop
4. Have been reviewed in your group conference

5. Meet the page requirements
6. Reveal something about the genres that is not obvious to your audience
7. Have a controlling idea (claim) with evidence from the three genres that supports it
8. Be cohesive and organized around your claim
9. Be specific and give details and examples
10. Include invention worksheets
11. Include transitions and transitional phrases to guide your audience through your ideas
12. Be nearly free of comma splices, run-ons, and fragments
13. Demonstrate an understanding of how language and rhetorical choices reflect and represent multiple rhetorical purposes, audiences, subjects, and genres.
14. Demonstrate an understanding of the use a variety of voices, tones, styles, and levels of formality.
15. Demonstrate an understanding of the rhetorical effects of language choices.
16. Demonstrate an understanding of the key terms "genre," "scene," and "participants."

Unit 4: Switching Genres

Goals of this unit:

1. Analyze how language and rhetorical choices vary across texts and different institutional, historical, and/or public contexts
2. Analyze multiple texts and contexts for their different purposes, audiences, subjects, and genres
3. Analyze the language and rhetorical choices of texts and contexts and how they reflect their different purposes, audiences, subjects, and genres
4. Critically evaluate how language and rhetorical choices reflect and represent multiple rhetorical purposes, audiences, subjects, and genres
5. Demonstrate their rhetorical flexibility within and beyond academic writing
6. Analyze, frame, and respond to differences (including differences of purpose, audience, genre, and conventions) in writing tasks by varying content, structure, and language in ways appropriate to the rhetorical context
7. Recognize how standards for syntax, grammar, punctuation, and spelling vary across rhetorical contexts and demonstrate an ability to fulfill standards appropriate for those contexts
8. Use a variety of voices, tones, styles, and levels of formality
9. Recognize and experiment with the rhetorical effects of language choices
10. Revise to improve their own writing
11. Develop their ideas through interaction with other writers and readers
12. Give and receive critical responses to writing, and use suggestions appropriately to improve their own writing
13. Critique their own writing and revise to improve global qualities (focus, development, organization) as well as local qualities (style, usage)

Purpose:

All semester we have been learning how to observe and analyze scenes, participants and genres. You have determined how genres—a written form of communication used by the participants within a scene to communicate their common goals, values, and beliefs—work for the participants who use them and the scenes they are used in. You have also learned that genres will change depending upon how the participants use the genre and what scene the genre is used in. Now, it is your turn to create a genre that will be used by participants in a scene of one of your classes. More importantly, you are ready to analyze a specific written genre to determine its relative effectiveness in persuading its audience of the information they need within the scene the communication is used.

Nuts and Bolts:
First, pick a genre from one of your classes. Then, choose a written genre that you could use to demonstrate the idea that you have about this genre that you want others to know. Genres include (but are not limited to a letter to an official, a letter to the editor, an editorial, speech, a solicitation letter for a nonprofit group, a pamphlet, a website, a public service announcement, a radio spot, etc.) Then, you will create this written genre (this text) that will help you communicate the message you want your audience to know about the genre you have created. For example, you could turn your syllabus into a brochure. If you decide that a brochure is the way to go, then you will create that brochure. Perhaps you want to write a song and record a video of a specific policy in one of your classes. The choice is yours, but you cannot simply re-create the same genre: you must use one piece of written communication, one genre, from your class and turn it into a different genre.

Finally, you will construct a 3-4 page letter to me that addresses why you created the text that you did (this letter is very similar to the reflection essays that you write after each unit). Why did you chose the genre—what features of the genre allow you to get the message across to the audience you have chosen? In addition, your letter should address these questions: 1. Why is this change important to you? Why do you feel this change needs to be made? 2. Who is your audience? How will he/she/they be able to affect the changes you seek? 3. What did you include in terms of content, rhetorical appeals, structure/ organization, sentences, and diction in the text in order to influence your intended audience? 4. How does your chosen genre serve your needs in getting the change made? How effective will this genre be? Why or why not? 5. How has what you have learned this semester in all three units that helped you create the text that you did and that helped you make the choices as you did? Make sure that you are specific, giving examples and explaining your ideas.

Steps:
1. Chose an issue in one of your classes that you find important and want others to know about.
2. Locate a text that speaks about the issue.
3. Determine the audience, scene, and participants of the issue you have chosen. Also, identify the genre of the written text you will create.
4. Determine what elements and rhetorical appeals you will need to effectively reach your audience.
5. Draft the written text.
6. Draft the letter to me.
7. Make changes to your text and cover letter based upon feedback from classmates.

8. Hand it in.
9. Done with English 101.

Dates:
Monday, December 2: Invention and Workshop day. Work day. Bring your ideas for Unit 4 with you today.
Friday, December 6 and Monday, December 9: You MUST bring your draft/invention work thus far. We will be working in groups today. So, like a draft is best. We will be peer reviewing this day.
Wednesday, December 11: ***Unit 4 essay due at beginning of class*****. Last day of class with me. It's okay to be happy about that and to bring treats.**

Criteria for this project: ***To earn the minimum grade of a C, your text and letter must…***
1. Be in MLA format
2. Be on time
3. Have been peer reviewed
4. Meet the page requirements
5. Clearly identify the audience, scene, and participants of the issue you have chosen, and the genre of the text you created
6. Have a controlling idea with evidence that supports it
7. Maintain a cohesive discussion around the controlling idea by using transitional phrases to connect ideas
8. Be free of tangents and simple brown nosing
9. Be mostly clear of comma splices, run-ons, and fragments
10. Demonstrate a clear understanding of the key concepts of this course: scene, participant, and genre
11. Be specific and give details and examples
12. Demonstrate your unique style and voice while demonstrating an understanding of one's audience (so, the letter is me, the text you create is who you specify in your letter)

Appendix E: Sample English 101 Curriculum

English 101: Composition

Fall 2013
4022 Wescoe
MWF 9-9:50am
Class Number: 18614
Office Hours: MW 11am-12:30pm and by appointment

Instructor: Charlene Summers
Office: Wescoe 3055
Email: cksummers@ku.edu

This syllabus is required reading. You are responsible for all information in it. Study it carefully and refer to it frequently. If anything is unclear, don't hesitate to ask questions.

Course Description

This course teaches rhetorical and argumentative analysis skills, providing you with the intellectual tools to understand how language works in defining reality, explaining positions, and persuading others. It serves as an introduction to college-level reading and writing, one that emphasizes self-awareness and attention to detail. You will be asked to explain how others' texts work to create meaning and to create your own meaning through your own texts. To do so, you will compose careful analyses of others' texts as a way of honing your reading and responding skills. In addition, you will learn how to understand genre, scene, and participants, and how those three define the writing situation. The course will emphasize writing as an intellectual, social process, one that requires you to write multiple drafts, to consider your purposes for writing, and to engage in peer-review exercises. You will also compose reflective writings that ask you to examine your writing processes while working on the formal projects.

Required Texts

Department of English. *Composition and Literature (CAL)*.
Faigley, Lester. *The Brief Penguin Handbook.* New York: Pearson. 2012. ISBN: 978-0-205-03008-8.
Lunsford, Andrea. *Everyone's an Author*. New York: Norton. 2013. ISBN: 0393932117.
A collegiate dictionary. I recommend either a *Merriam-Webster* or the *Oxford English Dictionary*.

Course Objectives

By the end of English 101, students should be able to do the following:

1. Analyze how language and rhetorical choices vary across texts and different institutional, historical, and/or public contexts

a. Analyze multiple texts and contexts for their different purposes, audiences, subjects, and genres

b. Analyze the language and rhetorical choices of texts and contexts and how they reflect their different purposes, audiences, subjects, and genres

c. Critically evaluate how language and rhetorical choices reflect and represent multiple rhetorical purposes, audiences, subjects, and genres

2. Demonstrate their rhetorical flexibility within and beyond academic writing
a. Analyze, frame, and respond to differences (including differences of purpose, audience, genre, and conventions) in writing tasks by varying content, structure, and language in ways appropriate to the rhetorical context
b. Recognize how standards for syntax, grammar, punctuation, and spelling vary across rhetorical contexts and demonstrate an ability to fulfill standards appropriate for those contexts
c. Use a variety of voices, tones, styles, and levels of formality
d. Recognize and experiment with the rhetorical effects of language choices

3. Revise to improve their own writing
a. Develop their ideas through interaction with other writers and readers
b. Give and receive critical responses to writing, and use suggestions appropriately to improve their own writing
c. Critique their own writing and revise to improve global qualities (focus, development, organization) as well as local qualities (style, usage)

(Taken from the First- and Second-Year English program at the University of Kansas: http://www2.ku.edu/~fse/fsecoursegoals.shtml)

Core Requirement

This is KU Core Goal 2, learning outcome 1: *Upon reaching this goal, students will be able to generate, explore, organize, and convey ideas in writing, using language and other media (for example, digital texts, images, and graphs) to present those ideas clearly, confidently, and in a manner appropriate to specific communication situations.*

This learning outcome requires six hours of university coursework during the first two years, at least three hours of which require inquiry-based writing. Because it is important to develop written communication continually, three hours emphasizing writing in the major are highly recommended.

