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EXPLORING THE INTERACTION OF EXPLICIT, GENRE-BASED INSTRUCTION
WITH ANTECEDENT GENRES AND STUDENT ENGAGEMENT

By

Jason Charles Dietz
B.S., Brigham Young University-Idaho, 2006
M.A., Idaho State University, 2009

A Dissertation
Submitted to the Faculty of the
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for the Degree of

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May 2013

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A Dissertation Approved on

April 8, 2013

by the following Dissertation Committee:

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Debra Journet, Dissertation Director

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Joanna Wolfe

_____

Bronwyn Williams

_____

Andrew Rabin

_____

Ann Larson

DEDICATION

This dissertation is dedicated to my wife
Mae Loraine Dietz

and to my children
Faith Anne Dietz
Peter Ammon Dietz
Rebekah Mary Dietz
Joseph Michael Dietz
Elijah Samuel Dietz
Stephen Amulek Dietz

who have patiently endured and fully supported me over many years of schooling.

ACKNOWLEDGEMENTS

ABSTRACT
EXPLORING THE INTERACTION OF EXPLICIT, GENRE-BASED INSTRUCTION
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Jason C. Dietz
April 8, 2013

This dissertation enters the ongoing discussion regarding whether or not genre can and/or should be explicitly taught in the classroom. It begins with an overview of genre theory, specifically centering on explicit genre instruction and the question of genre context. It uses genre, transfer, student engagement, and creativity scholarship, as well as my own empirical research, to argue that instructors might best enable students to learn genres by linking classroom instruction not the social genre context, but to the individual's genre context. I sought to evaluate such a pedagogical possibility by examining individual students' propensity to cross genre boundaries, to repurpose their antecedent genre knowledge, and to engage with their writing assignments.

The dissertation reports the results of my analysis in six chapters. Chapter one provides a comprehensive literature review and discusses the framework I developed for my project, over-viewing the concepts of boundary crossing, antecedent genres, student engagement, and creativity. Chapter two reports my procedures for data collection, coding, and analysis, and describes the data sources for this project: interviews with four instructors and fifteen students, as well as pre- and post-writing surveys gathered from students in six first year composition courses.

Chapters three through six report the results of my research. In chapter three I examine the presence of a powerful, direct, pervasive, and at times, obstructive influence that I termed the "antecedent effect," or students' tendency to default to antecedent genre knowledge in a rhetorical situation. Chapter four reports the potentially mitigating impact of explicit instruction on the antecedent effect, specifically suggesting that explicit instruction may enable more students to cross genre boundaries than otherwise would. Chapter five suggests that student engagement with writing prompts may be nearly universal, but also argues that such engagement may not always be positive for learning. This chapter also reveals an extensive overlap between boundary crossing, student engagement, and creativity. Finally, chapter six synthesizes the theoretical and pedagogical implications of my findings, recognizes the limitations of the research I have performed, and suggests areas for future research, including suggestions on ways that such research might be conducted based on my findings.

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INTRODUCTION

Genres order nearly every aspect of our lives, affecting how we interpret reality. Genres appear on the side of our cereal boxes, in the warnings on our medicine containers, in our perusal of movies or books, in the academic research which influences policy and pedagogy, and in classroom writing assignments. Genres surround us and enable us to make sense of the world we live in by helping us anticipate the information we will find or not find in a piece of writing, as well as the order, the diction, and myriad other elements crucial to our ability to accurately interpret written language. In recent decades, facets of composition studies have focused on genres as an academic study, seeking to discern meaning, but also hoping to refine pedagogy to better enable our students to navigate the world of genres.

My dissertation enters this drive toward pedagogical refinement by adding to our understanding of how individual students interact with explicit, genre-based classroom instruction. Specifically, I argue that students' antecedent experience with writing powerfully affects how they repurpose and reshape that experience, subsequently influencing how well they are able to merge their prior knowledge with new classroom knowledge, how successfully they can participate in classroom genres, how well they transfer knowledge to future genre performances, and how fully they engage with their writing assignments. In addition, based on my research and analysis, I contend that a number of elements of explicit genre-based instruction appear to positively impact the

student experience in each of these areas. Therefore, my project suggests that learning

and engagement occurs most often when we approach our students' antecedent writing

experience from an explicit instructional frame. For this empirical research project, I

created a theoretical framework to examine the effects of explicit instruction on

antecedent genres, student engagement, and creativity. This framework incorporates

genre theory, engagement theory, and research into both explicit instruction and transfer.

More specifically, I relied heavily on Reiff and Bawarshi's genre-based concepts of genre

boundary crossers and genre boundary guarders and Csikszentmihalyi's theory of full

engagement, most commonly known as "flow." In the introduction that follows, I will

explain how this framework, and these two theories specifically, enabled me to provide

insight into issues of transfer and genre performance, as well as answer Reiff and

Bawarshi's call to "study prior genre knowledge in its fuller complexity" (334), as I

sought to address the following sets of questions:

1. In what ways are students who are taught through explicit (template) genre-based instruction able to articulate:

   a. Their antecedent experience with genres?

   b. Their rhetorical awareness of their antecedent and current writing experience?

   c. Their awareness of how templates and their antecedent genres connect?

2. In what ways are students in an explicit (template) genre-based curriculum drawing on and/or adapting antecedent genres and/or rhetorical abilities?

3. Are students in an explicit (template) genre-based curriculum where the genre is new able to fully engage a flow experience, as explained in the preceding chapter?

4. What factors distinguish students who merge their antecedent abilities with current instruction (boundary crossers) from students who write exclusively using their antecedent abilities (boundary guarders)?

5. What factors distinguish students who use or disregard templates from those who don't? Are those factors related to boundary guarding and/or boundary crossing?

6. What factors distinguish students who fully engage with the writing prompt from students who don't engage at all?

Finally, the over-arching question about which I sought insight was:

7. Does explicit instruction appear to lead to boundary guarding? Crossing? Have no effect?

To address these questions, I turned first to genre theory. Since its inception, the school of genre studies has examined genre performances as an intersection between social exigency and individual motive (Miller). In Johns' 2008 article, which synthesized much of the genre-based pedagogical research to that point, she notes that many scholars find novice students aren't yet able to adapt their antecedent knowledge—what they already know about writing—to the social contexts they encounter and are often   when they encounter them.

Genre research is complicated, however, by the presence of several schools of genre pedagogy that disagree on whether the social or the individual should be the central

pedagogical and meaning-making focus. The chief area of divergence between these schools is whether genres should be taught explicitly or implicitly. On the one hand, implicit instruction asks students to discover the intent of discerning the social purpose, surface features, and intellectual moves of the genre through their own interactions with it. On the other, currently popular explicit pedagogies give students direct instruction regarding the social purpose, surface features, and intellectual moves of the genre under examination, operating in part under the impetus of providing students access to and mastery of the "codes of power" (Delpit) that genres represent. Taken as a whole, explicit instruction seeks to provide students with meta- and procedural knowledge, and help contextualize the students' exploration of target genres.

Research exploring the explicit school's pedagogy suggests that explicit instruction enables students to generate longer, qualitatively better essays (De la Paz and Graham), inspires general improvement in writing and reading strategies, increases understanding of the epistemology behind the genres in question (Wolfe), and augments understanding of genre context (Williams and Columb). In addition, the explicit schools report immediate improvement in performing the genres as part of classroom writing, disciplinary meta-knowledge, improved reading strategies, and increased familiarity with the ways their target disciplines use genres. Such findings appear to lend credence to the explicit instruction's claims of effectiveness, and led directly to my own exploration of explicit instruction.

Despite the apparent benefits indicated by this research, explicit, genre-based pedagogy is not without its detractors. Most often, those who argue against explicit genre instruction cite its focus on the formal features of genre (Freedman, Spellmeyer, Rymer,

Markovic). Generally, explicit instructors appear to have accepted this criticism; most current genre-based instruction consequently does not focus overmuch formal genre features. However, two other concerns regarding explicit genre instruction remain on the table, both rooted in the composition classroom's inability to provide genre instruction in a legitimate context, despite the explicit school's best efforts to the contrary. This concern becomes especially crucial since the connection between genre and context (social exigency) has been central to genre theory since its inception (see Beaufort; Carter, Ferzli, and Wiebe; Devitt; Florence and Yore; Miller). In part, my dissertation sought to empirically examine these criticisms of explicit instruction.

First, opponents of explicit instruction insist that genre awareness and the ability to perform genres in disciplinarily-appropriate ways accrues implicitly, by immersing students in context, more so than through instructing them explicitly. Several scholars contend that school contexts yield school genres motivated by scholastic exigencies, rather than genres which accurately reflect their "real world" counterparts (Beaufort, Freedman "Situating Genre," Thaiss and Zawacki, Wardle). Wardle specifically argues that the goal of giving students ways of genred ways of writing that they can transfer to other courses and to later disciplinary work is untenable because both the rhetorical situations and the rhetorical purposes differ so radically between classrooms and between the classroom and actual disciplinary work. Given this criticism, my dissertation sought to examine the effects of scholastic exigencies on genre performance.

Second, and more centrally, my dissertation was informed by arguments against explicit instruction that insist explicit generic instruction should be supplementary (if present at all) to the student's own exploration of disciplinary epistemology, so as not to

prevent students from both deploying their own implicit knowledge and creating the necessary interconnectivity between their implicit knowledge and genre expectations (Spellmeyer). More specifically, I was influenced by Devitt's suggestion that genres make meaning not in individual contexts, but in *individualized* contexts. This concept suggests that, rather than simply viewing each rhetorical situation as local and unique, individuals construct their own context "through their knowledge and use of genres" (20), making each individual's interpretation of each local rhetorical situation unique. To refer to the "knowledge and use of genres," I adopted the term "antecedents." I also used the concept of "stubborn habituation" to refer to the primacy of antecedent knowledge (Jamieson), a concept that anticipates an individual's insistence on performing previously preferred genres "even where immediate circumstance seem clearly to solicit a certain form of rhetorical response" (406).

In order to examine the negative impact on learning suggested by these two arguments, especially when juxtaposed with the apparent immediate benefits of explicit instruction, I turned to research dealing with antecedent knowledge in current rhetorical situations, often called transfer research. This body of work has theorized multiple criteria for, impediments to, and problems with the transfer of rhetorical and genre knowledge gained in the composition classroom into the later rhetorical situations for which composition is intended to prepare students (McCarthy and Fishman, Bergman and Zepernick, Samraj, Wardle, Thaiss and Zawacki). The findings resultant from these longitudinal studies, which explored the transfer of knowledge from first-year composition to later rhetorical contexts, ranged "from mixed to pessimistic" (Reiff and Bawarshi 316). Such findings suggest that little of the knowledge and skills gained in

introductory writing courses resurface in the later rhetorical situations for which FYC intends to prepare them (Beaufort; Bergmann and Zepernick; Ford; Wardle "Understanding Transfer"), lending credence to the arguments against explicit instruction.

However, as I examined transfer studies and their findings, it became apparent this body of research, as currently conceptualized, labors under methodological difficulties which complicate its attempt to evaluate composition instruction. All of the studies I looked at were longitudinal, introducing all the difficulties and limitations implied in attempting to follow a student or group of students through years of coursework implies (e.g. immense temporal commitment, implementation difficulties, difficult-to-analyze data, attrition, etc.). Over the passage of time, the range of confusing contextual influences on the rhetorical situation and the continual presence of the individual and her/his individualized context simply compound the difficulties of longitudinal research.

Consequently, two mandates appeared salient. First, composition appears to need less problematic approaches to evaluating the transfer of knowledge between learning contexts. Second, composition also appears to need a unified conceptual framework for understanding and evaluating the effects of individualized contexts on genre performances. I therefore sought to explore three concepts as potential avenues for addressing these issues: examining 1) the students' ways of making meaning and their individualized context (i.e. antecedent genres) as they interacted with classroom instruction and expectations and examining their private motives as manifest in their 2) engagement and 3) creativity.

First, looking for patterns in the ways that antecedent genres impact current genre performance appeared to be an alternative approach to the longitudinal examination of rhetorical transfer. Studying how students transfer knowledge into FYC seems to be a useful way to learn more about how, why, and when individualized contexts enable or interfere with current genre performances. I argue that the degree to which students individualize what they learn in the classroom may also be the degree to which students are able to repurpose antecedent genres in future rhetorical contexts. Following that logic, I adopted Reiff and Bawarshi's concepts of boundary crossers (rhetorically able students who are adept at repurposing antecedent genres) and boundary guarders (students who transfer in antecedent genre knowledge wholesale). Based on their findings, boundary crossing or guarding appeared connected to how and whether a student was able to transfer her/his antecedent genre and rhetorical knowledge into rhetorically-distinct contexts, making this concept a potential avenue for examining the types of knowledge and situations in which antecedent knowledge transfers into the composition classroom. Since boundary crossing may potentially be linked to the degree and kind of individualization, and given explicit instruction's heavy focus on the social (and formal) aspects of generic performance, it seems reasonable to use these concepts as a way to evaluate the transfer resulting from explicit pedagogical approaches to genre instruction. Specifically, a greater level of antecedent/current integration would seem to indicate a greater level of internalization and, consequently, a greater amount of current knowledge which would form the antecedents that the students would transfer to and repurpose in later rhetorical situations.

In addition, student engagement appeared to be another potential approach to evaluating transfer. The connections emerge from research by Elizabeth Wardle ("Understanding Transfer"), which suggests that evaluating student engagement may be a useful way to assess how current and antecedent genres interact. In part, her research suggests the students' level of engagement may be directly related to their lack of transfer or even willingness to transfer antecedent knowledge into new rhetorical situations (74).

Consequently, I turned to psychologist-researcher Mihalyi Csikszentmihalyi for my theoretical framework. Csikszentmihalyi's theory of engagement, often referred to as "flow," was attractive given the extensive research behind it. Further, the theory provides eight specific criteria for engagement, making the task of evaluating the presence or absence of student engagement more feasible. In addition, the theory of flow relates directly to learning, inasmuch as flow can only occur as skills continually increase to meet ever more difficult challenges (an adequate working definition of learning). Finally, Csikszentmihalyi's research suggests that the presence of flow is often indicative of creative action.

Given this last item, as well as the intensely individual nature of creativity, my dissertation also examined potential links between creativity, boundary crossing/guarding, and student engagement. While creativity has fallen out of favor post-social turn, research by numerous scholars both inside composition and out suggests that genre acquisition and awareness are intimately related with creativity (Kaufer and Geisler; Guetzkow, Lamont, and Mallard; Royster; Bhatt; Canagarajah; Halloran; Smitherman; Gardner; Gee). To summarize, the research presented by these and other scholars indicate that acquiring the ability to create within a genre appears closely linked

with learning how to acceptably perform the genre. In addition, this research suggests

that creativity also plays an essential role in disciplinary evolution. As Miller noted,

individuals participate in genres not simply by reproducing the forms of the genre, but

also as individuals participating in and contributed to the social substance and exigency

of the genre. Given the role of creativity in both disciplinary participation and evolution,

in at least this sense, looking at the ways in which individuals pursue creativity makes

sense as we look for ways in which knowledge transfers between rhetorical situations.

From these concepts, I developed my methodology to evaluate the impact of these

three concepts on the learning which occurred in six genre-based courses which ranged in

the explicitness of their instruction (based on both the instructors' representations of their

pedagogy as well as students' reports of their experiences in the classroom). For my data

analysis, I utilized interviews with four instructors and fifteen students, as well as surveys

from six FYC courses. The dissertation which follows reports the results of my analysis

of these data sources. Chapter one provides a comprehensive literature review, more fully

illustrating both the scholarship which influenced my project as well as the framework I

used for approaching my research questions. Chapter two describes the methodology for

my project, including specific details regarding my data sources, and my procedures for

data collection, coding, and analysis. In chapter three I report on the powerful, direct,

pervasive, and at times, obstructive influence of what I have termed the "antecedent

effect" on learning; this chapter also explores the ways in which awareness of the

antecedent effect nuances the concepts of boundary crossing and guarding proposed by

Reiff and Bawarshi. Chapter four reports the mitigating impact of explicit instruction on

the antecedent effect, suggesting that explicit instruction may directly enable more

students to successfully merge antecedent and current instruction. Chapter five suggests that student engagement with writing prompts may be nearly universal; however, not all engagement leads students to learn to repurpose their antecedents and merge them with current classroom instruction. This chapter also argues for extensive overlap between the concepts of boundary crossing, student engagement, and creativity and encourages future researcher to look at the interrelationship between these crucial concepts. Finally, chapter six synthesizes the theoretical and pedagogical implications of my findings, recognizes the limitations of the research I have performed, and suggests areas for future research, including suggestions on ways that such research might be conducted based on my findings.

CHAPTER 1: LITERATURE REVIEW

Carolyn Miller defined genre as typified rhetorical strategies employed in recurrent disciplinary situations. Adding nuance to that definition, she suggested that a rhetorically-sound definition of genre would merge several elements. Specifically, she argued that genre should be a fusion of substance (the shared social experience which called the genre into being) and form (the surface elements of the genre). Additionally, that genre should also be the meeting place between social exigency (the function society expects the genre to play) and private motive (the individuals' reasons for participating in the genre). Expanding on the concept of the individual in the genre performance, James Paul Gee argues that all individuals have a way of being, which includes ways of reading and writing, but expands far beyond that to include ways of speaking, listening, dressing, acting, valuing, etc., a phenomena that he terms their *lifeworld* Discourse. Gee contends that everyone understands the outside world through the lens of this lifeworld Discourse; new experiences filtered through, and placed in relation to, their lifeworld Discourse. Taking these two concepts together provides the foundational picture for how I understand genre interactions. On the one hand, as Miller suggests, genres exist as they emerge from and respond to the social experience which necessitates them and fulfilling the function. On the other hand, genres are performed by individuals, each with his or her own motives and, as Gee contend, their own ways of reading, writing, speaking, etc.

It seems logical to conclude that rhetorically-sound genre *pedagogy* would address each of these elements, just as a rhetorically-sound *definition* should. Therefore, just as in any understanding of theory of discursive interaction, this tension between the individual and the social is one of the central tensions of genre theory.

Given this tension, as well as the apparent centrality of genre to composition and rhetorical action generally, genre theory and pedagogies informed by genre theory has become one of the central foci for composition. As genre theory has evolved, it has provided instructors with ways to understand both those "typified rhetorical actions" which discourses often use to respond to "recurrent situations" (Miller 159), as well as the actions writers take to "recognize, organize, and act" (Bawarshi, *Invention* 17) in those recurrent discursive situations. Unsurprisingly, several schools of genre have emerged, given the intricate interactions between substance, form, exigency, motive, the individual and the social. The chief divergence between these schools is whether to emphasize the substance or the form and whether to emphasize the meaning-making power of the social or of the individual, rather than accomplishing the balance between these four elements that Miller perceived as the reality of genre. In this literature review, and the dissertation research which follows, I propose to specifically explore the ways in which this tension between the individual (or the private) and the social play out in both theory and in the classroom.

In her 2008 article "Genre awareness for the novice academic student: An ongoing quest," Ann Johns outlines several issues which continue to haunt the novice academic student vis-à-vis genres in the classroom. Most germane to this literature review and the dissertation which follows, Johns points out that novice students aren't yet

able to adapt what they already know about writing to the social contexts they encounter, and are often unable to recognize genres when they encounter them. Her article then goes on to outline the three main genre schools, Systemic Functional Linguistics (often called the "Sydney School"), English for Specific Purposes (ESP), and the school of New Rhetoric. For the purposes of this literature review, I have classed the first two schools under the heading of "explicit pedagogies," suggesting that the most significant hallmark of these pedagogies is their focus on explicitly teaching the forms and substance of genre to their students. The school of New Rhetoric, I class under the heading "implicit pedagogies," given their contention that genres are best internalized through implicit interaction with them.

In what follows, I will explore the claims made by explicit pedagogues and researchers, as well as arguments made by the implicit school against them. I have chosen to focus specifically on explicit instruction for several reasons. First, explicit genre instruction has become increasingly popular as a pedagogical approach in recent years. Additionally, a significant body of research has emerged, centering on evaluating and promoting explicit instruction, clearly indicative of the current trend toward explicitness in instruction. Also, if Robert Connors (1986) is correct, textbooks have always responded to preferences of teachers. Consequently, evaluating the explicit, genre-based classrooms becomes more central to the exploration of genre-based pedagogies generally because of the increasing popularity of template-based textbooks. Such explicit instruction lies at the heart of textbooks such as Graff and Birkenstein's *They Say/I Say*. *They Say/I Say* and similar textbooks aim to enable "student writers [to] actually participate" in disciplinary genres by "isolating its basic moves, explaining them clearly,

and representing them in the form of templates" (Graff and Birkenstein xvi-xvii). Because of this epistemology, template-based textbooks, and *They Say/I Say* in particular, appear to be a natural vehicle for explicit, genre-based instruction. Consequently, discussions of template-based instruction and explicit genre-based instruction generally are both current in the field and connected to larger discussions regarding genre and its place in the composition classroom.

1.1   Explicit Instruction: Socially-Centered Approaches to Genre

Before proceeding further, I recognize that directly equating explicit instruction with socially-centered approaches to genre theory, and later, directly equating implicit instruction with an individual-centered approach, is problematic. I wish to clarify at the outside that this is not a blanket characterization; certainly, explicit instruction is also aware of and involved with the individual. However, in what follows, I illustrate that explicit, genre-based scholarship strongly privileges social ways of making meaning over those of individual. In fact, socially-leaning genre scholarship argues that genres perform a multitude of regulatory functions for society: providing the lens for understanding the world, bounding what actions can be taken, connecting those actions to certain kinds of texts, governing what knowledge can be made through those texts, and reproducing the situations which call for the genre (Bawarshi *Invention*). In addition, as Devitt contends, acquiring a genre requires learning the values and expected actions of a community (76). For example, Madigan, Johnson, and Linton argue that generic conventions, such as those represented by APA style writing, encapsulate "the core values and epistemology of the discipline" (428). Consequently, being able to perform key genres may go hand-in-hand with internalizing social worldviews. In this sense, genres are essential vehicles for modifying individual worldviews in consonance with the demands of the external social

world, seeming to leave little room for the individual to retain their ways of making meaning. Therefore, explicit, genre-based instruction, as suggested by proponents of English for Specific Purposes (ESP) and Systemic Functional Linguistics (often called "the Sydney School,"), helps students prepare to participate in their discipline's formal genres by helping them modify, add to, or replace their own antecedent genres through explicit instruction.

In addition to ranking the social aspects of genre over the ways the individual makes meaning, explicit genre-based instruction also argues that genres are best acquired when instructors are explicit about generic features. Lisa Delpit's impassioned work ("The Silenced Dialogue") effectively encapsulates this aspect of the explicit argument. Delpit contends that the ability to access power both in school and beyond requires access to and mastery of the "codes of power," which I believe expressly includes genres. Her argument contends that, since codes of power are often implicit and often passed implicitly between groups already in power, the only equitable approach to genres and other such codes is to explicitly instruct students in their existence, their features, and how to use them to access and utilize the power behind them. While Delpit's article is not directly connected to genre studies, two of the major genre schools, ESP and the Sydney School embrace her mandate. Additionally, her argument appears to clearly illustrate the idea that power resides in the social, and by extension, that the social aspects of genre should be privileged in the classroom.

While agreeing on the importance of focusing on the meaning-making aspects of the social, a major distinction between ESP and the Sydney School lies in exactly how to approach that meaning-making power. Specifically, Johns centers this distinction on

whether genre *acquisition* or genre *awareness* should be the instructional goal (Johns, "Genre Awareness). *Acquisitional* pedagogies seek to help students reproduce a genre of a certain type, focusing heavily on the "form" portion of Miller's definition. *Awareness* pedagogies aim to help students develop the propensity to use their rhetorical abilities in multiple, distinct contexts, addressing the form, but focusing more heavily on the social exigency, the meaning-making intent of the genre itself (238; see also Devitt 202). On the one hand, the Sydney School argues for genre acquisition, teaching 'key academic genres' through use of a heavily-scaffolded curriculum. These instructors inform their students about target genre's central purposes, social locations, register, and stages (241-5). In addition to this meta-knowledge, the Sydney School argues that novice students who master these genres are better equipped to succeed in school, viewing these key genres as stepping-stones toward academic success. This approach makes explicit the interrelationship between "text, purpose, content, domain, and language" (245), and provides meta-knowledge about and practice performing each of these key genres. In this case, the social aspects of the meaning-making equation are clearly emphasized, as teachers seek for students to acquire these key genres with apparently little interest regarding the relationship between those genres and their substance, or the individuals' own ways of making meaning.

While ESP shares the understanding of genres as social ways of making meaning, ESP straddles the line between genre acquisition and awareness and recognizes the situatedness of genre. Genre in this school operates under the warrant that academic or professional disciplines use genres in unique ways, each having their own concepts of acceptable performance, their own profile of rhetorical strategies and how to use them,

and their own unique relationship between their genres and genres outside the discipline. Further, they understand that genres are inter-textual *within a discipline*; that is, that genres within a discipline often inform and draw on one another. A final key distinction between the Sydney School and ESP appears to be the recognition of a difference between genres as forms and genres as malleable strategies for approaching rhetorical situations. More so than the Sydney school, ESP recognizes the interrelationship between generic forms and their substance, or the epistemological positions within academic or professional disciplines that have called them into being. In doing so, like the Sydney school, ESP focuses heavily on genre's social exigency, seeking to enable students to perform the genre in ways that will be recognizable to others within the discipline.

However, distinct from the Sydney school, rather than focusing on "key academic genres," ESP tasks the instructor with discovering which genres are important for their students, identifying textual similarities between these genres, and then explicitly imparting the features of texts (acquisition) while focusing on their use in multiple, but specific professional or academic settings (awareness). Illustrative of ESP pedagogy, Ken Hyland ("Genre and Academic Writing in the Disciplines") argues that teachers have the responsibility to become researchers of the genres their students will need. After assessing these needs, Hyland argues that teachers should identify similarities between texts in those genres such as organization, purposes, and other salient features in specific disciplinary contexts. ESP explicitly and systematically imparts these textual regularities to students, supporting students and enabling them to achieve a critical stance vis-à-vis the academic genres that affect them. While he admits that explicit genre instruction can lead to formulas and formulaic writing, one of Hyland's key arguments is that there is

nothing *inherently prescriptive* (formulaic) about teaching genre explicitly. Instead, he encapsulates the argument for explicit instruction by suggesting that explicitness gives students a more apparent target and helps make writing outcomes clear, by emphasizing what is to be learned and assessed.

Another distinction between ESP and the Sydney School centers on the role of the formal generic features themselves, with ESP contending for an increasing instructional distance from the forms themselves. De la Paz and Graham examined the results of an explicit, genre-based curriculum that focused heavily on planning, drafting, and revising strategies, and less heavily on the general formulaic characteristics and criteria of good writing, expository essay structure, and writing skills (thesis statements, transitions, etc.). Their findings strongly correlate the ability to use explicit instruction in writing strategies in a "flexible and controlled manner" with longer, qualitatively better essays. Based on these results, these authors argue that explicit instruction can be effective and beneficial, enabling students to directly improve their writing generally by acquiring genre-specific strategies.

