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Generic Expectations in First Year Writing: Teaching Metadiscoursal Reflection and Revision Strategies for Increased Generic Uptake of Academic Writing

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Generic Expectations in First Year Writing: Teaching Metadiscoursal Reflection and Revision

Strategies for Increased Generic Uptake of Academic Writing

by

Kaelah Rose Scheff

DEDICATION

This thesis is a culmination of help from so many wonderful people. First and foremost, I want to thank my committee. Norbert, thank you for being a constant inspiration in scholarship and mentorship, and for sharing your expertise, time, and encouragement. Lisa, thank you for your constant support and guidance throughout my time at USF. Carl, thank you for challenging the theorist in me with new approaches to scholarship.

I feel so lucky to know and have worked with everyone in my graduate cohort at USF. As honorary USF students, I want to especially thank my cats for their help throughout this past year. Norma Jean, for being my forever reading buddy, and Chester, for keeping me company in class and looking over my work as I go.

Dad, thank you for always motivating me to reach high and far; my work ethic would not be possible without your forever guidance. Mom, thank you for reading to me at night, always encouraging me to pick up a book to do the research, and playing word games on road trips just to pass the time – my love of words is because of you. Hope, thank you for analyzing shows with me and making me laugh uncontrollably. You are the best sister I could have asked for. Grandma, though you are gone, I know you were with me the whole way. This was always for you.

Wills, my best friend. I cannot thank you enough for your love, support, and encouragement. The words here will never capture all you have done for me over the years, but know I am so grateful to have you here with me, especially during this process.

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ABSTRACT

This thesis examines how student uptake of academic genres in First Year Writing (FYW) are challenged by the concept of writing expectations. Previous research on uptake has focused on uptake between genres with little attention to the role of writing expectations on the event of uptake or how to translate these expectations to students pedagogically. Identifying pedagogical uptake strategies for students to use across academic genres provides instructors with insight into student challenges in FYW and strategies for students to understand their own writing on a metacognitive level by assessing writing expectations. My thesis investigates uptake of academic writing in FYW genres through assigning reflection assignments that apply a defined writing expectation model involving three variables: the known-new contract, audience, and context. I call this pedagogical strategy "metadiscoursal reflection" for its application of metacognitive writing processes and metadiscourse strategies. The goal of metadiscoursal reflection is to help students assess writing expectations through analysis and revision of sentence structure with the known-new contract. By doing so, students practice articulating their ideas to their perceived audience(s) with strategies that can be applied to future writing genres for increased uptake.

My descriptive, exploratory study concentrates on first-year writing studies at the University of South Florida (USF). In a small sample from my own class, I invited students to complete low stakes assignments based on preparation for writing in two different academic genres (a literacy narrative and an expository overview), as well as a self review for each project paper. I used QDAMiner to code the assignments for student metadiscoursal understanding of

the three predictor variables using both close and distant reading to see if the outcome variable (generic uptake of FYW genres) is accomplished when using defined metadiscoursal reflection. Results reveal that introduction of the known-new contract affects student relationships between context and audience. Results also reveal that students use metadiscoursal reflection by applying the known-new contract to conceptualize their writing process, which involves taking into account audience expectations and important contexts needed to achieve these expectations. Directions for future pedagogical research include implementing the known-new contract within the FYW curriculum as a proposed improvement to teaching and learning. In terms of pedagogical uses of technology, the corpus techniques used in this study may have classroom viability to create new and unique learning opportunities for instructors and students.

INTRODUCTION

Genres carry expectations through unsaid rules and "known" information, which students struggle to articulate within and across writing situations (Gee, 2014). Yet, the concept of expectation continues to be difficult to explain in FYW, as witnessed through language use that, unawares to students, is mismatched to the writing situation they are presented (Aull, 2020). Previous research in Rhetorical Genre Studies (RGS) has shown that explicit address of expectations, rules, and repetitions within genre pedagogies avoids the perpetuation of static genres through problematic ideologies, academic privileges, and power structure promotions (Devitt, 2009; Hyland, 2019). Without this explicit instruction, students miss out on instruction of this valuable skill, which I identify in this study as metadiscoursal reflection, and risk writing essays in FYW that "just don't feel like them." I aim to avoid this scenario as an instructor through continued student support that includes using language as a means to explore ones' identity.

I situate my thesis within RGS to properly investigate generic uptake within academic genres. RGS approaches genre as a response to our experiences, which we must interpret before reproducing the genre as a socially motivated intention (Dryer, 2015). Generic uptake in RGS scholarship treats genres as individual occurrences without predetermined categorizations that are traditionally associated with genres so that they function individually as unique forms of socially motivated intentions. Uptake theorizes that an individual's experiential history is key to understanding how a new genre is understood. Students in FYW have varied past writing experiences that are not the same between their peers, as each students' individual histories

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shaped their understanding of writing in ways that many cannot begin to articulate. I, therefore, constructed metadiscoursal reflection strategies with student experiences and expectations of academic writing in mind, so that my pedagogical approach to genres aligns with the theoretical underpinnings of generic uptake.

I argue students can address the varying expectations they encounter between genres through application of metadiscoursal reflection strategies, which relies on teaching of the three predictor variables: the known-new contract, audience, and context. These strategies, when intentionally taught, operate within metacognitive reflection on the expectations in language through perceived word structure. By doing so, I provide students with the chance to reflect on writing expectations by practicing analysis and revision. Due to the metacognitive nature of reflection and revision, the pairing of the two genres with the known-new contract will allow insight into how students uptake academic genres in FYW while finding pedagogical strategies that have the potential to work across the curriculum as a form of deep learning (National Research Council, 2021).

LITERATURE REVIEW

Rhetorical Genre Studies (RGS)

   RGS views genres as embodiments of "knowing, being, and acting" that is often applied in academic contexts to help students "strategically use their understanding of genre" (Bawarshi & Reiff, 2010, p. 78). Kairos, stability, and change are explained as reproducible structures that help us know we are within a genre, while allowing genres the room to evolve over space and time. RGS is traditionally concerned with genre epistemologies, where genre is viewed both as a communicative form and as a vehicle for expectation. Genres communicate the situations, identities, relations, and socio-rhetorical actions required to establish literary and nonliterary contexts in rhetorical environments, but their "instances of repetition and difference'" equally provide expectations and prosodic tensions to sustain reader interest (Bawarshi, 2000; Chandler, 1997, p. 2; Devitt, 2009; Elbow, 2006; Freadman, 2019; Reiff & Bawarshi, 2011; Swales, 2017). Recent generic research has attempted to address the stratified topics of RGS through recent inquiries on writing strategy transferability, which attend to the expectations expressed within the "increasingly specialized communicative needs of disciplines, professions, and everyday life" (Bawarshi & Reiff, 2010, p. 5). My thesis approaches genre through uptake to focus on writing strategies to address the different student histories and complex feelings involved in generic uptake (Dryer, 2015).

Uptake Theory in Composition

   Uptake is historically related to composition through its application of linguistic and rhetorical theories of genre. Traditional uptake research parallels RGS topic categories through

two research concerns. Uptake viewed as a noun form studies the uptaking process, which examines completed texts through genre tradition topics, while uptake as a verb form analyzes genre as a perlocutionary act (the effect of an utterance on the speaker) through particular genre applications (Fiscus, 2017). Research focused on the noun form regularly analyze particular genres outside of traditional academia including medical ads and documents (Emmons, 2008; Paré & Smart, 1994), historic texts (Bawarshi, 2000; Campbell & Jamieson, 2019), presidential speeches (Holcomb, 2006), and literary documents and artistic artifacts (Chandler, 1997). An exception being Micciche (2014), who studied academic acknowledgment sections. Scholarship on uptake as a perlocutionary act analyzes the contexts surrounding inter- and intra-generic relations for textual knowledge (Bawarshi & Reiff, 2010; Fiscus, 2017; Freadman, 2019). Uptake theory's primary objective has always been writing genres, which follows studies in composition recently concerned with FYW genres like reflection, assessment, literacy narratives, and argumentative essays (Alexander, 2015; Aull, 2017; Fiscus, 2017; Reiff & Bawarshi, 2011; Rounsaville, 2017; Zinchuk, 2017). The scholarship cited studies genres through writing strategy transferability and apply transfer theory, but I argue this leaves room for more scholarship on the same genres using uptake instead, just as in the Spring 2015 issue of *Composition Forum* (Dryer, 2015).