Above or below the departmental English 101 course goals in the syllabus: **This course satisfies KU Core Goal 2, learning outcome 1.**

Expectations and Teaching Philosophy

In this course, I want you to feel free to express your opinions in your own voice while you grow intellectually; I also want you to learn about yourself as a person in this world while you maintain an awareness of your responsibilities and opportunities as learners. You, I hope, grow through inward reflection and participation in the discovery process of learning. This "inward reflection," however, is not simply a selfish endeavor or an emotional reaction to the texts we read. You must go outward to establish intellectual connections. You must be challenged and discuss your ideas with others and be available for your colleagues to discuss ideas with you. Overall, your goal is to go beyond your emotive or "gut" responses towards an intellectual response.

Course Requirements

Writing Projects: The projects for this course will require you to work in certain genres, but they also allow for you to choose your own topics and positions. I will provide you with details on the assignments throughout the semester. **According to KU English Department policy, to be eligible to pass the course, all projects and subsequent reflections must be completed and submitted according to all due dates established.** The major projects include:

Unit 1: *Understanding Scene.* 15% of final grade.
Unit 2: *Genre Analysis.* 20% of final grade.
Unit 3: *Cultural and Historical Genre Analysis.* 20% of final grade.
Unit 4: *Using a Genre.* 15% of final grade.

In addition, for each unit essay, your rough drafts and participation in conferences and peer review will be worth 5% of the essay total. Because I expect you to be working on your drafts and have full drafts ready for peer review, I will not discuss your final unit essay with you 24 hours before it is due. Please plan ahead and write as recommended and take advantage of class time that is offered to help you. Also, if you are struggling, come see me: the earlier the better.

Essay Format

See Blackboard for a sample of the MLA format in which I want all essays submitted.

You will hand in all your final drafts of the unit essays in hard copy format and via Blackboard.

Reflective Writing Assignments (15% of total course grade)**:** This course is designed to encourage you to reflect continually on your writing processes and to revise your projects in light of your reflections. I will assess these reflective assignments and will assign each one a grade. Each of the three reflections is worth 5 percent, for a total of 15 percent of the final grade for the course. Your reflections must respond to all the questions posed, and provide details, examples, and specifics for each question. Reflections should be taken as a serious component of the course and should not be done in the minutes before it is due. A successful reflection engages the author and the audience (me, your instructor) in a discussion of how you see your writing progressing, where you struggle, etc. Reflections that are vague will not be successful. For example, simply stating, "I learned a lot about my writing this unit," will not suffice as a discussion. Rather, this statement (and others like it) provide no information and result in unsuccessful reflection essays.

Homework, Participation and In-Class Writing Requirements (15% of total course grade)**:** Almost on a daily basis, you will have something due at the start of class. Unfortunately, I have seen A students become D students because they failed to engage in this requirement of the course. Hence, take heed in this section and refer to it as often as needed. The course asks you to participate in several specific ways:

- Complete all the reading and homework assignments on time and come to class prepared to discuss them with your peers. These discussions may occur in whole-class settings, in small groups, and/or via Blackboard. This is your class, not mine: you will be in charge of the discussions that take place. If you do not read and/or complete your homework, your discussions will be lacking and your learning will be stilted.
- Respond carefully and thoughtfully to the work of your peers in revision workshops, conferences, small group exercises, and online discussions. Remember, this is your class, and you will only get out of it what you put into it.

- Engage in-class assignments fully and thoughtfully. They are designed to help you with your final unit essays.
- This is a reading and writing course; hence, we will read and write about what we have read almost on a daily basis. So that we may fully engage with our readings and get the most out of our class time together, your reading assignments will be paired with a response to the readings that you submit to Blackboard before coming to class and you will also hand in a copy at the ***start of class***. All daily homework assignments are listed on the daily schedule and are due on the day they appear. Homework is an easy way for you to not only earn points toward your final course grade but is also a great way to stay engaged with this course and help you work toward ideas and a draft of the final unit essay. Below is an approximation of what to expect for homework grades:
    - A response that is less than one complete sentence is sure to earn you zero points (F).
    - A two sentence response is sure to earn you six out of ten points (D).
    - A three sentence response is sure to earn you eight out of ten points (C).
    - A discussion that fully responds to the assignment and includes at least four sentences is sure to earn you nine out of ten points (B).
    - A discussion that fully responds to the assignment but also furthers the ideas presented in the reading and includes at least five sentences is sure to earn you ten out of ten points (A).

My advice is simple: complete each homework assignment on a daily basis. I do not accept late homework assignments. No exceptions.

Methods of Evaluation

Assignment	**Weight**
Essay 1	15%
Essay 2	20%
Essay 3	20%
Essay 4 (revision)	15%
Reflection Essays	15% (3@ 5% each)
HW/Part/InClass	15%

Grading Scale

A	95-100
A-	91-94
B+	87-90
B	84-86
B-	81-83
C+	77-80
C	74-76
C-	71-73
D+	67-70
D	64-66
D-	61-63
F	Below 60

Returning Graded Essays

Most of the time, I will return your essays graded within two weeks after you have submitted them. I will get them all returned well before the next essay is due so that you have time to review the previous before submitting the next. I do reserve the right not to return your essays in this fashion, but I always guarantee that you will have your previous essay back before you are required to submit the next. Once I have returned your graded essays, I will not discuss them with you until 48 hours have passed. This 48-hour grace period is designed to give you time to

reflect upon your essay and discover pointed questions for discussion rather than developing an emotional reaction to your grade and assessment. No exceptions.

In addition, when you receive your essays back, you will notice a checkmark in the margin. This checkmark indicates an error in that line (not sentence). This error could be MLA, grammatical, mechanical, subject/verb agreement, sentence boundary, and so on. Once you have received your essay back, you have until the next class meeting to correct all the errors marked in your essay. I will not record the grade you received for your essay until I receive it back, which means that you do not receive a grade for the essay without correcting your errors. Your grade will not change because of the corrections, as you are not graded on these issues. However, you will not receive credit for the essay until you have made the corrections and returned it to me. No exceptions. You are NOT to re-type the essay: simply correct the error on the copy that I hand back to you. Use your *Penguin* handbook and the Writing Center as resources. I am also a resource for you.

Class Attendance and Preparation

I expect you to read and write all of your assignments on time, annotate them before discussing them in class, and be present intellectually for all discussions. Your body in a seat does not equate to being present. You must actively engage and be prepared each day to be present. **Being unprepared for class will result in a recorded absence.**

Attendance is required. *Any* absence can negatively affect your grade. Three unexcused absences will result in a full letter grade deduction from your final grade (for example, you have an A, you have four unexcused absences, you now have a B). ***Ten unexcused absences will result in failure of the course.*** Do not assume your absences are excused. Check with me **one week before** your absence. In addition, consistent tardiness will have a negative effect on your final grade. Arriving more than 5 minutes late will result in an unexcused absence.
Excused absences include any university sponsored event of which you are a participant (examples: football, soccer, basketball, debate, and the like) and religious observances. In addition, I understand that we are humans, and, thus, often we become seriously ill or an emergency arises. If you find yourself with an illness and/or emergency that requires you to miss an extended span of class time, please contact me as soon as you are able so that we may determine the appropriate course of action.
Late essays will not be accepted for credit. I may make an exception for extenuating circumstances. However, you must discuss your concerns with me *prior to the start of the class in which the essay is due*.
Warning: Computer malfunctions are not acceptable excuses for late assignments and essays. Plan ahead and have a backup plan.
REMEMBER TO ALWAYS MAKE A HARD COPY OF A FINAL DRAFT FOR YOUR RECORDS AND KEEP ALL ESSAYS AND HOMEWORK THAT ARE GRADED AND RETURNED TO YOU.
Classroom Decorum
Cell phones, PDAs, iPods/MP3s, or computer use that is not conducive to classroom work will not be allowed in the classroom. Please turn off all electronic devices upon entering the classroom and place them in your bag, including laptops. If any electronic device is in use in the

classroom, the device will be confiscated and returned to you at the end of class time. No exceptions.
In addition, no outside homework is allowed in class: this is English, not Math, Physics, Biology, or so on. You are to respect myself and your classmates at all times. Rude and disruptive behavior will not be tolerated. In this course, you are not only responsible for your learning, but you are also responsible for the learning of those around you. My philosophy is simple: Respect yourself, your classmates, and me.

Incompletes

Incompletes will only be given if you are passing the course at the time that the incomplete is requested, *and* you have had an emergency during the last part of the semester that prevents you from completing one of the final assignments.

E-mail

You are required to check your KU email on a regular basis. I will send email when I need to communicate with you regarding your coursework, assignments, classroom changes, and so on. If you fail to check your email and miss an assignment or class as a result, you will be counted absent for the day. Simply check your email every day.

Although e-mail is available 24 hours a day, seven days a week, I am not. I have a life outside the teaching of this course. Thus, do not expect immediate responses to your e-mail. Most of the time, you may expect at most a one- to two-day turnaround, although that is not guaranteed, especially on weekends. If you have an urgent message, then mark it as such, and I may get to it faster than my other e-mails. Again, this is not guaranteed. My e-mail address is cksummers@ku.edu.

Please maintain decorum in emails. Resist the "txt msg" genre of writing. Write in Standard English. At all times be professional. Please also do not presume that a short message that simply answers your main question means I am angry at you. Also, many emails do not require a response from me and, thus, may not receive one. Please do not be offended, as I simply see email as a professional messaging system. E-mails, for me, are business interactions, not personal letters. As with any other professional or personal interaction, please do not presume that I must correct your personal or technical problems. Politeness is preferred. Also, please understand that it takes time to read extensive e-mails, so stick to your message and main question, please. Do not ramble on and on—get to the point.