Wolfe also argues for a genre-specific writing strategies approach, focusing heavily on the substance and social exigency of the literary analysis genre. She dedicated her pedagogy to helping her literature students "define a worthwhile problem." She approaches this task by explicitly instructing her students in strategies that will enable them to determine the starting places (stases) and argumentative lines (topoi) which would be most effective for that genre (400-1). Afterward, her students apply these concepts in their own writing, asking them questions as well as exploring student texts in class, in groups, and individually to help them deepen their arguments. Like De la Paz

and Graham, Wolfe's pedagogy yielded impressive results. Based on student feedback, Wolfe reported high overall satisfaction with the course. In addition, her students reported general improvement in writing and reading strategies, increased understanding of the epistemology of literary studies, changes in how they read literature, as well as enthusiasm for the special topoi (419-20). A follow-up study (Wilder and Wolfe) suggests permanence to these gains in terms of meta- and performance knowledge.

Williams and Columb present a final tenet of ESP: that the most effective teaching is explicit, especially when situated rather than de-contextualized. Specifically, they argue that "when we learn social context, we are also learning its forms; but when we learn forms, we may also be learning their social contexts" (261-2). Their model calls for teachers to make explicit and/or model their tacit knowledge while engaging in authentic activity, which they call "writing in the professions." This approach couples explicit instruction with the experience of participating in actual professional projects provided by "clients."

While there clearly cannot be a purely explicit classroom experience, the cited researchers and others espousing an explicit the pedagogical stance chose to be explicit (specifically explain) crucial genre elements, such as the forms and sets of moves. In addition, the drive to make classroom instruction explicit also influences other classroom elements, such as assignment expectations and rules. Based on my review of the literature, the choices instructors make regarding what to be "implicit" with and what to be "explicit" with as instructors teach are essential, omnipresent ways to understand how we impart certain types of information in the classroom, especially as it concerns genre and assignment expectations.

Again, while logic dictates that neither instructors nor classes can be classed as wholly explicit (or wholly implicit), this research suggests that the choices regarding what to leave implicit or make explicit appear to directly impact the learning that takes places in our classrooms. In addition to defining ways in which teachers teach, what is left implicit or made explicit may also define the ways learners learn; the above cited research seems to suggest explicit genre instruction improves students' abilities to perform genres in the classroom. That is, students appear to learn implicitly very differently than they learn explicitly. Those ways of learning manifest themselves in different ways of using knowledge, different ways of accessing knowledge, and potentially even different knowledge altogether.

Further, in each of the articles cited above, as with explicit, genre-based pedagogies generally, the emphasis is on the social aspects of genre performance. Proponents of this approach to instruction argue that genres require those who would participate in them to internalize their moves. Additionally, since socially powerful genres are largely transmitted and performed implicitly, explicit instruction becomes imperative to provide all students, but underprivileged students specifically, with equitable opportunity. Explicit genre schools further argue that instructors must directly enable their students to perform essential academic and professional genres, whether they focus on genre acquisition or awareness. Finally, the explicit, genre-based pedagogical schools argue that students who have been instructed explicitly show immediate improvement in performing the genres as part of classroom writing, disciplinary meta-knowledge, improved reading strategies, and increased familiarity with the ways their target disciplines use genres.

1.2. Concerns about Explicit Instruction: The New Rhetoric School and Transfer Studies

Despite the apparent benefits indicated by this research, explicit, genre-based pedagogy is not without its detractors. Many of the critiques of explicit, genre-based pedagogies emerge from a New Rhetorical stance. Most prevalent among those critiques appears to be concerns over explicit instruction's alleged hyper-focus on form over substance (Freedman, Spellmeyer, Rymer). Despite (or perhaps because of) the obvious popularity of *They Say/I Say* and other template-based approaches, this controversy continues, as current as Jelena Markovic's 2011 CCCCs presentation about *They Say/I Say*. Markovic questioned the universality of the textbook's templates, which often focus on the formal features of genre. Others opponents wonder about the formalism inherent in template-based approaches and express concerns about epistemological and individual context (e.g. Arthur and Case-Halferty; Lynch-Biniek). While many of these concerns remain open for debate, proponents of template-based instruction continue to dismiss many concerns with formalism: "…because the writers need to significantly modify the templates to use them in their own writing, it is likely that they will grow out of them fairly quickly" (Edlund). Like Hyland's contention cited earlier, Edlund, Graff, Birkenstein, and others contend that templates serve as ways to scaffold students as they seek to participate in academic and professional genres, and not as inherently formulaic. Based on my own survey of the literature, it appears that many instructors, especially those espousing ESP school, may have recognized these (or other) potential drawbacks of explicit instruction in formal generic features, and have made the explicitness of their pedagogies more general, choosing to focus more heavily on the substance and social exigency of the genre.

1.2.1. Context: The Substance of Genre

However, while concern about instruction in formal genre features may be of less concern in classrooms informed by scholarship, substantial critiques of explicit, genre-based instruction remain. More germane to the present discussion, New Rhetoric makes two central contentions against explicit instruction, both rooted in the composition classroom's inability to provide genre instruction in a legitimate context, especially crucial since the connection between genre and context has been central to genre theory since its inception (see Beaufort; Carter, Ferzli, and Wiebe; Devitt; Florence and Yore; Miller). While Williams and Columb made some attempt to address the contextual shortcoming in explicit instruction, New Rhetoric's concern with context mounts, as research continues to indicate the crucial nature of socially-situated genre. Forming the theoretical foundation for this critique, as has been discussed, Miller ("Genre as Rhetorical Action") suggests an intricate relationship between rhetorical action and the social conditions of its performance. In her terms, generic forms do not "mean" by themselves. Instead, social genres are only rhetorically sound when enacted by unique individuals in subtly nuanced ways as a response to both the context of the recurrent social situation generally but also the more specific local contexts of each instance of recurrence. Miller further argued that genres which appear the same, but show up in different cultural contexts, are not the same ("Rhetorical Community" 68-70); as Wardle later suggests, instruction which mimics the formal features of genres in other disciplines, but lacks the legitimate disciplinary context (including the disciplinary epistemology underlying and exigency for generic performance) creates new "mutt" genres rather than enabling individuals to learn genres of the target discipline. Wardle argues that these mutt genres become linked to the classroom, as opposed to preparing students to perform them

later, in their more legitimate rhetorical contexts. Such a position suggests that a genre loses its ability to mean when disconnected from its substance (or social context) or when the genre is unresponsive to the context in which it has been called to perform. This failure to transfer classroom genres to disciplinary contexts has also been noted in other genre research (Clark, Florence and Yore, Tardy).

Consequently, arguments arising from New Rhetoric contend that generic awareness and the ability to perform genres in disciplinarily-appropriate ways accrues implicitly, by immersing students in context, more so than through instructing them explicitly, whether that instruction be in formal generic elements or more exigency-based; in other words, they contend for the primacy of context in generic performance. While the difference between the New Rhetorical position and the Sydney school is apparent (the Sydney school appears to largely ignore the substance of genre but focusing instead on de-contextualized key genres), it is more subtle in regard to ESP. Tardy, drawing on work by Bazerman and Devitt, distinguishes between understanding a genre and understanding a genre within the genre's system (10-1). She suggests that genres perform and are performed within genre systems and specific configurations of epistemological belief. Pedagogies in ESP understand genres as situated within systems, and work to situate genres within those systems. Specifically, Berkenhotter and Huckin suggest that genres are intimately linked to a discipline's methodology, and they package information in ways that conform to disciplinary norms, values, and ideology. Additionally, they argue that generic forms only take on meaning when their function can be discerned: "often one cannot detect these functions without first noticing a pattern of forms, and often such a pattern cannot itself be detected without looking across genres

and across time" (43). To return to Tardy, her research participants both noted such a pattern, pointing out that various genres interact in the composition of any single grant proposal; successful grant writers must participate in and navigate that intertextuality, rather than perform the surface features of the grant proposal in isolation. Kaufer and Geisler also found that students desiring to create within a discipline must be able to see and articulate the interrelationships of disciplinary genres (consensus) and must possess discipline-specific understandings, drawn from multiple exposure to discipline-specific genres, which understandings ultimately stabilize into "a set of *tacit* beliefs" (306, my emphasis).

Theoretically speaking, then, focusing students inward to sentence- or paragraph-level moves, at the least, decreases the amount of time available for students to comprehend the genre within such a system; at worst, such instruction can blind students to the existence of the genre system entirely and prevent them from accessing disciplinary norms, values, and ideologies. Beyond the sentence-level templates, New Rhetoric contends that, in a basic sense, explicit teaching of generic features flattens the genre's inherent irregularities, which may decrease a student's opportunity to discern the subtle differences between individual instantiations of the form (Devitt 208-9), the precise nuance that enables students to participate acceptably within the discourse. More profoundly, New Rhetoric argues that context (the substance of the genre) goes beyond simply the nuanced irregularities within the genre. In fact, they contend that context goes beyond the reaches of the explicit classroom itself to include the entire social situation supporting the genre and making the genre necessary, including the individual, her/his motives, and his/her own ways of making meaning.

In an even stronger sense, Spellmeyer argues that explicit generic instruction in the sense proposed by either of the previous genre schools ignores the interdiscursivity of knowledge and meaning-making, as well as the continual evolution of the genre implied by such a state. Several scholars contend that school contexts yield school genres motivated by scholastic exigencies (Beaufort, Freedman "Situating Genre," Thaiss and Zawacki, Wardle). Wardle specifically argues that the goal of giving students ways of writing generically that they can transfer to other courses and to later disciplinary work is untenable because both the rhetorical situations and purposes differ so radically between the classrooms and between the classroom and actual disciplinary work. While not expressly identifiable as a New Rhetorician, Tardy articulates the position well when she contends that genres are inherently inter-contextual, participating in the genre and the genre system within the discipline, but also situating themselves within a broader system of making-meaning which may or may not be apparent through specific focus on the disciplinary ways of writing, or on a specific genre within that system. In this sense, New Rhetoric suggests that students can only acquire and become aware of genres while implicitly participating in the system making the genre necessary; that is, New Rhetoric argues that students must be engaged in the meaning-making work of the discipline in order to become conversant with genre and able to perform genres in the way disciplinary members do. Students draw on cues from the system as well as their own broad past experience to perform the genre and make meaning.

New Rhetoric's second theoretical contention against explicit instruction emerges as an extension of this concern with the social context of the genre. In a likely more familiar argument, New Rhetoricians further insist that explicit generic instruction should

be supplementary (if present at all) to the student's own exploration of disciplinary epistemology, so as not to prevent students from deploying their own implicit knowledge and creating the necessary interconnectivity between their implicit knowledge and genre expectations (Spellmeyer). Here, New Rhetoric appears to be accounting for and seeking to address the "private motive" element of Miller's rhetorically-sound definition of genre and the individual ways of making meaning suggested by Gee. More specifically, while New Rhetoric recognizes the social aspects of genre performance, they put more weight on the individual within the genre equation than do the other schools of genre. Freedman argues that students acquire and become aware of new genres by contextualizing them within their own, previously acquired system of genre understanding. Freedman suggests that students approach new genres from a "felt sense" of the genre, born of previous experience with genres as a whole, as well as perceived similarities between the current and past genres. As before, the instructor's job in the implicit instruction is to guide the evolution of the student's own understanding of the genre and motive for performing it, rather than replace their understanding of the genre. In this picture, the individual appears more central to the genre performance than does the social, as the students are allowed to make their own connections and develop their own understanding of the social aspects of the meaning-making equation with minimal instructor guidance. Specifically, New Rhetoric suggests a prominent, even essential, position for student's antecedent knowledge.

To be more specific, as mentioned earlier, Miller suggests that rhetorically-sound genres must also unite private intention with social motive. Expanding on Miller's work, Devitt later argues this union of private and social motives constitutes an essential part of

the rules binding genres and of the context from which those genres acquire meaning. In this sense, Devitt suggests genres make meaning not in individual contexts, but in *individualized* contexts. Therefore, rather than simply viewing each rhetorical situation as local and unique, individuals construct their own context "through their knowledge and use of genres" (20), making each individual's interpretation of each local rhetorical situation unique. For example, Bronwyn Williams notes in his examination of student's interactions with popular culture genres, each individual's antecedent genres are unique given the range of genre experience, which includes potential exposure to non-academic uses of academic genres. The tension generated between the limitation imposed by and creative potential introduced by an individual's antecedent genre experience may be the contributing factor to what Jamieson calls "stubborn habituation," or an individual's insistence on performing previously preferred genres "even where immediate circumstance seem clearly to solicit a certain form of rhetorical response" (406). But, when stubborn habituation can be overcome, this tension between the social context of the genre and the individualized context created by the conjuncture of a student's antecedent rhetorical and genre experience results in the unique generic performances recognized as acceptably disciplinary. Thus, the contextual argument against explicit generic instruction suggests primacy for the individual(ized) context, as they perform within genre expectations. Most important, from the standpoint of New Rhetoric, the connections to social exigency and substance generated within the individualized context form the crux of learning and the students' current and future ability to perform the genre.

1.2.2. Research Examining the Importance of Context

Given the import of this contextual critique, evaluating the efficacy of explicit, genre-based instruction becomes imperative, a mandate which has been amply answered.

Genre research has yielded multiple studies that appear to ratify Miller's contention for the essential nature of substance in genre performance. Genres appear to be most effectively learned as students participate in the shared social experience which called the genre into being; that is, genres are learned best within the context of their performance (Berkenkotter and Huckin; Carter, Ferzli, and Wiebe; Fishman and McCarthy; Florence and Yore; Haas; Hare and Fitzsimmons; Herrington; Rymer; Tardy; Thaiss and Zawacki; Wardle). Christine Haas followed her participant through her four years of schooling, seeking to understand at what points in her academic career she developed rhetorical awareness, specifically of the author function. This study found that, while early writing instruction initially enabled her subject to become intellectually aware of the rhetorical function of the author, it wasn't until her participant began to participate in the actual meaning-making work of the discipline that she truly began to understand the rhetorical position of the author. In another study, Carter, Ferzli, and Wiebe contextualized laboratory report instruction within the actual work of research and generating meaning; their findings suggest that students who are enabled to participate in the contextual connections between their work and the work required by the discipline are much more likely to master the genre, both in the sense of acquisition and awareness.

Given this research, students do appear best able to learn how to perform genres from within the social context which makes those genres necessary. In addition, the creation of "mutt genres" (Wardle) through explicit instruction in genres as mentioned earlier may not be the best approach to genre instruction. Instead, Berkenkotter and Huckin suggest instructors may enable students to understand genres in context by interacting with multiple examples across time, thus enabling students to discern patterns

across generic performances. Wardle concurs, arguing that understanding how a genre works (and consequently, being able to learn and perform the genre) depends in part on familiarity with multiple performances of that genre, ideally within discipline-specific contexts. A genre-focused FYC at least begins to provide this experience, offering opportunities to explore, for example, the STEM genre, literary analysis, argument, and others.

While Devitt concurs that genres are acquired through "immersion in the authentic situation" (197), she also argues that explicit instruction helps students understand how to acquire genres and how to discern as well as interact with and against the ideology behind a given genre, "rather than particular skills" (202). Consequently, beyond simply allowing time to pass as students interact with examples and arrive at the actual epistemological context, Wardle proposes a potential alternative: FYC instructors may best serve their students by making explicit the contextual difference between classroom assignments and future disciplinary contexts. She proposes one potential method for doing that in her "writing about writing" pedagogy, where students actively research the types of writing they will be performing in future rhetorical contexts. In this way, students have no illusion of the transferability of the knowledge they are gaining, having had it made explicitly clear that they are not performing future genres, but instead, learning how those genres make meaning and function rhetorically. Clearly, however, FYC, or indeed, any composition class will be largely unable to provide genre-based experience in the social context for students seeking degrees in a wide range of academic and professional disciplines. It appears that, beyond these measures, students must largely

do as Berkenkotter and Huckin suggest, simply acquire the ability to perceive and understand the social context as they interact with it.

1.2.3. Transfer Research: Findings and Difficulties

However, while the legitimate social context may be unavailable in the classroom, the individual(ized) context is most certainly present, often problematically so, as manifest by the presence and influence of antecedent genres and rhetorical knowledge on classroom genre performances. Research dealing with antecedent knowledge in current rhetorical situations, often called transfer research, has theorized multiple criteria for, impediments to, and problems with the transfer of rhetorical and genre knowledge gained in the composition classroom into the later rhetorical situations for which composition is intended to prepare students. Each example illustrates how rhetorically-contentious the space of the classroom really is. McCarthy and Fishman noted that the newness of a rhetorical situation often draws student's attention so that they focus on what they need to learn (the differences), rather than on connecting previous knowledge to the rhetorical demands. Students may also contextualize prior writing strategies to prior writing classrooms; as Bergman and Zepernick found, students felt that FYC genres were to be applied in only (or largely) FYC contexts. Other research suggests that prior knowledge fails to transfer because the individual is unable to understand the rhetorical demands of the new situation, owing to a failure to comprehend the multiple contextual levels in which the prompt participates; Samraj theorizes at least five levels of context for any given writing assignment (academy, disciplinary, classroom, writing prompt, and individual). Successful students are able to satisfy the rhetorical demands of each level, whereas students who unsuccessfully perform the genre are unable to import their previous abilities because they fail to understand the rhetorical requirements of each

context. Additionally, Wardle's research suggests that students who are not engaged by the writing prompt are simply unwilling to transfer pertinent strategies and knowledge. Finally, Thaiss and Zawacki propose that students evolve through several stages of understanding rhetorical demands, only at the last of which are they able to fully utilize prior experience. These researchers suggest that students first perceive genres as sets of rules to be followed. After multiple feedback situations, they perceive the contextual nature of generic performance, but (partially) mistakenly assign those contextual nuances to the instructor. To bring the argument full circle back to legitimate epistemological context, Thaiss and Zawacki suggest that only after extensive experience within the genre are students finally able to perceive that genre expectations are like semi-fluid strategies for approaching individual disciplinary rhetorical situations, rather than rules or instructor idiosyncrasies. Taken as a whole, this research clearly demonstrates the extremely difficult nature of accessing the social context in the composition classroom, illustrates a multiplicity of factors involved in whether or not a student is able to effectively transfer antecedent rhetorical and genre knowledge to new rhetorical situations, and demonstrates the slipperiness of getting hold those antecedents in order to evaluate their role in generic performances.

In addition to these difficulties, findings from longitudinal studies exploring the transfer of knowledge from first-year composition to later rhetorical contexts range "from mixed to pessimistic" (Reiff and Bawarshi 316). Further, longitudinal studies examining FYC generally suggest that little of the knowledge and skills gained in introductory writing courses resurface in the later rhetorical situations for which FYC intends to prepare them (Beaufort; Bergmann and Zepernick; Ford; Wardle "Understanding

Transfer"). Attempts to reconcile these less-than-encouraging findings with the positive results apparent in research evaluating explicit, genre-based instruction (e.g. De la Paz and Graham, Wolfe, Wilder and Wolfe) suggests other, hitherto unaccounted-for forces may be at work, forces which enable some students to apply explicit genre instruction to other rhetorical contexts while others are unable to transfer their knowledge.

In addition to these apparent discrepancies, transfer research as currently conceptualized labors under methodological difficulties which further complicate the attempt to evaluate composition instruction. Specifically, evaluating student performance in the later epistemological contexts has required longitudinal studies, which follow a student or group of students through subsequent coursework seeking evidence of the formal features or strategies these students learned through explicit instruction. Longitudinal studies are also often hard to implement, and often yield difficult-to-analyze data. Following students through multiple years of collegiate schooling proves a logistical quagmire, forcing researchers to accommodate multiple schedules and confront the attrition of study participants. Also, this type of research demands immense temporal commitment on the part of the researcher, which often limits the pool of potential researchers to tenured faculty. These logistical difficulties are compounded by the reality of other factors influencing rhetorical decisions, many of which cannot be controlled for, and some of which may not even be apparent to researchers. While research in the humanities is rarely if ever truly experimental, already difficult data analysis becomes even more difficult when the influence of these factors compound over long periods of time. Consequently, the passage of time also becomes a mitigating factor in transfer research.

1.3. Using the Individual to Evaluate the Social

Given the range of contextual influences on the rhetorical situation, the difficulties inherent in evaluating explicit genre-based instruction longitudinally, and the continual presence of the individual and her/his individualized context, two mandates appear salient. First, composition appears to need less problematic approaches to evaluating the transfer of knowledge between social rhetorical contexts. Second, composition also appears to need a unified conceptual framework for understanding and evaluating the effects of individualized contexts on current genre performances. I suggest a potential key to assessing transfer may lie not in following students to future social contexts, but in coming to understand the ways that individuals contextualize prior genre and rhetorical experience in the current social rhetorical situation. Such an exploration would examine the ways in which both private motives and individual ways of making meaning interact, enable, and interfere with effective fulfillment of the social exigency. Potentially, by understanding the ways in which an individual's prior rhetorical and genre knowledge manifests itself and the ways his/her motives come into play in the FYC classroom, we can come to understand and anticipate how the social context affects the transfer of antecedent knowledge in future settings. Additionally, it seems logical to recognize that these elements of the individualized context are the constant available to a student between social contexts. Consequently, generating a less problematic method for evaluating transfer of knowledge and a unified conceptual framework for understanding the role of the individual in the social context may be one and the same. In what follows, I present two potential avenues for using the individual to evaluate the social by examining the students' ways of making meaning and their individualized context

(antecedent genres) and by examining their private motives (student engagement and creativity).

1.3.1. Examining Antecedent Genres

Early in genre theory, Kathleen Jamieson argued that, when confronted with new rhetorical contexts, individuals respond by drawing implicitly on previously-performed genres, a phenomenon Jamieson terms "antecedent genres" (414). Her research looked at the ways in which the authors of papal encyclicals and State of the Union addresses both drew on their prior experience with each of these genres in generating their performance in response to then-current rhetorical situations. These antecedent genres provided the direction for the rhetorical choices made by the authors and, as Jamieson suggests, seemed to be the most powerful element of the rhetorical situation. So much so that, among the essential findings of her research, Jamieson notes that authors often chose to follow the cues dictated by their antecedents, even when such antecedents were clearly inappropriate to the situation (as was the case of the founding fathers' drawing on kingly antecedent genres in their early State of the Union addresses). As previously mentioned, she calls the predominance of antecedent genres over social context cues "stubborn habituation."

As Jamieson also notes, it is the individual's perception of the contextual cues within the current social context that activate some aspects of her/his prior experience with genre and not others, what I have previously discussed as the "individualized" context. Within the classroom, however, the connections students perceive between present and past are often not apparent to others, including the instructor. The social context becomes a problem, then, because any given rhetorical situation can differ extensively from prior situations, even within the same discipline. For example,

Herrington noted this effect as she explored how writing functioned within two classes within the chemical engineering discipline. She found that these two classes were almost totally distinct in their expectations and uses of language as a rhetorical tool, differing in everything from purpose to authorial position. Applying this finding more generally, then, the connections students make between current and antecedent social contexts may often result in awkward and/or inappropriate genre performance within the current cultural context. However, because the connections between prior and current rhetorical situations are clear to the student, the social context significantly complicates the student's ability to learn and/or evolve her/his antecedent genres in such a way as to be able to utilize his/her antecedent genres effectively. Specifically, students may be unable to understand how or why their performance, based on their antecedents and influenced by the stubborn habituation of those antecedents, does not satisfy the rhetorical demands of the current cultural context. Taken from this vantage, while the social context and generic demands do influence and may bound individual response, ultimately an individual's rhetorical actions may be more heavily influenced by previous genre and rhetorical experience. This influence may be especially important as that experience connects, or fails to connect, to their current local social context. In this sense, the implications and impact of the antecedent genre on explicit, genre-based instruction and on the transfer of knowledge into future rhetorical situations may be profound.

Looking for patterns in the ways that antecedent genres impact current genre performance may be an alternative approach to the longitudinal examination of rhetorical transfer. Specifically, looking at the ways in which individuals contextualize, recall, and repurpose antecedent genre experience in a current classroom situation may make

evaluating and possibly assessing the likelihood of future transfer a less onerous, more supportable, task, potentially enabling researchers to overcome the inherent difficulties of longitudinal transfer studies. Research examining the degree of stubborn habituation of antecedent genres, rather than attempting to assess performance in later courses, may provide valuable information toward understanding the likelihood of future transfer, as well as alleviating many of the challenges of longitudinal research.

A recent study by Mary Jo Reiff and Anis Bawarshi provides the initial move toward both a more unified understanding of antecedent genres as they impact the classroom as well as a revision in how knowledge transfer is studied. In this study, these researchers distinguished *boundary crossers* from *boundary guarders*. Their article defined *boundary guarders* as individuals who were highly confident in their antecedent genres. These students generally viewed genres as wholes, or templates to be applied, rather than strategies for approaching rhetorical situations. In contrast, Reiff and Bawarshi found *boundary crossers* to be more rhetorically able, adept at repurposing antecedent genres. As writing tasks become more complex, students showing traits of boundary crossing reported less confidence in their previous genre experience, consequently drawing on a range of genre strategies, as opposed to whole genres, when approaching their writing (325). Based on these findings, boundary crossing or guarding appears connected to a student's ability to transfer her/his understanding of genre into rhetorically-distinct contexts. This proposition returns to Miller's ("Genre as Rhetorical Action") argument that rhetorically-sound genres must unite private intention with social motive, Gee's contention of the primacy of a student's own ways of making meaning. Additionally, here again, we view Devitt's individualized contexts; rather than simply

viewing each rhetorical situation as local and unique, as would a boundary guarder, boundary crossers appear to internalize the situation by constructing their own context "through their knowledge and use of genres" (20). Thus, boundary crossers may interpret each local rhetorical situation uniquely rather than approaching the situation with a whole genre, as did the boundary guarders. Consequently, from this theoretical stance, students may be able to become boundary crossers by internally contextualizing instruction with elements external to the classroom, whether those elements be other rhetorical situations (Williams and Columb, Williams), previously internalized knowledge (Freedman, Williams), or elements of their own way of being (Danielewicz, Williams).

I suggest it seems likely that the degree to which students individualize what they learn in the classroom may also be the degree to which students are able to repurpose antecedent genres in future rhetorical contexts. Taken another way, students make classroom instruction a part of their individualized context insofar as they are able to place current classroom instruction in relationship to their antecedent genre and rhetorical knowledge. In the terms proposed by Reiff and Bawarshi, boundary crossers may be students who contextualize and individualize the instruction they received (i.e. they may merge current instruction with antecedent genres and rhetorical abilities). These students, consequently, would be more likely to access that knowledge in similar rhetorical situations in the future, since the individualized context would continue constant. In addition, students who display boundary crossing tendencies may also demonstrate a greater willingness or facility in contextualizing and individualizing instruction. Since boundary crossing may potentially be linked to the degree and kind of individualization, and given explicit instruction's heavy focus on the social (and formal) aspects of generic

performance, it seems reasonable to use these concepts as a way to evaluate explicit pedagogical approaches to genre instruction. Specifically, such research would examine the ways in which explicit instruction augments or encourages the repurposing of antecedents or conversely seeks to replace the antecedent approaches or genre forms a student may bring to an assignment. Such a concept becomes expressly pertinent to an exploration of explicit instruction, inasmuch as the explicit approach to genre does not appear to actively encourage such links. Consequently, by using these concepts of antecedent genres, antecedent rhetorical knowledge, boundary crossing, and boundary guarding, researchers may be able to construct a clearer understanding of various elements of the interaction between the social and the individual(ized) context, including a clearer picture of the student and the pedagogical approaches likely to encourage either crossing or guarding boundaries.