Applying theories of uptake for composition pedagogy instruction is also important for its avoidance of genre traps. Genre traps uphold problematic ideologies and valuations associated with static genres, which are synchronous, categorical, and structural. Static writing forms explain generic processes with categorizations and definitions by applying measured effects onto social actions (Freadman, 2012). Generic classifications and taxonomies are rhetorical, but this classification and taxonomic use is nevertheless problematic when used as the standard form for

analysis, since data derived from categorical analysis changes depending on the situation or theory consulted (Chandler, 1997). Freadman (2012) argues that Miller (1984) employs genre traps by placing parameters on social actions through predetermined contexts like recurrent, typified, particular, or contingent, which causes some texts to fail at genre when they otherwise might not (557). In "Naming What We Know," scholars faced a similar dilemma when asked to determine threshold concepts by naming them. The published list of threshold concepts has been critiqued for their reflection of "the values and ideologies of a dominant culture" through its application of categorization (Wardle et al., 2019, p. 22). Only a very few were able to categorize and "name what they know," leading the previous work into a genre trap. This action not only caused other kinds of writing knowledge to "fail," but caused many important voices to be left out of an important conversation on writing processes. Wardle, et al. (2019) acknowledgement of the problematic situatedness of learning within "Naming What we Know" is a realization of these genre traps. While writing studies still struggles with issues of categorization via genre traps, the field is focused on dismantling these problems to ensure a multitude of voices and knowledges are included in the future.

Uptake approaches generic texts as discursive events, or speech acts to avoid genre traps and problematic ideologies (Freadman, 2012). Analysis of discursive events involves attention to the context, cultural practices, and kairotic elements present during a given speech act, or genre. Kairotic exchanges and contextual elements fully capture cultural practices present within a given genre through assessment of differences between memory and translation (Freadman, 2012, 2019). Genre translates memories to new rhetorical contexts where a full understanding is achieved once specific aspects about each person's history, the history of the nature of the event, and the nature of the content within the genre are known, countering the ideology that all genres

fit within a single category (Freadman, 2012, 2019). As Freadman analogizes, genre is like a game of tennis because both rely on sets of rules (ceremonials) to provide meaning to the actions that take place within them (Bawarshi & Reiff, 2010). For proper generic uptake, students require an internal knowledge of genres and literacy systems applicable to the kairotic rhetorical composing process so each part of the exchange becomes recognizable as a communicative act informed by generic expectations (Bawarshi & Reiff, 2010).

A limitation to generic uptake research concerned with generic applications is tracing uptake-genre relation boundaries through literate-activity (literacy practices and strategies) because evidence of uptake is challenging to prove with empirical evidence, as the relations between inter- and intra-generic relations are continuously "being made and remade" (Fiscus, 2017; Rounsaville, 2017, p. 7). This difficulty lies in the metacognitive and memory-dependent nature of genres, which proves a barrier for students when applying genre knowledge to new rhetorical situations (Aull, 2017). Pedagogies focused on generic analysis strengthen student critical awareness skills necessary for strategic composition choices. The barriers of generic-uptake are kairotic and contextual due to the cultural element of uptake, which dictates the memories and translations present during composition processes. Generic-uptake boundaries traced through associated barriers to uptake allows instructors to pinpoint how we can help students overcome generic-uptake barriers through classroom activities and assignments. Common barriers include time for task, technology access, monetary access, task feasibility, and personal knowledge of skills (Fiscus, 2017; Virtue, 2020). This thesis was conducted to meet such challenges.

Rounsaville (2017) argues for writing instruction that uses a generic framework, which follows

[student] uptake histories proactively for how those histories influence genre

performance. Proactive pedagogical measures afford opportunities to view when, how,

and why students might seek to silo uptake's long histories within discrete domains even

while those histories permeate across spheres. (p. 3)

Since generic-uptake's complexity lies in the difficulty of tracing the multiple histories involved

in composition, teaching genre becomes further complicated when instructors are unaware of the

barriers our students face. Reiff & Bawarshi (2011) studied prior genre knowledge use in First

Year Composition (FYC) traced student generic knowledge through surveys to understand

student negotiations of new writing contexts. The study concluded that students lacking

confidence in prior genre knowledge "were more likely to question their genre knowledge and to

break this knowledge down into useful strategies and repurpose it" (boundary crossers/high

roaders) while students who expressed higher confidence "were more likely to draw on whole

genres with certainty, regardless of task" but named fewer strategies for generic writing

(boundary guarders/low roaders) (Reiff & Bawarshi, 2011, p. 314, p. 325). Students who relied

on "smaller constellations of strategies" were indicators of boundary crossers over boundary

guarders (Reiff & Bawarshi, 2011, p. 326). As my thesis demonstrates, by providing a

framework that focuses on tracing personal composing histories and appropriate strategies to rely

on for generic knowledge, instructors have measures to identify student barriers to genre while

addressing the nature of genre as a communicative act informed by generic expectations in

writing tasks.

Writer Expectations and the Known-New Contract

Writing is based on the idea of expectation, through both the writer and the reader

(Devitt, 2009; Hyland, 2019; Kolln, 1999). We anticipate certain phrases, formats, and

knowledges in each writing situation we encounter, which helps us determine unconsciously if the writing is coherent or incoherent based on the expectations we hold about genres, mediums (Devitt, 2009; Kolln, 1999). Students are often unaware of the expectations they bring to the writing situation, as their past writing histories and experiences are encoded as intertextual knowledge, which connects various social, environmental, and linguistic properties to the student's identity (Hyland, 2019). This knowledge is often hard to talk about because the information is encoded subconsciously through patterns witnessed across contexts (Gee, 2014). So, when students struggle for words to articulate the connections between their writing and the "ideologies, norms and values" that informed their unconscious judgements, such struggle is due to the subconscious process of information coding that leave these aspects of writing unquestioned and under analyzed (Devitt, 2009, p. 338-9; Gee, 2014; Kolln, 1999).

Genre pedagogy that addresses "known" knowledge gives language to these connections, allowing students to learn text analysis skills such as the following: text and context recognition; strategic text construction; and generic knowledge of rhetorical choice (Devitt, 2009; Hyland, 2019). Therefore, students should be taught to analyze their own work based on the rhetorical and social actions within genres to provide them with a language to speak about the unspoken or "known" expectations genres perpetuate (Devitt, 2009). Critical genre pedagogies ensure generic expectations are understood for what they are: context-dependent systems composed of various rhetorical and social actions where meaning is ascribed (Devitt, 2009). Hyland (2019) argues that genres are systems, which provide writers with finite choices based on the expectations provided by said genre. However, writing is composed of many rhetorical choices, which can drastically change a genre based on the language chosen to talk about a certain context. That is, the meaning a text enacts does not come from only attending to the terminology used or the context. Meaning

is created by the writer's use of rhetorical and social actions in an interactive way, so that the reader is persuaded and the writer fulfills the rhetorical purpose of metadiscourse (Hyland, 2019).

Genre pedagogy operationalizing the known-new contract addresses reader knowledge and expectation through assessment and calculations to ensure information known by readers precedes new information (Kolln, 2014). Kolln (2014) explains the known-new contract is a pattern based on writer obligation "to fulfill expectations in the reader – to keep the reader on familiar ground" (Kolln, 2014, p. 44). The known-new contract is a "method of analyzing sentences and paragraphs" that uses reference to connect previous information to new information through structural features of sentences (Kolln, 1999, p. 99; Kolln, 2014). Summaries and interpretations are the most common writing forms students encounter in FYW that follow the known-new contract and are common examples to begin with when introducing the topic in class (Kolln, 2014).

Propositional content determines the meaning within a discourse as known/given/familiar or unknown/new/unfamiliar, as well as the coherence and ease of the sentence's interpretation (Birner, 2013). This phenomenon is captured through Halliday's Given-New Principle and Communicative Dynamism, which both view information in a "given-before-new ordering," where speakers structure sentences based on the level of informativity by increasing the amount of new information from the beginning to the end of the sentence, resulting in informational links between sentences to stage "the previously-new information as now known and available for early reference in subsequent sentences" (Birner, 2013, p. 209-11). The repetition of information throughout sentence structures marks boundaries, provides translations, and conditions the rituals

(ceremonials) enacted within a given genre, which is why some structures are expected over others within a particular genre (Freadman, 2019).

Reference is an act of calculation that judges the amount of appropriate information for incorporating references and shorthand successfully (Saeed, 2003). Students are familiar with reference through metonymy and synecdoche, but their presentation as rhetorical devices is misguided because they are really "just specific examples of the routine calculation involved in making reference" (Saeed, 2003, p. 190). When making a reference, contextual information from genres and mediums are used quickly and often subconsciously to calculate the rate of retrievability by the reader (Saeed, 2003). The writer wants the process of retrievability to happen quickly and discreetly like memory retrieval in Freadman (2019) uptake theory and Searle's theory of speech acts because a faster rate of retrievability ensure the writer was successful in alerting the reader of the writer's purpose throughout each sentence via successful propositional content placement (Birner, 2013).

Generic-uptake happens when boundaries are crossed through the act of remembrance, which involves calculations of retrievability (Freadman, 2019). Remembrance allows our memories to enact translations pertinent to understanding the cultural practices inlayed within the genre (Freadman, 2019). The object we uptake is an act of selection, definition, or representation that requires translation in order to fully understand, which counters Searle's initial theory that speech-acts are automatically understood (Freadman, 2019). Saeed (2003) argues that calculations of retrievability are "really guesses about knowledge," but I see calculations of retrievability as uses of prior knowledge, or instances of uptake (p. 190). Calculations of retrievability can be understood and taught as Freadman (2019) has done, but making this

practice accessible to students relies on students understanding generic expectation as a discourse of context and writing as a community-situated activity, rather than a solitary event.