Also, **do not email me your draft**, assuming that I will read it, comment, and send it back. You can email me to set up an appointment so that we may go through your draft together. Finally, do not reply to an e-mail without due thought, especially when you are upset.

Get Help

KU offers multiple resources for writing. One main resource is the Writing Center (http://www.writing.ku.edu/). We will discuss these many resources over the course of the semester. See me if you need help finding these resources. Remember, I am also a good resource for help. Just ask.

Publicity Statement

Be prepared to share most of your writing with others in this class. Let me know if you have serious objections to sharing, and we will determine if we can find an alternate method.

Standing Invitation

Please feel free to contact me when you have a question or concern about the course, and particularly about assignments. As you know, open lines of communication can prevent or minimize problems. You will discover that I am willing to help you in any way that I am able as long as you are willing to do all you are able as well. This coursed is designed to challenge you and push you to your limits. However, I think you will find that while I challenge you, I also am a resource for you. I want to see all of my students succeed in this course, so you must simply let me know what I can do to help you.

English Program Statement on Academic Honesty and Responsibility

All course work should represent a student's best intellectual efforts. When this work is in the form of writing, the student-writer also has ethical responsibilities to the readers, both peers and public. Some of these responsibilities include, but are not limited to, amassing and evaluating relevant sources, appropriately using these sources, and acknowledging the use of these sources. The use of sources includes providing complete and accurate citations for all sources consulted and used, whether paraphrased, condensed, or directly quoted. Fulfilling these academic and ethical responsibilities informs and strengthens the writer's and paper's positions, provides readers with contextual and informed ideas, and gives other writers credit for their intellectual property. Each writer has a personal responsibility to engage in the entire writing process with integrity and honesty.

The Council of Writing Program Administrators offers a useful distinction between the *misuse of sources* and *plagiarism*. **Misusing sources usually means "carelessly or inadequately citing ideas and words borrowed from another source." Plagiarism means "submitting someone else's text as one's own or attempting to blur the line between one's own ideas or words and those borrowed from another source[.]"** This distinction gets to the issues of culpability, intentionality, and degree of misuse. While a writer is *always* responsible for being accurate, clear, and honest, mistakes can and do happen. While such mistakes may lower a student's grade on an assignment, they may also provide valuable learning moments for the student to grow as a writer. However, when a student's actions are meant to deceive the audience – i.e., when the actions constitute plagiarism, as defined above – then the student demonstrates a deep disregard for the academic processes that govern the construction and mediation of knowledge. In other words, the student has perpetrated academic dishonesty and, when discovered, will face stringent penalties ranging from failing the assignment or course to being expelled from the university.

The KU English Program is committed to helping each student recognize and work with academic conventions. It is also committed to providing each student with materials, teaching methods, and assignments that encourage original ideas and critical thinking. It remains the student's responsibility to engage in course work ethically and honestly. By openly delimitating the English Program's position on Academic Honesty and Responsibility, course emphasis can then be focused on providing each student in every English course with the intellectual tools and experiences needed to produce quality work.

(Work Cited: Council of Writing Program Administrators. "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices." http://wpacouncil.org/node/9. Accessed 7 December 2006.)

Students With Disabilities

The Academic Achievement & Access Center (AAAC) coordinates accommodations and services for all KU students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible.

Their office is located in 22 Strong Hall; their phone number is 785-864-4064 (V/TTY).

Information about their services can be found at http://disability.ku.edu. Please contact me privately in regard to your needs in this course.

101 Sample Curriculum

Unit 1 Invention Workshop

Chosen Scene: _____

Building: _____ Time/Day: _____

What characterizes or specifies the scene? In other words, how does this class differ from others? How does it differ from other scenes you are a participant of?

Who is taking part? Why? What are they doing?

What do the participants have in common? Different?

What are the participants trying to accomplish? In other words, do they share objectives? Why or why not?

Where do you have to go to see this scene? How does the rhetorical situation influence the scene?

What types of interactions do you see happening? Are they interacting in groups? What different groups are interacting?

What brings them together? In other words, what is their purpose for interacting?

What are the people in this scene doing? How are they relating to each other?

Where are the interactions taking place? How are they taking place?

What is the nature of the interactions taking place? What kind of language are they using? What words do you hear? Is the language formal or informal? What tone do they use?

Unit 1 Writing Workshop

Chosen Scene: _____

Building: _____ Time/Day: _____

The first four are from page 14 of *Lunsford*, and the last four are from page 27.

1. How do you want to come across to your audience? Are you doing this? If not, how can you?
2. How can you appear knowledgeable, fair, and well informed?
3. What can you do to represent yourself in a positive way?
4. How can you demonstrate that you have your audience's best interests in mind?
5. What point do you want to make about your topic?
6. Ask some questions of what you've written.
7. Plot your thesis in two parts.
8. Do you need to qualify your thesis? Why or why not?

Unit 1 Peer Review Workshop: Content

1. Is the essay in MLA format? If not, what suggestions can you make to the author to get it to MLA format?
2. Is the essay at least 3 FULL pages? If not, what can you suggest the author add?
3. Does the essay include a controlling idea that reveals something not everyone would know about the scene? Where can the author develop more of an analysis or more fully develop the ideas?

4. Is the Introduction boring (do you expect it from a freshman), or does it grab your attention? Suggest how the author could make the intro more inviting.
5. Does the author use observations and interviews/surveys as evidence to support the claim? Indicate in the text where the author needs more evidence.
6. Does the essay maintain a cohesive focus around the claim? Mark any tangents that you find in the essay.
7. Is the tone and language is appropriate for a class of freshmen? If not, suggest for the author what changes they might make.
8. Does the conclusion answer the three questions (Did I do what I said I would do?; Why is this important?; and What do I want my audience to do with this information?)
9. Indicate in the text where the author needs more details.
10. Indicate in the text three places where the author deserves praise for this essay.
11. Indicate in the text three places that the author should fix before submitting the essay.

Unit 1 Peer Review Editing

1. What is the claim? Mark it in the text. Does the author make a claim about the scene s/he observed? Is this claim something you would assume about this scene? If so, suggest how the author could uncover what is not obvious. Mark them in the text.
2. Does the author use elements from the scene to support the claim? What are they? Mark them in the text. Are they used as good evidence? Indicate why or why not in the text. How could the author improve the evidence?
3. How is the essay organized? Where could the author use stronger transitions to strengthen connections between his/her points? Mark them in the text.
4. Does the author have any fragments, comma splices, or run-ons? If so, mark them in the text.
5. Where could the author use more detail to further illustrate his/her claim? Indicate these places in the text.
6. Are the introduction and conclusion focused on the main point of the essay? Does the conclusion answer the three questions every conclusion answers? Are there any tangents in the essay? Mark them in the text.
7. Are the topic and tone of the essay appropriate for the audience? If not, how could the author improve?
8. Indicate in the text the author's strengths and weaknesses.
9. What are three revision suggestions you have for the writer?

Working with Peer Feedback

Day One: Content

Directions: In the space provided below respond to these questions. Then, list the things you will prepare in light of the feedback you received today before our next peer review session.

1. What are the three things you'll change based upon your peers' responses? Why will you change each one?

1.
2.

3.

2. What are three things you'll keep despite your peers' responses? Why will you keep each one?
   1.
   2.
   3.
3. What work do you have left to do after today to successfully complete the essay?
   1.
   2.
   3.

Working with Peer Feedback
Day Two: Editing

Directions: In the space provided below respond to these questions. Then, list the things you will prepare in light of the feedback you received today before our next peer review session.

1. What are the three things you'll change based upon your peers' responses? Why will you change each one?
   1.
   2.
   3.
2. What are three things you'll keep despite your peers' responses? Why will you keep each one?
   1.
   2.
   3.
3. What work do you have left to do after today to successfully complete the essay?
   1.
   2.
   3.

Unit 2 Invention Workshop

In table format, students are asked to identify the following items for multiple different genres: Genre, Setting, Subject, Participants, Purpose(s), Content, Rhetorical Appeals, Format, Diction, Interpretations.

1. What do the participants of this scene and genre have to know or believe to understand the genre?
2. Who is invited into the genre, and who is excluded?
3. What roles for writers and readers does it encourage or discourage?
4. What values, beliefs, goals, and assumptions are revealed through the genre's patterns?
5. How is the subject of the genre treated? What content is considered most important? What content (topics or details) is ignored?
6. What actions doe the genre help make possible? What actions does the genre make difficult?
7. What attitude toward readers is implied in the genre? What attitude toward the world is implied in it?

Unit 2 Peer Review Workshop: Content

1. Is the essay in MLA format? If not, what suggestions can you make to the author to get it to MLA format?
2. Is the essay at least 3 FULL pages? If not, what can you suggest the author add?
3. Does the essay include a controlling idea that is not obvious to everyone? In other words, does it reveal something not everyone would know about how and why the participants use the genre within the given scene? Where can the author develop more of an analysis or more fully develop the ideas?
4. Does the author use observations and the genre itself as evidence to support the claim?
5. Does the essay maintain a cohesive focus around the controlling idea? Mark any tangents that you find in the essay.
6. Is the tone and language is appropriate for your English 101 class? If not, suggest for the author what changes they might make.
7. Does the conclusion answer the three questions (Did I do what I said I would do?; Why is this important?; and What do I want my audience to do with this information?)
8. Indicate in the text where the author needs more details.
9. Indicate in the text where the author needs more evidence.
10. Indicate in the text three places where the author deserves praise for this essay.
11. Indicate in the text three places that the author should fix before submitting the essay.
12. Has the author chosen one (and only one) genre to analyze?