Since students arrive in a collegiate writing classroom with extensive genre experience, it further seems reasonable to conclude that knowledge transfer to future generic performances may hinge on whether or not individuals successfully situates, utilizes, transforms, and/or merges their antecedent genres and strategies for use with the new target genre(s) and writing strategies presented in the classroom; to wit, whether or not students become boundary crossers. Consequently, it may be possible for us to assess the future genre performance of explicit genre instruction based on: 1) students' dispositions toward their antecedent genres, 2) how they react to the treatment of their antecedents in the explicit, genre-based classroom, and 3) how well students integrate their antecedent genres with current classroom instruction. A greater level of antecedent/current integration would seem to indicate a greater level of internalization

and, consequently, a greater level of transfer and repurposing in later rhetorical situations.

Reiff and Bawarshi's initial foray into this subject isolated three elements as potentially

involved boundary crossing or guarding actions: the rhetors' ability/willingness to

repurpose antecedent genres, their confidence in antecedent genre experience, and their

ability to discuss genres in terms of the genres they were not. More research is necessary

to provide a sufficiently broad and increasingly focused picture of this phenomenon,

especially as it pertains to the transfer of knowledge between rhetorical situations.

1.3.2. Examining Private Motive
While genre definitely responds to individualized context, including antecedent

ways of making meaning, as Miller pointed out, a rhetorically-sound understanding of

genre also demands attention to private motives. Consequently, in addition to examining

the interaction between antecedent and current genres and rhetorical strategies, elements

of composition which approach private motive may be fruitful avenues for consideration.

1.3.2.1. Student Engagement
In that vein, student engagement may be another potential approach to evaluating

transfer. The connections emerge from research by Elizabeth Wardle ("Understanding

Transfer"), which appears to suggest that evaluating student engagement may be a useful

way to assess how new and antecedent genres interact. In addition, her research suggests

the students' level of engagement may be related to their desire to import or repurpose

antecedent genres for new tasks. Substituting the psychological term "generalization" for

the more fraught term "transfer," Wardle's study follows seven of her own FYC students

through two subsequent years of college writing. Wardle's findings seem to indicate that

her students acquired and generalized meta-knowledge about writing and even

disciplinary writing, but rarely "reported the *need* for writing-related knowledge and

behaviors learned and used in FYC" (my emphasis 73), often earning good grades through simple summary skills, last-minute writing, no revision, and little to no mental engagement with the assignment. At times, her study participants even avoided work which would call for generalization (transfer). Consequently, she contends that simple antecedent experience with a genre is insufficient. Crucially, Wardle suggests that, in large measure, this lack of transfer or even willingness to transfer arose from a lack of student engagement, due to factors such as poor assignment design or a student's "unwillingness to put forth the effort required to generalize previous writing experiences, knowledge and abilities" because the perceived cost of the effort outweighed the perceived reward (74-5, 77). Her findings suggest that students may be fruitfully encouraged to generalize previous learning through engaging and challenging assignments.

Following Wardle's lead, I've turned to psychology for a lens through which to examine student engagement; to that end, I propose to explore Mihalyi Csikszentmihalyi's theory of optimal experience as a potential factor in knowledge transfer. This theory suggests that an optimal relationship between student antecedent skills/abilities and the challenge presented by the social context leads to the most effective learning atmosphere (i.e. a continual improving or repurposing of skills to meet future challenges), an experience he terms "flow."

Csikszentmihalyi's research distilled thousands of surveys and interviews with creative individuals across the world to eight elements, which he found present during his respondent's creative experiences, where the creators became fully engaged in the

experience of creating. His research suggests that the experience of creativity (aka full engagement or "flow") which attends creativity as a product:

- has an element of challenge

- requires "all a person's relevant skills … to cope with" the situation's challenges (53);

- provides clear goals and stable rules;

- allows opportunities for immediate feedback;

- creates a loss of self-consciousness, consequently augmenting concentration;

- reduces "the margin of error to as close to zero as possible" (60);

- allows students "to forget all the unpleasant aspects of life"; and

- transforms time.

Wardle suggests and Csikszentmihalyi describes how full engagement with a task demands a careful balance of an individual's antecedent skills with the challenge of the task presented by or in the social context (figure 1, taken from Csikszentmihalyi 74). If a given experience presents a high level of challenge in an area where an individual has relatively few skills, the resultant mental state is anxiety (A_3). Conversely, individuals with high skill sets placed in a situation which presents little challenge will experience boredom (A_2). Only
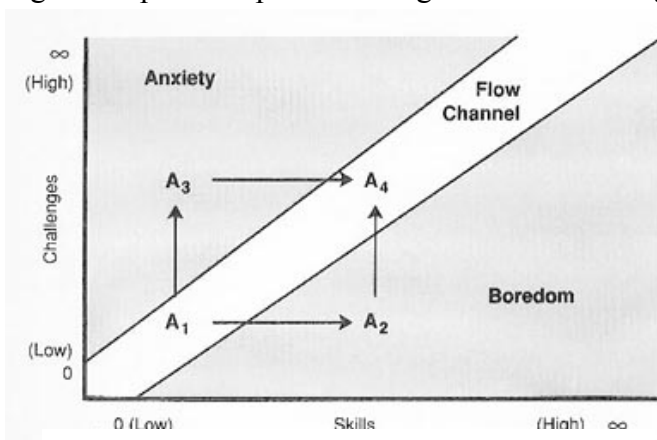
Figure 1-Illustration of Csikszentmihalyi's theory of optimal engagement

when an individual experience balances challenge and skill does an individual approach complete mental engagement. Further, the theory suggests that "one cannot enjoy doing the same thing at the same level for long (75); for example, remaining at A_1 for a long period of time will eventually result in apathy. Consequently, being in the "flow channel" demands a continual increase of both skill and challenge. This lack of increase in challenge provides an intuitive explanation for Wardle's students' lack of generalization from their FYC instruction: the challenge simply did not demand the effort required to repurpose their antecedent genres and rhetorical abilities.

Csikszentmihalyi notes that every "flow activity … provided a sense of discovery, a creative feeling of transporting the person into a new reality" (74), describing optimal experience as a moment when "instead of being buffeted by anonymous forces, we … feel in control of our actions … a sense of exhilaration, a deep sense of enjoyment … that becomes a landmark in memory for what life should be like" (3). He specifically discusses the use of language, and writing in particular, as possible avenues for optimal experience (128-32). This necessity for continual increase of challenge and for students to incorporate antecedent skills to deal with new situations appears akin to how boundary crossers evolve; specifically, Reiff and Bawarshi found boundary crossing occurred as students repurposed their antecedent skills upon encountering increasingly complex tasks. Therefore, this understanding of the flow experience appears to be uniquely suited for examining how students might build upon antecedent genres. The mutually-reinforcing relationship represented by the flow experience may be a key aspect leading students to become boundary crossers. Since Csikszentmihalyi's work has been employed only minimally in composition (e.g. *Reading Don't Fix No Chevys*), more research is needed

to explore the potential links between full student engagement with writing prompts and antecedent genres, again, especially as it pertains to the transfer of rhetorical knowledge between social contexts.

1.3.2.2.   *Student Voice and Creativity*

As Miller argued, acceptable participation in a genre requires the fusion of social exigency with private motive. Consequently, looking at student classroom participation through the lens of creativity makes sense. Csikszentmihalyi's seminal work explores creativity, linking it directly to full engagement. Further, private motive definitely includes, and may even be defined by, a student's desire to maintain his/her voice and manifest her/his knowledge in creative ways. It becomes even more logical given the links between flow, antecedent genres, and genre performance explored in the previous section. Finally, creativity becomes germane inasmuch as successful participation in an academic discipline requires a certain level of creativity which does not appear as part of the discipline, but is added to the discipline by the individual. In this sense, clear links emerge between disciplinary creativity and the rhetorically-sound definition of genre which has been at the heart of this chapter.

To make the argument more specifically, several studies explore the necessity of both the contributions of the individual and the performance of the expected elements of the genre. Kaufer and Geisler illustrate that creativity (novelty, in their work) in writing must perform specific moves and fit within specific parameters. They specifically mention that, in order for creativity to be recognized, the work must identify and fill a gap in the previous research (which research is clearly bounded by disciplinary ways of thinking). In addition, they suggest that an individual must be recognized by the discipline as able to think and compose in ways that are disciplinarily appropriate.

Guetzkow, Lamont, and Mallard take the argument even further to suggest that disciplinary creativity hinges on specific ways of thinking about what can be thought within the bounds of a discipline. For example, they suggest that creativity in a hard science revolves largely around analyzing new data or, introducing new findings from old data. On the other hand, creativity in the literary studies centers more on applying accepted analytical lenses to new texts, approaching previously analyzed texts using a new analytical lens, or introducing new analytical lenses.

However, this research and these stances appear to fail to account for the fact that disciplines and their ways of thinking evolve. While the acceptance of new creative findings certainly can account for some of that evolution, the individual and her/his own ways of thinking appear to play an equally significant role in the evolution of disciplinary thinking. As previously discussed, Jamieson concluded that, rather than being defined by the discipline, the ways in which these individuals used language and created new meaning, truth, and knowledge was heavily influenced by the ways in which the individuals had responded to rhetorical situations in the past which *they perceived* as having similarities with the present rhetorical situation, whether or not those similarities were apparent to others. In other words, antecedent genres and rhetorical experiences may prove an essential source of the creativity which helps disciplines grow.

While Jamieson did not conclude that the impact of these antecedents made the discipline evolve, other scholarship seems to make that argument for her. While not specifically focusing on genre evolution, Jaqueline Jones Royster noted the evolutionary impact of African-American women on the genre of the essay. She suggested the impact arose because they had refused to fully adopt the discipline-specific ways of thinking the

essay as a genre demanded. As a consequence, the genre of the essay (the "discipline-specific way of defining creativity") was transformed. In this case, it was not the discipline which defined acceptable creativity, but the individual.

In a similar fashion, research looking at "third space" (Bhatt) and "code shuttling" (Canagarajah) makes a convincing argument that, while individuals must concede and adopt many of the disciplinary ways of thinking, what makes a given performance creative is not necessarily writing within those ways, but can simply be retaining individual ways of thinking. Bhatt details how the simple insertion of elements from the Hindi language into an English newspaper published in India has created a third space, a space which does not participate fully in the discipline-specific ways of thinking of the standard English newspaper, but which also does not participate fully in Indian ways of thinking either. Creativity, in this instance, occurs in the merger of the two distinct ways of thinking, what Mary Louise Pratt calls a "contact zone." Similarly, Canagarajah explores the creative output of Sivitamby, a Sri Lankan scholar, as it appeared in three different rhetorical situations and two different languages. In examining the different iterations of Sivitamby's article, Canagarajah noted that extra-discursive elements repeatedly showed up in each of the publications. While Sivitamby participated, for the most part, in the disciplinary ways of thinking, Canagarajah found unmistakable signs of individuality and extra-discursive thinking, including differences in missing or truncated sections of the article, distinct phrasing, and organizational presentation. This and other scholarship clearly create room to question whether or not creativity is largely defined by discipline-specific ways of thinking.

In fact, drawing from Canagarajah, one might argue that discipline-specific ways of thinking may function more as gateways through which novice individuals must pass. There are a multitude of examples of experts in the discipline who actively and visually flaunt the discursive ways of thinking which bound creativity. Take, for example, Watson and Crick's famous article announcing their theory of the double helix DNA strand; in very few ways does this short, two page article reflect disciplinary ways of thinking and subsequent ways of bounding creativity. As Halloran notes in his analysis of this article, the "highly personal tone" of the paper is "somewhat unusual in scientific prose" (43). He also notes other departures from genre conventions, such as avoiding the passive voice (43), a "confident, personal, rhetorically adept ethos" (46), and their "proprietary claim" to the model (47). Examples from composition might include many of Geneva Smitherman's articles, as well as Robert Connors and Andrea Lunsford's "Frequency of Formal Errors in Current College Writing, or Ma and Pa Kettle Do Research" and Peter Smagorinski's article on B.S. in student writing. In each of these instances, well-established scholars visibly flaunted discipline-specific ways of thinking to create new ways of thinking about disciplinary issues. To summarize, as Halloran concluded, "a detailed understanding of the rhetoric of science will have to include some sense of permissible range of variation" (48). Any understanding of genre requires such a permissible range of variation, and therein lays the evolution of the genre through creative participation in and additions to the genre conventions.

Psychological research into creativity also suggests that creativity emerges, not exclusively from discipline-specific ways of thinking, but from the interaction between discipline-specific and individually-specific ways of thinking. To explore just one

example, Howard Gardner has famously argued for the existence of multiple intelligences. In his work *Intelligence Reframed*, Gardner suggests that the singular phenomenon "intelligence" may not actually exist. In its place, Gardner contends that multiple types of intelligence exist, ranging from the more apparent verbal and visual intelligence, to such less apparent types of intelligence as inter- and intrapersonal and kinesthetic. Each individual, the argument continues, has what he calls an intelligence profile, a unique configuration of each of these intelligences. I would argue that, while we are clearly socialized into the disciplines we participate in, and while acceptable creativity may be bounded by to some extent by generic forms, the intellectual uniqueness of each individual within a discipline makes it impossible that discipline-specific ways of thinking will entirely or even largely govern the creative output of an individual.

To conclude where I began, then, James Gee's Discourse theory from sociology appears to support Gardner's general contention. As a key piece of his argument, Gee contends that the lifeworld Discourses define and bound what individuals add to their ways of being from the social context, rather than the other way around. His theory appears to suggest that no one's way of being (including way of thinking) in a secondary context will be the same as anyone else's. Consequently, Gee suggests, as do I and a number of other scholars as well, that the ways of thinking in a discipline may not define creativity, at least not exclusively.

The link between creativity and acceptable genre performance appears clear. As Miller noted, individuals participate in genres not simply by reproducing the forms of the genre, but also as individuals participating in and contributed to the social substance and

exigency of the genre. Given the role of creativity in both disciplinary participation and evolution, in at least this sense, looking at the ways in which individuals pursue creativity makes sense as we look for ways in which knowledge transfers between rhetorical situations.

1.4. Conclusion

In conclusion, because genres appear ubiquitous, learning how to successfully interact with and produce genres becomes a key concern for composition instructors. Several schools of thought have sought to approach this concern, each emphasizing certain aspects of the rhetorically-sound definition of genre. Currently, explicit instruction focuses most heavily on form (the Sydney school) and social exigency (ESP). However, Miller contends that a rhetorically-sound definition of genre contains each of these, as well as a place for substance and private motive, apparently making explicit schools insufficient in their approach. In addition to this theory, research looking at explicit instruction appears to support the argument for the importance of substance, or the epistemological exigency for the genre itself, in genre-based instruction. Transfer research provides further questions, suggesting that little knowledge transfers from the FYC classroom into the future disciplinary contexts for which those courses were intended to prepare them. I have proposed examining antecedent genres and private motive as ways to approach both the problem of transfer as well as the issue of substance. By using these two lenses to examine students receiving template-based instruction, the dissertation research I propose intends to explore these propositions, as well as answer Reiff and Bawarshi's call to "study prior genre knowledge in its fuller complexity" (334). I hope to take up this call by exploring the following sets of questions:

1. In what ways are students who are taught through explicit (template) genre-based instruction able to articulate:

    a. Their antecedent experience with genres?

    b. Their rhetorical awareness of their antecedent and current writing experience?

    c. Their awareness of how templates and their antecedent genres connect?

2. In what ways are students in an explicit (template) genre-based curriculum drawing on and/or adapting antecedent genres and/or rhetorical abilities?

3. Are students in an explicit (template) genre-based curriculum where the genre is new able to fully engage a flow experience, as explained in the preceding chapter?

4. What factors distinguish students who merge their antecedent abilities with current instruction (boundary crossers) with students who write exclusively using their antecedent abilities (boundary guarders)?

5. What factors distinguish students who use or disregard templates from those who don't? Are those factors related to boundary guarding and/or boundary crossing?

6. What factors distinguish students who fully engage with the writing prompt from students who don't engage at all?

Finally, the over-arching question for which I sought the answer was:

7. Does explicit instruction appear to lead to boundary guarding? Crossing? Have no effect?

1.4.1. Dissertation Chapters
- Chapter 1: Literature Review

- Chapter 2: Methodology

- Chapter 3: Antecedent Genres

- Chapter 4: General findings regarding genre and explicit instruction

- Chapter 5: Student Engagement and Creativity

- Chapter 6: Conclusion- Summary, Limitations, Implications (what these findings

  suggest for composition pedagogy), Direction for future research

CHAPTER 2: METHODOLOGY

The objective of my dissertation is to examine antecedent genres and student engagement as alternate theoretical and methodological approaches to transfer research. In order to do so, my research explores how, when, and why explicit instruction impacts students' use of their prior experience with both academic and non-academic genres as they interact with major graded writing assignments in the FYC classroom. Further, I am interested in how these students prior experience with genres interacted with the rhetorical strategies, genre instruction, and assignment goals present in an explicit instruction classroom. Finally, I seek to better understand how explicit instruction affected student engagement, as well as what roles engagement played in students' use of antecedent genre and rhetorical knowledge.

By pursuing these avenues of inquiry, I anticipate gaining greater insight into how antecedent and explicit instruction interact, what role student engagement plays in that interaction, and how those interactions might affect students' future application of explicit instruction. In order to approach these research objectives, my research questions are as follows:

1. In what ways are students who are taught through explicit (template) genre-based instruction able to articulate:

   a. Their antecedent experience with genres?

b. Their rhetorical awareness of their antecedent and current writing experience?

c. Their awareness of how templates and their antecedent genres connect?

2. In what ways are students in an explicit (template) genre-based curriculum drawing on and/or adapting antecedent genres and/or rhetorical abilities?

3. Are students in an explicit (template) genre-based curriculum where the genre is new able to fully engage a flow experience, as explained in the preceding chapter?

Taking up the charges issued by Wardle as well as Bawarshi and Reiff at the close of their recent articles, I also sought to identify factors which appeared related to boundary guarding/crossing and the flow phenomena. Consequently, I sought the answers to the following questions:

4. What factors distinguish students who merge their antecedent abilities with current instruction (boundary crossers) and what factors distinguish students who write exclusively using their antecedent abilities (boundary guarders)?

5. What factors distinguish students who use or disregard templates from those who don't? Are those factors related to boundary guarding and/or boundary crossing?

6. What factors distinguish students who fully engage with the writing prompt from students who don't engage at all?

Finally, the over-arching question for which I sought the answer was:

7. Does explicit instruction appear to lead to boundary guarding? Crossing? Have no effect?

2.1. Data Sources and Analysis

Key data sources for this study included pre-writing and post-writing surveys, text-based and retrospective post-writing interviews, and instructor interviews[1]. Before meeting with any of these sources, I applied for and received "exempt" status from the IRB for my study (12.0038). While my participant pool of fifteen was relatively small, I feel that these key data sources triangulated sufficiently to give me some understanding of the students' antecedent genres, the ways they are disposed toward those genres, and the presence or absence of student engagement throughout. My analysis of this information enabled me to draw some suggestive conclusions regarding the effectiveness of explicit instruction in encouraging students to both transfer in their antecedent knowledge and engage in the writing project.

2.1.1. Participants

As discussed in my first chapter, my dissertation assumed template-based pedagogies, such as courses using the *They Say/I Say* textbook, to be representative of a more explicit pedagogical orientation. Through a brief e-mail questionnaire, I isolated and interviewed FYC instructors whose description of their pedagogy and/or textbook choice intimated a more explicit approach to instruction. Four of these instructors agreed to allow me to administer surveys and request interviews from amongst their classes. Classroom visits yielded a total of 237 surveys, including 220 matched pre-/post-writing surveys. In addition, my visits garnered 17 interview volunteers, although only 15

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[1] While I also collected pre-grading writing samples from students and graded work from the instructors, I ultimately found the utility of this data source limited to my ability to draw any other than general conclusions regarding a given student's rhetorical abilities. I believe this is the case because my research design did not include classroom observation. This may be advisory for future work examining these questions, especially that research wishing to engage in document analysis.

students actually participated[2], the results of which totaled 83 pages of typed interview notes and 322 pages of transcripts.

2.1.2. Instructor Interviews

After securing IRB approval, I conducted brief (30-minute) interviews with the instructor volunteers using a structured interview schedule (Appendix A). I analyzed these interviews holistically, comparing key areas of response among interviews and noting

- the instructors' views of genre generally;

- their goals for their students vis-à-vis genres;

- their thoughts about templates, including their reasoning behind using them and what they will consider a successful application of them;

- how they envision genre and templates being used by their students' in the future, as well as;

- an understanding of their classroom approach generally.

As part this comparison process, I realized that an instructor's attitude toward templates and genres may potentially influence how students respond to template- and genre-based instruction. Consequently, after these interviews, I selected four instructors as representative of a variety of possible attitudes and approaches to explicit instruction, ranging from simply making the explicit templates available largely without classroom instruction to making them an integral part of classroom instruction and writing expectations. I requested permission from these four instructors to conduct class-wide

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[2] These distribution among classes was as follows: Instructor H: 4; Instructor R: 3; Instructor L: 4; Instructor M: 4

pre- and post-writing surveys in their six courses, and to request volunteers from their classes for more in-depth interviewing.

2.1.3. Surveys

Using what I had learned from my instructor interviews, I slightly modified the surveys developed as part of the prospectus approval process. I then delivered these surveys to the students in these six classes on the same day they had received and discussed a major assignment (pre-writing; Appendix B) and again on the day they turned in that assignment (post-writing; Appendix C). Among other things, these surveys asked students to report: prior learning they anticipated using (or used) to complete the assignment; prior experiences with academic genres and other antecedent genres which may (or did) influence their writing; challenges they anticipate (or encountered); feedback they expected; and their understanding of genres more generally.

While I recognize the limitations of surveys as data source, including inadequate or incomplete recall, mood-based responses, and the potential for disparate understandings of terminology (cites), these surveys proved invaluable in indicating trends to pursue in later interviews and subsequent analysis. Since I constructed the majority of these surveys around Likert scale questions, I was able to use Excel to generate spreadsheets and explore the data with pivot tables. This analytical method enabled me to directly compare two sets of values by placing one set on a horizontal axis and the other on a vertical. I then looked for areas where both sets of data appeared strongly correlated, as indicated by higher or lower numbers when compared with other columns or rows in the table. Additionally, I was able to limit which portions of the data sets appeared in the pivot table by employing a limiter, which was most often the instructor. By progressing through the data in this fashion, comparing data from each question with data from other

questions, I was able to discern preliminary patterns in the data, which I will discuss in more detail in the chapters to follow. In order to analyze answers to the open-response questions, I condensed the responses to essential words or phrases (see Appendix D). Then, using the patterns suggested by previous analysis of the Likert scale data, I was able to classify these phrases, which further nuanced the patterns. As a result, my survey analysis strongly suggested several unanticipated trends, including:

- a very strong focus on the requirements of the assignment (as opposed to other potential rhetorical foci),

- a strong inclination to understand classroom instruction as a vehicle to fulfilling assignment requirements as opposed to other potential rhetorical foci,

- a general perception of assignments less in terms of genres and more in terms of genre parts (or abilities called for),

- very little interference between explicit instruction and students' ability to import and apply antecedent writing experiences,

- very little interference between explicit instruction and students' ability to engage with an assignment, and

- a connection between a stronger pedagogical focus on templates and the use of templates in writing.

My awareness of the possibility of these trends enabled me to focus my later interview questions and my interview data analysis in order to nuance and challenge these trends.

2.1.4. Student Interviews

I conducted student interviews after students turned in their written assignments, but before they received feedback and grades from their instructors. I used a student interview schedule, informed by previously-cited theory (see chapter 1) and my own

experience as an instructor. I was able to use the patterns emerging from my survey data to hone my original set of interview questions to the schedule I used for the interviews (Appendix E). The final schedule contained questions designed to help my interviewees explore their antecedent and current experiences with writing, specifically with genres and generic abilities; the writing I was focusing on, and; their writing experience.

Using this schedule, I led students through a semi-structured retrospective and introspective analysis in several key areas of their writing abilities, deviating from the schedule only when my interviewee's answers were unclear, or when their answers were suggestive of further pertinent information. When appropriate, I used discourse-based interviewing techniques, requesting students' analysis of their writing sample as a way to approach their antecedent and current experiences and abilities. I also helped them use their own work to locate templates, evaluate the parts of their work they indicated as their favorite and as their most effective, and explore areas they felt could be improved if they had more time to work on the assignment. I also asked them to speculate regarding the source of the rhetorical decisions they made, the decision-making process behind those rhetorical choices, and to report on their writing experience itself (most difficult, easiest, most enjoyable, etc.).

Because I took extensive notes during the interview process, I was able to complete an interim analysis of the interviews, correlating my interview notes with my research questions and the trends I had noted in my survey analysis. During this interim analysis, I generated a rudimentary outline, using my interview questions as the main headings and the trends I had noted in my analysis of the survey data in appropriate locations beneath those headings. I then segmented my interview notes according to their

relevance to the main headings (one or more of my research questions) as well as the subheadings beneath them (one or more of the trends noted in the surveys). This process resulted in my interview notes being fully segmented and distributed throughout the outline

Once completed, I was able to review the data pertaining to each of my research questions and each trend. By previewing my interview data in this way, I added nuance and note potential support for previously noted trends, in addition to noting other potential trends, including:

- students appear to experience generic classroom as substantively distinct from non-academic writing, although not from anticipations of professional writing;

- when students find templates useful, they appear to be referring to organizational templates, rather than sentence-level templates;

- unless something in the rhetorical situation prompts otherwise, students appear to draw on antecedent experience to interact with writing assignments;

- students do not appear to be either boundary guarders or boundary crossers, instead fluctuating throughout their writing experience, depending on the demands of the task at hand;

- students appear nearly ubiquitous in their familiarity with and experience of flow (full engagement) in composition, and;

- students appear intent on engaging with their writing whenever possible, even to the detrimental modification of their rhetorical situation;

From the combination of my two analyses and my interview questions, I isolated 57 areas of interest as potential indicators of antecedent generic and rhetorical transfer,

explicit/antecedent interference, student engagement and engagement/transfer

interactions (Appendix F). Using my awareness of these potential trends, I refined the

coding scheme I had earlier developed as part of a pilot study to enable me to fully

explore these 57 potential indicators, resulting in a total of 89 codes, spanning 35 focused

areas of interest under five general headings (see Appendix G). As I coded the first

several interviews, I continued to refine my codes, recoding where necessary.