Discourse as context is a concept in semantics focusing on discourse topics, or the influential knowledge forms that aid in interpretation of the discourse meanings (Saeed, 2003). Listeners rely on the knowledge provided by the discourse topic to make inferences when interpreting utterances, which includes things like "background, common-sense, encyclopedic, sociocultural and real-world knowledge" and includes digital literacy when writing in digital mediums (Saeed, 2003, p. 192). Speakers gain their knowledge through membership within particular communities, which hold specialized knowledges through shared presuppositions, which are important for understanding the argument practices used by members to construct knowledge within the group (Hyland, 2019; Saeed, 2003; Swales, 2017). To make more accurate determinations when interacting with specific members across communities, writers must be members or understand the features of that community to successfully uptake the genres used by community members (Saeed, 2003; Swales, 2017). As such, my model employs three variables: the known-new contract, audience, and context.

Metadiscourse in FYW Courses

FYW courses are often students' first encounter with the academic writing community, where their goal is to "produce texts that evoke specific responses in an active audience, both informing and persuading readers of the truth of their statements by seeking to 'weave discourse into fabrics that others perceive as true' (as cited in Harris, 1991, p. 289)" (Hyland, 2019, p. 173). Writing is a community-situated activity influenced by group expectations, which include "the problems, social practices and ways of thinking" (Hyland, 2019, p. 170-2). Successful use of metadiscourse depends on the student's ability to calculate the level of retrievability of

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information from the observations they make between interpersonal and intertextual relationships of a given discourse community through appeals to "authority, credibility and disciplinary" (Hyland, 2019, p. 170-2). Therefore, metadiscourse patterns in writing can reveal student knowledge of past writing experiences while acknowledging the expectations of the communities they wish to be a part of through appropriate argument forms so writers are seen as 'doing' the discipline they wish to join, like FYW (Hyland, 2019).

Metadiscourse requires metacognition, or thinking about thinking, which involves metacognitive awareness, "or awareness of one's own cognition, and second, metacognitive regulation, or the ability to regulate one's thinking and related practices (as cited in Hacker; Negretti and Kuteeva; Schraw; Scott and Levy; Sitko)" (Zinchuk, 2017, p. 2). The explicit instruction of metadiscourse practices proves a "useful tool" for getting students to consider this process as a discourse, which bridges connections between social structures, contexts, and language within genres (Aull, 2017; Reiff & Bawarshi, 2011; Zinchuk, 2017). Students build a vocabulary for generic awareness through the language examples metadiscourse provides them, which are based on the rhetorical actions necessary for continued metacognitive regulation (Adams & Jenkins, 2015). Metalanguage practices require consideration of how the multitude of context-specific language choices interact against student-ingrained expectations of genres, which aids understanding of where (and how) context influences and overlaps with these rhetorical and social actions (Hyland, 2019). In doing so, students enact critical genre awareness by making considerations and distinctions, while gaining important metalanguage skills that can be used in future writing situations. As the National Research Council (2012) has proposed, deep learning is closely associated with metacognition which is, in turn, associated with knowledge transfer.

Metacognition is an important component of reflection and revision genres in FYW, which has been described as a "key link" for student understanding of similarities between writing contexts (Lindenman et al., 2018, p. 582; Taczak & Robertson, 2018, p. 211). Our long-term memories impact our writing processes and topics, as our previous knowledges pertaining to community expectations, audience, and literacy practices work with the ideologies, values, and interests we hold (Graham, 2018). When writing in new genres, students' rely on their long-term memories when writing in new genres, which often influences the final writing product. However, many students resist and misunderstand our expectations for revision and often associate the process with fixing errors that are only applicable to "remedial writers" or writers who are bad and therefore require punishment (Lindenman et al., 2018, p. 582). As instructors, we must understand that we cannot know every student's past memories with revision and reflection, which is why focus on metacognition through reflection and revision assignments in FYW is important to employ in order to tackle this issue.

Metacognition in Reflection and Revision Assignments

Metacognition strategies are strengthened through reflective writing assignments, yet pedagogical implementation is challenging due to the fact that writing's reliance on memory, practice, and student's awareness of generic expectations are not explicit unless intentionally prompted (Adams & Jenkins, 2015; Alexander, 2015; Bawarshi & Reiff, 2010; Devitt, 2009; Fiscus, 2017; Graham, 2018; Reiff & Bawarshi, 2011; Rounsaville, 2017; Zinchuk, 2017). Rather, these skills are tacit. Incorporation of reflective texts "can help cue, analyze, and assess transfer" while encouraging critical awareness skills through "vocabulary to talk about writing and learning" (Fiscus, 2017, p. 1; Zinchuk, 2017, p. 7). Reiff & Bawarshi (2011) discovered that talking about genre through metacognitive reflection is an invention strategy well suited for FYC

courses, which are potential sites to "engage, develop, and intervene in students' purposeful reflection on their learning and application of this learning to new contexts" (p. 331-3). Zinchuk (2017) also found that explicit metacognitive strategy instruction and reflective surveys throughout FYW courses were valued by students, who reported increased confidence related to university transition. While Yancey et al. (2018) found that the use of reflective assignments and writing theory within the FYW curriculum aided in student analysis of their own writing, Taczak & Robertson (2018) found (as cited in Gorzelsky et al., 2016) the field of composition lacks teaching strategies related to metacognition that supports "the transfer of writing-related knowledge across courses and contexts" (p. 219).

Reflection as a genre allows students to think creatively by exploring ideas, while practicing thematic coherence through writing (Cooper, 1999). The insights, personal experience, and attention to coherence of one's thoughts targets the skill of self-assessment, which involves an understanding of one's own knowledges to make a particular stance and effectively continue to build their knowledge for future writing situations, thus increasing generic uptake of FYW scenarios (Taczak & Robertson, 2018). When integrated throughout the curriculum, reflective writing tasks have been proven to improve students' metacognitive awareness, "self-awareness about one's literacy processes and experiences," and critical analysis and examination into the "social, cultural, and political issues involved in acquiring language" and the "sanctioned notions of literacy, discourse, identity, and the 'literacy myth' (Alexander, 2015, p. 44-5). However, this important sense of reflection is only reported to happen if explicit instruction and practice occur within the writing course (Fiscus, 2017; Zinchuk, 2017).

Revision, on the other hand, is difficult to teach and assess due to differing expectations between instructors and students (Lindenman et al., 2018). The shared component between

reflection and revision is metacognition, which "heighten[s] [student] awareness of their writing knowledge" through reflection genres that utilize examinations of writing experiences (Lindenman et al., 2018, p. 582). Revision writing requires goal setting, reviewing existing texts, long term memory, short term memory, and "the production of new text in response to all of these events" (Desmet et al., 2008, p. 20). Students gage reader expectation through revision by checking the cohesion of their piece based on analysis using the known-new contract and reflection related to the rhetorical and social actions related to the genre at hand (Kolln, 1999). As Desmet et al. (2008) argue, metacognition "allow[s] writers to stand back and critique their own texts (reflection) and, subsequently, to make changes in those texts (revision)" (p. 19).

METHODS

Research Questions

Informed by the above literature review, my research on student uptake of academic genres in FYW examines reflection assignments that apply metadiscoursal reflection through application of the known-new contract, concepts of audience, and concepts of context for revision-style reflective analysis. The descriptive study explores the following questions:

1. Can writing assignments using reflection and revision increase generic uptake of academic genres?

2. Are reflection and revision strengthened by explicit instruction regarding metadiscoursal reflection, due to their shared metacognitive natures?

Study Sample

The study uses a non-probability, purposive sample based on my own role as a Graduate Assistant teaching one course section. All 16 students in the study are enrolled in the same section of ENC 1101, a FYW course, at USF. The course was conducted in Fall of 2020 in an asynchronous, online format, due to the Global COVID-19 Pandemic. In a pre-course survey conducted on GoogleForms, 78.6% of students reported as first time college students, but 85.7% were familiar with taking online courses prior to my class (see Appendix 1). So while the information was new to them, the structure of online learning was not.

The ENC 1101 curriculum at USF is split into three projects. This study focuses on the first two projects, the literacy narrative and the expository overview. For the Project 1 (P1) literacy narrative, students are asked to write about a personal literacy event that impacted them.

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In Project 2 (P2), students choose a discourse community and write an expository overview that analyzes written communications within the discourse community. In the expository overview, (P2) students apply Swales' theory of discourse communities to analyze the written texts used by their chosen discourse communities.

Students in my ENC 1101 course section are taught the known-new contract, concepts of audience, and concepts of context through lessons on Google Slides presentations, which cover topics on writing expectation in relation to audience, context, and genre conventions for the two projects. The slides supplement curricular course readings, which do not cover these topics directly. Students then complete a series of assignments and discussions that build on and refer to past assignments and Google Slides presentations to enact reflection and revision writing.