Unit 2 Peer Review: Editing

1. Does the author make a claim that includes an interpretation about genre? Is this claim clear and direct? What is the controlling idea? Mark it in the text. What suggestions do you have for the writer in order to strengthen the controlling idea?
2. Does the author use elements from the genre to support the claim made about it? What are they? Mark them in the text. Are they used as good evidence? Indicate why or why not in the text. What kind of evidence would help the writer demonstrate his/her point?
3. How is the essay organized? Does this organization help move the ideas forward? Where could the author use stronger transitions to strengthen connections between his/her points?
4. Does the author have any fragments, comma splices, or run-ons? If so, mark them in the text. If you know the rule, then go ahead an offer advice to the author.
5. Where could the author use more detail to further illustrate his/her claim? Indicate these places in the text.
6. Are the introduction and conclusion focused on the main point of the essay? Does the essay answer the three questions? (Did I do what I said I would do? Why is this important? What do I want my audience to do with this information?)
7. Are the topic and tone of the essay appropriate for the audience? Are the sentences and word choices varied?
8. Indicate in the text the author's strengths and weaknesses.
9. What are two or three revision suggestions you have for the writer?

Unit 3 Invention Fall 2013

Question	**Scene 1**	**Scene 2**	**Scene 3**

What does the genre allow its users to do and what does it not allow them to do?			
Whose needs are most served by the genre? Whose needs are least served?			
In what ways does the genre succeed the most? In what ways does it fail?			
Does the genre enable its users to represent themselves fully?			
Does the genre effectively accomplish what its users intend it to?			
Does the genre limit the way in which its users can do their work?			
Does the genre create inequalities among its users that lead to imbalances of power?			
Do the assumptions that the genre reflects privilege certain ways of doing things or certain ways of knowing?			
Do those privileged ways of doing things or of knowing run counter to the supposed objectives of those who use it and the scene in			

which it is used?			
Does the genre allow its users to do certain things at the expense of others? And if so, at what cost?			

Scene of Genre	Claim	Where the three overlap
1.		
2.		

Unit 3 Peer Review Workshop: Content

1. Is the essay in MLA format? If not, what suggestions can you make to the author to get it to MLA format?
2. Is the essay at least 4 FULL pages? If not, what can you suggest the author add?
3. Does the essay include a controlling idea that is not obvious to everyone? In other words, does it reveal something not everyone would know about how and why the participants use the genre within the given scenes? Where can the author develop more of an analysis or more fully develop the ideas?
4. Does the author use observations and the genre itself as evidence to support the claim?
5. Does the essay maintain a cohesive focus around the controlling idea? Does the author use solid transitions to guide his/her ideas? Determine, as a reader, how you want to be presented with the information. Does the organization work for you? Indicate suggestions for organization and transitions. Also, mark any tangents that you find in the essay.
6. Is the tone and language is appropriate for your English 101 class? If not, suggest for the author what changes they might make.
7. Does the conclusion answer the three questions (Did I do what I said I would do?; Why is this important?; and What do I want my audience to do with this information?)
8. Indicate in the text where the author needs more details.
9. Indicate in the text where the author needs more evidence.
10. Indicate in the text three places where the author deserves praise for this essay.
11. Indicate in the text three places that the author should fix before submitting the essay.
12. Has the author chosen one (and only one) genre to analyze?

Unit 3 Peer Review: Editing

1. Does the author make a claim that includes an interpretation about genre? Is this claim clear and direct? What is the controlling idea? Mark it in the text. What suggestions do you have for the writer in order to strengthen the controlling idea?
2. Does the author use elements from the genre to support the claim made about it? What are they? Mark them in the text. Are they used as good evidence? Indicate why or why not in the text. What kind of evidence would help the writer demonstrate his/her point?
3. How is the essay organized? Does this organization help move the ideas forward? Where could the author use stronger transitions to strengthen connections between his/her points?
4. Does the author have any fragments, comma splices, or run-ons? If so, mark them in the text. If you know the rule, then go ahead an offer advice to the author. If you do not know the rule, then simply mention that something seems off.
5. Where could the author use more detail to further illustrate his/her claim? Indicate these places in the text.
6. Are the introduction and conclusion focused on the main point of the essay? Does the conclusion answer the three questions? (Did I do what I said I would do? Why is this important? What do I want my audience to do with this information?)
7. Are the topic and tone of the essay appropriate for the audience? Are the sentences and word choices varied?
8. Indicate in the text the author's strengths and weaknesses.
9. What are two or three revision suggestions you have for the writer?

Genre	Audience	How does it persuade this audience?	Why is this genre good for this audience?	Why is this genre a bad choice for this audience?	What skills do you have to work in this genre?	What skills do you need to acquire to work in this genre?

Unit	Skills Learned	Writing Skills Used	Writing Skills Learned	How do they apply to Unit 4?	How will you use them in Unit 4?	What new skills do you need to acquire to complete Unit 4?

Unit 4 Invention

Unit	Topic of your essay	What is the claim or controlling idea of the essay?	What do you really want people to know about this topic?	Who would you like to tell?	How would you tell them?	What new skills do you need to acquire to tell them?

Chosen topic:

Scene:

Chosen genre:

Purpose:

Controlling idea:

Audience:

Content to include:

Rhetorical appeals to use:

How to structure and organize:

What language to use:

Specifics, details, and examples to include:

Appendix F: English 101 Schedule of Readings and Activities

ENG 101: Composition

Course Schedule *These assignments are due the date on which they appear.* ***Annotate your reading*** *before* ***coming to class. This schedule may change with notice. If you are not prepared for class, miss an assignment, fail to bring the requested materials, or fail to follow the schedule, you will be counted*** *absent.*

Abbreviations used: *Lunsford* = Andrea Lunsford's *Everyone's an Author*; *Penguin* = Lester Faigley's *The Brief Penguin Handbook*.

Date	Assignments
Monday, August 26	Introduction to the course and each other.
Wednesday, August 28	Introduction to the course and each other.
Friday, August 30	Introduction to the course and each other.
Monday, September 2	**No class: Labor Day**
Wednesday, September 4	Before class, read pages xxix-xxxiv of the Introduction in *Lunsford*. Also, read pages 1-17 of Chapter 1 in *Lunsford*. Complete the 2011 Super Bowl Chrysler ad activity on page 11 and the Margaret Meade activity on page 17. Your responses are due to Blackboard before class and in hard copy when class begins.
Friday, September 6	Before class, read pages 18-23 of Chapter 2 in *Lunsford*. Complete the Make a List activity on the bottom of page 23. Also, read pages 24-28 of Chapter 2 in *Lunsford*. Complete the Take Time to Reflect activity on page 28. Your responses are due to Blackboard before class and in hard copy when class begins. After today, you should be working on possible scenes to observe for your Unit 1 essay.

Date	Assignments
Monday, September 9	**Invention Workshop** Before class, read pages 1-35 in *Penguin*. Respond to these questions: What are the demands of writing in college (what does it entail?)? What is the basic process of communicating with readers? How do you get readers to take you seriously? Also read pages 194-98 in the *Penguin*. Your responses are due to Blackboard before class and in hard copy when class begins. Also, bring with you three possible places/events to observe. I will collect these at the start of class. **Bring your *Penguin* to class today.** By the end of today, you must start your observations, or you will not have enough time to complete your project. You should also start to decide what your controlling idea is about the scene.
Wednesday, September 11	Before class, read pages 182-199 of Chapter 10 in *Lunsford*. Complete the Think About Reports activity on page 184, the Analyze the Purpose Activity on page 188, and the Analyze a Wikipedia Entry activity on page 199. Your responses are due to Blackboard before class and in hard copy when class begins. By today, you should have observed at least once and getting ready to observe again. Also, you should start your draft after today.
Friday, September 13	**Writing Workshop** Before class, read pages 379-98 in *Penguin*. Respond to these questions: What are the parts of a sentence? What are phrases and clauses and how can you tell the difference? What are the types of sentences? Also, read pages 435-50 in *Penguin*. Respond to these questions: What parts of a sentence should be set off with commas? When do you use commas with long modifiers? How do you use commas with quotations? Your responses are due to Blackboard before class and in hard copy when class begins. Also, before class, read the Annie Lamott essay, "Shitty First Drafts" that is posted on Blackboard. Bring the annotated copy with you to class. **Bring your *Penguin* to class today.** You should be working on your draft. You will need a complete draft by Monday.