In order to analyze my coding, I generated a three-page spreadsheet. On the first

two pages, the 35 focused areas were arrayed along in rows, together with the codes

associated with them. The names of my interviewees formed the columns. I used the

codes to identify data pertinent to each of these areas, noting the page locations of this

data on the first sheet (see attached Excel document, "Page Locations"). In this way, I

had easy access to data pertinent to each of my areas of interest for drafting. In addition,

this information, together with my refreshed understanding of interview, enabled me to

complete the second sheet. This sheet converts the first sheet into quantitative data, using

binary (Y/N; Int/Rhet) and Likert-style (0/Pos/Neg; Y/Some/A bit/N; In/Too/App)

assignations. By converting to quantitative data, I was again able to use pivot tables to

evaluate the data. The third sheet simply recorded the number of codes identified in each

of the 14 interviews.

Using my knowledge of the survey data and my preliminary analysis of the

interview data, I was able to use this data to further examine the trends indicated earlier

through the use of pivot tables as well as qualitative analysis. My transcription, coding,

and analysis of interview data generally triangulated the trends indicated by the surveys.

This subsequent analysis of my coding suggested correlation between certain of these

areas of interest and the trends, while I found other areas of interest to be less significant

factors of influence. Consequently, these interviews proved a key data source, providing

important nuance to theory, suggesting multiple additional trends, and providing an

outline of patterns leading to both successful and less successful applications of

antecedent generic abilities in new generic situations. In large measure, my analysis of

these interviews provides much of the framework and support for the conclusions I've

drawn from my data.

2.1.5. Writing Samples

As previously noted, time constraints did not permit me to enter these six classes

for the instructional observation. Such observation would have been essential to enable

me to more definitively identify instances of explicit instruction surfacing in student

writing. Ultimately, my examination of the writing samples proved less fruitful because

of my less specific understanding of the use of templates in each classroom. My own

analysis of writing samples for evidence of explicit instruction accordingly played a less

crucial role in my research, although I concede that direct textual analysis would certainly

be a fruitful avenue for future research. However, as indicated above, I did make

extensive use of these writing samples as a recall and analytical tool in my interviews; in

this way, writing samples proved crucial in enhancing interviewees' ability to assess the

origins of the effective, favorite, and less effective elements in their writing. Additionally,

when coupled with the interview and teacher evaluation, these writing samples provided

additional triangulation for the trends indicated by other data sources.

2.2. Ethics and Representation

Researchers raise a number of issues regarding ethics and representation in

qualitative studies such as mine. In my review of the literature prior to conceptualizing

and executing this project, I found the dichotomies presented to be less useful. Consequently, rather than approach ethics and representation in this fashion, I came to understand questions of ethics and representation as best represented as continua. The following continua informed my project, numbered for ease of reference, rather than to indicate hierarchy of importance:

1. consults participants at project conception ←→no consultation with participants

2. authority of researcher ←→ co-construction

3. mainstream participants ←→ periphery participants

4. Reference frame of the researcher ←→ reference frame of participants

5. single voice ←→heteroglossia

6. Preservation of original voice ←→standardization of source material

Consequently, as I made choices to place my project within these continua, I recognize that, in making any choices regarding these issues, I am sacrificing what would be available if other choices had been made. However, in what follows, I will briefly review the choice I made and my reasoning behind it.

Prior to proposing my dissertation, I conducted a pilot study, the results of which indicated this avenue of research as potentially important. After compiling my data and generating the report for the pilot study I conducted prior to my dissertation, I attempted to consult with my two participants to reveal the theoretical framework for the study and give them an opportunity to review my findings. As a part of that experience, I found both that the participants were not at all interested in reading my fifteen-page paper, only somewhat uninterested in my findings as I discussed them verbally, and perhaps

unsurprisingly, that they were unable to understand the nuances I had discerned in their experiences. Both participants found significantly more value in indulging retrospectively in their antecedent and current experiences with their own writing, than in my interpretations of their ruminations. Consequently, given the significantly longer nature of the dissertation report, I chose not to provide my participants with the opportunity to review my findings (item 1). However, as was the case with my pilot study, several instructors disclosed to me that their students had found significant value in considering their antecedent and current writing experiences. Also, inasmuch as familiarity with the theoretical framework for the project would have compromised the data I would have been able to receive, I elected not to consult them at the project's conception.

My research explores phenomena such as boundary guarding/crossing and student engagement, phenomena with which my participants, and likely all writers, are intimately but not consciously familiar. I felt that making them aware of the operation of these processes would compromise their ability to accurately represent them. Specifically, I felt that making students aware of the specific theories and the intricacies thereof would bias their report toward whichever of the phenomena they felt would represent them in the most positive light. In addition to their lack of conscious awareness of the phenomena under consideration and the documented desire of study participants to represent themselves in the most positive light, given my participants lack of theoretical grounding for interpreting the phenomena under consideration, I felt that a co-construction (item 2) of the data would be less appropriate than it would be in other studies, where less theoretical grounding may be necessary. Further, in many cases in literature where co-construction became feasible, the participants are more advanced in their understanding

of the concepts under study (e.g. Durst and Stanforth). In this case, I did not felt a move toward co-authorship was justified.

Inasmuch as my participants self-selected, item 3 was largely out of my control. Consequently, my sample was not as diverse as it could have been: I interviewed 5 males (3 Caucasian and 2 African-American) and 10 females (8 Caucasian and 2 African-American). I was concerned regarding the possibility of culture, gender, and/or class playing a role in the patterns I discerned. As analysis progressed, and as I compared the results across gender and ethnic lines, it became apparent that my Caucasian participants were more likely (45%) to cross boundaries than my African-American participants (25%). Also, I discerned that my female participants were more likely (50%) to cross boundaries than my male participants (20%). Again, however, inasmuch as this study intended to evaluate the prevalence and impact of the phenomena under study, I feel this information serves as data for future research, rather than a factor limiting the importance of the findings. That is, future research could and should explore this undeveloped possibility; that is, why my research appears to indicate that Caucasian females are most likely to cross boundaries, whereas African-American males are less likely to do so. On the whole, however, I must call the reader's attention again to the small sample size. It is impossible to draw any significant conclusions regarding the impact of gender and/or culture, especially when the sample is subdivided in the manner discussed in this paragraph.

I do feel a final explanatory note is called for regarding the typicality of my participants. I chose FYC courses at a major university as my research site. In making this choice, I considered higher level courses, or courses at a local community college as

potential alternate data sources. Because of FYC's proximity to antecedent high school writing experiences, as well as the greater likelihood of a major university enrolling recent high school graduates in lower level composition courses, I chose the participant pool I did. While I recognize this choice dictated that my pool likely included a lesser number of periphery participants, I felt the exploratory nature as well as the smaller scope of the research project largely eliminated the possibility of a representative sampling in any case.

However, I went to great lengths in both developing my interview questions and in my follow-up to those questions to acquire as clear and accurate a picture of how the interviewees viewed themselves as authors as well as the influences their antecedents had on how they wrote, perceived their writing, and understood the classroom. Consequently, while I reserved the authority for interpreting the data and my theoretical framework guided my interview, analysis, and writing, I attempted to do so to the extent possible from within the frame of reference of the participants (item 4). My writing reflects my attempts to preserve the student's frame, as is most evident in chapters 3, which explores the participants' antecedents and chapter 4, which examines their current experience.

Regarding the questions of voice (items 5 and 6), I elected to preserve the original voice as much as possible, in order to give my readers the opportunity to get a sense of my faithfulness to the original data. In addition, I placed my research somewhere in the middle of the continuum between single voiced and heteroglossia. While my participants' voices can be heard throughout the dissertation in the multitude of quotations and summaries I have included, as is the natural outgrowth of other representational choices I have made, I chose to present the data through my own voice. This choice allowed me to

pursue nuances in the data found between individual participants in comparison. It also allowed me to pursue phenomenological explanations for the patterns I saw, informed but not dictated by my participants' own understandings.

In conclusion, I will note that the findings reported in this dissertation disprove nearly everything I had theorized before entering the project regarding the negative impact of explicit instruction (see dissertation prospectus). Consequently, I feel the dissertation itself bears record of my fidelity to the data and its context. As the reader continues through my dissertation project, they will feel as I do, that my research fits within the CCCC's position statement regarding ethical conduct of research, which in part demands that:

> Composition specialists report written and spoken statements accurately. They interpret the statements in ways that are faithful to the writer's or speaker's intentions, and they provide contextual information that will enable others to understand the statements the way the writer intended….When discussing the statements they quote, paraphrase, or otherwise report, composition specialists do so in ways that are fair and serious and cause no harm. (Butler)

Throughout my research, analysis, and composition, I have recursively return to the transcripts, reading and re-reading the statements and other data I have included in my dissertation to ensure accuracy and ethicality in representation and in context.

CHAPTER 3: DEFINING BOUNDARY CROSSING AND EXPLORING
THE ANTECEDENT EFFECT

Research focusing on the benefits of making genres explicit in the classroom has become increasingly prevalent in disciplinary scholarship (e.g. Fahnestock and Secor, Bazerman, Dahl, Devitt). Explicit instructors and researchers contend they must directly enable their students to perform essential academic and professional genres (Johns 238; see also Devitt 202). Further, rather than privileging the students' "felt sense" of the genre, the explicit school of genre instruction suggests that those who would participate in genres must internalize the moves required by the genre (Devitt, 76; Madigan, Johnson, and Linton, 428). Additionally, since socially powerful genres are largely transmitted and performed implicitly, Delpit argues that explicit instruction in the "codes of power" becomes imperative to provide underprivileged students equitable opportunity, those who don't have direct access to this implicit transfer of code. In support of the legitimacy of these mandates, research examining explicit classrooms suggest that students who have been instructed explicitly show immediate improvement in classroom writing and disciplinary meta-knowledge, improved reading strategies, and increased familiarity with the ways their target disciplines use genres (De La Paz and Graham; Wolfe, 419-20; Wilder and Wolfe). As noted in chapter 1, attempts have been made to reconcile these positive results with the less-than-encouraging findings from transfer research (Beaufort; Bergmann and Zepernick; Ford); these studies found little to no transfer of rhetorical knowledge to future, pertinent rhetorical situations. These findings

suggest that hitherto unaccounted-for forces may be at work, forces which enable some students to apply explicit generic instruction to other rhetorical contexts while others are unable to transfer their knowledge.

A recent (2011) study by genre scholars Mary Jo Reiff and Anis Bawarshi provides both a potential inroad to these unaccounted-for forces as well as the immediate framework for this project. In their study, they originate the concepts of "boundary crossing" and "boundary guarding." Reiff and Bawarshi define *boundary crossing* as the actions of students who "repurposed and re-imagined their prior genre knowledge for use in new contexts" (325) and displayed a "willingness to deploy, transform, and even abandon existing discursive resources" (330). On the other hand, *boundary guarding* students "seemed to guard more tightly … their prior genre knowledge, even in the face of new and disparate tasks" (325). Reiff and Bawarshi's findings suggest that boundary crossers 1) displayed more uncertainty regarding their rhetorical task, 2) employed more "not genre" talk, and 3) were more willing to "deploy, transform, and even abandon" their antecedent experiences with genre. Boundary guarders, on the other hand, demonstrated the opposite stance.

In pursuing my own research, I investigated these three aspects of boundary crossers as well as other characteristics, in an attempt to enlarge the picture of these two rhetorical profiles. Specifically, I approached these concepts through a broader lens, looking not only at antecedent and classroom genres, but also rhetorical abilities, strategies, and experiences. Instead of focusing initially and heavily on genres, as in the Reiff and Bawarshi study, my initial interview questions helped students think about their antecedent experience in terms of both genres and individual rhetorical abilities. I then

allowed the interviewees to discuss their antecedent and current writing from whichever vantage they wished. Because of this broader lens, my findings support the argument that boundary crossers repurpose antecedent rhetorical knowledge, while failing to find significant evidence of students identifying "not genres" or genre uncertainty.

Additionally, I note that, because my sample is small (n=15), my results indicate trends rather than causality. Nevertheless, the trends identified in my research add significant nuance to Reiff and Bawarshi's original conceptualization of boundary crossing and guarding, suggesting a significantly larger list of elements that may play a role in crossing or guarding boundaries. In addition, my findings indicate that boundary crossing and guarding may not represent two different groups of students. Instead, boundary guarding may be a default stance for rhetors, whereas boundary crossing may be a rhetorical meta-ability which is deployed in certain circumstances under certain conditions.

Several observations and qualifications seem appropriate before presenting my findings regarding the boundary guarding/crossing phenomenon:

1. While the question of which stance leads to the most rhetorically effective writing remains open, my research indicates boundary crossers are more rhetorically aware and rhetorically versatile than boundary guarders. Consequently, even though further research is necessary regarding the rhetorical effectiveness of the written products of these two groups, this and the subsequent chapter will assume boundary crossing as an instructional goal.

2. As with any attempt to represent the experiences of diverse populations as a collective whole, this chapter will elide a number of individual idiosyncrasies in

its presentation. I do not intend to present these trends as unanimous. Instead, this chapter presents a general overview of the distinctions my research suggests between students who guard genre boundaries and students who cross them.

3. Finally, as will become apparent in the following pages and the subsequent chapter, the divisions I place between classroom and antecedent influences are unnatural and artificial. However, these divisions are based on logical prevalence of one source of writing guidance over the other. I discuss the four most heavily interwoven elements in section three.

This chapter is organized into five sections. To approach the nuances of boundary crossing and guarding, I: 1) address areas of significant overlap between antecedent and current genre and rhetorical experience contributing to an expansion of the concept of crossing and guarding itself; 2) outline a number of areas where antecedent and current genre instruction appear mutually inflected; 3) outline areas of largely antecedent influence; 4) discuss additional elements I examined, but found unrelated to the crossing/guarding phenomenon; and, 6) conclude with ways in which a careful pedagogy might incorporate useful antecedent influences and work to alter less rhetorically-effective ones. I reserve discussion of the multitude of classroom elements which appear to affect boundary crossing/guarding for chapter 4.

3.1. In Pursuit of Boundary Crossing and Boundary Guarding
My own research confirms one of Rieff and Bawarshi's defining characteristics of boundary crossers: their willingness to "deploy, transform, and even abandon existing discursive resources" (330). Concomitantly, my research confirms boundary guarder characteristics: their unwillingness or inability to treat their existing discursive resources in this fashion. However, one key finding emerging from my research is that students

appear not to approach or often even conceive of writing tasks in terms of whole genres. Instead, when unguided by genre-focused questions, both groups spoke of their writing and how they accomplished it almost exclusively in terms of rhetorical strategies unconnected to any particular genre structure. Consequently, while I did find boundary guarders drawing on "more limited strategies," I did not find boundary guarders "drawing on whole genres" as a rule (328). Given this disparity between my findings and those of Rieff and Bawarshi, I present my findings and discussion with the goal of refining the definition of boundary crossing and boundary guarding.

3.1.1. Viewing the Concepts Broadly

Perhaps the most intuitive indication of boundary crossing is students' propensity to merge the rhetorical abilities brought to the classroom with those delivered as part of classroom instruction. Inasmuch as this ability is central to Reiff and Bawarshi's definition of the phenomenon under consideration, confirming or questioning it was a central concern for my research. Not only does my research confirm that certain types of students (in certain situations) merge antecedent and classroom instruction, but my research also suggests two ways in which this merger occurs. First, all boundary crossers (6/6) interviewed for this research compose paragraphs, the rhetorical origins of which they located in both antecedent experience and the current classroom instruction. While these students do not merge antecedent and current classroom rhetorical knowledge in every paragraph, they do so frequently; boundary guarders, on the other hand, do not appear to do so at all (0/8), providing support for Reiff and Bawarshi's definitional contention for boundary guarding as a distinct trait among rhetors.

In addition, while boundary crossers often merge these antecedent and current classroom sources of rhetorical ability, nearly as often (4/6), they discuss facility in

moving between antecedent and classroom-originating rhetorical abilities throughout their papers. By way of contrast, most boundary guarders rely on rhetorical abilities originating in either their antecedent experience or the current classroom; students displaying this stance demonstrate Jamieson's "stubborn habituation." That is, boundary guarders appear to write largely from their antecedent knowledge as a habit of mind, as opposed to a conscious rhetorical decision. For example, Lucas explained "I write pretty much the same way… I know how I want my pieces written and I typically don't like to change" (2). Or, as Amber, another boundary guarder, succinctly put it when discussing her approach to her classroom assignment, "It's just like writing papers" (23).

This distinction becomes clearer when compared to a statement on the same topic from Natalie, a student I indentified as a boundary crosser: "writing's not always this cookie cutter thing where there's like a one-size-fits-all for everyone for everything" (3). Boundary crossing students routinely shared such sentiments. Especially when compared to its lack in boundary guarders, this movement between different "sizes" bespeaks choice or consideration on part of the boundary crossers which do not appear prevalent in the other group.

Even when students writing from a boundary guarding position do incorporate current classroom instruction, they don't appear to do so in the integrated fashion displayed by boundary crossers. For example, Rachel explained how she applied the classroom instruction she had received regarding meta-commentary like this: "Obviously, I can do meta-commentary, so I'm just going to sprinkle that throughout the paper because I can. It doesn't have anything to do with the topic" (17). Again, this lack of rhetorical integration appears distinct from those crossing boundaries that are more

considered in their application of classroom-originating rhetorical knowledge. For example, "I think that Professor Cooke helped in furthering my understanding of how to do that effectively, but I feel like just learning to pull quotes and back them up and talk about their significance came from junior year" (Samantha 9). Consequently, the propensity to source rhetorical abilities in a combination of current and antecedent rhetorical experience appears definitional to the way in which boundary crossers merge antecedent and current classroom instruction, as opposed to the less considered "sprinkling" of non-antecedent rhetorical abilities in a paper largely composed from an antecedent rhetorical stance.

To put it succinctly, as I analyzed the data, I used several criteria to guide my initial classification of students into the boundary crossing or guarding categories. I determined students had crossed genre boundaries in their writing when they:

A: discussed ways in which their paper as a whole moved back and forth between antecedent and current instruction,

B: discussed paragraphs of their writing in terms of integrating antecedent and current instruction, and/or

C: made clear they had sourced paragraphs from their writing in both antecedent and current instruction.

By contrast, I determined that students had guarded genre boundaries when they:

D: sourced rhetorical abilities they used in paragraphs of their writing in either antecedent or current instruction, but not both;

E: discussed the rhetorical choices they made in their paper in terms of either

antecedent or current instruction, but not both, and/or;

F: included the other source of writing guidance as minor elements of the

composition or as add-ons after their paper had been composed, rather

than as an integrated part of the composition process (e.g. if they were

boundary guarder-antecedent, they included current instruction as minor

elements of their writing or as add-ons).

While these determinations were made as I interact with the interview data as a whole,

Tables 3.1, 3.2, and 3.3 attempts to provide the readers an illustration of the propensities

of each interviewee. Each table gives a categorized list of interviewees, together with

contextual information (where necessary) and a quote or summary illustrating the

indicated propensity. The bold, italicized letters (A-F) appearing after each quote indicate

the classification criteria illustrated by the quote. From this foundation, my research

added significant nuance to these terms, as well as adding additional indicators and

providing insight into the origins of these propensities.

Noel	While discussing her paper, she mentioned having used both antecedent abilities, such as "awareness of "biases," "research," "hit on the main points," "solid transition" (10-1), and current instruction, such as "purpose," "context," "elaboration," (12) as well as antecedent abilities built on in this class, such as "one concise point," "collect accurate data," and "aware of biases" (9). *A*
	"I would say that that [paragraph] was really a combination of all my learning in English...I do believe that it was a combination of all of my training. I'm just directing in a different way" (9). *B, C*
Isabel	"My interview questions and then my last paragraph.... I feel like for, you know, my first time setting up interview questions, I feel like I did a really good job.… I focused on what Professor Evans said in class... [I learned] in high school the conclusion of your paper ... to pull from the thesis that you did at the beginning of your paper" (10). *A, C*
	While discussing her most effective paragraph, she mentioned both current instruction ("I feel really confident about my interview questions" (8)) and

	antecedent instruction ("I think those, those places that I pointed out are really effective in showing my audience, you know, why I chose these questions and why I chose these people and how it relates to my research" (9)). **B, C**
Natalie	Responding to what made her paper effective, she mentioned "in this part in this first paragraph, I put a little personal thing into it… Because like, it like hooks the people... I learned it from ... my English, AP English core classes my senior year in high school," but also "I think that the usage of quotes... because using other people's words to like accentuate your own...." which she learned "mostly in this class" (11). **A**
	While discussing her most effective paragraph, she explained how "to pull them all into one thing" and make "usage of quotes ... driving the point in a little more, making it a little more clear" was learned "mostly in this class" (11), but she also cited antecedent knowledge, such as "wording is really tightly put together," "didn't like stray off topic," and "This is what I'm going to be talking about and this is my support for what I'm talking about" (12). **B, C**
Abena	"I gave a lot of details and statistical information as well, but not too much statistical information. I thought I gave the right amount for the argument ... the argument [I learned] last semester. Umm, statistical when I had to write my first research paper [for this class] and just, like, this conversation argument I learned this semester in her class" (11). **A, B**
	"A: It just got a little easier and a little easier to write each paper./J: Why do you think that is?/A: Because I've just grown as a writer, maybe I guess. That I've learned to like step out of how I normally write and just write in different styles (15). **C**
Samantha	"J: Ok, where did you learn how to do that?/S: Junior year [laughs] again. I definitely learned a lot of it in this class with Professor Cooke but just learning how to attend to an opposing side with the argumentative papers would also be junior year" (9). **A**
	"S: I feel like just the combination of the knowledge that I already had kind of helped to lead me toward knowing how to do that.../J: but [you mentioned] that part isn't like anything that you've done before? ... so how did you get from the foundation to that part?... /M: I would say probably this class…" (9-10). **B, C**
Nicky	"How I wrote ...in my European History class and how I kind of showed different ways that the documents could have been interpreted . But um… on this paper...I was [also] using new ideas that I'd learned in class this semester" (16). **A**
	J: Is the introduction similar to anything you've ever written before?/N: Similar to a creative writing assignment that I was asked to do in high school… [but] it's not like any other introduction I've written (11). **B**
	"J: you learned all that about support… where?/N: Um… I heard it earlier in school, but probably the most in this class because it really did a lot for this paper." **C**

Table 3.1: Identification of boundary crossing interviewees with quotes illustrating classification

Ella	"J: Ok. So where did you learn how to do those things?/E: Um… probably Professor Howard. She always talks about the take-away ...J: With how you used quotes,

	where did you learn how to do that?/E: Um… high school" (9). *A, B*
	"E: She'll like my transitions here … it all goes together and she likes that./J: Is that different from other parts in the paper?/E: Yeah, kind of. There's a couple points where… you can tell I'm needing to switch topics; I'd run out of things to say, so I'd just kind of… switch" (13). *C, D*
Rachel	"J: So is this something that Miss Dalton wanted you to do?/R: Nope./J: Ok, so it came from your background./R: Yes. (15)". *C, E*
	J: So would you have done that if she hadn't taught you that?/R: No. Never. I would never put that in a paper (16). *C, E*
	"Obviously, I can do meta-commentary, so I'm just going to sprinkle that throughout the paper because I can. It doesn't have anything to do with the topic" (17) *F*

Table 3.2: Identification of boundary crossing/guarding interviewees with quotes illustrating classification

Amber	Sourced almost everything not directly related to assignment criteria "to my professor... last professor" in 101 (10). *D*
	While discussing her choice to write from her antecedents: "she has a pretty open mind when it comes to reading papers, I would assume, as a college professor, so she'd understand" (14). *D, E*
	"It's just like writing papers" (23). *D, E*
	"The only thing that makes me uncomfortable is the interview part ... So, I mean, it makes me a little uncomfortable because … I'm just used to using the quote from some professional online… I had to do most of my questions from the student and that was… I mean, she's just a student" (8-9). *F*
Yvette	"I learned a lot of revision techniques probably last semester in English 101" (10); *D, E*
	Learned how to use quotes "From my high school English teacher" (10) *D, E*
	learned "outlining and assigning specific sources… in high school" (16). *D, E*
	J: What did you learn about writing in class that you knew you could use to complete this assignment?/L: The templates with the quoting … I knew I'd need to incorporate that and um….. she told us that for this type of paper, that we should have a research question instead of a thesis , … and like… meta-commentary was a big thing too./J: Ok, so did you use meta-commentary in here?/L: Um… I don't know [laughs]" (17-8). *F(I viewed each of these elements as minor additions to the paper, rather than essential to its composition)*
Eddie	"It's my writing, so I feel like being able to put my own guidance into it and have more of what I want to do with it and how I want to do things is going to help my piece, in most cases, more so than having somebody else guiding it..." (4) *D, E*
	"I used no templates... I don't even own the textbook" (13). Mentioned using classroom learning only once (16). *E*
Anne	"A: Um… I… we didn't go over a lot of like… learning in class....There wasn't

	anything that really broadsided me here, um… that I was like 'Oh, I've never done anything like that before.' In general, it was pretty standard research. Just really, really minimal research. Very minimal argument. Very stripped down, so you don't have a lot of stuff to add or fill in" (20). ***D***
	"J: Where did you learn how to edit?/C: That was something I learned back in grade school actually" (10-1). Mentioned "analysis," "taking out simple little quotes," "bringing your own personal voice," as "something that teachers in high school used to nag at us about" (12-3). ***D, E***
	"I've done personal, like quoted people before because … I've done interviews with people before" (14). ***D, E***
Lucas	"I feel like I was just sticking to the assignment… instead of adding what I really wanted to put in there… I feel like when a teacher puts an assignment prompt out there... I feel like that's what they're looking for.... And I've always you know stuck to … what the teacher was asking and not necessarily venture off into what I wanted to do, my way or what I thought. I typically just write it the way the teacher wants it" (9-10). ***D, E***
Elisabeth	While discussing her most effective paragraph, "J: Where did you learn how to do that.../ D:... probably Ms. Cooke. Probably Ms. Cooke./J: So what about writing that part did you learn from her?/D: Just how to gather the information and put it into details that...kind of stays within the information I need and to how to like elaborate it" (8). ***D, E, F***
	"J: Ok. So, what did you know that you were going to use that you learned before?/D: Um… just like the heading . The works cited page . And like… introduction, title, you know. The conclusion, stuff like that" (14). ***D, E, F(I viewed each of these elements as minor additions to the paper, rather than essential to its composition)***

Table 3.3: Identification of boundary guarding interviewees with quotes illustrating classification

3.1.2. Nuancing: Boundary Crossing as a Meta-Ability

Additionally, two of the eight students identified as boundary guarders spoke of paragraphs in their work in which they had made fairly extensive rhetorical (as opposed to habitual) use of both their classroom instruction and antecedent writing experience, but not simultaneously. These students I have identified as "boundary guarder/crossers." It is this distinct similarity between these authors and their boundary crossing counterparts which suggests boundary crossing and guarding may not be two distinct groups, but instead developmental stages.