To trace student understanding of the known-new contract, I assess the submissions of three different assignments across P1 and P2. The first assignment is 18.1, which is a revision/reflection-style discussion post conducted in Canvas. 18.1 tasks students with applying the known-new contract to analyze the information gathered on their chosen discourse communities. In this assignment, students consider the metadiscursive qualities of their discourse communities and practice how to best explain these aspects to their audience using the known-new contract and context (see Table 1). The average length of 18.1 responses is two paragraphs. The second and third assignments are two different self review assignments conducted in USFWrites (a feedback tool) for P1 and P2. Within the self review assignment for the literacy narrative and the expository essay, students must upload a current draft of their work and assess it based on the rubric provided for each project (see Table 1). The average length for P1 and P2 self review responses is one to two sentences within the knowledge of conventions sections. As I will show below, sample length resulted in challenges related to distant reading.

Table 1. Assignment Descriptions

	ENC 1101 Assignment		
	18.1 discussion post	**P1 self review**	**P2 self review**
Assignment Description	After reviewing the known-new contract & Swales' criteria (with special attention to #7), let's work through the following questions. 1. What context is important to know when joining the DC of your choice? In bullets, write down at least 3. 2. How would you structure the important contexts in your writing so it makes sense to the reader? Or, what information should the reader know first before they learn about the other contexts? Make sure to label known & new information so we can all see the structure. You can refer to student examples of answers in this announcement for context (click here to access). 3. What is the connection between the information readers should know & the context of the DC? Write down a response in 2-3 full sentences. Then, comment on two other people's responses & find one	Students plan to revise their P1 papers with no explicit instruction from me to incorporate the three variables. The rubric's language is the guide for this particular task.	Students plan to revise their P2 papers with no explicit instruction from me to incorporate the three variables. The rubric's language is the guide for this particular task.

Table 1. Assignment Descriptions (Continued)

	strength & one thing they could work on. A thing they could work on can include a question you have about their answers.		
Coding Targets	**Audience Context**	**Audience Context**	**Audience Context**
Justification	Practice uptake of known new contract on genre construction	Tracing uptake of known-new contract on genre construction	Tracing uptake of known-new contract on genre construction

I use the responses from the knowledge of conventions section within each project's self review as the texts to trace student uptake of academic genres. Students analyze their own writing against a curriculum standardized rubric, which uses an alphabetic rating system (see Appendix 1). The self review assignment specifically tasks students to consider how well they believe they have achieved reader expectations as a part of the knowledge of conventions section. The two self review assignments in P1 and P2 are used to trace uptake of academic genres based on its focus on reader expectations of genre conventions.

Analysis and Tools

The analysis focuses on concurrence between three predictor variables across each of the three assignments to gage student understanding of the metadiscoursal elements between the predictor variables. The variable design is shown in Figure 1, wherein I have identified three predictor variables intended to capture metadiscursive reflection, an intervening variable, and an outcome variable.
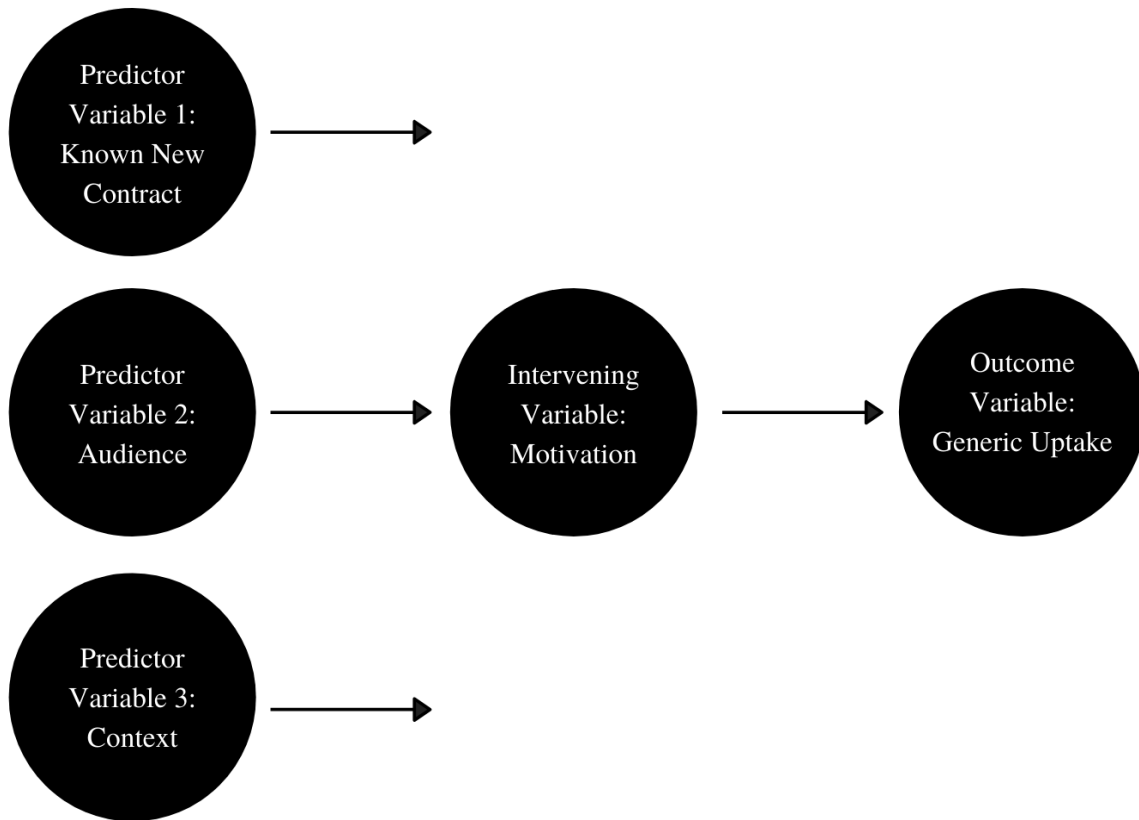
Figure 1. Variable Design

The three predictor variables are my coding targets: known-new contract, audience, and context. I have determined these three variables as coding targets due to the known-new contract's requirement that prior knowledge, experience with the audience, and context are addressed within the writing structure to achieve coherence. The three predictor variables are assessed to understand how teaching the known-new contract affects generic uptake of FYW genres.

 Upon working on this project, motivation proved to be an intervening variable that poses as a potential link between instruction of the known-new contract and the outcome of generic uptake. Students must juggle a myriad of skills and expectations to complete any writing assignment (MacArthur et al., 2016; MacArthur & Graham, 2016). A student's ability to judge which skills are correct for the job, while determining how to implement them in a given

situation requires self-efficacy via motivation. Motivation theory traditionally tests for self-efficacy and motivation through surveys (MacArthur et al., 2016; Pajares et al., 2000; Pajares & Cheong, 2003; Senko et al., 2011). Since my study focuses on analysis of linguistic features within student writing assignments, I am unable to fully investigate this intervening variable within the current study. (For a study that examines relationships among motivation, writing features, and outcomes measures, see Ling et al., 2021).

The three predictor variables are used to analyze three questions within the 18.1 assignment to determine concurrence. The same process is done with the P1 self review and the P2 self review to determine concurrence in reflection/revision assignments and assess student uptake of FYW genres. QDAMiner6, a common tool for concurrence in comparative discourse analysis, is used to code responses across the three variables (Provalis, 2020). Table 2 displays the keywords associated with each variable, where the asterisk (*) denotes variants of the same word to account for varied syntactic use. The keyword code frequencies show how each variable differs in student use across the three assignments.

Table 2. Variable Categories and Keywords

Variable Category	Keywords	Code Frequency 18.1	Code Frequency P1 self review	Code Frequency P2 self review
Variable 1: Known-new contract	Know*	5	2	1
	New	10	0	1
	Information	22	1	3
	Expect*	3	1	2
	Begin*	9	0	0

Table 2. Variable Categories and Keywords (Continued)

	End*	1	0	0
	Introduce*	5	0	0
Variable 2: Audience	Audience	3	4	6
	Reader*	23	1	1
	People	9	0	0
Variable 3: Context	Context	17	0	0

Variable 1 involves the known-new contract, which addresses reader knowledge, expectation, and structure of information based on new or known properties by the reader in composition. Due to its complex, metacognitive nature, Variable 1 is coded for the following keywords to capture the salient topics of the known-new contract: know*, new, information, expect*, begin*, end*, and introduce*. Assignment 18.1 yields the highest code frequencies for Variable 1, followed by P2 self review, and finally the P1 self review. Since 18.1 is an assignment within P2 before the P2 self review, we see from the code frequencies in Variable 1 that the known-new contract is used most by students in P2 than in P1. This will be further examined in later sections related to analysis of individual assignment examples.

Variable 2 involves concepts of audience, which is a common topic and outcome across local composition courses. Students expressed knowledge of audience using audience, reader*, and people, which became the keywords used to code for Variable 2. Variable 2 code frequencies across the three assignments follow the same trend: the highest results occur in 18.1,

and the P2 self review, then P1 self review. I will continue this analysis within the individual

assignment examples.