Date	Assignments
Monday, September 16	**Peer Review Workshop: Content** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade.
Wednesday, September 18	**Peer Review Workshop: Editing** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade. **Bring your *Penguin* to class today.**
Friday, September 20	**Working with Peer Feedback** Bring the marked up drafts you received from your classmates on Monday and Wednesday. Also, bring any revisions you have already made to the drafts.
Monday, September 23	**Unit 1 project is due when class begins**
Wednesday, September 25	Before class, read pages 263-268 of Chapter 12 in *Lunsford*. Complete the Think About activity on page 266 and the Look at Three Assignments Activity on page 268. Then, read pages 137-169 of Chapter 9 in *Lunsford*. Complete the Look For Activity on page 141. Your responses are due to Blackboard before class and in hard copy when class begins.
Friday, September 27	**Invention Workshop** Before class, read pages 451-94 in *Penguin*. Respond to these questions: How do you use the semicolon to link related ideas? Where do you use colons? Also, read pages 24-28 of Chapter 3 in *Lunsford*. Respond to the question Lunsford poses at the bottom of page 28—"What do you *need* to do to complete an assignment effectively—and what *can* you do?" Your responses are due to Blackboard before class and in hard copy when class begins. **Bring your *Penguin* to class today.** After today, you should have a good idea of the genre you will analyze for this project.

Date	Assignments
Monday, September 30	Before class, read pages 526-537 of Chapter 27 in *Lunsford*. In your own words, respond to the following questions: What is context? What is tone? What do you think your tone is? Do you think that Google (and technology in general) is making us stupid, as the authors claim? Why or why not? Also, read pages 538-550 of Chapter 28 in Lunsford. In your own words, respond to the following questions: What is academic writing? What is an academic conversation? Pick 5 of the 8 "characteristic features" of academic writing and discuss what will be challenging and what will be rewarding in learning each feature. Your responses are due to Blackboard before class and in hard copy when class begins.
Wednesday, October 2	**No class: Individual Conferences** Meet in pre-designated meeting area at the time of your conference. Remember, this conference counts for 5% of your unit essay grade. To receive full credit for this conference, bring with you the following: the genre you are analyzing, a rough draft (if you have one), 5 questions you have about your essay that you would like to ask me, and anything else that you would like to discuss. As soon as possible after your conference with me, you should make the changes we discussed and implement the ideas that you had while we met. Trust me, your essay will be so much better (and easier to write) if you take an hour to do this
Friday, October 4	**No class: Individual Conferences** Meet in pre-designated meeting area at the time of your conference. Remember, this conference counts for 5% of your unit essay grade. To receive full credit for this conference, bring with you the following: the genre you are analyzing, a rough draft (if you have one), 5 questions you have about your essay that you would like to ask me, and anything else that you would like to discuss. As soon as possible after your conference with me, you should make the changes we discussed and implement the ideas that you had while we met. Trust me, your essay will be so much better (and easier to write) if you take an hour to do this

Date	Assignments
Monday, October 7	**Writing Workshop** Before class, read pages 37-50 and 57-59 of *Penguin*. Respond to these questions: Why should you ask questions while you read? What are "verbal fallacies"? What are "verbal fallacies"? Give examples for each. Your responses are due to Blackboard before class and in hard copy when class begins. **Bring your *Penguin* to class today.** You should be working on your draft. You will need a complete draft by Wednesday.
Wednesday, October 9	**Peer Review Workshop: Content** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade.
Friday, October 11	**Peer Review Workshop: Editing** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade. **Bring your *Penguin* to class today.**
Monday, October 14	**No class: Fall Break**
Wednesday, October 16	**Unit 2 project is due when class begins**
Friday, October 18	**We will meet on the main floor of Watson library for a tour.** Before class begins, come up with five topics and five types of genre for each topic (for example, the idea of "peace" is a topic that includes genres like bumper stickers, t-shirts, pamphlets, posters, etc). Your topics and genres are due when class begins. Also, please complete the library handout you were given on Wednesday. Bring it with you. After today, you need to begin thinking about your topic and genres for your Unit 3 essay.

Date	Assignments
Monday, October 21	**Invention Workshop** Before class begins, bring 5 possible scenes and 5 possible genres within each scene. You also need to bring the library packet from last week and any research you have done this far. After today, you should have selected the genres you will use for your unit 3 project.
Wednesday, October 23	Before class, read pages 29-35 of Chapter 4 in *Lunsford*. Complete the Think About Reading and Writing activity on page 30 and the Go To Wikipedia activity on page 32 (alone and not in a group). Also, read pages 229-255 of Chapter 11 in *Lunsford*. Complete the Think About Reviews activity on page 231 and the Think About activity on page 242. Your responses are due to Blackboard before class and in hard copy when class begins.
Friday, October 25	**Writing Workshop** Before class begins, you must determine your genre and three examples for the Unit 3 essay. They are due at the beginning of class for approval. Before class, read pages 347-78 in *Penguin*. Respond to these questions: How do you make your writing active? What are agents and how do you sue them in your writing? How do you vary sentences? Also, read page 37-50 and 57-59 of *Penguin*. Respond to these questions: Why should you ask questions while you read? What are "verbal fallacies"? What are "verbal fallacies"? Give examples for each. Your responses are due to Blackboard before class and in hard copy when class begins. **Bring your *Penguin* to class today.** After today, you should begin drafting.
Monday, October 28	Before class, read pages 275-304 of Chapter 13 in *Lunsford*. In your own words, respond to the following questions: What are three types of evidence? Which do you think is the most credible? When do problems with reasoning occur? How do they occur and what are they called? List and discuss a few. What is a counterargument? When would it be useful to have one in your essay? Your responses are due to Blackboard before class and in hard copy when class begins.
Wednesday, October 30	Before class, read pages 305-324 of Chapter 14 in *Lunsford*. Complete the Choose One of the Examples activity on page 324. Your responses are due to Blackboard before class and in hard copy when class begins.

Date	Assignments
Friday, November 1	Take a little break from homework (we still have class). But, you should be working on your draft. By the end of today, you should have your topic and genre and a workable controlling about the genre. After this weekend, you should have a good, solid draft ready. You will need one a week from today.
Monday, November 4	**Charlene's Birthday. Feel free to bring treats.**
Wednesday, November 6	Before class, read pages 367-371 of Chapter 18 in *Lunsford*. In your own words, respond to the following questions: What is evidence? What is good evidence? How do you know? List and discuss five ways that you can determine the reliability of a source. Then, give two examples for each. Your responses are due to Blackboard before class and in hard copy when class begins.
Friday, November 8	Before class, read pages 381-387 of Chapter 21 in *Lunsford*. In your own words, respond to the following questions: What does synthesis mean, in the context of writing? What does it mean to enter "***the*** conversation"? Also, read pages 388-400 of Chapter 22 in *Lunsford*. In your own words, respond to the following questions: What is the university's policy on plagiarism? What is the English department's policy? What is the difference between paraphrasing and summarizing? Your responses are due to Blackboard before class and in hard copy when class begins.
Monday, November 11	***No class: Group Conferences***. Meet in pre-designated meeting area at the time of your conference. Remember, this conference counts for 5% of your unit essay grade. Before this conference, your group will need to exchange drafts. Then, you are to read all of your group members' essays, annotate them, respond to questions, and have discussion topics ready for your conference. Also bring 5 questions you would like to ask your peers about your draft. After your conference, you should work on your draft. Hint: next week is peer review.
Wednesday, November 13	***No class: Group Conferences***. Meet in pre-designated meeting area at the time of your conference. Remember, this conference counts for 5% of your unit essay grade. Before this conference, your group will need to exchange drafts. Then, you are to read all of your group members' essays, annotate them, respond to questions, and have discussion topics ready for your conference. Also bring 5 questions you would like to ask your peers about your draft. After your conference, you should work on your draft. Hint: next week is peer review.

Date	Assignments
Friday, November 15	By today, you should have a good draft going, especially after your conferences this week. You'll need a complete one by Wednesday.
Monday, November 18	Take a little break from homework (we still have class). But, you should be working on your draft. By the end of today, you should have your topic and genre and a workable controlling about the genre. After today, you should have a good, solid draft ready. You will need one Wednesday
Wednesday, November 20	**Peer Review Workshop: Content** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade.
Friday, November 22	**Peer Review Workshop: Editing** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade. **Bring your *Penguin* to class today.**
Monday, November 25	**Unit 3 project is due when class begins**
Wednesday, November 27	**No class: Thanksgiving Break**
Friday, November 29	**No class: Thanksgiving Break**
Monday, December 2	Before class, read pages 61-100 of Chapter 7 in *Lunsford*. Complete the Take a Look activity on page 63, the Look to See activity on page 66, the Watch the Video activity on page 69 and the Thinking About the Text activity on page 91. Your responses are due to Blackboard before class and in hard copy when class begins. **Work Day:** Bring with you all the work you have done for Unit 4 so far. **Bring your *Penguin* to class today.** **We will meet in EGARC today on the 4th floor of Wesoce. Room 4074. You MUST bring your draft/invention work thus far.**

Date	Assignments
Wednesday, December 4	Before class, read pages 570-590 of Chapter 30 in *Lunsford*. Respond to the six questions on page 572 as they pertain to your project. Also, complete the Analyze a Design activity on page 590. Your responses are due to Blackboard before class and in hard copy when class begins. **Work Day:** Bring with you all the work you have done for Unit 4 so far. **Bring your *Penguin* to class today.** **We will meet in EGARC today on the 4th floor of Wesoce. Room 4074. You MUST bring your draft/invention work thus far.**
Friday, December 6	**Peer Review Workshop: Content** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade.
Monday, December 9	**Peer Review Workshop: Editing** Post a copy of your draft to Blackboard. Bring 2 copies of your complete rough draft to class without your name on it. A complete rough draft means that you would hand it in for a grade if you had to (thus, it should be the required length and have mostly developed ideas and evidence). Outlines and one-pagers are not accepted. Also bring 5 questions you would like to ask your peers about your draft. Remember, this day is worth 5% of the essay grade. **Bring your *Penguin* to class today.**
Wednesday, December 11	**Last day of class, It is okay to be happy about that.** We will do evaluations and say good bye. Please feel free to bring treats.
Finals Week	**NO FINAL EXAM—YAY!!**

Appendix G: Consent Form

Adult Informed Consent Statement

RESEARCH PROJECT TITLE: Talking About Transfer: Students' Talk as an Indication of Transfer in a First-Year Writing Course

INTRODUCTION

The Department of English at the University of Kansas supports the practice of protection for human subjects participating in research. The following information is provided for you to decide whether you wish to participate in the present study. You may refuse to sign this form and not participate in this study. You should be aware that even if you agree to participate, you are free to withdraw at any time. If you do withdraw from this study, it will not affect your relationship with this unit, the services it may provide to you, or the University of Kansas.