In addition, since both these students were in the same class, there may also be classroom elements involved in motivating them toward boundary guarding, where a more explicit pedagogical approach may facilitate the clearly nascent links between antecedent and current rhetorical instruction. Specifically, both students cited unstable rules, too much challenge, expectations for success that were not linked to assignment criteria, lack of explicitness in skills required, and lack of pre-grading feedback—all classroom characteristics that appear to encourage boundary guarding (as will be discussed in chapter four). However, since my research cast a broad net, I find the data insufficient to make more definitive statements; future research may add additional clarification to the pedagogical possibilities for "boundary guarder/crossers." Beyond this ability to access and successfully apply both antecedent and current rhetorical abilities, however, students writing as "boundary guarder/crossers" shared more similarities in other areas with boundary guarders than boundary crossers.[3] Consequently, I have not singled this group out further in the discussion which follows.

Given this apparently intermediate group, especially when combined with the preceding analysis regarding boundary crossers and guarders, the *ability* to cross boundaries within a paper appears to indicate a higher level of rhetorical ability, contextual awareness, and active mental engagement with the writing project, even though boundary crossing is not necessary (or even useful) everywhere during the performance of a genre. Additionally, because some definitional attributes are tied to the rhetorical context, it does not appear appropriate to refer to students as "boundary crossers," in the sense of boundary crossing as a personality type or trait. Instead, these

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[3]As is discussed in chapter 4 and in subsequent sections, boundary guarders display only marginal template use; failure to use time effectively, and; level of interest rather than rhetorical effective as a reason for picking favorite and/or most effective segment

students appear to have the ability to cross boundaries in rhetorical situations where the contextual necessities for boundary crossing are met. Consequently, taken as a whole, boundary crossing as displayed by the interviewees appears to be more of a rhetorical meta-ability which can be selectively employed when another "size" is necessary to accomplish the purpose of the writing for the audience, rather than a stance or rhetorical state of being.

3.1.3. Nuancing: Boundary Guarding as Multi-Faceted

In addition to understanding boundary crossing as a meta-ability, my research suggests a fair amount of nuance is necessary within the boundary guarding concept itself, which I have illustrated visually in Figure 3.1. The majority of the boundary guarding group appears to depend very heavily (and in several cases, exclusively) on their antecedent rhetorical abilities, only
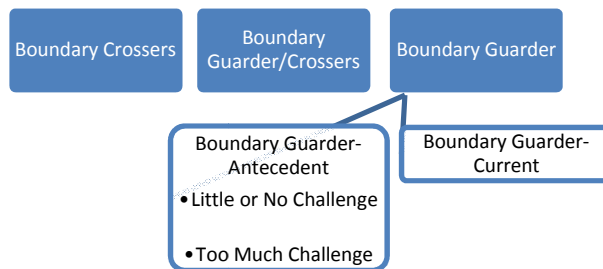
Figure 3.1- Visual representation of nuance with the boundary guarding concept

 "sprinkling" current classroom learning when necessary. This group I have termed "boundary guarder-antecedent;" they comprise six of the eight interviewees identified as boundary guarders (4/8). As this group appears most common among boundary guarders, they will be main focus of discussion for the remainder of this and the subsequent chapter.

Even within the boundary guarder-antecedent group, there appears to be nuance. Some students within this group appear to guard antecedent boundaries because they feel extremely comfortable with the demands of the assignment, displaying a confident demeanor regarding their ability to successfully complete their assignment, reminiscent of the high level of confidence Bawarshi and Reiff found among boundary guarders. These students either 1) perceive the rhetorical situation as requiring nothing new from them or 2) feel that the rhetorical elements required by the situation are comparatively unimportant. Yvette provides an excellent example of this second reason. She had been taught, and knew, she was required to include, meta-commentary in her paper. However, when asked if she had applied the concept, she replied she didn't know. When further pressed, she revealed that she may have missed that day in class. However, even though her instructor "kept talking about it" and she knew it was an explicit requirement for her paper, she explained she was "not sure [she] actively knew how to include it," admitting she was not interested enough in the concept and its role in the rhetorical effectiveness of her paper or even of her grade to seek to add the concept to her antecedent repertoire (17-8).

However, not all boundary guarders displayed this high level of confidence. In fact, other interviewees guard the genre boundaries of their assignment because the writing task is very unfamiliar or very uncomfortable to them. They appear to fall back on their antecedent genres exclusively because they have no other means for approaching the task. Nathan[4] was familiar with this type of discomfort, having experienced it in

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[4] Nathan's interview audio was too difficult to discern, due to a malfunction with the recording equipment; consequently, data pertaining to his experience remains uncoded, and does not play a part in the numbers presented. However, since I took extensive notes during interviews, I am able to draw some inferences regarding his antecedent and current writing experiences.

nearly every assignment he wrote from a very young age. Speaking specifically about the

assignment that was part of this study, Nathan repeated several times over the course of

his interview that he had no idea what grade he was going to get because he had "simply

written." At another point in the interview, he said with this paper he was "just throwing

it up and hoping it fits." While there are clearly other issues at play here, including his

lack of understanding regarding the assignment requirements, Nathan presents a

quintessential example of a boundary guarder-antecedent who does so because the

writing task was extremely uncomfortable for him.

In contrast to this group, two of the eight students cited very little antecedent

experience in their exploration of the rhetorical origins of their favorite and most

effective portions of their writing assignments; this group I have termed "boundary

guarder-current" (see table 3.1). Instead, these students entirely credited their current

instruction as the source of the abilities they used to complete this assignment. Their

approach to writing seems guided by the sentiment Lucas expressed: "I typically just

write it the way the teacher wants it and I typically get a decent grade" (9-10). This sub-

group appears to share many traits in common with the boundary guarder-antecedent

subgroup. However, there do appear to be some interesting distinctions between

"boundary guarder-current" students and their antecedent-leaning counterparts, which

will be discussed further in this and the following chapters.

My proposed model for antecedent-current interaction bears interesting

similarities to the typology proposed by Roberston, Taczak, and Yancey in their 2012

Composition Forum article. In this article, they propose that students integrate new and

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Because of his antipathy for writing in general and various other indicators which will be
discussed in the following pages, I feel confident that Nathan was an antecedent boundary
guarder of the type mentioned here.

antecedent knowledge in one of three ways. Some students perform the integrations by "grafting isolated bits of new knowledge onto a continuing schema of old knowledge," directly akin to the boundary guarder-antecedent category. Others integrate "the new knowledge into the schema of the old," directly analogous to the definition of boundary crossers proposed here. Their research also isolates the boundary guarder-current students, who they describe as encountering "a critical incident—a failure to meet a new task successfully." Like similar students in my research, these students appear to "use that occasion as a prompt to re-think writing altogether." While this typology does not nuance these categories further, as is visible in my own research, the similarities between these findings and my own strengthen the argument for the possibility of these three stages or states of being.

3.1.4. Section synthesis
Boundary guarders appear to rely exclusively on either antecedent or current instruction as the source of their rhetorical guidance (most often their antecedent experience) with a "sprinkling" of the rhetorical knowledge they gained in the classroom. By contrast, boundary crossers appear to source their writing choices in both antecedent and current instruction, often doing so simultaneously in a single paragraph and often moving back and forth throughout their paper. Their ability to selectively draw on these multiple sources, as is also the case with students who appear on the edge of boundary crossing, suggests boundary crossing may be a meta-ability, which can be selectively deployed, rather than a state of being or personality trait. Finally, my analysis in this section suggests that boundary guarding as a phenomenon appears nuanced by level of comfort as well as by source (antecedent or current).

3.2.   Combined Antecedent and Current Influences

In addition to adding nuance to the concept itself and viewing boundary crossing as a rhetorical meta-ability, my research significantly expands the available profile for boundary crossers and boundary guarders. In this section, I isolate three elements that show the clearest conjunction between the antecedent classroom and the current classroom: 1), interviewees' ability to articulate links between antecedent and current writing experience and instruction, 2) the types of language interviewees' employed to discuss portions of their writing, and 3) and the ways in which they discussed their academic and non-academic writing. With these elements, students inseparably combine antecedent and current rhetorical knowledge. As will become apparent, each of these abilities emphasizes the significant role that antecedent preparation plays in students' ability to cross boundaries. Additionally, the findings presented in this section illustrate that the ability to cross boundaries appears to go beyond simply being "good students" or having had effective teachers. Students who are able to cross boundaries appear to have acquired significantly more rhetorical awareness and meta-awareness than their boundary guarding counterparts.

3.2.1. Linking Antecedent and Classroom-Originating Abilities and Genres

Boundary crossers and guarders differ in their ability to articulate links between their antecedent rhetorical knowledge and knowledge originating in their current classroom. Boundary crossers appear nearly uniform in their ability to link these two sources, with five of the six interviewees being able to do so consistently and with obvious rhetorical awareness. On the contrary, boundary guarder-antecedent students appear significantly less uniform in their ability to link antecedent and current classroom knowledge. Only one boundary guarder-antecedent was able to do so consistently and with obvious rhetorical awareness, whereas three of the six either did so only sparingly or

not at all. This inability to articulate rhetorical links may indicate that much of the boundary guarder's antecedent rhetorical knowledge is implicit (see also section 4.1). The ability to link knowledge across rhetorical situations seems to be a significant division between these two groups.

Beyond having the general ability to discern links, the majority of boundary crossers (5/6) linked the skills they used to complete the assignment with classroom instruction, whether that skill had been acquired in the classroom or not. In other words, even if students had gained the rhetorical knowledge outside of the current class, they indicated that their classroom instruction clearly conveyed knowledge that was important to successfully completing the assignment; such was the case with Samantha, as quoted earlier in section 1.1, who learned to use quotes in prior classes, but sharpened her ability in the current course. By contrast, boundary guarders were less likely to have been explicitly directed toward antecedent knowledge they could or should use to accomplish their writing assignment. In fact, only one of the eight boundary guarders cited moderately strong classroom explicitness in this area. None of the eight appeared to have internalized the strong level of instructional expectations regarding rhetorical strategies that characterized responses from five of the six boundary crossers. This suggests a strong role for explicit exploration of antecedent genres and rhetorical abilities as part of classroom instruction.

The power of this learned link between antecedent and current instruction appears most apparent in Nicky. As a student who disliked "English" writing, such as creative and literary writing, Nicky was categorized surprisingly as a boundary crosser, rather than a boundary guarder by my analysis. Upon closer inspection, it became clear that

when Nicky perceived that elements of instruction fit within what he already knew about writing, he readily connected new strategies with his pre-existing writing strategies. Such was the case with the old-new contract, which built on his need to stay on topic (4), and with the idea of presenting opposing sides to an argument, which refined instruction he'd received in the same concept in his European History class (7). In part, this merger between the two sources of rhetorical guidance occurred because he had been explicitly instructed that the paper he was writing required him to try on the rhetorical pattern of an engineer, a pattern with which he already had some degree of experience (8). However, it is clear from his interview that Nicky also generated these links because he recognized elements of his antecedent writing experience in these new elements. His willingness to adopt and use new rhetorical elements in conjunction with or instead of antecedent strategies marks him as a boundary crosser. This willingness also illustrates the power of self generating these learning links between antecedent and classroom rhetorical abilities.

The role of explicit instructional linkage between antecedent and current instruction becomes clearer when examining the elements of classroom instruction he didn't adopt. Specifically, the concept of a disciplinary conversation was foreign to Nicky's experience (11). Since one of the key requirements of the assignment asked him to illustrate and participate in the disciplinary conversation around an issue of his choosing, this presented a problem for him. In the case of this rhetorical concept, Nicky had no antecedent knowledge to which he could connect the concept of a conversation or approach it in a productive way, and classroom instruction apparently provided no explicit direction toward antecedents. Consequently, even though he knew it was a requirement for his paper (15), he did not include much conversation (10) and,

consequently, his paper earned a C-, in spite of the ways in which he repurposed his antecedents to fit the new rhetorical situation. Here, Nicky's example makes clear the potential power available in explicit classroom instruction, if instructors explicitly guide students toward connections between current rhetorical instruction and their antecedent genre and rhetorical experiences.

3.2.1.1. Genre Awareness

Boundary crossers also appear more generally aware of genres in both their antecedent and current rhetorical surroundings. Specifically, interviewees who crossed boundaries were more likely to explicitly recognize antecedent genres in their current instruction than were students displaying boundary guarding tendencies (5/6 as compared to 2/8). Their ability to identify antecedent genres in current instruction surfaced in several ways. First, these students appear to have acquired the ability to "clearly and directly relate" their prior genre instruction "to the university genres that follow" (Wardle 782). For example, Samantha identified the genre for her assignment as argumentative writing, but did so in a way that illustrated she clearly understood the rhetorical power behind the genre: "Before this class, it was focused a lot more on writing arguments and figuring out how to either go for a position, against a position, or justifying and finding a middle ground and … a lot of my writing for this class was pretty much focused on that" (1). In fact, all four interviewees from Samantha's class, including Elisabeth, an author identified as a boundary guarder, identified the paper as argumentative, suggesting that the explicit genre instruction was likely part of the classroom approach, and a part which the students had picked up on and correlated with their antecedent experience.

As a whole, boundary crossers also appear significantly more likely to identify and mention the current classroom genre in their interviews (7.66 vs. 1). In addition to

identifying the classroom genre, boundary crossers mention nearly twice as many genres

overall (35.8 vs. 18.375)[5]. Significantly, interviewees from the most explicit class, both

of whom were identified as boundary crossers, made mention of the classroom genre an

average of 13 times, three times more often than other boundary crossers, and thirteen

times more often than boundary guarders. Taken together, these findings suggest that

explicit instruction in genres both increases genre awareness generally, and may also

specifically enable students to make connections between antecedent experience with

genres and the genre currently under consideration.

These findings are supported by genre scholarship, which clearly indicates that

genre awareness and performance activates pertinent rhetorical abilities for use on the

current rhetorical task and are significant in light of other research. For example, Hare

and Fitzsimmons found that while implicit knowledge does appear to transfer to new

rhetorical situations, implicit knowledge may not transfer in such a way that it leads to

effective writing. Specifically, they noted that knowledge acquired in one context may

conflict or compete with knowledge needed in another, a finding supported by my

research. This unconsidered transfer of implicit rhetorical knowledge becomes significant

when combined with McCarthy and Fishman's findings in "Boundary Conversations."

There, they argue that students' initial focus on what's new in the classroom or the

prompt may diminish the likelihood they will effectively apply previously-acquired

writing abilities. Taken in tandem, these contentions suggest that students whose

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[5] Throughout this chapter, numbers involving decimals represent the average number of codes per interview for the group (boundary crosser or guarder) being discussed. In this case, the "35.8" indicates that, on average, boundary crossers mentioned genres generally or a specific genre 35.8 times per interview.

rhetorical knowledge is largely implicit may have difficulty effectively importing, connecting, and applying antecedent rhetorical abilities in new rhetorical situations.

Consequently, boundary crossers' apparent ability to both make explicit their rhetorical knowledge and to articulate how that knowledge enables them to interact with current instruction indicates a significant rhetorical advantage over their counterparts whose writing guards genre boundaries. This advantage appears to translate to more effective writing strategies and written product. However, I note again that boundary crossers as a whole are not simply "good students" who have explicit instructors, but students who have come to class pre-prepared; they have internalized both the mandate to look for and the ability to discern links. In that light, the benefits of explicit instruction may be three-fold: 1) encouraging boundary crossing students who have already developed the ability to discern inter-rhetorical and inter-genre links, 2) making all students aware of the importance of those links, and 3) enabling students who don't already display this propensity to practice doing so.

3.2.2. Explanations for Authorial Choices
Boundary crossers and boundary guarders appear unanimous within their respective groups regarding how they explain the choices they've made in their writing. During the course of the interview process, I asked each interviewee to indentify the part of their paper they felt was the most effective and asked them to explain why. Later in the interview, I asked each student to select and discuss their favorite portion of the text they had generated. The results indicated a specific mindset vis-à-vis the reasoning behind the rhetorical choices made in each group.

All six boundary crossers discussed their selections initially, and in many cases exclusively, in terms of rhetorical choices and rhetorical effectiveness. That is, the

terminology they used and the elements they pointed out in their work were almost

always rhetorical, rather than personal- or interest-based. For example, for fourteen lines

of transcription, Samantha was able to discuss how the inclusion, use, and discussion of a

quote from a credible source made a particular section of her paper effective. Nicky

discussed his favorite part in terms of a merger between his background experience with

the design process, his familiarity with major historical illustrations of design process, his

research, and his ability to use quotes effectively. These examples mirrored similar,

rhetorically-based explanations in the interview of each student who displayed the ability

to boundary cross.

In contrast, while some boundary guarders also included rhetorical elements in

their explanation, they most often displayed the pattern Irene Clark found in her 2005

article: namely, less-experienced writers will intrude their everyday selves in their

writing. The majority of the explanation offered by all eight students boundary guarding

students focused on their personal enjoyment of or interest in the subject of the text

they'd generated. For example, "I liked just doing the interview with him and seeing what

he had to say … I wanted to kind of personalize him" (Yvette 11). Also, Rachel

mentioned multiple times throughout her interview how academic writing chafed on her,

because it precluded her use of her creative writing abilities. Consequently, it was

unsurprising when the first explanation she offered for choosing her introduction as her

favorite part was "because it's more of me being creative" (13). In each of these cases, as

with the other students displaying boundary guarding tendencies, the discussion of these

portions of the text illustrate non-rhetorical influences. These explanations further

suggest that boundary guarding students may be less likely to view their composition

rhetorically, especially as compared to students who displayed the ability to cross

boundaries in their writing.[6]

3.2.3. Linking Academic and Non-Academic Writing

I present students' ability to articulate links between academic and non-academic

writing as the final area of significant overlap between antecedent and current classroom

rhetorical propensity. As a whole, my research also indicates that my interviewees have

some difficulty finding commonalities between non-academic and academic writing.

When asked to directly compare these two types of writing, my interviewees were nearly

three times more likely to list differences (4.4 per interview) than similarities (1.7 per

interview). This difference held across the boundary crossing and boundary guarding

groups, although boundary crossers noted both more commonalities and differences than

 their boundary guarding counterparts, did so across a broader range of categories, and

	Similarities		Differences	
	Boundary crossers	Boundary guarders	Boundary crossers	Boundary guarders
Total mentioned	14	10	28	31
Categories	11	7	18	16
Mentions/interviewee	2.3	1.25	4.7	3.875
Commonalities	grammar, spelling, organization, audience		grammar, spelling, purpose, voice, structure, organization, level of detail	
Differences	higher-order rhetorical concerns			

Table 3.4 – Similarities and differences noted between academic and non-academic writing by boundary crossers and boundary guarders.

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[6] I am aware of scholarship which suggests the tendency to default to rhetorical discussion of cultural representations may be associated with class. That is, middle-upper class students are more likely to discuss written and other forms of cultural representation in rhetorical terms, whereas students from lower class backgrounds tended to use first person pronouns and discuss cultural representations in more personal terms (see Williams, *Tuned In*). However, since I did not collect nor request any class-based demographic information, I am unable to present discussion of the relationship between class and the phenomenon noted in this section. However, the relationship between class and boundary guarding and crossing may be a fruitful avenue of exploration for future research in this area.

were more likely to note rhetorical similarities (Table 3.4). Consequently, in terms of rhetorical knowledge, the difference between boundary crossers and boundary guarders may not be in their ability to rhetorically analyze genres. When discussing differences between academic and other types of writing, both groups as a whole appeared tolerably conversant with higher-order rhetorical concepts.

The most common similarity between groups appears was not their ability to discuss higher-order rhetorical similarities, but in their understanding of the visible surface features of writing, with 12 of the 14 interviewees mentioning some surface element in conjunction with this topic. Grammar and word usage topped the list of differences as well as the combined mentions overall, followed closely by structure and organization. This suggests that these students have experienced extensive, explicit focus on the surface features of writing, and likely, on genre-specific features. Given that these elements are also the least abstract of the rhetorical abilities, as well as the easiest to evaluate (see Connors), it is unsurprising that such elements should be the most common, both in terms of what students have learned and in terms of what they've been taught.

Audience and voice were the next most commonly compared aspect of writing (8/14 and 6/14, respectively). Audience was the only element Amber, a boundary guarder, found in common between non-academic and academic writing; in both meta-genres, she spoke about her writing as "trying to get an emotion across or trying to… talk to the audience in some way" (6). Others discussed audience in terms of ethos, pathos, word choice, and other rhetorical elements. While not nearly as concrete as grammar and usage concerns, this awareness of audience may be so prevalent in this group because of the number of available mental connections for students; everyone has been in an

audience at some point. Additionally, it seems likely that this staple of classic rhetoric may be nearly ubiquitous in rhetorical instruction across grades.

This prevalent and interconnected understanding of the higher-level rhetorical aspect of audience as a rhetorical concern suggests that the ability to rhetorically assess their non-academic writing may not be absent, but instead, simply untrained as yet. Both groups' ability to intelligently discuss other rhetorical concepts provides further support for my contention that boundary crossers and guarders may not be two separate groups, one rhetorically-aware and one not. Instead, because these groups are alike in their ability to draw higher-level rhetorical distinctions between genres of writing; they may simply be divided by the explicitness of their rhetorical knowledge and the number of rhetorically-informed encounters they've had with a given genre. This suggestion confirms work by Berkenkotter and Huckin, Wardle, Devitt, and others. Instructors interested in facilitating boundary crossing in their students may perhaps fruitfully do so by making rhetorical similarities and differences between pertinent and familiar genres explicit, and by providing students with multiple opportunities to interact with target genres.

While my interviewees appear similar in their analytical abilities, they differ in their ability to discern rhetorical similarities between different genres of writing. This distinction may indicate a deeper or more internalized understanding of writing abilities as tools which can be repurposed, rather than viewing writing as genre-specific tools which are to be used only for a certain genre. Boundary crossers appear more able to identify similarities between academic and non-academic genre writing than their boundary guarding counterparts. In addition, each boundary crosser was able to note at

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least one higher-order rhetorical similarity between their academic and non-academic writing, whereas only half of the eight guarders were able to do so. Further, boundary crossers were more likely to find three or more similarities between these two types of writing (3/6 vs. 0/8).

Such inter-genre rhetorical understanding is both unsurprising and logically connected to boundary crossing. The boundary crossers' mention of the rhetorical connections between these disparate types of writing in my interviews at the very least indicates that their ability to consider their non-academic writing in terms of the rhetorical knowledge they have garnered something missing. It is also possible that some of these students were explicitly encouraged to explore connections between classroom and non-classroom genres as part of their classroom instruction. This is definitely the case with Samantha, the boundary crosser who was most prolific in her ability to discuss rhetorical similarities between academic and non-academic writing. In her class, the assignments preceding the paper under examination had required her to rhetorically assess her own antecedent writing and, later, to compare her own writing to published writing within her discipline. Here again, this finding suggests additional avenues for instructors interested in facilitating boundary crossing in their students. However, the fact that other students in less explicit courses were able to make similar (albeit less prolific) comparisons suggests a significant power in antecedent preparation, with or without explicit guidance.

Finally, students appear significantly concerned with expressing and preserving voice. Specifically, for authors like Lucas, the ability to express himself in his writing was a dramatic distinction between academic and non-academic writing. As he explains,

"no boundaries, no limitations, and I could say what I wanted to say, I would cite who I wanted to cite or if I didn't want to cite. I wouldn't even make a reference page if I didn't want to" (5). Additionally, as I will discuss in greater depth in chapter five, this strong desire to manifest oneself in one's writing may have a direct impact on both the ability to cross boundaries and engage with writing assignments as well as the rhetorical effectiveness of the writing itself.

3.2.4. Section synthesis

While boundary crossers and guarders both appear able to discuss academic and non-academic writing in rhetorical terms, only boundary crossers were able to find higher-order rhetorical and genre similarities between the two genres of writing. In addition, for the boundary crossers examined in this study, this explicitly-available rhetorical awareness appears to translate into the ability to discern such choices when discussing their own writing. By contrast, the boundary guarding interviewees appear more likely to have made choices in their writing based on their personal interest in the topic or subject matter. Finally, the boundary crossers interviewed for this study appear more likely to be able to articulate rhetorical linkage between their antecedent experiences with writing and the rhetorical and genre instruction they'd received in the classroom.

Taken together, the elements considered in this section indicate that boundary crossers in this study entered their classrooms pre-prepared to view writing in general in rhetorical terms and were more likely to be able to discern moments where rhetorical abilities from one genre may be useful in another. Here again, this mindset cannot simply be linked to a "good student" or even with current explicit instruction. Instead, acquiring such mental propensity suggests both repeated and considered antecedent application.

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3.3. Antecedent Influence on Writing Choices

The three preceding elements illustrate the interconnectedness of the classroom and antecedents in the rhetorical experience of my interviewees. While these areas of overlap between antecedent and current writing instruction clearly exist, my research suggests that three other elements that have termed "antecedent influences" may also directly and powerfully impact students' ability to cross or guard boundaries: 1) level of rhetorical awareness and facility; 2) antecedent experiences with writing, in terms of emotional and intellectual tenor, and; 3) desire to insert their voice and express their creativity. As I will discuss in the following subsections, students displaying certain orientations toward these three elements appear more likely to cross boundaries regardless of the pedagogy in which they find themselves, as illustrated by Natalie, the interviewee who crossed boundaries even though she found herself in the least explicit instructional situation. Consequently, these elements appear directly connected to the students' ability to "leave behind" lower-level elements of the classroom's rhetorical situation. Students who come to class effectively armed in these areas appear able to disregard some of the lower-level concerns which may drain their intellectual resources and become much more likely the cross genre boundaries.

3.3.1. Rhetorical Awareness and Facility

Unsurprisingly, rhetorical awareness and facility appears to be one of the strongest antecedent distinctions between these two groups. My research suggests that boundary crossers demonstrate greater ranges of, awareness of, and ability to use rhetorical strategies (see table 3.5).

	Boundary crossers	Boundary guarders
Total	99.5	72.6
General rhetorical	50.67	37.875
Genres	28.16	17.375
Organization	14.83	11.375
Research strategies	2.67	0.875

Table 3.5 – Comparison of average number of antecedent rhetorical strategies mentioned

In addition, a number of the boundary guarders found articulating their rhetorical knowledge quite difficult. For example, at one point in the interview, after repeated requests for rhetorical articulation at various points in the interview, Nathan represented his brain as a multi-track railway station, where trying to separate any one line was nearly impossible. Similar difficulties were more common among boundary guarders than crossers.