Variable 3 involves concepts of context, which is subjective based on the writing

situation and topic. Instances of context were often signaled by the keyword context itself,

followed by specific examples pertaining to the student's personal writing topic. The 18.1

assignment yields the most occurrences of context due to its instructions, which ask students to

explicitly label contexts relevant to their paper topic (see Table 1). However, the P1 and P2

assignments show no occurrences of context, which I explain in further sections through close

reading analysis.

Following coding, I used QDAMiner 6 to gather statistical data from each individual

assignment for distant reading. Each variable's distance frequency, z-value, and p-value is

displayed in Tables 3, 4, and 5. This analysis yielded distant reading that was then applied to

through close reading to ensure that granular, linguistic information is extracted. I extract the

granular, linguistic information to understand how students use keywords in frequency. The

information pulled from distant reading, then applied through close reading, allowed the needed

insight into how each variable occurs in student writing (Moretti, 2013).

My study uses the definition and practices of uptake to complete a close reading analysis.

According to Freadman (2019), uptake is defined through its dependence on translation. I

achieve translation by applying a close reading analysis to selected examples across the three

assignments. The examples are selected based on high use of the variables. I pay special

attention to the self review assignments in P1 and P2 to determine uptake of FYW genres

because they are the same assignment across two different academic writing genres (a literacy

narrative and an expository overview). In my close reading analysis, I apply the coding

frequencies from Table 2 to my own meta-analysis of the semiotic signs to extract pragmatic information that QDAMiner6 could not otherwise obtain from a distant reading. I assess how students use the variables in explanations as a form of reflection/revision to understand how their responses are applied to the academic genre they are writing in. The close reading analysis will aid in determining if tasking students to do reflection/revision style assignments strengthens understanding of academic genres through explicit instruction of the known-new contract.

RESULTS

Distant Reading of the Three Variables

Results using QDAMiner6 are found in Tables 3, 4, and 5. Each table shows results for each of the three assignments. Tables 3, 4, and 5 are organized to show distance measures between two variables at a time, with each frequency distance when Variable A is before B and when Variable B is before A. This sense of order is important to examine the conditions under which certain variables are presented. (For more on coding sequence analysis, see QDA Miner, 2017). The z- and p-values are included to further measure the distance between each variable to provide standard deviations. Three asterisks indicate highly significant ($p < .001$), two indicate significant ($p < .01$), and one indicates moderately significant ($p < .05$) results according to statistical tests run in QDAMiner6. At the bottom of the tables, the average number of words per submission and number of responses per submission are included to provide context to the data pulled from QDAMiner6.

Table 3. 18.1 Results from QDAMiner6

Assignment 18.1					
Variable A	**Variable B**	**Frequency A | B (A precedes B)**	**Frequency B | A (B precedes A)**	**z-value**	**p-value**
Audience	Audience	9	9	0.37	.417
Audience	Context	14	8	-0.58	.341
Audience	Known-new	17	6	0.28	.449
Context	Context	23	19	-3.75	.000***

Table 3. 18.1 Results from QDAMiner6 (Continued)

Context	Audience	17	20	-1.06	.175**
Context	Known-new	34	18	-1.73	.050*
Known-new	Known-new	12	21	-7.10	.000***
Known-new	Audience	10	29	-3.45	.000***
Known-new	Context	18	31	-5.84	.000***
Average # of words: 172.25					
# of responses: 12					

*$p < .05$
**$p < .01$
***$p < .001$

The 18.1 assignment has an average of 172.25 words and 12 responses were collected from students. The known-new contract (Variable 1) occurs most frequently after context (31) and audience (29), rather than before context (18) or audience (10). The known-new contract occurs across each variable at a statistically significant p-value $< .000$, meaning students are finding Variable 1 is connected to Variables 2 and 3. The known-new contract occurs after itself (21) more than before itself (12) at a z-value of -7.10 with a statistically significant .000 p-value. This finding points to known-new contract occurrences happen most likely after the other variables so that when one occurrence rises, the other falls. This follows for the z- and p-values for the known-new/audience and known-new/context occurrences, which respectively show negative z-values (-3.45 and -5.84) and statistically significant .000 p-values. Based on this evidence, there seems to be a sequential pattern among the three variables where both audience and context precede instances of the known-new contract. This indicates that students are

establishing setting through concepts of audience and context before introducing specific information.

Audience most frequently occurs before the know-new contract (17) and is least likely to occur after the known-new contract (6) out of all the variable combinations. Audience is second most likely to occur before context (14) and occurs after context at a frequency of 8. Audience occurs equally before or after itself (9) with a z-value of .37 and a non-statistically significant p-value of $< .417$. The known-new contract occurs after audience with a similarly non-statistically significant p-value of .449 and a z-value of .28. From this data, it appears that Variables 1 and 2 are closely associated when the known-new contract follows initial instances of audience. However, students are least likely to associate audience with context due to the negative z-value of -0.58 and a non-statistically significant p-value of 3.41. Based on this evidence, audience and context do not appear to be present together even though both audience and context precede the known-new contract.

Context most frequently occurs before instances of the known-new contract (34), rather than after (18). This occurrence between context and the known-new contract occurs at a -1.73 z-value and a moderately significant $p < .050$. While not as present, context does occur with the known-new contract most, signaling a strong association by students between Variables 1 and 3. Context is second most likely to occur with itself (23 before, 19 after), with a negative z-value of -3.75 and a statistically significant .000 p-value. Audience is least likely to occur after (17) or before (20) context, with a -1.06 z-value and a non-statistically significant p-of .175, further strengthening the conclusion that students are not finding connections between Variables 2 and 3. Based on this evidence, it appears context and audience are not present together.

Coding within the P1 and P2 self reviews were insufficient for collecting data for that

could be analyzed by the inferential methods described above (see Tables 4 and 5).

Table 4. P1 Self Review QDAMiner6 Results

P1 Self Review Assignment					
Variable A	**Variable B**	**Frequency A | B (A precedes B)**	**Frequency B | A (B precedes A)**	***z*-value**	***p*-value**
All Variables	All Variables	Insufficient Sample	Insufficient Sample	Not Applicable	Not Applicable
Average # of words: 28.7					
# of responses: 9					

Table 5. P2 Self Review QDAMiner6 Results

P2 Self Review Assignment					
Variable A	**Variable B**	**Frequency A | B (A precedes B)**	**Frequency B | A (B precedes A)**	***z*-value**	***p*-value**
All Variables	All Variables	Insufficient Sample	Insufficient Sample	Not Applicable	Not Applicable
Average # of words: 19.8					
# of responses: 11					

The results recorded in Table 4 and 5 are due to low student submissions, as 9 students

submitted responses in the knowledge of conventions section for P1 and 11 submitted for P2.

Additionally, responses across each self review had a significantly low average word count,

where P1 had an average of 28.7 words and P2 averaged 19.8 words. Therefore, the coding

results across each assignment was too low to gain any distant reading results.

Close Reading of the Three Variables in 18.1

Examples of 18.1 assignment are within Table 6. The example number, example

response, and paper topic are listed with key words bolded to show sites of occurrence within

each response. The example passages are split into the variable categories so close reading

analysis can be approached by variable, rather than each response as a whole.

Table 6. 18.1 Example Responses

18.1 Example Responses		
Variable	**Example paper & topic**	**Example passage**
Variable 1: Known-new contract	1. Soccer discourse community	I structured the important **contexts** by **introducing** it in the introduction as well as in the first paragraphs. I gave background **information** on the DC and the joining requirements in the first two to three paragraphs. **Known**: That the discourse community is about soccer, and it consists of members who are passionate about the sport. **New:** The explanation and demonstration as to how the discourse community fits Swale's criteria. It is important to establish a relationship/connection between **known information** and the **context** of the DC as it aids the **audience** in understanding the DC. **Knowing** that my DC consists strictly of **people** who love soccer attracts **readers** who are interested in the sport and they can relate to the **information** on the paper. Hence why it's vital to have a good and simple connection between **known information** and **context** of the topic.

Table 6. 18.1 Example Responses (Continued)

	2. USF environmentalism club	I would structure the important **contexts** into my writing by **introducing** the details of this Discourse Community and it's goals and then go on to explain the important **context** in order to make sure my **audience** understands the overview of this DC and can recognize the main points clearly. The connection between the **information** that the **readers** should **know** and the **context** of the DC is very important in this association. If **readers**/members do not understand the **information** given, then it could affect the goals of SEA in a negative way. **Readers** need to fully understand the **information** for this DC in order to fully grasp the concept and the goals we have for sustainability around the Tampa area and USF campus.
	3. Youth robotics club	I started by stating the **known information** at the **beginning** of the first two paragraphs and expanded on the **new information** in the sentences following, connecting them to how the DC uses writing to communicate. **Known**: You must request to join and be accepted by an administrator. **New**: The administrators created a list of the shared set of goals that everyone must comply with before becoming an official member. Our papers should **begin** by **informing** our **readers** about the basics of the DC, like their shared goals, then shifting to a deeper understanding of why their community was formed or their purpose.