PURPOSE OF THE STUDY

This project explores how pedagogical and curricular practices suggested by recent scholarship encourage transfer of writing-related knowledge within a first-year composition classroom. By building from the available research projects that investigate the transfer of writing-related skills, the researcher hopes to identify the ways in which students discuss their learning and how they understand the process of transferring knowledge by investigating how they are able to articulate their perceived knowledge transfer. This researcher hypothesizes that students do transfer writing-related skills from past writing experiences into college writing courses and that students transfer skills within college writing courses through progressive assignments and pedagogical approaches; but, the researcher also hypothesizes that students lack a vocabulary necessary to self-report such a transfer of skills. In essence, this researcher posits that students can demonstrate a transfer of skills, but they are simply unable to articulate such a transfer.

PROCEDURES

You are being asked to participate in this research study because of your enrollment in this ENGL 101 or ENGL 102 course. You are being asked to self-select to be included with the guarantee that your grade in the respective course will not be affected if you choose to not participate. Furthermore, if you choose to participate in this project, you will not be identified until the end of the semester, after the submission of final course grades, and will only be identified if the need for a follow up interview arises.

This project will utilize teacher-classroom ethnographic methodologies in addition to discourse analysis techniques. In order to identify if transfer has occurred within the same college writing course, the researcher proposes varied methodologies in order to establish a method of comparison in an attempt to remove subjectivity as much as possible. If you choose to participate in this study, you will be asked to: provide a writing sample during class time the first and last week of class; complete a survey of skills twice during the semester during class time (post-HSLC approval and last day of class); allow the researcher to take field notes (often videotaped) during class discussions, particularly at the beginning of each unit; provide all you homework,

in-class work, unit essays, and reflection essays for discourse analysis; and, be available for follow up surveys (only for those who self-select for this addition) as needed. No time commitment outside of normal class time will be asked of you, unless you self-select for a follow-up interview the semester following your participation in the research project.

You may request, at any time during or after the research project, a copy of the records disclosed for this research project by contacting cksuumers@ku.edu.

You may withdraw from the project at any time without penalty. You will be withdrawn from the project only if you fail to complete the required documentation for participation or if you withdraw from the course. In addition, the results of this research project will be shared through the publication of the dissertation. However, all identifying markers will be removed from the collected data, and your identity will be concealed.

Video recordings will be taken of class time as a method of reinforcing researcher objectivity. These video-recorded classroom conversations are crucial in understanding and analyzing how the pedagogy and the curricula affect your ability to transfer and how you talk about transfer. Confidentiality will be maintained by not publically showing the video (researcher's use only), not using your name, or asking you to create a pseudonym, and not using your likeness or image in anyway without your direct, written, prior approval. The video recordings will be kept for seven years (to ensure reliability of data throughout the potential publication of the research or potential duplication of the project).

You are not required to participate in the video-recording portion of this research study and the video-recording can be stopped at any time by any student for any reason.

RISKS

No burdens, inconveniences, pain, discomforts, or risks are associated with this study.

BENEFITS

In the end, students should have an increased meta-awareness of their writing skills and how to use them past their first-year writing courses. In addition, this research project directly investigates pedagogical and curricular suggestions made by transfer scholars within Composition Studies. As such, this research hopes to identify successful and unsuccessful ways to teach, encourage, and understand how students learn and use what they have learned in college writing courses.

PAYMENT TO PARTICIPANTS

No compensation or extra credit will be provided for students who elect to participate in this study.

PARTICIPANT CONFIDENTIALITY

Your name will not be associated in any publication or presentation with the information collected about you or with the research findings from this study. Instead, the researcher(s) will use a study number or a pseudonym rather than your name. Your identifiable information will not be shared unless (a) it is required by law or university policy, or (b) you give written permission. The data from this research project will be maintained for seven years, to ensure reliability and replicability of the data. In addition, permission granted on this date to use and disclose your information remains in effect indefinitely. By signing this form you give permission for the use and disclosure of your information for purposes of this study at any time in the future.

REFUSAL TO SIGN CONSENT AND AUTHORIZATION

You are not required to sign this Consent and Authorization form and you may refuse to do so without affecting your right to any services you are receiving or may receive from the University of Kansas or to participate in any programs or events of the University of Kansas. However, if you refuse to sign, you cannot participate in this study.

CANCELLING THIS CONSENT AND AUTHORIZATION

You may withdraw your consent to participate in this study at any time. You also have the right to cancel your permission to use and disclose further information collected about you, in writing, at any time, by sending your written request to: Charlene Summers, 1445 Jayhawk Blvd, Room 3001, Lawrence, Kansas, 66045.

If you cancel permission to use your information, the researcher(s) will stop collecting additional information about you. However, the researcher may use and disclose information that was gathered before she received your cancellation, as described above.

QUESTIONS ABOUT PARTICIPATION

Questions about procedures should be directed to the researcher(s) listed at the end of this consent form. PARTICIPANT CERTIFICATION:

I have read this Consent and Authorization form. I have had the opportunity to ask, and I have received answers to, any questions I had regarding the study. I understand that if I have any additional questions about my rights as a research participant, I may call (785) 864-7429 or (785) 864-7385, write the Human Subjects Committee Lawrence Campus (HSCL), University of Kansas, 2385 Irving Hill Road, Lawrence, Kansas 66045-7568, or email irb@ku.edu.

I agree to take part in this study as a research participant. By my signature I affirm that I am at least 18 years old and that I have received a copy of this Consent and Authorization form.

_____ _____

Type/Print Participant's Name Date

_____

Participant's Signature

Please initial here to consent to the audio and/or video recording: _____

RESEARCHER CONTACT INFORMATION

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Appendix H: First-Day and Last-Day Survey

Talking About Transfer: Pre- and Post-Survey of Writing Skills for English 101 and 102 Students

This research project investigates students' transfer of writing-related skills from high school into 101 or 102 and students transfer of skills within 101 or 102 through progressive assignments and pedagogical approaches. In addition, it investigates students' lack of vocabulary necessary to self-report such a transfer. Your participation in this research project is completely voluntary and has no impact upon your grade in this course. You are not required to participate and may withdraw from the research project at any time. Your name or likeness will not be directly identifiable.

1. Name (optional): _____
2. Gender: _____ 3. Age: _____
4. Year in College: Freshman Sophomore Junior Senior Other: _____
5. Years at KU: 1st 2nd 3rd 4th 5th Other: _____
6. Educational Background (circle all that apply):
Public HS Private HS GED Abroad Comm College Transfer
7. What types of writing have you done in the past? List all that you can think of.
8. What do you write the most? In other words, what types of writing?
9. In your own words, define or describe what you consider to be your "writing skills." Which of these do you feel will be most useful in college? Give examples if needed.
10. What would you say are your writing strengths? Weaknesses?
11. In your own words, describe what you think helps you learn to write or what has helped you in the past. Give examples if needed.
12. Do you like to write? If so, what do you like to write and why do you like this type of writing? If not, why not? And, what type of writing do you least like to write or had a bad experience with? Give examples if needed.
13. List as many writing-related terms as you can think of. For example, essay, paragraph, thesis.
14. In your own words, provide a definition for the word "genre." Give examples if needed.
15. In your own words, provide a definition for the word "writing." Give examples if needed.
16. In your own words, provide a definition for the word "rhetoric." Give examples if needed.
17. In your own words, how do you think 101 will prepare you for writing you will do in the future? What makes you think this? Give examples if needed.
18. Would you be willing to meet with the researcher after this semester for a follow-up interview, if needed? Yes_____ No_____
If yes, what is the best way to contact you?

Appendix I: Student Writing Sample Prompt

In Class Writing Activity: Helping the Animals

Directions: Please read the expert below and respond as directed. Remember, your response should have a focus and be organized around that focus with detailed descriptions. Do not worry about grammar and mechanical correctness: your ideas matter here. Please write so that I can read it. This in-class writing activity is part of your homework and participation grade. You will not receive a grade for this, but you will receive 10 points for completing the task. You need to write at least one single-spaced page, and it is due at the end of class today. Remember, there is no one correct answer: so, relax, and do your best.

While updating your Facebook status earlier today, you noticed an ad pop up that states all cats over four months old are free to a good home at the Lawrence Animal Shelter. After a little more research, you discover that they are free because the shelter has too many animals to care for, especially too many cats and have offered them for free for the last two years. You also discover that the Lawrence Animal Shelter tries to be a "no kill" shelter, but they sometimes have to put animals to sleep because they have too many: students at KU simply dump or abandon their animals when they have to move or go home.