While I recognize a theoretical distinction between implicit and explicit knowledge (Freedman, Spellmeyer, Devitt), further analysis of the rhetorical awareness of these two groups seems to suggest a link between explicitly-accessible knowledge and rhetorical awareness. Specifically, boundary crossers display this facility with rhetoric not only in the volume of their response, but also in the qualitatively superior ability to discuss the concepts they mention. For example, Noel, a boundary crosser, was able to sustain a rhetorical discussion of the purpose of templates for over a page of transcription (12-4). Natalie explained how her approach to a required response to a scholarly source in a way which clearly indicates mental engagement with the process of composition: "Here I'm going to state the thesis of this… do I agree with this thesis? Why does this thesis make sense like in, within that subparagraph? And then just like putting that out helped me put things to together more appropriately" (3).

By contrast, when boundary guarders mention rhetorical strategies, they are more likely to mention abilities without elaborating on them in any significant way. For example, Anne had an extremely difficult time articulating any rhetorical abilities outside of the ability to analyze. After I had rephrased the question several different ways, she finally said "I don't know, I never thought about that in that way, like, what I already knew to write this paper. Um… ha, that's stumping me"(3). As previously mentioned, boundary crossers identify and discuss the effectiveness of their writing in rhetorical terms, rather than in terms of interest or personal connection. This ability to articulate not only rhetorical strategies, but also the reasons behind them appears indicative of boundary crossing, and appears to be an antecedent propensity. Therefore, while entering a rhetorical situation having a strong rhetorical understanding of current and antecedent rhetoric doesn't appear to lead to boundary crossing or guarding behavior, lacking explicit rhetorical awareness seems directly linked to boundary guarding.

However, here again, the influence of the current classroom can be seen. This superior ability to recall and recount rhetorical abilities appears to carry over into the current classroom instruction as well. Boundary crossers appear more likely to recall and be able to recount nearly all areas of instruction they received in class they were enrolled in during my study (see table 3.6).

	Boundary crossers	Boundary guarders
General instruction	64.66	39.625
General rhetorical instruction	19	7.25
Genre	7.67	1
Organization	6	1.625
Research strategies	2.67	2.25
Assignment goals	10.83	4.5
Assignment rules	8.83	6.625

Table 3.6 – Comparison of average number of current instructional elements mentioned

Consequently and importantly, whether or not students use rhetorical abilities garnered in a class on an assignment may be related to how explicit the instruction is. I draw additional support for this assertion from survey responses. One question asked respondents to indicate whether rhetorical abilities gained in the classroom were a major source of influence (as compared to other sources of influence, such as instruction directly connected to their ability to understand the requirements of the assignment, friends, antecedent experience, etc.). The percentage of students indicating rhetorical abilities gained in the classroom as a strong influence in how they wrote exactly mirrored the self-declared explicitness of the instructor for each classroom: Cooke (36% of her students), being the most explicit instructor, followed by Evans (17%), Dalton (8%), and then Kimble (0%). Even when assignment expectations were included as a source of rhetorical influence, the two more explicit instructors ranked more rhetorically influential (E: 80%; C: 72%) than their less explicit counterparts (D: 62%; K: 58%). There appears to be a clear connection, supported by both interview and survey data, between greater explicitness in instruction and greater rhetorical awareness and facility. Additionally, when viewed in light of the ability to merge antecedent and current rhetorical instruction discussed previously, it seems likely that this meta-awareness may lead to the ability to see how new knowledge connects to what they can already do. These findings appear to support contentions made by proponents of explicit rhetorical instruction cited earlier (De La Paz and Graham; Wolfe; Wilder and Wolfe).[7]

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[7] As a side note, I found it interesting that interviewees in both groups appear significantly closer in their ability to articulate the rhetorical purpose (3.5 vs. 3.25 cpi) for their assignments. In the case of audience, the boundary guarders actually exceeded the boundary crossers in the number of times they explained their choices for the current assignment in terms of the classroom-based audience for their assignment (2.67 v. 4.125 cpi). However, boundary crossers were more likely in general to discuss their work overall in terms of audience expectations (9.33 v. 5.125 cpi). I postulate that this trend of awareness of these two foundational rhetorical elements may indicate the success of explicit campaigns in the pre-collegiate

3.3.2. Antecedent Experiences with Writing

The origins of rhetorical faculties (or comparative lack thereof) appear potentially indicated, perhaps not surprisingly, by the tenor of my interviewees' antecedent writing experiences. Students displaying a tendency to cross boundaries universally discussed their prior experience with writing in positive terms (6/6), whereas those who appeared to guard boundaries displayed a wide range of emotional and intellectual connections to their prior experiences. Boundary crossers consistently discussed their previous writing experience in terms of enjoyment, success, and extensive learning; they were much more likely to make mention of a positive antecedent experience with writing (6.66 vs. .875 cpi). In addition to indicating positive experiences, all six boundary crossers displayed a positive and pervasive emotional and/or intellectual link with their antecedent writing experiences.

In contrast, boundary guarders appear less likely to have had positive antecedent experiences with writing. While two of the eight did mention positive antecedent experiences with writing, only one of these two consistently discussed her previous writing experience in terms similar to those employed by the students who crossed boundaries. Among the others, three had decidedly and consistently negative experiences, while the remaining three had simply passed through their antecedent experiences with writing, citing neither positive nor negative reactions to it.

Beyond simply discussing the experiences, the boundary guarding students were also much more disparate in terms of emotional and/or intellectual links with their antecedent writing experiences, with only two of the eight displaying any significant

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classroom to foster awareness of an outside audience. It may also indicate that boundary guarders have attached themselves to these more concrete rhetorical strategies in lieu of acquiring rhetorical facility in more conceptually difficult rhetorical abilities, such as the rhetorical triangle

connections to their antecedent experiences. Both of the students in the "boundary guarding-current" subset discussed their antecedent writing experience in terms of displeasure, failure, and/or little learning; neither had any positive emotional or intellectual link to their antecedent writing.

Several additional observations regarding antecedent experience seem worthy of note. First, students do not appear to associate positive rhetorical experiences with the ease of prior assignments. In fact, as a group, boundary crossers were twice as likely to mention having been challenged by antecedent writing experiences as their boundary guarding counterparts. This level of challenge appears to be one of the touchstones of both the phenomenon of boundary crossing/guarding and student engagement. In the current context, the level of challenge a writing prompt presents to a student appear s directly connected to both engagement with writing and a willingness to repurpose antecedent writing experiences.

Second, the positive experiences mentioned by students displaying boundary crossing tendencies did not occur exclusively in English courses; each boundary crosser had multiple examples from other courses where they had become emotionally or intellectually involved with their writing. The most striking example comes again from Nicky whose interview as a whole indicates a strong rhetorical background. However, that background did not originate in English courses; he largely expressed disdain for the types of writing he associated with English classes. As I probed for additional writing experience, Nicky revealed a wealth of positive antecedent experience outside of his English courses, in academic coursework such as history and physics, as well as outside academia, while serving as historian for his scout troop and as newsletter editor for his

fraternity. He had difficulty linking his current abilities to prior English courses; however, Nicky easily articulated and illustrated how these non-English-class experiences influenced his current paper.

3.3.3. Voice and Creativity

Another antecedent influence I found similar across nearly all students I interviewed was either the desire to insert themselves in their writing or the feeling that their writing was somehow less than what it could be if (or because) they couldn't allow themselves some kind of creative license in their writing. This is perhaps unsurprising, given the importance of creativity, novelty, originality and originality in disciplinary participation (Kaufer and Geisler; Berkenkotter and Huckin; Guetzkow, Lamont, and Mallard). While the desire was similar between boundary guarders and crossers, the difference between the two groups arose in how they went about filling that need to create. In this area, the difference in rhetorical maturity and genre awareness seems most evident. Boundary crossers appear more willing to create as they conform to the expectations of the genre regarding their voice, whereas boundary guarders appear more likely to exceed genre boundaries in order to insert themselves in their writing.

Expressing the common sentiments for the boundary crossers, Samantha explained that "academic writing … is supposed to be more objective. It's supposed to eliminate most of the bias. … have authority for the people who are reading it, to seem credible. It's definitely going to be a lot more structured" (6). Generally speaking, she and her fellow boundary guarders reported having maintained that sense of structure, authority, and objectivity: an interesting choice, considering that boundary crosser is defined by the willingness to import elements not normally appearing in a genre. For example, Nicky did not insert his voice in his academic writing, but he certainly had an

outlet for it. He was quite clear in distinguishing between the writing he did for classes and the writing he did because he wanted to. As he discussed the newsletters he wrote on behalf of his fraternity, Nicky displayed great rhetorical awareness as he discussed including his own thoughts, rhetorical style, and personality alongside elements of structure, content, audience, and purpose (5-6).

However, Nicky is not exemplary in another sense. He appears to be the exception within the boundary crossing group in his willingness to completely divorce his voice from his academic writing; most boundary crossers appeared ready and willing to insert their voice in their writing, but they did so within the structure of the genre. In this sense, boundary crossers appear significantly more rhetorically disciplined than their boundary guarding counterparts. This self-discipline is perhaps most evident in Natalie's response to my question inquiring whether there was any specific part that she thought would make your professor give you an 'A.' She immediately pointed to "the project 3 part because like personally, I think it's more, like, engaging and exciting." She then immediately explained that the boundaries of the genre in which she was working allowed her to be more engaging and exciting when she said "with the project 3, you use a lot of what other people say." Because she was dealing with personalities and individual perspectives, Natalie correctly pointed out that you "also use more of your own voice." In other words, she had restrained her desire to be "more engaging and exciting" in the other two portions of her paper, but when the genre allowed, she had inserted herself creatively. For her, this use of voice was part of the genre, and part of her expectation of a good grade: "I used more of my own voice to communicate it and… pretty effectively, I think" (14). She then concluded her answer to my question by

explaining how she had also fulfilled other criteria for the assignment, illustrating that even though she'd taken creative license in a portion of her text, she had still maintained the boundaries she knew she was expected to maintain. Natalie's restraint was typical of the boundary crossers: aware of and willing to acquiesce to the expectations of the genre within which they are working, but also eager to insert themselves when the genre permits.

While boundary guarders do display either rhetorical awareness or creative restraint, they don't appear to do so in combination, as do the boundary crossers. Lucas avoided the whole question of when to insert voice and how much: "I'm not used to … getting this involved with what I'm talking about or what I'm writing about. Usually I write what I'm going to write and then I'm done with it" (16). By contrast, "in most cases," Anne was in the habit of linking whatever topic she was writing about to something that she enjoyed because "comparisons and things like that make it a little bit easier to write" (1); for her, inserting things she enjoyed, and easing her writing experience, trumped rhetorical and genre concerns. Other students ranged from insisting on a freedom from genre restraints (Eddie 4-5) to entirely sacrificing the ability to meet requirements of the assignment in order to be able to speak personally to her audience (Elisabeth 7-9). The drive to voice and creativity among boundary guarders even ranged to adopting positions and making up sentiments in order to fulfill the requirements of the assignment; Yvette explained that when "it's just your teacher that's going to read it, you're not that concerned about if one of your ideas may not really be what you believe." She juxtaposed this to writing she had done for her school newspaper: "if you're going to write a paper that's going to be published and all of your classmates are going to read it, then you don't

want to put something in there that you don't actually think and then get asked about it all the time" (4). She was clearly rhetorically aware and creatively restrained when writing for an audience she cared about, or perhaps considered pertinent. However, that restraint apparently does not surface in her academic writing. Consequently, as a whole, boundary guarders appear less likely to be appropriately creative within their genres.

Interestingly, Ella and Rachel, the two interviewees who I identified as "boundary crosser/guarders" also displayed at least the beginnings of the rhetorical awareness/creative restraint combination. However, this combination seems to be a personal element which may develop in stages over a period of boundary crossing; this is an avenue for further research in this area. For example, Rachel struggled throughout her paper with the feeling that "in my paper, these two things don't really go together but I'm putting them together;" this feeling arose from her understanding of the requirements of the assignment. So, when she wrote her introduction, she used that feeling to ask "what do Michael Jackson, Ellen Degeneres, Miss Dalton, and the dentist have in common?" In her willingness to use the introduction as a way of "being creative and not me just throwing facts at you or trying to persuade," she set her reader up to expect the mismatch she saw in the paper. As she explained it, "so the whole 'let's put things together that don't match…' it kind of sets you up in the beginning for the whole paper" (13). While Ella was somewhat less rhetorically aware than Rachel, she also spoke about her inclusion of voice in terms of audience, explaining that she liked to "add interesting parts" to draw in her audience, a laudable and rhetorically aware goal. However, her purpose for doing so becomes increasingly less rhetorical and less aware of genre conventions as she continued her answer. Ella went on to explain that she adds interesting

parts "all the time," not necessarily when appropriate for the genre. Ultimately, she explained that she did so, not for the audience's benefit, but because she felt "like it's way easier to write about something that interests you" (11). Therefore, these responses appear to indicate these two authors on a growth trajectory, somewhere in the intellectual space between the either/or stance of the boundary guarders and the both/when stance of the boundary crossers.

3.3.4. Section Synthesis

My research and analysis suggests that antecedent influences on present writing are significant, powerful, and pervasive. In addition, my research appears to indicate three elements of students' antecedent experience that most strongly influence the ways in which they interact with classroom writing prompts. Most powerfully, the students I interviewed who crossed boundaries showed greater antecedent rhetorical awareness and facility than their boundary guarding counterparts. As discussed, this greater antecedent rhetorical awareness held across nearly all measures examined, suggesting that some element of the boundary crossing interviewees' rhetorical experience had led to greater rhetorical prowess. My research suggests that my boundary crossing interviewees had all experienced positive and challenging rhetorical learning experiences. Further, these students appear to have interacted positively with writing in a broader genre range than their boundary guarding counterparts. These three antecedent influences appear to indicate that boundary crossers may cross boundaries because they have achieved the ability to perceive and understand the social context, and consequently, are able to cross boundaries as the genre expects them to, as postulated by Berkenkotter and Huckin.

As an extension of these directly rhetorical antecedent influences, these antecedent influences on the boundary crossers I interviewed appeared to have

engendered in them an understanding of appropriate ways to include voice and be

creative. Like the boundary guarders I interviewed, boundary crossers were nearly

uniform in their desires to create as they wrote. However, antecedent experience had

enabled boundary crossers to discern when and how creativity fit within the genre they

were participating, prioritizing first the rhetorical and genre demands under which they

were writing. This antecedent influence is distinct from the boundary guarders, whose

desire to insert themselves often superseded rhetorical and genre considerations.

Potentially as an extension of their positive antecedent experience with writing, boundary

crossers may have been rewarded for their appropriate insertions of creativity and voice.

3.4.   Elements that Appear Unconnected to Boundary Crossing and Guarding

Before proceeding to the implications of antecedent influences on boundary

crossing, I would like to report on one final element. As part of my research, I examined

a fairly extensive list of characteristics which my initial analysis suggested might be

connected to boundary crossing and guarding. In order to give a more complete picture of

these students as rhetors, and to ensure the reader is aware of the full picture presented by

those writers who participated in my project, I feel I should include, here at the end of

this chapter, a recounting of elements I found in common between these two groups. For

example, both groups appear equally worried about such rhetorical, but assignment

specific, elements as length requirements; aware of their audience, including equally

considering the professor as the main audience for their paper; likely to mention grammar

as a rhetorical ability, and; able to name a broad range of rhetorical strategies.

Additionally, both groups seemed equally likely to be highly interested in their topic; to

have more trepidation about the assignment before they start writing, which anxiety

decreased once they started writing, and to approach their writing in terms of abilities,

rather than in terms of genre. Finally, both groups appear to anticipate and experience

difficulty in research; to have acquired a fair amount of their rhetorical abilities through

implicit interaction with examples and other texts; to be concerned about their grades,

and to need a mild distraction while writing, something akin to mental white noise, which

allows them to concentrate.

Therefore, while my research did suggest the significant differences between

these two groups of rhetors that have been detailed in this chapter, it also suggested that,

in many ways, these authors were as similar as they were distinct. Also, while I am not in

a position to judge the representativeness of this sample, when examined through the lens

of my own experience as an instructor, I generally felt my interviewees to be

representative of the type of students who are conscientious, interested in learning, and

committed to achieving the best possible evaluation of their writing that they could. In

short, I do not feel the differences outlined in this chapter arose from a lack of academic

commitment or desire to succeed, or from "good" and "bad" student profiles. Instead, I

feel this research has some important implications for how we approach teaching and our

students, specifically and especially how we interact with the rhetorical experience our

students bring with them to class.

3.5. Summary Synthesis

Taken as a whole, the research and findings presented in this chapter gives us a

picture of the students who enter our classrooms prepared to cross boundaries, as well as

the portrait of those who enter the classroom less prepared. Taken as a whole, the picture

of the boundary crosser presented by this research is one of an acquired meta-rhetorical

ability. I feel the strongest implication of the findings in this chapter is that boundary crossing may not be a personality type or character trait, as implied by Reiff and Bawarshi in their report of their initial findings. Instead, crossing boundaries may be in part facilitated by the careful, informed classroom.

With that said, however, the effects and presence of the antecedent experience with writing cannot be ignored. In fact, based on the findings in this and the following chapter, a significant if not majority amount of students' rhetorical and genre choices appear to arise from antecedent experience. Elements discussed in this chapter strongly support such a contention. Most obviously, a boundary crossing student has arrived at the mental space in which they understand and engage with their own work as rhetorical. While this mental state was likely encouraged by antecedent instruction, the willingness of the students themselves to view their work in this way appears fundamental. By comparison, the boundary guarder appears to understand and engage with their authorial decisions as personal or emotional reactions affect and inflect every aspect of the writing process. Boundary guarders in this situation are much more likely to view rhetorical instruction and genre conventions as situational, rather than broadly applicable to the genre or discipline.

In addition, students who have internalized the ability to discern and utilize similarities between antecedent and current writing experiences, as well as inter-genre rhetorical similarities, appear to be significantly more likely to generate the type of learned connections which will transfer to future coursework. This finding suggests boundary crossers appear comfortable with and used to seeing writing as a multi-faceted toolbox, where rhetorical abilities may be repurposed for use across genres or disciplines.

Boundary guarders were much more likely to view rhetorical knowledge as genre-specific, part of performing a given genre. Such an intellectual stance obviously impacts how and what will be taken from any instructional situation. Boundary crossers appear more likely to generate the learned connections to antecedent writing experience which will continue to build on the rhetorical structure already in place. Conversely, boundary guarders appear more likely to file instruction viewed in this way as genre-specific, and more likely to call on those abilities only if the genre arises again. Here again, while the shadow of the antecedent classroom is apparent, it is the students themselves who put forth the additional effort required to discern and repurpose links between these two sources of rhetorical guidance.

Finally, students who have developed the boundary guarder's propensity to insert voice and creativity wherever they want, rather than where the genre dictates, will find themselves significantly disadvantaged, both in terms of the class itself and in terms of their future ability to create within their later disciplines. As will be discussed in greater depth in chapter five, students who repeatedly attempt and fail to create within a genre are less likely to arrive at the point of genre familiarity Berkenkotter and Huckin suggested was necessary, where they will be enter their disciplines by creating knowledge the discipline will recognize and accept. Given the near universality of the desire to add to the genre discussed in section 3.3, repeated failures to acceptably create within disciplinary confines will logically lead to a rejection of the genre and the propensity to seek creative satisfaction elsewhere. Here again, given the universality of the creative drive, the antecedent effect on current writing suggests a personal creative

discipline and an acquired awareness of the rhetorical impact of inappropriate creativity, as opposed to an antecedent classroom.

Taken as a whole, boundary crossing appears to be an intellectual habit combined with a learned way of understanding rhetorical instruction. However, I also note that very few of the criteria discussed in this chapter were the exclusive dominion of boundary crossers, or even held unanimously by all members of the boundary crossing group. That is, as I asserted in the opening paragraph of this section, there does not appear to be a universal formula for boundary crossers, the absence of which criteria indicates a boundary guarder. Instead, careful pedagogical choices may enable students lacking in some or all of these areas to begin to acquire more rhetorically-useful propensities and ways of viewing rhetorical situations. That said, instructors must first recognize and adjust for the crossing/guarding stance for their students, actively enabling students to: view their choices as rhetorical; understand how their previous writing experience informs and even hampers their current writing, and; understand how genres, genre conventions, and disciplinary expectations both bound and enable creativity.

In conclusion, my research appears to strongly indicate that antecedent genre and rhetorical experience exert a powerful influence over authorial choices. Consequently, my research does not appear to support or correspond with transfer research's findings that FYC course instruction largely doesn't transfer into later rhetorical situations (e.g. Beaufort; Bergmann and Zepernick; Ford; Wardle "Understanding Transfer"). I offer two potential explanations for this discrepancy. First, it is possible the problems with longitudinal research enumerated in chapter one (difficulties in implementation, analysis, scheduling conflicts, attrition, temporal distance, unaccounted-for factors) are of

sufficient strength to have obscured transfer. Second, since learning appears to occur as students situate current learning in relation to antecedent knowledge, it is also possible that the FYC courses examined as part of this longitudinal research were not as learning-oriented as they could have been. Regarding this second potential explanation, my findings in chapter four illustrate the myriad ways in which pedagogy can directly impact learning, boundary crossing, and potentially the likelihood for transfer as well.

CHAPTER 4: PROPOSING EXPLICIT INSTRUCTION'S CONTRIBUTION TO BOUNDARY CROSSING

In this chapter, I address the role that the classroom and its pedagogy appear to play in facilitating boundary crossing. In doing so, this chapter is guided by the majority of my research questions, specifically those dealing with explicit genre-based instruction (RQ1, RQ2, RQ7). This chapter also explores factors that appear to distinguish students who merge their antecedent abilities with current instruction (boundary crossers) from students who write exclusively using their antecedent abilities (boundary guarders) (RQ4, RQ7), as well as students who use or disregard templates (RQ5), examining the relationship between those factors and boundary crossing/guarding (RQ5).

As overviewed in chapter one, I reiterate at the outset of this chapter that there clearly cannot be a purely explicit classroom experience. As I interact with the term "explicit" in this chapter, I adopt the term in the sense used in chapter one. There, I noted that scholars and researchers (Johns, Wolfe, De la Paz and Graham, Williams and Columb, Wolfe and Wilder) define explicit instruction as the choice to be explicit regarding crucial genre elements (such as the forms and sets of moves) and other classroom elements (such as assignment expectations and rules) as a verbal part of classroom instruction. Simply put, explicit instruction requires carefully explaining the formal and rhetorical aspects of genres in order to make clear to students the expectations and regulations which represent effective composition within that genre.

As also discussed previously, boundary crossing represents a linking of antecedent and current knowledge. While creating such links is likely the goal of all pedagogy, proponents of implicit instruction argue that explicit classroom approaches at best don't work and at worst, hinder students' abilities to link past and current knowledge. From sociolinguistics, James Paul Gee argues that implicit generic encounters enable students to understand these genres through the lens of their own experiences, which helps them to make connections to those "antecedent genres" (Jamieson) and other prior discursive experiences. Consequently, when students interact with other Discourses implicitly, they obtain performance-level generic ability, or the fluid and natural use of a genre within a discourse. Similarly, from composition, Aviva Freedman found that students approached novel generic experiences with a "dimly felt sense" of the new genre, originating from their previous performances of academic genres ("Learning" 104). This sense evolved toward a more appropriate instantiation of the genre as grades and instructor feedback either ratified or forced students to modify their performance ("Learning" 101), and as novice students implicitly interact with a range of generic models, isolating and modify inappropriate elements in an ongoing process, and reshaping their writing in consonance with "an internalized sense of appropriate form" ("Show and Tell" 234-9). Thus, implicit pedagogy aims to link genre forms and structures with internal antecedents, a result which proponents argue may not arise from explicit pedagogies.

However, my research appears to contradict the contention of implicit proponents, suggesting at least two areas where explicit, genre-based pedagogy may play a crucial and potentially decisive role in enabling students to cross boundaries and repurpose

antecedent rhetorical knowledge. As previously mentioned, 83% of interviewees who crossed boundaries were enrolled in the two more explicit classes; I find happenstance to be an unlikely explanation for this distribution. Considering the preponderance of boundary crossing in the explicit classroom, in addition to the survey responses explored in the previous section, explicit pedagogical instruction appears to be directly related to enabling boundary crossing. In at least this way, explicit instruction appears to enable crossing between sources of rhetorical abilities more readily than does more implicit instruction.

Based on my research, I postulate that the phenomenon of boundary crossing may actually occur when students reach what might be termed "critical mass;" that is, a point at which they have freed up enough mental energy from the various elements available in a given rhetorical situation to be able to leave the comforts of antecedent knowledge and use their work to explore connections between classroom and prior genre and rhetorical knowledge. Viewed another way, rhetors may generally only have or be only willing to deploy a limited amount of cognitive resources in a given rhetorical situation. My research indicates that antecedent preparation clearly places some students closer to "critical mass" boundary crossing than others, something akin to standing on a chair when attempting to dunk a basketball. Students whose antecedent experience had prepared them to cross boundaries appear likely to do so, regardless of whether or not classroom pedagogy directly facilitates boundary crossing.

However, my research also suggests an argument for a pedagogy that helps students to "leave behind" lower level elements, or that deals with those elements for them. Such an approach may free students to use their resources at cognitively higher

levels and, consequently, more directly enable them to cross boundaries. Viewed in this light, the boundary crossing/guarding phenomenon presents not two separate sets of students, but instead a phenomenon dependent on both the level of antecedent preparation and the rhetorical situation in which students find themselves. In other words, because the crossing/guarding continuum is influenced by both internal and external elements, I believe students who guarded boundaries in the settings in which they found themselves may be able to cross in more favorable circumstances. My research thus not only adds significantly to the "crossing/guarding" theory emerging from Reiff and Bawarshi's initial study, but also has strong implications for how we interact with our students' antecedent rhetorical and genre experience, understand rhetorical and genre acquisition, and refine our pedagogical choices to maximize both.

Several areas of mutual influence between antecedent and classroom knowledge have already been mentioned, including links between current and prior learning, links between current and prior genres, and level of perceived challenge. This section will expand discussion on these areas by examining three classroom elements that may more directly facilitate boundary crossing: 1) the writing assignment or prompt, 2) use of prewriting feedback, and 3) templates. As with other sections of this dissertation, the distinctions I draw between these various elements are often blurry and overlapping.

4.1.   Over-viewing the Instructors

As I have mentioned previously, the instructors who participated in my research represented a range of instructional explicitness. Inasmuch as this chapter deals directly with instructional explicitness, I include in this introduction a brief explanation regarding each instructor's pedagogy to enable my reader to understand the classifications I have

made. My initial impressions of the explicitness of these instructors emerged from my interviews with them, but my ultimate sense of their explicitness as instructors resulted holistically as I interacted with the entirety of the data. Consequently, the brief paragraphs which follow represent my holistic understanding of these instructors' classroom approach, taken from instructor and student interviews, survey data, and assignment prompt analysis. Visually, the instructors in my research were arrayed in this fashion:

More explicit   Less explicit

←————————————————————————————————→

Cooke   Evans   Dalton   Kimble

Figure 4.1 – Gross visual representation instructor's pedagogical explicitness

The most explicit instructor, Ms. Cooke, focused her course on helping students explore how their intended majors used writing. To do so, she made extensive class time use of the sentence-level templates found in the class text, *They Say/I Say*. In addition, she was also very explicit regarding the rules and purposes of her assignments, which explicitness included extensive classroom time dedicated to discussing the assignment rules and expectations, specific organizational instructions regarding what information to include and how to place that information in their paper, and research templates (a series of rhetorical questions students were required to answer through their research into their disciplines).