Table 6. 18.1 Example Responses (Continued)

Variable 2: Audience	1. Soccer discourse community	It is important to establish a relationship/connection between **known information** and the **context** of the DC as it aids the **audience** in understanding the DC. **Knowing** that my DC consists strictly of **people** who love soccer attracts **readers** who are interested in the sport and they can relate to the **information** on the paper.
	2. USF environmentalism club	I would structure the important **contexts** into my writing by **introducing** the details of this Discourse Community and it's goals and then go on to explain the important **context** in order to make sure my **audience** understands the overview of this DC and can recognize the main points clearly. The connection between the **information** that the **readers** should **know** and the **context** of the DC is very important in this association. If **readers**/members do not understand the **information** given, then it could affect the goals of SEA in a negative way. **Readers** need to fully understand the **information** for this DC in order to fully grasp the concept and the goals we have for sustainability around the Tampa area and USF campus.
	3. Youth robotics club	Our papers should **begin** by **informing** our **readers** about the basics of the DC, like their shared goals, then shifting to a deeper understanding of why their community was formed or their purpose.

Table 6. 18.1 Example Responses (Continued)

Variable 3: Context	1. Soccer discourse community	**Context** to know when joining my DC: Everyone is passionate about soccer. There's always banter on the group chats. The coaches try to be intimidating towards newcomers (but they really not). I structured the important **contexts** by **introducing** it in the introduction as well as in the first paragraphs. It is important to establish a relationship/connection between **known information** and the **context** of the DC as it aids the **audience** in understanding the DC. Hence why it's vital to have a good and simple connection between **known information** and **context** of the topic.
	2. USF environmentalism club	Important **context** to know when joining The Student Environmental Association (SEA). ● The environment is a touchy topic so respect is a given in this group. ● This group is focused on promoting awareness of environmental issues and advocating for environmental sustainability on USF's campus and within the Tampa Bay community. ● This is a very important goal so it should be taken seriously. I would structure the important **contexts** into my writing by **introducing** the details of this Discourse Community and it's goals and then go on to explain the important **context** in order to make sure my **audience** understands the overview of this DC and can recognize the main points clearly. The connection between the **information** that the **readers** should **know** and the **context** of the DC is very important in this association.
	3. Youth robotics club	**Context** of FLL Challenge: Share & Learn Facebook group: 1. An FLL team created this group specifically for people associated with FIRST LEGO League Challenge rather than those with a general interest in robotics. 2. You can only become a member if you're an FLL Challenge coach, judge, parent, or team member. 3. You must request to join and be accepted by an administrator after agreeing to their list of ten rules.

In 18.1, all variables occur across each student example examined from the 12 submitted, despite each student writing about different paper topics for their expository overviews. In this close reading analysis, I review each instance of the variables within the three examples chosen to show how students are using different variables together in different patterns throughout the responses.

Variable 1 (the known-new contract) occurs in multiple positions in each student example. Examples 1, 2, and 3 display the following patterns: two instances of context before known-new, two instances of known-new information before context, three instances of known-new before audience, three instances of audience before known-new, and four instances of known-new alone. The patterns displayed across the three student examples accompanies the distant reading results which show a statistically significant value ($p < .000$) for Variable 1, which occurs most frequently after context (31) and audience (29). The following close-reading analysis details excerpts from three student examples, which exemplify how students are connecting Variable 1 to Variables 2 and 3.

When the known-new contract occurs it is used to explain sentence structure and poses as a writing strategy to apply concepts of context and audience. For instance, the student in Example 1 writes about how known information and context must be "established" to help the audience understand the information within their paper: "It is important to establish a relationship/connection between **known information** and the **context** of the DC as it aids the **audience** in understanding the DC." The student in Example 2 similarly writes that the connection between known-new information, the audience and context "is very important" because "If **readers**/members do not understand the **information** given, then it could affect the

goals of SEA in a negative way." Example 3 details an explicit process used to apply the known-new contract as a writing strategy for structuring information:

> I started by stating the **known information** at the **beginning** of the first two paragraphs and expanded on the **new information** in the sentences following, connecting them to how the DC uses writing to communicate.

The student in Example 3 reflects on their writing process, which begins with placing known information before new information. Then, a connection is made about the paper topic with the information placed before it. This rhetorical move is done to further explain how their chosen discourse community communicates. In the following sentence, the student reflects on writing strategies to explain their conception of the known-new contract as a strategy for information structure:

> Our papers should **begin** by **informing** our **readers** about the basics of the DC, like their shared goals, then shifting to a deeper understanding of why their community was formed or their purpose.

Not only does this pattern show that the student understands the relationship between known and new information in relation to their intended audience, but it also shows the students' uptake of the expository overview genre. In class readings, it is explained to students that moving from informing to deeper analysis is a rhetorical move made within expository papers. The student in Example 3 shows how they can use the known-new contract to achieve the genre through the writing strategy they propose within their responses to assignment 18.1.

Variable 2 (audience) occurs most with the known-new contract and always after context throughout each student example. Examples 1, 2, and 3 display the following patterns: two instances of context before audience, three instances of known-new before audience, and three

34

instances of audience before known-new. The patterns documented across the three student

examples in assignment 18.1 are representative of the data collected from QDAMiner6, where

audience occurs before the known-new contract at a frequency of 17, after the known-new

contract at a frequency of 6, and after context at a frequency of 8. The values extracted from

audience found all p-values as non-statistically significant, meaning audience is least likely, at a

level of statistical significance, to be connected first across all variables. The following close-

reading analysis details excerpts from three student examples, which exemplify how students are

using Variable 2 in relation to Variables 1 and 3.

Students mostly associate audience with the know-new contract to discuss information

structure and to reflect on which information is vital to a successful understanding of their topic

by the reader. Example 1 does this explaining information gathered about their audience, which

"consists strictly of **people** who love soccer." The student in Example 1 reflects that this fact will

"attract" a reader base who is interested in the information contained within the student's paper.

In Example 2, the student makes similar connections between what information is vital for their

intended reader and what the structure of information does to one's understanding of the topic:

> If **readers**/members do not understand the **information** given, then it could affect the
>
> goals of SEA in a negative way. **Readers** need to fully understand the **information** for
>
> this DC in order to fully grasp the concept and the goals we have for sustainability around
>
> the Tampa area and USF campus.

The student in Example 3 focuses more on the known-new contract, but shows understanding of

the audience's relationship to information structure by mapping out how the paper should begin:

"by informing our readers." The approach taken in Example 3 by the student shows how

audience is used to connect to Variables 1, rather than being the variable that connects to specific

concepts shared across each variable.

Variable 3 (context) occurs most often with the known-new contract or itself. Examples

1, 2, and 3 display the following patterns where context occurs: two instances of context before

known-new, three instances of known-new information before context, one instance of context

before audience, and three instances of context with context. The three student examples in

assignment 18.1 contain patterns that are fairly representative of the data collected from

QDAMiner6. Context is most likely to occur before the known-new contract (34), rather than

after (18) at a moderately significant p-value of .05. The patterns of Variable 3 differ in that there

are three instances of context after the known-new and two instances before. Context is second

likely to occur with itself with a statistically significant .000 p-value, which the student examples

match with a rate of 3.

The following close-reading analysis details excerpts from three student examples, which

exemplify how students are using Variable 3 with Variable 1 more than with Variable 2.

Context and the known-new contract are most often associated together. In the 18.1

assignment, students are asked to list three examples of context related to their topic. The context

identified by students varies but focuses on the group they are analyzing for their expository

overview paper, as well as goals related to their chosen discourse community. Throughout the

three examples, students are using context to explain different types of information needed to

help the reader gain understanding of the specific paper topic.

In a paper on soccer discourse communities (Example 1), one student identifies an

important context is passion about soccer. Awareness and advocation for the environment is a

key context listed in Example 2, which focuses on writing a paper on a USF environmental

group. Example 3 states members of FLL can only be coaches, judges, parents, or team members, which is an important context to consider when analyzing group communications. Across the three examples, context is used to help readers understand the specific topic through specific examples related to the chosen discourse community.

Students use context to make metadiscursive analyses of their discourse communities and reflect on how this must be conveyed to their audience via known and new information. This is most often seen in reference to their specific groups, which is in reference to their required reading on Swales during P2. Example 1 explains that the group is focused,

> on promoting awareness of environmental issues and advocating for environmental
> sustainability on USF's campus and within the Tampa Bay community. This is a very
> important goal so it should be taken seriously.

Example 3 makes similar connections by explaining who created the group (First Lego League) and why this distinction changes who is within the Facebook group (the group is not just for those interested in robotics). In these excerpts, students take the concept of context and expand it to concepts of discourse community goals and characteristics, which is in line with the required Swales reading. The context identified by students is specific to the paper topic and goes beyond simple background knowledge or easy to find information to provide specific information related to the seven characteristics of discourse communities (Swales, 2017).