You decide that this is a travesty, as you are an avid animal lover and a proud KU student. You are not able to adopt any of the cats (or other animals the shelter offers), because you live in a dorm and, thus, not allowed to have a pet. What can you do?

Your task here is to create a written form of communication to either help get the animals adopted into good homes from the Lawrence Animal Shelter or to help prevent more animals from being dumped or abandoned by KU students at the shelter. What form of communication would you choose for this specific audience? Examples include a brochure, poster, billboard, bumper sticker, t-shirt, button, sidewalk chalk campaign, website, Facebook ad, etc. Where would this communication be seen? Examples include dorms, Wescoe Beach, classroom buildings, Mass Street, the internet with a specific site like KU, FB, Twitter, etc.

In the space provided, explain what text you would create to get the word out. Define which issue you would tackle (help get the animals adopted into good homes from the Lawrence Animal Shelter or to help prevent more animals from being dumped or abandoned by KU students at the shelter) and who you believe are the people you need to convince to help you. Then, describe the type of communication you would use, using as many details as possible. Feel free to sketch it out, although this is not required. What would it look like? What information would it include? Who would see it? Where would it be seen? Why do you feel it will be effective in accomplishing your goal?

Good luck!

Appendix J: Reflection Prompts

Unit 1 Reflection Questions

Directions: In a MLA format, construct a short essay where you talk to me about your responses to these questions. Your reflection is due with your Unit 1 Essay at the start of class and is worth 5% of your overall grade for this class.

1. How can what you learned in this unit be applied in other courses? Give examples, explain, and be specific.
2. What do you think will not be applicable to other classes? Give examples, explain, and be specific.
3. How does the analysis of scene help you improve your writing, in general? How will it help you approach writing tasks in the future? Give examples, explain, and be specific.
4. From writing this essay, what are your writing strengths? Writing weaknesses? Give examples, explain, and be specific. Remember, grammar is neither a strength nor weakness.
5. What did you learn about your writing from the comments you received from the readers of your essay? Give examples, explain, and be specific.
6. What did you learn about yourself in this unit? What did you learn about you as a writer and your writing? Give examples, explain, and be specific.
7. Describe your understanding of genre, scene, and participant. Give examples, explain, and be specific.
8. What was the most challenging aspect of this Unit? Least challenging? Give examples, explain, and be specific.

Unit 2 Reflection Questions

Directions: In a MLA format, construct a short essay where you talk to me about your responses to these questions. Your reflection is due on the day your Unit 2 essay is due at the start of class and is worth 5% of your overall grade for this class.

2. What did you learn in Unit 1 that you used in Unit 2? Give examples, explain, and be specific.
3. What did you learn in Unit 1 that you did not use/was not applicable to Unit 2? Give examples, explain, and be specific.
4. What did you learn in this Unit 2 that can be applied in other courses? Give examples, explain, and be specific.
5. What do you think you learned in Unit 2 that will not be applicable to other classes? Give examples, explain, and be specific.
6. How does the analysis of a genre help you improve your writing, in general? How will it help you approach writing tasks in the future? Give examples, explain, and be specific.
7. From working on this Unit, what are your writing strengths? Writing weaknesses? Are these weaknesses and strengths the same or different from Unit 1? How so? Give examples, explain, and be specific. Remember, grammar is neither a strength nor weakness.
8. What did you learn about your writing from the comments from the readers of your essay that is different from what you learned about your writing in Unit 1? Give examples, explain, and be specific.
9. What was the most challenging aspect of this Unit? Least challenging? Give examples, explain, and be specific

Unit 3 Reflection Questions

Directions: In a MLA format, construct a short essay where you talk to me about your responses to these questions. Your reflection is due the day of your Unit 3 essay at the start of class and is worth 5% of your overall grade for this class.

1. What did you learn in Unit 1 that you used in Unit 3? What did you learn in Unit 2 that you used in Unit 3? Give examples, explain, and be specific.
2. What did you learn in Unit 1 that you did not use/was not applicable to Unit 3? What did you learn in Unit 2 that you did not use/was not applicable to Unit 3? Give examples, explain, and be specific.
3. What did you learn in this Unit 3 that can be applied in other courses? Give examples, explain, and be specific.
4. What do you think you learned in Unit 3 that will not be applicable to other classes? Give examples, explain, and be specific.
5. How does the analysis of the same genre in multiple scenes help you improve your writing, in general? How will it help you approach writing tasks in the future? Give examples, explain, and be specific.
6. From the comments you received from the readers of your essay, what are your writing strengths? Writing weaknesses? Are these weaknesses and strengths the same or different from Unit 1 and Unit 2? How so? Give examples, explain, and be specific. Remember, grammar is neither a strength nor weakness.
7. From my comments as a reader of your Unit 1 and Unit 2 essays, what do you think my comments to you will be on your Unit 3 essay? What will be different? The same? Give examples, explain, and be specific.
8. What was the most challenging aspect of this Unit? Least challenging? Give examples, explain, and be specific.

Unit 4 Reflection Questions

Construct a 3-4 page letter to me that addresses the following questions (this letter is very similar to the reflection essays that you write after each unit). Make sure that you are specific, giving examples and explaining your ideas.

1. Why you created the text that you did.
2. Why did you chose the genre—what features of the genre allow you to get the message across to the audience you have chosen?
3. Why is this change important to you? Why do you feel this change needs to be made?
4. Who is your audience? How will he/she/they be able to affect the changes you seek?
5. What did you include in terms of content, rhetorical appeals, structure/ organization, sentences, and diction in the text in order to influence your intended audience?
6. How does your chosen genre serve your needs in getting the change made? How effective will this genre be? Why or why not?
7. How has what you have learned this semester in all three units that helped you create the text that you did and that helped you make the choices as you did?

Appendix K: Categories and details of the responses from First-Day and Last-day Course Survey Responses from Question 8 with Percentages

Categories	Number of responses	Percentage of Responses
Academic	36/65	55.4%
Social Media	13/65	20.0%
Creative	8/65	12.3%
Personal	1/65	1.5%
Professional	3/65	4.6%
Unclassified	4/65	6.2%

Table 7: Categories from First-Day Course Survey Responses from Question 8 with Percentages

Categories	Number of responses	Percentage of Responses
Academic	28/55	50.9%
Social Media	14/55	25.5%
Creative	3/55	5.5%
Personal	2/55	3.6%
Professional	3/55	5.5%
Unclassified	4/55	7.3%

Table 8: Categories from Last-day Course Survey Responses from Question 8 with Percentages

First-day Surveys

Table 9: Academic Genres 20/38 words = 52.6%; 36/65 Responses to the First-day Course Survey Question 8= 55.4%

Language Used in the Response	Number of responses
Essay	8
Research Papers	4
Academic Writing	2
Analysis of Readings Essays	2
Persuasive	2
Academic Writing (essays)	1
Analyses	1
Analysis	1
Comparison Essays	1
Daily Homework	1
Drafts	1
English Essays	1
Essay Format (5-paragraph research essays)	1
Essays and papers for school, mostly informative and fact-based	2
Expository	1
Final Papers	1

Homework	1
Informative Essays	1
Note Taking	1
Opinion	1
Responses to questions or a response of my opinion to something	1

Table 10: Social Media Genres 6/38 words = 15.8%; 13/65 Responses to the First-day Course Survey Question 8= 20.0%

Language Used in the Response	**Number of responses**
Texts	5
Twitter	4
Blogs	1
Facebook	1
Online/Informal	1
Social Media	1

Table 11: Creative Genres 7/38 words = 18.4%; 8/65 Responses to the First-day Course Survey Question 8= 12.3%

Language Used in the Response	**Number of responses**
Fiction	2
Creative	1
Fictional Stories	1
Humorous	1
Memoirs	1
Poetry	1
Short Stories	1

Table 12: Personal Genres 1/38 words = 2.6%; 1/65 Responses to the First-day Course Survey Question 8= 1.5%

Language Used in the Response	**Number of responses**
Journal	1

Table 13: Professional Genres 1/38 words = 2.6%; 3/65 Responses to the First-day Course Survey Question 8= 4.6%

Language Used in the Response	**Number of responses**
Email	3

Table 14: Unclassified Genres (need more information to categorize them) 3/38 words = 7.9%; 4/65 Responses to the First-day Course Survey Question 8 = 6.2%

Language Used in the Response	**Number of responses**
Narrative	2
Formal/Proper	1
Improper Writing	1

Appendix L: Details of the responses in the First-day and Last-day Course Surveys to Question 7

First-day Surveys

Table 15: Academic Genres 32/83 words = 38.6%; 83/170 Responses to the First-day Course Survey Question 7= 48.8%

Language Used in the Response	Number of responses
Essays	15
Persuasive	8
Five-Paragraph Essay	5
Informative	5
Research Papers	5
In-Class Notes	3
Lab Reports	3
Reports	3
Academic	2
Expository	2
High School Writing	2
Homework	2
ACT Writing	1
Analysis	1
Analytical Essays	1
Anatomy Papers	1
APA Papers	1
Argumentative	1
College Essays	1
Comparative Essays	1
Debate Cases	1
MLA Papers	1
Note Cards	1
Primary and Secondary Research Papers	1
Prompt Responses	1
Report-based Essays	1
Research papers 50 pages	1
Rhetorical analysis	1
School Essays	1
TCAP Writing Test	1
Two Research Papers	1