Mr. Evans' course focused on STEM or IMRaD writing, an academic genre often used in scientific and technical writing. Throughout the course, both instruction and the assignments themselves centered on analyzing and interacting with organizational

templates corresponding to each of the genre's sections (Introduction, Methods, Results, Discussion). In addition, Mr. Evans spent a significant amount of class time in one-on-one conferences. While I did not have data from these conferences, it became clear as I interacted with the interview data, that these conferences were spaces where students gained a more explicit understanding of the assignment's goals and rules.

A goal of Ms. Dalton's courses was similar to Ms. Cooke: "Understand the role of the academic writer in college and in a profession of your choice" (Dalton syllabus). However, her course also included other, often overlapping, goals, such as "identify and critique the 'rules' of various communities" and "evaluate various non-academic styles of writing in today's culture." Student interviews indicate that classroom instruction often did not make explicit how to strategies identified for use in one writing assignment could be repurposed to meet assignments geared toward other goals. As will be discussed later in this chapter, several students reported being sufficiently confused regarding assignment expectations as to be unable to start writing until Ms. Dalton told them they could write the assignment however they wanted to.

In her interview, Ms. Kimble explained that her pedagogy revolves around having students create the links between previous class instruction with the instruction of the day. She does this through her quiz questions, which ask students to discover and explore the links for themselves, as well as in her classroom instruction, where she uses the same approach. Her assignment prompts follow a similar approach; they identify ideas and rhetorical strategies discussed in class, but leave the how and the why of applying them up to the students. Inasmuch as she mentioned in her interview that the application portion of her class often gets "cut short," of all the classes examined in this study, her

students most often expressed difficulty translating classroom discussions into their own writing. Finally, while Ms. Kimble also used the explicit *They Say/I Say* text, she did not use the sentence-level templates at all; for her class, the text provided a more general instruction on academic moves.

4.2. The Power and Importance of the Writing Prompt

Of all the influences a classroom might exert on boundary crossing, students appear to focus most heavily on assignment requirements.[8] The preponderance of evidence I examined for this study (instructor and student interviews, pre- and post-writing surveys, assignment prompts, writing samples) suggests, at the least, that assignment criteria play a very heavy role in how students approach classroom writing. Lucas expressed this focus succinctly when he said "I feel like I was just sticking to the assignment… instead of adding what I really wanted to put in there" (9). Especially when coupled with the apparent lack of student interest in sentence-level templates which will also be discussed later in this chapter, this extreme focus on "sticking to the assignment" suggests that one of the main benefit of explicit instruction is a more clear understanding of the goals, rules, and expectations of the assignment; that is, the main benefit of explicit instruction vis-à-vis boundary crossing appears to be the clarity, stability, and achievability of assignment expectations. In what follows, I explore evidence of the students' focus on the assignment, including what I have called the "lower level" elements, such as length and grade, as well as the clarity and stability of the assignment as essential characteristics of the explicit classroom.

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[8] As is the case with any empirical research, the conclusions I draw are limited to and influenced by the data available to the researcher. In the case of my dissertation, my data was comprised of assignment-based surveys and interviews, as well as examining assignment prompts and other written instruction germane to completing the assignment.

4.2.1. Students' Focus: The Assignment within the Classroom

When approaching writing in the classroom, my research appears to directly support the theoretical contention of numerous genre schools that students' school contexts yield school genres motivated by scholastic exigencies (Beaufort, Freedman "Situating Genre," Thaiss and Zawacki, Wardle). Across both groups, students seemed to focus first and foremost on accomplishing the requirements of the assignment, viewing that assignment not as a rhetorical project, but as a localized performance of classroom instruction. This subsection presents evidence of this stance, as well as highlights the importance of other less rhetorical classroom concerns, such as prompt length and grade concerns.

**4.2.1.1.	*The Classroom Exigency: Viewing the Assignment as an Assignment***

Students' apparent hyper-focus on what the assignment was asking them to do is among the most powerful illustrations of the localization of rhetorical instruction to the classroom. Seeing how students understand and approach their assignments is one of the few areas where I felt the survey data presented a more persuasive picture of the phenomenon than the interview data. Drawing from the post-writing survey data, the final question provided students a list of possible sources of writing guidance (see table 4.1). The question required them to select one as the most influential. In addition, it asked the students to explain the reason behind their choice (see table 4.2). These results support the argument for understanding classroom exigencies as playing a powerful role in how students interact with the genres presented them in the classroom.

Most influential sources of writing guidance	
1. This class	32
2. Previous classes	26
3. Instructor communication	17
4. Assignment prompt	15
5. Templates	9
6. Friends	4
7. Non-school writing	1
Grand Total	104

Table 4. 1- Sources of writing guidance students found most influential

When understood on its surface, students appear most directly influenced by the rhetorical situation in which they find themselves. The vast majority of students linked the most influential sources of writing guidance internally, to their current classroom, as indicated by 1, 3, 4, and 5 ("this class," "instructor communication," "assignment prompt," and "template"). These responses total 73 of the 104 responses (70%). Potential sources of writing guidance external to the classroom ("previous classes," "friends," and "non-school writing") accounted for a significantly smaller amount of the total at 31 (30%).

On the one hand, such a distribution is unsurprising. Logically, the immediate rhetorical situation will exert the most power. On the other hand, such a distribution is noteworthy, inasmuch as these results appear to directly reinforce Wardle's theoretical argument. If students performing in this situation were most guided by a sense of rhetorical effectiveness, especially one based on their assessment of the rhetorical situation in relation to their previous genre and rhetorical experience, we would expect a much more even distribution of elements internal and external to the classroom.

The results become even more revealing in relation to students' discussion of the reasons behind those choices. In table 4.2, students explain the reason for the responses displayed in table 4.1. Their explanations appear to indicate classroom concerns, and

specifically, those that enabled students to meet the assignment expectations, are the most important. Satisfying assignment expectations dominated the students' explanations, at 52% of the total responses. This is especially troublesome inasmuch as only 16% of students explained their classroom-based choice of most influential element in terms of increased rhetorical effectiveness (see table 4.2, "non-antecedent rhetorical abilities"). While there are admitted issues with survey data as a source, at the very least, this information appears to support genre theory's contention that the learning that occurs in classrooms may be tied to the exigencies apparent in that classroom.

	Dalton		Cooke		Kimble		Evans		Totals	
	N	%	N	%	N	%	N	%	N	%
Assignment expectations	20	51%	4	29%	7	58%	15	63%	46	52%
Garnered from assignment prompt	5	13%	1	7%	6	50%	3	13%	15	17%
Garnered from class instruction	13	33%	2	14%		0%	5	21%	20	22%
Garnered from instructor communication	1	3%		0%	1	8%	5	21%	7	8%
Garnered from templates	1	3%	1	7%		0%	2	8%	4	4%
Antecedents:	11	28%	3	21%	4	33%	3	13%	21	24%
Assign or class built on antecedents	9	23%	3	21%	4	33%	3	13%	19	21%
Because of unclear expectations	2	5%		0%		0%		0%	2	2%
Non-antecedent *rhetorical* abilities:	4	10%	6	43%	0	0%	4	17%	14	16%
From this class/instructor	3	8%	5	36%		0%	4	17%	12	13%
From templates	1	3%	1	7%		0%		0%	2	2%
Other	4	10%	1	7%	1	8%	2	8%	8	9%
Total responses	39		14		12		24		89	

Table 4. 2-Explanation for responses in Table 4.1

In addition to the survey data, the interviews appear bear out the perception of hyper-focus on the grading criteria of the assignment. Only 3 of the 14 interviewees indicated that elements other than the assignment criteria were central to how they wrote. Elisabeth illustrated the most troublesome element of this assignment-focused attitude when she explained her approach to what she learns in the composition classroom: "if it's not for school work… I don't think it's that important" (2). Given the tenor of the rest

of her interview, she meant that what she learned in class was important for class only and conversely, rhetorical knowledge was only important to her insofar as it enabled her to successfully interact with the classroom exigencies and genres presented her. As this attitude illustrates, localizing rhetorical knowledge and linking it to classroom exigencies such as the assignment prompt or the grade becomes a problem. Again, as genre theory argues, localizing rhetorical knowledge and focusing that knowledge on exigencies presented by the classroom may interfere with students' ability to transfer knowledge from prior experience, as well as transfer current knowledge. This effect seems clear as Yvette discussed her difficulties with the assignment: "I couldn't find my clear vision that I wanted for it and what my research question was going to be because I was focused so much on what her actual assignment sheet said" (15). In the context of the interview, her "clear vision" for the assignment was her importing and repurposing current and antecedent rhetorical knowledge, illustrating again how her focus on the prompt and classroom exigencies impeded the transfer of antecedent rhetorical knowledge.

However, inasmuch as I am examining the relationship between classroom genres and classroom exigencies, the most interesting element of the survey responses is the dramatic difference between Professor Cooke's class and the others. In both the "Assignment Expectations" and "Non-antecedent Rhetorical Abilities" categories, responses from Professor Cooke's class illustrate a 20-30% or more difference when compared to the other courses. Based on the instructor interviews I conducted, several elements of Professor Cooke's pedagogy potentially account for the increased rhetorical attribution of her students. First, she had adopted a modified Writing-about-Writing approach; for the most part, students in this class were not performing genres, but instead

analyzing and writing about the genres important to their majors. Also, the assignment under consideration required them to consciously merge elements of their own writing style with those expected by their discipline. Finally, students were under a grading contract for this final assignment, which likely reduced or eliminated some of lower-level concerns for these students. The net effect of these differences in pedagogical approach appears to have lessened the import of classroom exigencies on the students' rhetorical performance, enabling them to dismiss or at least lessen the impact of the classroom on their rhetorical performance.

Here again, however, this cannot be taken as anything more than indicative of a potential trend. Obviously there are myriad elements at work here, and the question itself was not specific enough to draw more concrete conclusions. In addition, while assignments in Professors Dalton's and Kimble's more readily resembled genres students may have come to associate with academia, those in Professor Evans' class did not. In this course, students were required to learn a new genre, the STEM or IMRaD approach to writing articles. While the percentage of explanations indicating non-antecedent rhetorical abilities as the reason why a given response was most influential is clearly less than Professor Cooke's class, it is also clearly higher than the other courses. This may be indicative of a role for other pedagogical elements in increasing the rhetorical learning and lessening the impact of the classroom exigency. For example, Professor Evans pursued a very active agenda of one-on-one conferences which may account for the increased rhetorical understanding displayed in his students' responses to this question. However, similar to Professor Cooke's class, one of the functions served by these conferences was likely a lessening of the impact of the lower-level concerns as well as an

increase in the clarity and achievability of the assignment, elements which will be addressed later in this section. The next two subsections deal with two elements of the classroom exigency that appear most connected with both Wardle's more general concern and with Reiff and Bawarshi's crossing/guarding phenomenon: concern with length and with grades. My findings appear to indicate that while the classroom clearly exerts a powerful influence, and is clearly a rhetorically-distinct intellectual space, classroom exigencies and mutt genres may not be as universally detrimental as feared; students who cross boundaries as they write appear able to perform rhetorically under the artificiality of the classroom.

4.2.1.2. *Length Requirements*

Length requirements are an area which appears to directly impact the rhetorical effectiveness of both writing and the learning in the composition classroom for two reasons. First, length requirements are an area of clear distinction between academic writing and writing which students may encounter outside academia. That is, length requirements for writing outside the classroom are implicit at best and often don't even exist in any functional sense. Consequently, length requirements as an approach to writing, potentially more than any other element of the classroom, may heighten students' awareness of the artificiality of the writing. In addition to the impact of the classroom-based exigency, length requirements appear less impactful to the written performance of the more rhetorically-able boundary crossers. Consequently, the student's focus on length appears to be yet another criteria which appears to separate the boundary crossers from the boundary guarders.

As might be expected, based on their awareness of the academic exigency of the assignment, boundary crossers and guarders appear similar regarding their awareness of

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length requirements (4.16 v. 4.625 cpi, respectively). However, boundary crossers appear dramatically less likely (0/6) than boundary guarders (6/8) to report *significant* concern about meeting length requirements; they were more likely to simply mention the requirements. For example, Noel, a boundary crossing student in Mr. Evans class, was working on the methodology section, a smaller section of the larger paper. Because it was a less onerous goal, she explained that "with this particular assignment … I wasn't so much worried about the quantity, I was worried about the wording" (20). For her, the smaller length requirement gave her opportunity to focus on choosing the words appropriate to her purpose. Even with Nicky, the one boundary crosser who mentioned the impact of length on his writing, he discussed it as an explanation for his less-than-perfect grades on his writing, rather than as a key element of the rhetorical situation about which he pondered and around which he planned his composition. Instead, as a prospective engineer, Nicky seemed content to write in what he felt was a spare, yet effective way, and remain relatively unconcerned about the impact that not meeting the length requirement had on his grade. Finally, expressing the sentiments of the majority of boundary crossers, Abena explained "it's not always just about the length of the paper … you can write a short paper and be very detailed and it can still be a good paper" (2).

Given the relative lack of concern among boundary crossers, it is consequently interesting that nearly all of the boundary guarders report significant concern about meeting the required word or page count of their papers (6/8). My research suggests that this specific element of classroom genres is clearly salient to the rhetorical situation and elements impacting students' abilities to perform effectively within that situation. Anne adequately illustrates the potentially negative impact of length requirements at its most

obvious. When discussing the class work, she recalled that "it wasn't very challenging to meet the criteria of like 700 words, 300 words, 500 words, whatever it was. It was pretty easy to reach that little criteria *and then be done with it*" (21, emphasis added). In her approach to writing, the simple act of achieving the word count for a given assignment indicated having successfully completed the assignment and she was then "done with it," without further thought or revision, Such a response would clearly be inappropriate and likely detrimental in genre performances outside the classroom. Even the interviewees who did consider their rhetorical choices beyond simply reaching the word count appeared willing to sacrifice rhetorical effectiveness in order to satisfy the page length criteria.

As Rachel put it: "Do I need this sentence? I probably don't but, to reach the five pages, I probably do" (20). Elsewhere, she explained that "in reality, we need to fill up the five pages, so I'm just like, whatever's going to happen, happens. I'm going to fill up the five pages" (10). One major problem arising from this attitude is the distortion of the importance of length, in both rhetorical effectiveness and grading criteria. Logically, most instructors are significantly more concerned about the rhetorical effectiveness of a student's work than whether or not they accomplish the arbitrary designation of length. For most instructors, simply filling "up the five pages" is a distant concern, dwarfed by our desire to see our students effectively engaging more significant aspects of the rhetorical situation, such as purpose and genre. For Rachel, length restrictions as well as length requirements put her in an inescapable double-bind. Her concern about this element of her writing assignment directly impacted both her ability to write and her ability to write effectively. Specifically, she acted against antecedent experience which

would likely have been effective in the context of her assignment in order to meet the particular criteria of the writing assignment. For example, she wasn't able to go "too far in-depth into any one person's story because, obviously, that could take a few pages" (11). Conversely, because she didn't have enough information to meet the length requirement addressing a single topic, she was also unable to address the content in what she felt would be a rhetorically effective way (12). As a result, she had to "connect two things that don't relate" (13) so she could reach the five-page length requirement. Finally, the portion of her paper she felt was the most effective was her introduction. When I asked her if she would write that way in the future, she again illustrated her perception that length requirements directly impacted both the rhetorical choices available to her and her ability to make choices she felt would be rhetorically effective; she responded, "if you can't have more than a certain amount of pages and I really need to get to the point, I can't include things like that" (14). Once again, even though Rachael felt her writing in this section was the most effective in her paper, her concern with length requirements appears to trump her concern with making her writing as effective as possible.

In addition, hyper-focusing on length requirements may actually blind students to their rhetorical choices. For example, while Amber lengthened her paper effectively by using her antecedent knowledge of Toulmin logic, specifically the claim, data, and warrant sequence, she did not do so for rhetorical reasons. Because "they're pretty successful" in helping her meet length requirements, she "pretty much always [uses] them." She explained that "it's just easier for me to use a good thesis and explain everything because first of all it makes papers longer which is a benefit…. teachers like it… it explains everything. It gets a good grade" (2). Clearly, in this situation, the fact

that "teachers like it" drives her application of antecedent knowledge, rather than an understanding of the rhetorical effectiveness of the approach.

However, that is not to say all students, or even all boundary guarding students, take a completely arhetorical or rhetorically-detrimental approach to the classroom genre length requirements. In fact, for most boundary guarding students, the effect of length requirements was mixed. For example, because Ella's "biggest concern was the length" (16), she often addressed the issue as she "kind of just said similar things, but in different wording … it was kind of fluff" (9). However, at another point in her interview, she explained how she had gone about meeting the length requirement for her assignment in a rhetorically effective way, rather than simply adding "fluff." Here, the length requirement had encouraged her to focus on expanding her ideas because "it makes my paper longer;" however, as she explained the way she expanded her paper, the rhetorical emphasis is clear:

> Sometimes you just assume when you're writing that the person you're writing to already knows what you know. So, I have to like stop a lot of times when I'm re-reading my paper and be like 'Oh, I should probably explain what this is because whoever reads my paper might not know what I'm talking about.' So, expanding on my ideas is something that has really helped me (3).

By expanding on her ideas because she needed more writing in order to meet the length requirement, she also addressed key rhetorical elements such as audience, purpose, and clarity. In this case, Ella's awareness of audience and her ability to simultaneously address both length requirements and rhetorical concerns may also illustrate a more advanced rhetorical development; as mentioned in the previous chapter, Ella appears to

write as a boundary guarder-crosser. As such, she appears more prepared to perform within the exigencies of the academic genre, beyond simply satisfying the assignment requirement.

Writing as a boundary guarder, Lucas displayed a similarly mixed effect of length requirements. He explained that he anticipated that the length requirements would continue increasing as he progressed through his academic career. Consequently, he felt he was "going to have to learn to give as many sources as I possibly can instead of just sticking to two or three. The more … that you have, the longer your paper is probably going to be and … the more conversation you have in a paper, the more you can convince someone" (5). In this portion of the interview, Lucas demonstrates awareness of various rhetorical concepts in his drive to prepare for increasing length requirements, including ethos, audience, and warrant. However, elsewhere in his interview, rhetorical concerns take a backseat to simply meeting length requirements. For example, Lucas discussed his revision techniques: in terms of meeting the length requirement, his writing "was barely that." However, he noted that "after I got finished editing it, I had made it about… almost 600 words. I had extended it out a lot" (18). Here, the focus of his revision was simply increasing the word count, clearly a less-than-rhetorically-desirable approach to revision. Consequently, while I will discuss the exigency of the grade in the next section, the distinction in concern about length between boundary crossers and boundary guarders appears an important illustration of the ways in which classroom genres are fundamentally distinct from the genres students will perform in other rhetorical situations, as argued by Beaufort, Thaiss and Zawacki, Wardle, and other scholars.

As one final note, as I will discuss below, my research seems to indicate students have a strong need for clarity and stability as well as a sense of achievability in their rhetorical situation. Potentially, the significance of length requirements for boundary guarders may be simply that such requirements provide a tangible and easily measurable hallmark of having achieved a clear, stable target and consequently "met the requirements" of the assignment. In this sense, length requirements may give less rhetorically able students something concrete to approach in what to them may appear to be a sea of subjective, even instructor-based, criteria for success. The need for this reassurance may decrease as students become more rhetorically aware and sure of themselves as authors. For example, Natalie, who wrote as a boundary crosser, explained that she was unconcerned about length requirements because she never had problems meeting them, and often exceeded the minimum (4). However, even given this potential benefit, as the interview responses discussed in this section appear to indicate, the nominal benefit of an anchor in the storm may be outweighed by the negative impact on students' ability to comprehend and address more rhetorical concerns in the assignment by repurposing their antecedent knowledge as well as perform a considered application of what they have learned in the classroom.

4.2.1.3.   *The Grade*

In addition to and perhaps as an explanation for the boundary guarder's concern with length requirements, grades appear to be another element contributing to the "mutt genre." Formal evaluation as a measure of rhetorical effectiveness exists only as part of classroom exigency and not in real-world and/or professional settings. Here again, however, my findings call into question the universal learning detriment of classroom "mutt" genres. How students approach the classroom exigency of grades appears to be

another area of distinction between boundary guarders and crossers. Specifically, my research appears akin to a recent study in educational psychology which found that the expectation of a grade is likely to have a "substantial impact on motivational processes" as well as increase the likelihood of "performance-avoidance goals even when grading was accompanied by a formative comment" (Pulfrey, Buchs, and Butera, 683).

In addition, there appears to be a significant link between the elements of the rhetorical situation which enable boundary crossing and the elements which enable student motivation and creativity. As I will argue in more detail in the next chapter, the core of boundary crossing appears to be the willingness and ability to appropriately import knowledge and/or abilities previously not a part of a given rhetorical situation; adding something new to a situation seems a passable working definition for genre creativity. Consequently, there appears to be a direct relationship between boundary crossing and creativity. Germane to the present topic, the preponderance of evidence in creativity research demonstrates that working for reward, under circumstances that are likely to occur naturally in classrooms and workplaces every day can be damaging to both intrinsic motivation and creativity (see Hennessey and Amabile, Warr and O'Neil, Amabile and Khaire, Oldham and Cummings). Consequently, this section explores the ways in which students who are able to adopt an "aware, but less concerned" stance appear more motivated to succeed in their writing. The ability to put the reality of the grade in the back of one's mind may also be linked to the boundary crosser's propensity to make effective use of their time by not avoiding the performance.

As a whole, students who cross genre boundaries seem to be less overtly concerned about their grades than students who guard them. In my analysis, only two

boundary crossers, Abena and Natalie, were classified as "very concerned" about their grades during the time period on which they reported for their interviews. However, for both of these interviewees, I believe the concern arose from the rhetorical situation they found themselves in. As Abena explained, "in high school every time I wrote a paper I usually got like A's on it. And then last semester I got A's on my papers too" (3). Later, she mentioned again that "I'm used to getting A's" (18). This suggests that Abena was habitually less worried about her grades, since she usually got A's on all her work. So, when she earned a C on her first paper in Professor L's class, she "was just kind of shocked" (3), an experience which seems to have continued throughout the semester: "on previous papers [in the class], I mean, I haven't gotten A's" (18). The situation in Professor Cooke's class was clearly unique for her. Her approach to meeting the challenge of grades illustrates the rhetorically-aware profile common to boundary crossers: "I met up with her she showed me like all different things academically I could work on" (3) and "this assignment I took more seriously because in the others, because I wanted to get a good grade *and show that I've become a better writer*" (6, emphasis added).Receiving a "C" appears to have presented Abena a challenge which she accepted, indicating to her that she was not yet the effective writer she hoped to be. Abena appears to have used all available resources not only to get a good grade, but also to prove to herself and her instructor that she'd risen to the challenge of the grade. This suggests that, for her, the assignment had gone beyond being simply a classroom genre to become a legitimate rhetorical exercise.

Perhaps the most interesting part of her interview appears to support both the belief that Abena in particular, and perhaps boundary crossers as a whole, routinely

experience a more "aware but less concerned" focus on grades. Abena discussed a conflict she experienced between her antecedent and the current instruction. Professor Cooke had required the class to conclude their papers, not by "wrapping everything up," but instead, had explained to the class "it would be more effective if we used questions." As evident in the preceding section, a student habitually concerned about her grade may have simply done what the instructor required. However, instead of simply following directions, Abena "took a while… debating" how she "wanted to end the paper." Ultimately, she decided to go against both direct instruction and assignment requirements to conclude her paper following her antecedent writing experience. When I asked her why she decided not to do what her teacher had requested, Abena explained that she "didn't see how it could be effective" (12-3). Even though Abena had failed to understand the genre conventions of the paper she was writing, this situation illustrates that boundary crossers may be willing to do whatever it takes to achieve a sense of rhetorical effectiveness, even to the point of sacrificing their grade. In this case, as suggested by the Pulfrey, Buchs, and Butera study, a reduced mental emphasis on the exigency of the grade appears to have enabled Abena to make rhetorical decisions, as opposed to simply following the assignment criteria.

Like Abena, Natalie, the boundary crosser from the least explicit classroom, appears to have been in a rhetorically unique situation. As will be discussed in subsequent sections, the less explicit classroom in which Natalie found herself introduced a number of additional obstacles to achieving boundary crossing, including less clear and less stable assignment criteria; a less clear organizational structure; the sense of unwritten requirements; and an absence of mandated, teacher-delivered pre-grading feedback.

Because each of these elements appears to increase student's concern with lower-level elements of the rhetorical situation, it is unsurprising to find Natalie somewhat more concerned about her grade than her fellow boundary guarders. As the following quote reveals, she has clearly put forth an extreme effort to earn the A she's accustomed to:

> I didn't just do the bare minimum to get by. I did what I needed to do to get what I was supposed to be doing across.… I reached the point of the research. I went back and revised this stuff like a bajillion times. I stayed up probably later than I needed to some nights working on this to make sure that it was something that, you know, would be good enough to get a decent grade (13).

As she talks about the work she did, it seems clear that she's exceeded what might normally be expected in a writing assignment. Statements like "revised this stuff… a bajillion times" and "stayed up… later than I needed to" become especially revealing when Natalie conclude her statement with the hope that her paper would earn "decent grade." It seems clear that this rhetorical situation lacks some elements important to boundary crossing for the majority of students, if the best Natalie can hope for is a "decent grade" rather than an "A" after the apparently excessive effort she put into the paper.

Consequently, I believe if Abena had not received the "C" and yet still been pushed in this class, and if the requirements of the assignment had been more clear to Natalie, their attitudes regarding grades would have mirrored those of their fellow boundary crossers: three of the six seemed aware of the fact of grades, but were not extremely concerned about them. For example, Noel spoke with the somewhat glib assurance of an "A" when she stated "I would think that he would give me an 'A,' but for

modesty's sake, I will say a 'B'" (9). Later, as she spoke about her methodology

assignment: "I guess because it was a mini-assignment and not my actual, you know,

final IMRaD paper, I didn't put as much work into it as I would have normally. My

finished IMRaD paper is going to be a lot better than this, I hope." She laughed and then

concluded "I intend for it to be" (15). In addition to illustrating the classroom exigency of

the grade, these statements seem indicative of a student aware of the reality of grades, but

not as a driving concern in how she addressed the rhetorical situation at hand, at least, not

for the paper under consideration. Several other students who crossed boundaries as they

wrote displayed a similar "aware but less concerned" stance. Samantha's only comment

regarding grades in her entire interview was in response to my direct question regarding

the evaluation she expected; she explained her grade anticipation in terms of having

accomplished specific goals related to the paper, including evaluating and eventually

adopting suggestions from her professor, and then she moved on to other topics (9);

Isabel's response was similar (13). For boundary crossers, grades, arguably the most

powerful classroom exigency, appear to be less of a concern, often taking a back seat to

rhetorical effectiveness.