Close Reading of the Three Variables in P1 Self Review Assignments

Low submissions of the P1 and P2 self review assignments meant statistical measures of difference were insufficient to code for distant reading results. However, the responses from both assignments yield important information when a close reading analysis is performed. The results from the close reading analysis shed light on how instruction of known-new information

strengthens understanding of academic genres across P1 and P2. I provide examples of P1 self review responses in Table 7 and P2 self review responses in Table 8. P1 examples are labeled numerically and P2 examples are labeled alphabetically to mark differentiation between the project responses. Keywords are bolded to show sites of concurrence with the three variables across the responses.

I begin with a close reading analysis of three responses within P1 self review that showed high frequencies of the three variables. Table 7 is organized by Variable, then the example paper with its topic to contextualize the example passage responses.

Table 7. P1 Self Review Example Responses

P1 Self Review Example Responses		
Variable	**Example paper & topic**	**Example passage**
Variable 1: Known-new contract	1: Learning French using Google Translate	No results
	2: Lifelong experiences with digital literacy	No background **knowledge** of me or my experiences is required to understand the text. The format is laid out in a way that connects one paragraph and event to the next, while ensuring all paragraphs serve the purpose of supporting my thesis.
	3: Starting a youth robotics club	My narrative is formatted following the **expectations** of the assignment and can be understood by an **audience** with no prior **knowledge** of my story.

Table 7. P1 Self Review Example Responses (Continued)

Variable 2: Audience	1: Learning French using Google Translate	I wrote it for an **audience** who does not know me personally, (my classmates and instructor) and I think it is easy for them to follow along.
	2: Lifelong experiences with digital literacy	The text is easy for any **reader** to engage because it is written to an **audience** of anyone.
	3: Starting a youth robotics club	My narrative is formatted following the **expectations** of the assignment and can be understood by an **audience** with no prior **knowledge** of my story.
Variable 3: Context	All examples	No results

Across all examples, context never occurs. Only patterns of known-new contract and audience are used by students. I believe this is due to the specificity involved with context, which is often expressed through examples related to the paper topic. Variable 1 (the known-new contract) occurs in the following patterns across the three examples for P1: one occurrence of known-new on its own and one occurrence of known-new before audience. The known-new contract is used to explain how well information is or is not applied within their current paper draft. For example, Example 2 explains that "no background knowledge" is needed for their paper, but there is no explicit reason stated for why the student feels confident in their work. Example 3 does something similar, where they explain that "the expectations of the assessment" have been followed as the reason for why an audience could understand the text. However, no audience has been strictly identified in the self review to confirm the student's understanding of audience at the time of P1.

Variable 2 (audience) occurs in the following patterns across the three examples for P1: two occurrences of audience alone and one occurrence of the know-new contract before

audience. Students use audience vaguely throughout P1 self review responses, which makes determining their understanding of the three variables hard to determine. Examples 1 and 3 mention an audience or reader without explaining what their intended audience looks like or is looking for specifically. Example 2 lists their classmates and instructor as the intended audience, but with no further details or explanations to back up their claims.

From P1 self review, students show understanding of the known-new contract and audience as important concepts in ENC 1101, but metacognitive reflection and revision are not enacted when reviewing their own work. Since the P1 self review is done in the beginning of the semester, the concepts are still new to students who are also new to university settings overall. The results from P1 self review suggest that full uptake of the literacy narrative as an academic genre is unsuccessful by students at this point in the term due to lack of occurrence with other variables and lack of metacognitive reflection in the revision assignment.

Close Reading of the Three Variables in P2 Self Review Assignments

Now I will continue with a close reading analysis of three responses within P2 self review that showed high frequencies of the three variables. Table 8 is organized in the same fashion as Table 7; by Variable, then the example paper with its topic to contextualize the example passage responses.

Table 8. P2 Self Review Examples

P2 Self Review Example Responses		
Variable	**Example paper & topic**	**Example passage**
Variable 1: Known-new contract	A: Youth robotics team	My paper follows the assignment's **expectations** and is in MLA format, with my **audience** being someone with little or no **knowledge** about DCs.
	B: video game discourse community	No results
	C: Warhammer 40K (video game) discourse community	I use the **contract of known and unknown information**, and I explain how we in the Warhammer 40k DC communicate.
Variable 2: Audience	A: Youth robotics team	My paper follows the assignment's **expectations** and is in MLA format, with my **audience** being someone with little or no **knowledge** about DCs.
	B: video game discourse community	I need to prove with the communication, it's understandable but the **audience** that has no background in gaming may have no idea what I'm talking about. Need to clarify what I'm saying.
	C: Warhammer 40K (video game) discourse community	I talk to the **Reader**.
Variable 3: Context	All examples	No results

As in P1 self review, context never occurs across all examples. Only patterns of known-new contract and audience are present. Variable 1 (the known-new contract) occurs in the

following patterns across the three examples for P2: two instances of the known-new before

audience. In P2, the known-new contract is explicitly addressed by the student in Example C. In

Example A, the known-new contract is associated with expectations. Both examples explain the

known-new contract in terms of associations with audience. While Example A is explicit in their

association ("my **audience** being someone with little or no **knowledge** about DC"), Example C

refers to themselves to show a relationship: "I use the **contract of known and unknown**

information, and I explain how we in the Warhammer 40k DC communicate." By designating

themself as a part of the Warhammer 40k discourse community ("we"), the student shows

understanding of how their involvement in the group brings insight into which information will

be known or new to the group. While audience is not explicitly addressed, the student enacts

uptake of the expository overview genre by making this reflective distinction in the P2 self

review.

Variable 2 (audience) occurs in the following patterns across the three examples for P1:

one instance of the known-new before audience and two instances of audience by itself.

Examples A, B, and C are all aware of audience, though Example A relates audience to

information, as explained above. Example C simply states that they "talk" to their reader, with no

further metacognitive reflection.

Example B reveals an interesting association with audience and the known-new contract

without explicitly using keywords associated with the known-new contract. The student in

Example B states that they need to "prove" to their audience aspects on their discourse

community's communication. However, they admit in a reflection that their audience may have

"no background in gaming," which means their audience "may have no idea what I'm talking

about. Need to clarify what I'm saying." Background signals background information, which the

student connects is important for the audience to know to understand their specific paper topic on gaming. The reflection that the student needs to make their work clearer signals a dissatisfaction with the way information is currently presented in the paper. Though the known-new contract is not explicitly stated, Example B shows how it is being used to reflect on aspects of audience and how to use it for further revision to the paper before final submission.

In both P1 and P2 self reviews, students complete the task based on ratings within USFWrites. As seen in the previous section, students do not associate the known-new contract with prompts in the knowledge of conventions section. However, the close reading results of P2 self review show that despite explicit instruction from me, students are associating the knowledge of convention section with the known-new contract. In past iterations of 1101, I witnessed students associating the knowledge of conventions with MLA or general grammar. Since the introduction of the know-new contract in 1101, students are approaching the knowledge of conventions section and associating revision strategies with the known-new contract rather than MLA or grammar. The close reading results show a higher rate of variable frequency in P2 than P1 self reviews, so I argue we are seeing some form of uptake occurring in P2 self review assignment based on student uses of the known-new contract in their reflection/revision analysis.

DISCUSSION

The distant reading and close reading analysis of the three assignments reveal new insights into how students understand and apply each of the three variables in relation to each other to conceptualize the writing process. The known-new contract is most often related to sentence structure, which aids in student strategies for applying audience and context in their writing. When revising, students approach the known-new contract as a tool to gage how well their information is placed throughout the draft. Audience is most associated with the known-new contract and aids in discussions centering on information structure. Students use context to explain different types of information that goes beyond simple background information and is often connected to the paper topic to situate reader understanding. Context is specifically used to make metadiscursive analyses of students' chosen discourse communities in assignment 18.1. All three variables are used by students to reflect on their overall writing processes, which shows their importance in writing pedagogy and practice.

While the P1 self review did not yield any results for possible generic uptake, the P2 self review responses did. Students show understanding of the relationship between audience and the known-new contract through their concurrences together. Students apply genre conventions of expository writing to the relationships between the known-new contract and audience, which was unsuccessfully done in the literacy narrative P1 self review. No results for context were found in the P1 and P2 self reviews, but this occurrence suggests that context is most often related to the writing topic. Therefore, context requires studies that specifically target student conceptualizations of the concept.

The results also show potential of a curricular shift in student conceptualizations of the knowledge of conventions section. Rudniy & Elliot (2016) found that students associate the following keywords in a previous iteration of 1102 within the MyReviews app (an online feedback tool) with knowledge of conventions: page, cited, format, paper, and works. However, instructors associated knowledge of conventions section with the keywords: page, MLA, cited, works, and citations. As noted, students associated MLA and grammar with the knowledge of conventions section in past iterations of teaching 1101, which remains true in the responses within the P1 self review. However, the P2 self review responses reveal a shift from previous associations with knowledge of conventions. Students in the P2 self review more frequently associate the known-new contract and audience with writing conventions, suggesting that the known-new contract is important in conceptualizing genre formatting conventions via information structure. The higher frequencies of variable frequency between P1 and P2 self reviews further shows the known-new contract had an effect on the uptake of the expository overview genre through students' reflections within the revision assignment.