We also wrote many essays but the teacher would assign us the topics	1

Table 16: Social Genres 12/83 words = 14.5%; 21/170 Responses to the First-day Course Survey Question 7= 12.4%

Language Used in the Response	**Number of responses**
Social Media	4
Blogs	2
Facebook	2
Texts	3
Text	2
Texting	1
Tweets	2
Twitter	1
Food Blogs	1
Instagram Descriptions	1
Internet	1
Pintrest (descriptions on)	1

Table 17: Creative Genres 9/83 words = 10.8%; 18/170 Responses to the First-day Course Survey Question 7= 10.6%

Language Used in the Response	**Number of responses**
Poems	5
Short Stories	5
Fiction	2
Children's Book	1
Creative	1
Half-finished Narrative	1
Music	1
Plays	1
Song Lyrics	1

Table 18: Personal Genres 4/83 words = 4.8%; 10/170 Responses to the First-day Course Survey Question 7= 5.9%

Language Used in the Response	**Number of responses**
Letters	6
Journaling	2
Personal Reminiscence	1
Post Cards	1

Table 19: Professional Genres 4/83 words = 4.8%; 6/170 Responses to the First-day Course Survey Question 7= 3.5%

Language Used in the Response	Number of responses
Emails	3
Applications	1
Technical	1
Technical Reports	1

Table 20: Unclassified Genres (need more information to categorize them) 24/83 words = 28.9%; 33/170 Responses to the First-day Course Survey Question 7 = 19.4%

Language Used in the Response	Number of responses
Responses	4
Reflections	3
Narrative	3
Article	2
Speeches	2
Advertisements	1
Autobiography	1
Biography	1
Biographical	1
Communication	1
Editorial	1
Exposé	1
Journalism	1
Lots	1
Newspaper Writing	1
Non-Fiction	1
Opinion	1
Original Oratory Speeches	1
Posters	1
Power Points	1
Recent Events Reports	1
Reviews	1
Short Paragraphs	1
Summaries	1

Last-day Surveys Table 4:

Table 21: Academic Genres 56/108 words = 51.9%; 89/162 Responses to the Last-day Course Survey Question 7= 54.9%

Language Used in the Response	**Number of responses**
Persuasive	11
Research Paper	7
Essay/Essays	5
Academic	4
Informative	4
Research	4
Book Reports	3
Informational	2
Notes	2
Report	1
Persuasive Essays	1
Academic Writing	1
ACT Writing	1
Ad analysis	1
All types of essays (research, argumentative, etc.)	1
Analysis of a genre	1
Analysis	1
Annotated Bibliography	1
Annotation Essays	1
Argument	1
Bibliographies	1
Cause/Effect	1
Character Analysis	1
Class Assignments	1
College Algebra	1
College English 101 Assignments	1
Compare/Contrast	1
Comparison/Contrast	1
Comparison	1
Created a New Genre	1
Critical	1
Essays for Class	1
Essay Writing	1
Expository (journalism)	1
Expository	1
High School English Class Writing Assignments	1
Homework Assignments	1
Instructional (steps)	1
Lab Reports	1

Literary Essays	1
MLA	1
Observational	1
Primary Source	1
Reflection Essay	1
Research Essay	1
Research Projects	1
Research Writing	1
Responses to Questions?	1
Rhetorical	1
Scientific Analysis	1
Secondary Source	1
Short papers: Persuasive, Technical, Research, Informative	1
Speech	1
Speeches	1
TCAP Writing	1
Use Sources	1

Table 22: Social Genres 18/108 words = 16.7%; 30/162 Responses to the Last-day Course Survey Question 7= 18.5%

Language Used in the Response	**Number of responses**
Texting	6
Facebook	4
Social Media	2
Tweeting	2
Tweets	2
Twitter	2
Blog Post	1
Blogging	1
Blogs	1
Ebay Auction	1
Informal (social media)	1
Instagram	1
Messaging	1
Online Shopping Reviews	1
Order Reviews	1
Social Media (text, Tweet, Instagram, blogs)	1
Social Media Writing	1
Text	1

Table 23: Creative Genres 14/108 words = 13.0%; 18/162 Responses to the Last-day Course Survey Question 7= 11.1%

Language Used in the Response	Number of responses
Poetry	3
Creative	2
Short Story	2
1st person/2nd/3rd	1
Allegory	1
Children's Books	1
Comic Strips	1
Fictional	1
Lyrics/Music	1
Narration	1
Novels	1
Poem	1
Prose	1
Satirical	1

Table 24: Personal Genres 3/108 words = 2.8%; 4/162 Responses to the Last-day Course Survey Question 7= 2.47%

Language Used in the Response	Number of responses
Letters	2
Journal	1
Personal Reminiscence	1

Table 25: Professional Genres 2/108 words = 1.9%; 2/162 Responses to the Last-day Course Survey Question 7= 1.23%

Language Used in the Response	Number of responses
Formal Emails	1
Technical Writing	1

Table 26: Unclassified Genres (need more information to categorize them) 12/108 words = 11.1%; 19/162 Responses to the Last-day Course Survey Question 7 = 11.7%

Language Used in the Response	Number of responses
Narrative	7
Free Write	2
Autobiographies	1
Biographies	1
Coercive Writing	1
Java Code	1
Narrative Essay	1
Opinion	1
Public Speaking	1
Responses	1
Symposium	1

Writing	1

Appendix M: Identifying Rhetorical Awareness Worksheet

Source: www.humanesocietyof easterncarolinablogspot.com/2012/05/hot-oven-hot-car-same-thing.html

Genre: _____

Audience: _____

Purpose: _____

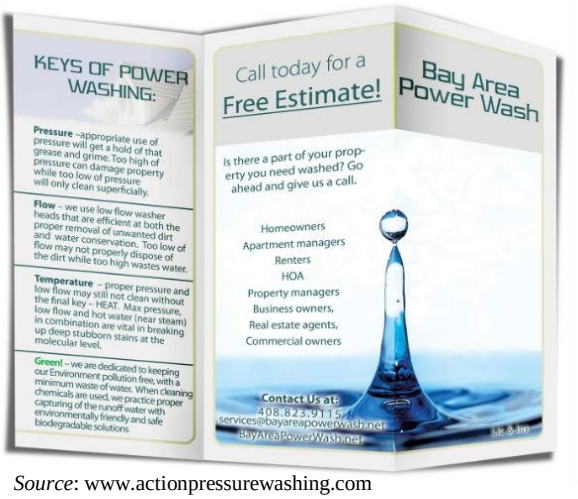
Context: _____

How do you know?: _____

_____

_____

_____



Source: www.actionpressurewashing.com

Genre: _____

Audience: _____

Purpose: _____

Context: _____

How do you know?: _____

_____

_____

_____

Source: www.lifenews.com

Genre: _____

Audience: _____

Purpose: _____

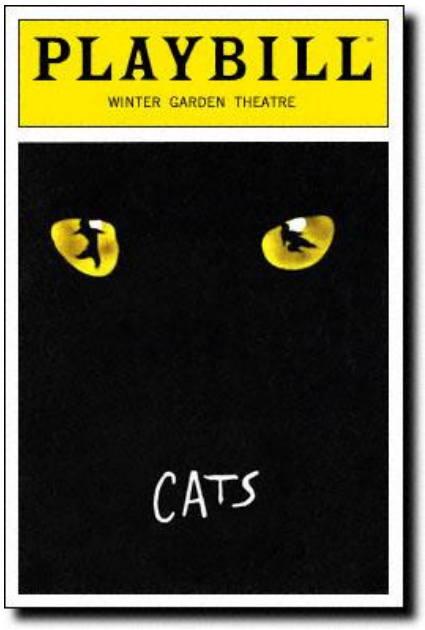
Context: _____

How do you know?: _____

_____

_____

_____



Source: www.playbillvault.com

Genre: _____

Audience: _____

Purpose: _____

Context: _____

How do you know?: _____

_____

_____

_____

Source: www.corymccollum.com

Genre: _____

Audience: _____

Purpose: _____

Context: _____

How do you know?: _____

_____

_____

_____

Source: www.democraticunderground.com

Genre: _____

Audience: _____

Purpose: _____

Context: _____

How do you know?: _____

_____

_____

_____

Appendix N: Multiple Genre Awareness Field Trip Worksheet

Scene: _____ Day of Week: _____

Time: _____

Genre: _____

Example 1: _____

Describe the genre:

Who is the audience?

What is the purpose?

What is the rhetorical situation?

What does the audience and purpose of this genre reveal to you?

Example 2: _____

Describe the genre:

Who is the audience?

What is the purpose?

What is the rhetorical situation?

What does the audience and purpose of this genre reveal to you?

Example 3: _____

Describe the genre:

Who is the audience?

What is the purpose?

What is the rhetorical situation?

What does the audience and purpose of this genre reveal to you?

1. **What do these three examples of the same genre have in common? How do you know?**
2. **Where do these three examples of the same genre differ? How do you know?**
3. **Who are the participants in this scene? How do the participants use each example?**
4. **Looking at the purposes, audiences, and rhetorical situations of each example, what can you reveal about why and how the genre is used in this scene?**