LIMITATIONS AND FUTURE RESEARCH

In terms of limitations, my study is limited in sample size. The sample is further reduced due to student response in assignment completion, which in part, may be due to the fact that the course section was taught during the pandemic. My project is a form of program evaluation, which aims to find new ways to improve teaching and learning in FYW curricula. So while the sample size is small and generalization inferences are limited, the research design nevertheless represents an innovative way to undertake programmatic research involving genre and uptake.

Directions for future research include using the known-new contract within the curriculum as a proposed improvement to teaching and learning in FYW. The corpus techniques used in this study can be applied in the classroom to create new and unique learning opportunities for students that assess findings made in this study. This approach could have effects on student motivation, though little is known about the relationships between the known-new contract, writing motivation, and corpus instruction. In writing motivation theory, self-efficacy is the individuals' ability to judge their own capabilities to meet desired goals for performance (MacArthur & Graham, 2016). It stands that using corpus work within the classroom could provide a new lens to approach pedagogical practice, which could further change the ways students approach their writing process.

CONCLUSION

Based on the findings from this study, I conclude with reflections on relationships among theoretical and empirical research in RGS in order to situate where this work stands in relation. I approach this reflection as my conclusion, which analyses the two research questions I based my study on. With the questions as a guide and past literature and studies as my starting point, I will conclude with what my study adds to what has already been done.

Research Question 1

Can writing assignments using reflection and revision increase generic uptake of academic genres? RGS approaches genres as a reproducible communicative form or structure that holds many expectations, situations, identities, and rhetorical actions (Bawarshi, 2000; Devitt, 2009; Freadman, 2019; Reiff & Bawarshi, 2011). Freadman's theory of uptake approaches genres as discursive events that hold particular contexts, cultural practices, and aspects of memory that determine its full meaning upon translation (Freadman, 2012, 2019). While generic-uptake is often hard to research due to its regenerative form, generic-uptake provides writing studies researchers with a guide to assess generic writing via boundaries formed by memory and translation (Freadman, 2012, 2019; Rounsaville, 2017).

Studies involving reflection and revision in FYW often focus on memory, practice, and student genre awareness to gage critical awareness skills (Adams & Jenkins, 2015; Alexander, 2015; Bawarshi & Reiff, 2010; Devitt, 2009; Fiscus, 2017; Graham, 2018; Reiff & Bawarshi, 2011; Rounsaville, 2017; Zinchuk, 2017). Explicit instruction of metacognitive strategies; and the use of reflection-based assignments and surveys have proven to produce favorable results in

the writing classroom in relation, but there is more work to be done (Fiscus, 2017; Taczak & Robertson, 2018; Yancey et al., 2018; Zinchuk, 2017). Research on revision is also limited, due to the differing perspectives on what revision entails between instructor and students (Lindenman et al., 2018). Reflection and revision both share metacognitive properties, but revision focuses mainly on goal setting, review, and long and short term memory (Desmet et al., 2008, p. 20).

My study looks at three assignments, which task students with both reflection and revision writing in relation to three variables: the known-new contract, audience, and context. Results from the distant reading show how the introduction of the known-new contract affects the relationships between context and audience. Each occurrence of the known-new contract with either audience or context was statistically significant (.000 p-value), revealing its application useful to students when approaching new writing situations. From P1 self review to P2 self review, we see a shift in understanding of the knowledge of conventions section as an area to revise concepts of audience and the known-new contract, which counters previous encounters in the P1 self review, where students associated the section with MLA and grammar conventions exclusively. The occurrence of this shift marks an increased metacognitive approach to the section, causing more instances of reflection and revision strategies to appear in student responses. This is also apparent in the 18.1 assignment, which occurs around the same time as the P2 self review. With this information, I see potential for studying generic uptake in FYW with assignments that use reflection and revision strategies.

Research Question 2

Are reflection and revision strengthened by explicit instruction regarding metadiscoursal reflection due to their shared metacognitive natures? RGS is unique in its mission to address the expectations and "known" knowledges that every person holds. While RGS studies in the past

have not looked specifically at the known-new contract as a form of explicit instruction, this study shows advantages in doing so. The known-new contract is based on patterns of known and new information, that a reader may or may not know based on the topic and context of the discourse. This concept is often difficult to describe as well as impart fully to students in FYW courses, as students in FYW are often entirely new to academic writing. This presents a unique challenge to instructors, who must find creative ways to all at once teach these skills and connections while providing the needed motivation to see generic uptake through.

From the close reading analysis done across the three assignments, I see increased reflection and revision strategies in assignment 18.1 and P2 self review, which occur after the P1 self review. Students use the known-new contract to conceptualize their writing process, which takes into account audience expectations and important contexts needed to achieve these expectations. Students are actively retrieving prior knowledge of the three variables in relation to knowledge on the writing genre at hand to achieve uptake.

While my study was limited in class size and response rate, the findings show potential for generic uptake when reflection and revision are used in FYW assignments. In this way, I see my inclusion of metadiscoursal revision and reflection strategies as holding pedagogical potential in making reflection and revision strategies more readily available to students. It is my hope that, through such pedagogical strategies, future approaches to generic expectation will occur for students across their writing lifespan.

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APPENDIX A
CURRICULUM RUBRIC

Table A1. Knowledge of Conventions Section in P1 and P2 Self Review Assignments

| Knowledge of Conventions Section in P1 & P2 Self Review Assignments						
Score of 6 The submission adheres perfectly to the expected conventions of the assignment, format, and audience.	Score of 5 The submission adheres expertly to the expected conventions of the assignment, format, and audience.	Score of 4 The submission adheres competently to the expected conventions of the assignment, format, and audience.	Score of 3 The submission adheres mostly to the expected conventions of the assignment, format, and audience, and the oversight of conventions has limited impact on the clarity of communication.	Score of 2 The submission adheres to some expected conventions of the assignment, format, and audience, but the execution of conventions demonstrates a lack of knowledge that impacts the clarity of the communication	Score of 1 The submission adheres to the limited conventions of the assignment, format, and audience, and the limited knowledge of conventions greatly impacts the clarity of the communication.	Score of 0 No Submission

APPENDIX B
SURVEY
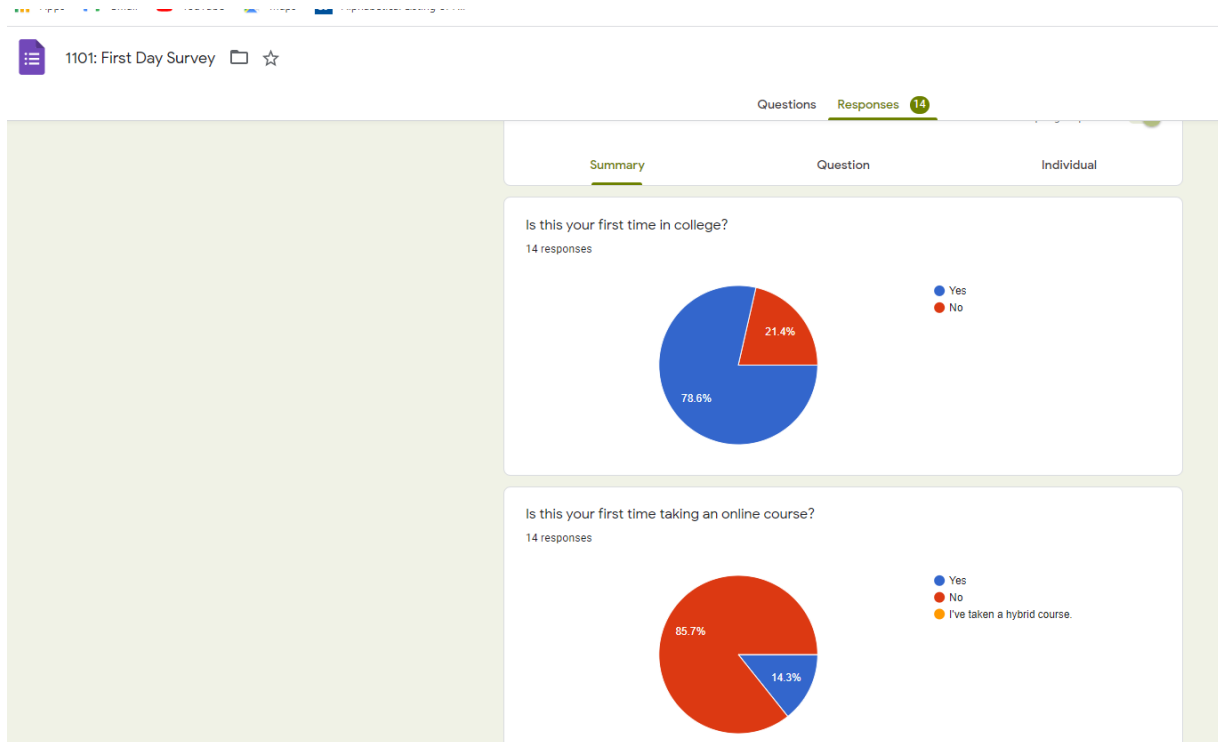
Figure A2. First Day Survey Results