Among boundary crossers, only Nicky appeared to truly not care about grades

and, interestingly, truly appeared to illustrate how classroom genres may tie their

rhetorical strategies to classroom exigencies. Early in his interview, Nicky expressed

dislike for the types of writing he associated with English classes (1), which is not to say

he didn't like writing. In fact, Nicky was very involved with writing outside the

classroom, previously as historian for his scout troop and currently as author and editor of

his fraternity's monthly newsletter. At one point in his interview, Nicky drew a neat

distinction between newsletter writing for an actual audience and for a real world

purpose, and classroom writing for an imagined audience for a grade: "there's a little

more, I guess, pressure on myself to write those better and uh… which it probably

shouldn't. It should probably be the other way around: more pressure to write for

academic things" (6). Alone among the six boundary crossers, Nicky appears almost

unconcerned about his English writing grade, perhaps because he achieved success as a

writer outside the English classroom.

Interesting distinctions arise when comparing the "aware but less concerned"

stance of two boundary guarders, Eddie and Ella, to same stance as expressed by

boundary crossers. Ella explained "I normally make good grades in her class, so I feel

like [Professor Dalton] likes the way I write because I've gotten 'A's on every paper in

there" (10). When I asked Eddie if he'd been concerned about failing while he was

writing, he responded "No. Like I said, I was pretty comfortable with it." He went on to

explain, "I was pretty knowledgeable about the topics with the stuff that I'd found. The

research just kind of reinforced my thoughts, so it's always easy to write about things that

you're confident about. So all those things made me more comfortable" (20). Both these

responses are qualitatively distinct from Samantha's and Isabel's. Their reasons for

lacking concern were not based on their understanding of the assignment, or even having

accomplished specific paper requirements, but instead, on their comfort levels as they

approached the assignment. They mentioned prior knowledge (of grades (Ella); of the

topic (Eddie)) and ease of research. So, even when the "aware but less concerned"

response is similar between boundary crossers and guarders, the exigency behind that

response appears distinct, suggesting some distance in rhetorical development between

these two groups. In addition, this clearly seems to indicate that Wardle's concerns are appropriate for boundary guarders, who focus on completing an assignment as opposed to generating a rhetorically effective piece of writing.

Being significantly more concerned about grades appears to be more common among the boundary guarders I interviewed, although again for varying reasons. In fact, boundary guarders were twice as likely to be "very concerned" about their grades when compared to their boundary crossing counterparts. Here again, however, I find it difficult to truly separate the rhetor from the rhetorical situation. For example, for several pages at the beginning of guarder-crosser Rachel's interview, she expressed having had positive and successful antecedent experiences with writing (4-7). It was therefore striking that her interview was laced with uncertainty and concern regarding her then-pending grade on her written work. Rachel expressed such concern for a number of reasons: her lack of clarity regarding the paper's expectations (8-9, 19, 20), the difficulty she had anticipated in her research (11, 17, 18, 21), as well as the various other obstacles confronting her as she prepared to write (9, 12, 16, 17, 19, 23). Consequently, speaking about the grade she expected on the paper she'd written during the course of my research, Rachel revealed

> While I was writing, it really didn't matter to me anymore. Before I was writing the paper, it mattered a lot. While I was writing, I was kind of over it by then. I was just… there's nothing I can do about it anymore. I'm writing it now. This is what's happening and the outcome… it is what it is. But while I was writing it, it was more of a… who cares kind of thing. My attitude wasn't so worried anymore. I was just like, I'm going to put the best that I can into this paper and whatever comes out will come out of it, so… (23)

At the end, it appears that the preponderance of obstacles confronting Rachel had finally overcome her desire for a good grade. In fairness, again, it seems at least probable that a more explicit pedagogy may have enable this student a more successful experience, reducing her focus on grades and enabling her to cross assignment boundaries by focusing more heavily on the rhetorical, rather than the classroom, exigencies confronting her. As suggested in Amabile and Khaire, student engagement and creativity occur most often when the situation makes it safe to fail; in this case, Rachel clearly did not feel safe to fail and, consequently, simply gave up in her attempt to succeed.

Yvette and Anne's rhetorical backgrounds and writing experiences, in many ways, were opposite to Rachel: "I never really liked writing that much.… [in school] I was told, 'Like, you just don't know how to write.' Like, you know, my language arts teacher took me out in the hallway and like had a talk with me about it" (Yvette, 1). Given such negative early experiences with composition, her heavy focus on writing grades seems natural. However, her collegiate writing experience had been more positive, earning her A's on all the papers she wrote for English 101 and 102 (1). In the most revealing statement regarding grades in her interview, Yvette said "the audience for your paper is usually just for your professor to read, or… you know, your grade" (7). Rhetorically speaking, this quote contains no connection exists between the concept of "audience" and the grade, instead focusing expressly on the exigency of the classroom. Yvette, with her less than encouraging early experiences with writing, may have developed a direct association between rhetorical concepts such as audience and her eventual grade. Anne's experience was similar, but more general (11, 22). For both of these students, negative antecedent experiences appear to have engendered a strong focus

on and link of all things rhetorical to their grades, potentially to the detriment of the rhetorical effectiveness of their work and certainly indicating a focus on the exigency of the classroom over the exigency of their rhetoric.

In conclusion, while several interviewees revealed a strong, but I believe, situational focus on their grades, boundary crossers as a whole appear aware, but less concerned about their grades. This lower degree of concern appears connected to their desire to write effectively, even to the point of actively writing against assignment criteria to achieve an internal sense of rhetorical effectiveness. Additionally, their less concerned stance appears linked to their sense of the rhetorical effectiveness of their composition, rather than simply the ease of the assignment or having always been successful in the past, as seemed to be the base for those boundary guarders who expressed a similar stance of less concern. Boundary guarders appear more likely as a group to express no concern at all about their grade, or to have become entirely focused on the grade they hoped to achieve.

While these stances appear to be largely personal in their origins, once again, pedagogy may serve to obviate the grading concern. For example, Professor Cooke's class produced the largest number of boundary crossers (3) as well as the highest percentage of interviewees crossing boundaries (75%). Among the various other elements mentioned in this chapter, students in her class were under a grading contract for the final assignment; that is, they were guaranteed a certain grade if they "seriously engaged" the assignment. Potentially for this reason, Abena felt free to choose against what she felt was a rhetorically ineffective requirement. Clearly, such a pedagogical move would

reduce (although likely not eliminate) the concern regarding grades, again freeing students' mental energy to focus on higher level concerns.

4.2.2. Assignment Clarity and Stability

Few findings in this study were clearer than the students' need for clarity and stability in assignment guidelines. Drawing first from survey responses, the overwhelming majority of students (52%) cited assignment expectations as being most influential in how they completed their assignments. This becomes especially striking when considering the other two areas of response, antecedents (24%) and rhetorical abilities garnered in the classroom, but not directly connected to assignment requirements (18%). The interviewees mirrored this concern for assignment clarity, easily discerned by examining the way students discuss the assignment in less-explicit classroom and by exploring their expectations for success or failure. As a whole, all six boundary crossing students explained they expected a successful evaluation in terms of having accomplished assignment criteria, and five of those six were able to clearly articulate the expectations and requirements of the assignment. Again, this pattern is striking when juxtaposed with boundary guarders. Not a single boundary guarder was able to clearly articulate the expectations and requirements of their assignments. In addition, these interviewees were much more likely to discuss their impending evaluation with the sentiment of "I imagine I'll get a good grade on it" (Yvette 10), as opposed being able to clearly link their written product to a set of expectations met by their writing.

By way of illustration, I will juxtapose the two courses in the middle of the explicit-implicit scale. Professor Dalton explained that she used templates intermittently throughout the first month of her course and then not later on. By contrast, Professor Evans's entire course was built around the exploration and execution of the STEM or

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IMRaD organizational template. In what follows, I do not intend to offer a critique of the individual instructors; instead, I illustrate the juxtaposition of these two distinct pedagogical approaches. I wish to emphasize before proceeding that, based on their considered interview responses, I feel that each instructor who participated in my research had both a firm and considered pedagogical understanding, and had a specific interest in the success of their students; I do not feel that the pedagogical elements I will discuss emerge from a lack of adequate preparation or level of engagement by these professors. However, some patterns appear clear and illustrative of the need for clarity in assignment prompts.

Students in Professor Dalton's class adequately illustrate the students' need for clarity. The paper completed by the interviewees for Professor Dalton during the period of this study required them to incorporate primary and secondary research. Aside from this basic understanding of the assignment, however, each of the following students recalled being confused on one or more of the paper's requirements. Ella remembered being frustrated by the lack of clarity regarding elements as simple as "am I supposed to use the whole interview in quotations, or like, how many quotes from them I should put in there or how much I should summarize, so I was kind of leery about really what to do with like my interview" (7). Yvette's consternation was more fundamental. When asked what she needed to do to get an "A," on her paper, Yvette could only come up with "having a good research question" and incorporating previous assignments (15). She mentioned a number of times in her interview that the paper had been difficult for her to write because she couldn't get a "vision" of the paper (1, 8, 15, 16, 19). Rachel summed up the experience of the class as a whole when she reported that, before the instructor

arrived, "we'd all be sitting in the room and everyone would be like, 'I have no idea how to write this. What to write this on. I don't know what's going on'" (19). Earlier, speaking for herself, she also explained that "I didn't truly um... really grasp the point of this. I wasn't really sure what she wanted" (9). Again, while I do not believe this professor intentionally obscured the assignment criteria, or necessarily required her students to figure the criteria out on their own, to be grounded in the rhetorical task itself, it does appear clear that her students were confused regarding the expectations and criteria of the assignment[9].

It is possible that the lack of specific direction may be a conscious choice on the part of the instructor (a hallmark of implicit instruction). Additionally, the instructor may have had pedagogical goals in mind other than enabling students to merge antecedent and current knowledge. However, it appears clear that the discomfort expressed by students in this course appears directly linked to the students' inability to rise sufficiently high above lower-level concerns to be able to cross boundaries. Given the links between boundary crossing and rhetorical maturity and effectiveness explored in chapter 3, this finding appears to link the clarity of expectation delivered through more explicit instruction with students' ability to perform rhetorically effective composition.

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[9] As a qualifier, Rachel explained Professor Dalton's pedagogy in this fashion: "she assigns it and then she will teach you know about it, and then it will be due" (20). The final elements necessary to composing the paper were presented the class period before the due date. Consequently, it is possible that the pattern displayed by Professor Dalton's students may not be linked to a lack of explicitness, but instead, to an extreme limitation of time, as students achieve a complete understanding of the assignment and how to meet its criteria only when insufficient time remained for them to fully or comfortably accomplish what the assignment asks of them.

This lack of clarity seems especially striking when juxtaposed with the two interviewees from Professor Evans' class, where the students were being explicitly taught and required to participate in the IMRaD genre. Compared to Yvette's minimal understanding of the assignment requirements, both Noel and Isabel were able to go on at length about what their assignments required them to do, and were quite similar in their discussion of them. Noel was able to list a fairly long list of specific requirements he'd accomplished, including "discuss distribution of surveys;" answering the question of "how you are going to go about collecting your research;" displaying critical thinking, which Noel explained as "taking information and not just taking it at face value but thinking about who is presenting the information, how it's present, what they're trying to accomplish;" presenting "the context of the information," and; securing "accurate data" (14-5). Like Noel, Isabel's explanation of her expectations of her assignment included a critical examination of "why I chose the questions that I chose" (10) as well as "describing my interviewees and why I chose them" (12). Whereas the three students from Professor Dalton's class did not cross boundaries in their writing, both of students from Professor Evans's class did.

This pattern regarding clarity appears to hold true in the other less explicit class as well. Instead of being confused regarding the assignment requirements, students in Professor Kimble's class mentioned that the teacher seemed to expect something from their work beyond the explicit requirements of the paper. Likely, this is the requirement Natalie, a student identified as a boundary crosser, felt she met when she explained in the quote previously discussed that "I didn't just do the bare minimum to get by." She mentioned that "I went back and revised this stuff like a bajillion times. I stayed up

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probably later than I needed to some nights working on this to make sure that it was something that, you know, would be good enough to get a decent grade" (13); in this case, while the requirements were unclear to her, Natalie may illustrate the power of adequate antecedent preparation, which appears to have enabled her to overcome the lack of assignment clarity.

Here again, I must recognize the possibility of an alternate pedagogical goal. Taken from another vantage, Natalie's experience may illustrate a successful encounter with implicit instruction, where a student has successfully interacted with a genre on its terms. However, when placed in relation to the entirety of the data, it seems clear that both Natalie's experience and Natalie's willingness to pass through the experience put her in the minority as a student, but especially as regarding the ability to repurpose and merge antecedent knowledge.

However, for Lucas feeling "like she wants me to … put my own little spin on it…. versus me just sticking to the curriculum and sticking to the prompt" does not appear to have been nearly as enabling. Instead of being able to identify some specific rhetorical area that needed his improvement, or even any portion of the assignment he had failed to accomplish, Lucas explained his expectations of a negative grade as feeling that his instructor simply didn't "particularly cares for my kind of writing" (Lucas 11). While Anne, another boundary crosser in the class, didn't mention the implicit criteria, she did mention that she "felt like when she was giving us our prompts, they felt too vague for me, and I was like, I was a little bit unsure of like how she really wanted it to end up" (Anne 13-4). From the same class, Eddie also explained that achieving an acceptable grade required him to "follow what she wanted us to do, obviously, and like I said,

somewhat go beyond it" (14). Clearly, in this case as well as Professor Dalton's class, the clarity of the assignment directly impacted the students' abilities to not only successfully accomplish the assignment, but also to increase those assignments rhetorical effectiveness by crossing boundaries.

Students working with a lack of clarity also appear less certain of the eventual evaluation of their paper. Not understanding the assignment was the only explanation given by any interviewee for expecting what the student considered a less-than-ideal grade. Often, students expecting a less-than-ideal grade discussed their paper in terms of what they had failed to do. Ella's first response was to detail what she felt like Professor Dalton would "hit me hard for." Then, she went on to explain her hope for a good grade, not in terms of having accomplish expectations of the assignment, but instead explaining "I feel like she likes the way I write because I've gotten As on every paper in there" (10). Rachel was even less certain regarding her impending evaluation: "I'm scared" (12). When pressed, she revealed she was still unclear how to connect the two seemingly disconnected required sections of the paper, calling her transition "just a random paragraph" and expressing frustration that her understanding of the requirements of the paper had led her to connect "these two things that… they have similarity, but they probably shouldn't be in the same paper together" (12-3). Consequently, because the exigency of the classroom and because the import of the grade is so powerful for these boundary guarding students, as discussed earlier, lack of clarity in assignment expectations appears to be exceptionally paralyzing, especially in terms of a willingness to take risks by crossing or merging boundaries.

Here again, these responses from the less-explicitly taught students become even more striking when compared to the more explicitly-taught students' responses to the same question. They discussed their expected evaluation in terms of the expectations of the assignment: "I do think that I'll get a good grade, just because I did meet the criteria for the paper… I would think that he would give me an 'A…'" (Noel 9) and "I would say an A. I would like A, A- because I do believe there's, you know, some things that I could strengthen but overall I think I did a good job in what he asked us to do in the methodology" (Isabel 10). While there is room for debate as to the relative importance and validity of the grade as a measure of rhetorical effectiveness, there appears to be a link between assignment clarity and a willingness to cross boundaries. These findings appear reasonable in light of other research, specifically the arguments for explicit instruction (De La Paz and Graham, Wolfe, Wilder and Wolfe, Williams and Columb). In addition, from creativity studies, Amabile indicates that carefully articulated goals that are realistic and carefully planned directly enhance creativity (60-1). Consequently, increased clarity in assignment expectations appears to be directly linked to the choice and ability to boundary cross.

In addition to the clarity of the assignment prompt and expectations, I feel assignment stability demands at least a cursory mention. For logical reasons, no boundary crosser mentioned that the requirements for the assignment didn't change during the course of their interaction with it. However, a number of boundary guarders pointed out the instability of their assignment requirements. To continue with Professor Dalton's class, Yvette struggled throughout her writing experience with her lack of "vision" for the assignment, meaning she didn't understand what to do or how to do it. The turning point

for her was the class period immediately preceding the class where the assignment would be turned in. During this class, her instructor "opened up the prompt," a class period where the requirements for the paper loosened. As Yvette was then able to adopt her own vision for the assignment, she was finally able to start writing the paper. Rachel, another student in the same class, also mentioned that same day as a turning point in her ability to write her paper; she dates the start of her paper from the day when "we spent a whole entire period talking about how to write it and… things changed" (Rachel 8-9). As discussed in the preceding subsection, this need for stability also appears in Professor Kimble's class. Consequently, although the eventual change in the assignment criteria enabled students in Professor Dalton's class to accomplish the assignment, when taken in light of students' hyper-focus on grades and grading, the stability of an assignment appears essential. Hitting the moving target for these students appears to have decreased the likelihood that they would devote their mental resources to crossing boundaries, when those resources were needed at a much lower level: ensuring that they met the criteria for an acceptable grade

I do not believe that either of the less explicit instructors intentionally reduced or obscured the clarity and stability of their assignment prompts. Instead, I believe it possible and potentially even probable that teachers who adopt an explicit stance in their classrooms, especially an explicit stance regarding genres, naturally present and explore information (including assignment prompts) in a more stable or more fixed (explicit) way. While composition currently trends away from "truth" or "universals," one of the main benefits the explicit, genre-based classroom may be its ability to provide students with a sense of generic stability. That is, while all rhetorical situations admittedly differ,

as students come to understand a genre as a set of relatively stable guidelines or, in this case, an assignment's criteria as fixed and stable, this may free students' intellectual resources for use in other areas, including exploring potential links between antecedent and current instruction

4.2.3. Assignment Achievability: Challenge vs. Obstacle

Together with assignment clarity and stability, assignment achievability, or level of challenge, appears related to the decision to cross or guard boundaries, as well as the ability to free up mental resources from lower-level concerns. One of the most glaring and universal distinctions between the two groups was how they talked about the level of challenge they experienced as they approached their writing experience. Specifically, students appear more likely to guard boundaries when facing (or believing they face) multiple significant obstacles to achieving what the assignment asks of them, and when those obstacles originate in a lack of ability, rather than an offended sense of rhetorical effectiveness. Consequently, the level of perceived challenge appears directly linked to my interviewees' levels of confidence in approaching the assignment, a phenomenon identified by Reiff and Bawarshi. However, Rieff and Bawarshi discuss confidence levels in terms of the arc of a course (i.e. as students approach more difficult assignments near the end (325-6)). Because my research focused on the arc of writing experience for a single paper, I was able to discern the link between challenge and boundary crossing or guarding within individual writing experiences as well[10].

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[10] As an aside, I will also discuss challenge in chapter 5, where I will discuss in greater detail the research of Mihalyi Csikszentmihalyi. His work suggests challenge as one of several defining factors in whether students engage in an assignment. Among other reasons, this becomes significant inasmuch as Wardle's 2007 article identifies lack of motivation or engagement as a significant impediment to transfer (74-5, 77). Consequently, challenge appears connected to the writing situation in multiple ways.

My research suggests a distinction between the term "obstacle" and the term "challenge." I discern and define "challenge" as a situation that asks students to push harder to achieve more with their writing, within a realistic realm of possibility (likely directly linked to Vygotsky's zone of proximal development). Challenges appear to be directly related to both boundary crossing and rhetorical effectiveness, and seem to call on students to use knowledge they already possess in new ways. In contrast, an "obstacle" appears to be an element of the writing situation that blocks progress. While some obstacles are rhetorical, obstacles appear to arise more often from a felt sense of missing abilities. They are also often outside the control of the individual and are often insurmountable. Here again, however, the distinction between personality trait and the classroom rhetorical situation are difficult to separate. That is, while it appears likely that boundary crossing students come to the classroom with a propensity to enjoy challenge, it may be equally likely that students are more likely cross boundaries when they write in a situation where they are presented with challenges that are possible to enjoy.

The number of obstacles also appears significant. Only two of the six boundary crossers, but six of the eight boundary guarders, encountered obstacles to accomplishing the goals they stated for their assignments[11]. When facing obstacles, the boundary crossers I interviewed were also more likely to face single obstacles related to their sense of rhetorical effectiveness, rather than being rooted in a lack of ability. By way of contrast, six of the eight students who guarded the boundaries of their assignments encountered multiple and significant obstacles, which obstacles more likely originated in

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[11] Here again, the question arises of whether boundary crossers were less equipped as a group to deal with the challenges presented them, or whether the less explicit classroom inherently presents more challenges, since fewer elements of the classroom have been made explicit. Future research is necessary to explore the source of this phenomenon.

their lack of ability to complete the assignment. In several cases, these obstacles proved insurmountable; in other words, they experienced too much challenge. The boundary guarding group discussed the level of challenge presented by the assignment in language fraught with uncertainty and stress about their rhetorical abilities. In general, boundary guarders appear more likely to mention obstacles to achieving goals with writing (9.25 vs. 2.83 cpi).

4.2.3.1.   *Appropriate Challenge*

Regardless of the source, I found the ability to experience challenge at an "appropriate" level and an intermediate level of confidence common among all six students who crossed boundaries. As I will discuss further in the next chapter, challenge appears to be significantly correlated with both boundary crossing and creativity (Csikzentmihalyi, Amabile, Oldham and Cummings). Like having an "aware but less concerned" attitude toward grades, all six spoke of the challenge presented by their writing experience in terms that indicated they were, indeed, challenged by the writing prompt, but not to the point that they were overwhelmed or distraught. Instead, they spoke of the challenge in terms of enjoyment. As an example, Natalie explained that she "really enjoyed" a difficult part of her writing experience "because I got to be more mentally engaged in it…. it's like, 'Ok, I have to form a coherent argument. Come up with reasons which are not totally nonsensical and…' I like being forced to think" (14). Abena appears to have elevated her performance in Professor Cooke's class because, in essence, a gauntlet had been thrown: "when she gave me the C it just made me realize that maybe there's a lot of stuff that I need to really work on that I was just getting by with papers" (9); Abena rose to and relished the challenge presented her by the course. Consequently, for students who boundary cross, difficulties appear universally enjoyable

rather than painful, and the obstacles presented by the assignment appear surmountable; students feel able to use their available skill set to deal with them.

As an illustration of this type of sentiment regarding difficulties, only two of the six boundary crossers mentioned obstacles during the course of their interview. When facing obstacles, these two boundary crossers faced single obstacles related to their sense of rhetorical effectiveness, rather than being rooted in a lack of ability. The other crossers experienced only challenge; consequently, boundary crossers appear defined by the experience of an appropriate level of challenge. For Isabel, structure (Isabel 7) became an obstacle or more specifically, that she didn't know where" various elements should go (11, 13). In Noel's case, she was working on the methodology section of her IMRaD research project before they had actually utilized the methodology being discussed. The major obstacle she mentioned was the fact that she felt her draft "doesn't really seem very clean" (8) because she didn't "have solid, definite data to talk about" (11). Noel felt it would be "better written if I could have … had specific examples of specific teachers" (7). The other boundary crossers discussed challenges, rather than obstacles, and they used similar language to do so. Consequently, it appears that those students who were able to cross boundaries during their writing experience did so, at least in part, because the assignment presented them with what I have termed an "appropriate" level of challenge.

4.2.3.2.   *Too Much Challenge: Dealing with Multiple Obstacles*
In contrast, boundary guarders experienced challenge in a qualitatively different way. For those who guarded genre boundaries, the assignments presented them either *too much* challenge or *too little* (cf. Table 3.1 in chapter 3). To borrow terms used in Amabile's "Creativity under the Gun," my research appears to indicate that boundary

guarding students may feel there are alternately on a treadmill or on autopilot. Four of the eight felt the assignment was too challenging, meaning that the assignment exceeded their available resources to complete it. These students spoke in terms of stress and uncertainty regarding the assignment, their abilities to write it, and/or the pending evaluation. On the other hand, three of the eight felt the assignment lacked challenge, that their abilities were more than adequate to meet the requirements of the assignment. These students were more confident in their forthcoming evaluations.

The treadmill of "too much" challenge appears to be directly related to the number and quality of obstacles each rhetor faced, with only two of the six boundary crossers, but six of the eight boundary guarders, encountering multiple obstacles to accomplishing the goals they stated for their assignments[12]. Six of the eight students who guarded the boundaries of their assignments encountered multiple and significant obstacles, which obstacles more likely originated in their lack of ability to complete the assignment. In several cases, these obstacles proved insurmountable; in other words, they experienced too much challenge. The boundary guarding group discussed the level of challenge presented by the assignment in language fraught with uncertainty and stress about their rhetorical abilities. In general, boundary guarders appear more likely to mention obstacles to achieving goals with writing (9.25 vs. 2.83 cpi).

These boundary guarders did not enjoy an appropriate level of challenge. Elisabeth discussed what she termed the "three important… details," or the main body of the paper, as the most difficult portion of her paper. Her reasons were all ability-based

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[12] Here again, the question arises of whether boundary crossers were less equipped as a group to deal with the challenges presented them, or whether the less explicit classroom inherently presents more challenges, since fewer elements of the classroom have been made explicit. As mentioned, future research is necessary to explore the source of this phenomenon.

rather than rhetorically-based; she expressed difficulty "finding the research," "having to evaluate certain information," "figuring out," "pointing out," "highlighting different things," etc. (11). Other students encountered situations where they simply could not accomplish what was being asked of them. Lucas faced the insurmountable obstacle of trying to argue against an opposition against which he could think of no argument: "there's no real way that I can get around it being illegal, because it is" (9). Similarly, Eddie faced his insurmountable inability to come up with opposition when he truly felt "there wasn't really too many ways for people to oppose it intelligently" (10, 17), as well as his uncertainty regarding the objective of the assignment (3). Rachel experienced as obstacles "trying to be very informative and at the same time be interesting (9), the requirement to merge two seemingly unrelated concepts (12), and her insurmountable inability to find an interview which met the assignment requirements (16-7, 19). Because of these obstacles, by the time she actually started writing the assignment, she was resigned: "I was just… there's nothing I can do about it anymore…. This is what's happening and the outcome… it is what it is…. more of a… who cares kind of thing" (23). Finally, Anne fought against an extreme lack of time, as a paper was due every week (1, 18, 19-20); finding articles about her subject "because it's pretty obscure" (9); getting "articles really late" through Interlibrary Loan (22)), and; paring her writing down to fit within the maximum length requirements (13). From this the weight of evidence, especially as compared to boundary guarders, assignment achievability also appears to be a definitional distinction between those who guard boundaries and those who cross them.

4.2.3.3.   *Too Little Challenge*

Distinct from both the "appropriate" and the "too much" challenge groups, three of the eight felt the assignment presented little challenge for their abilities. In these cases,

these students seemed to feel that nothing new was needed, or that the assignment did not require them to step out of their accustomed way of writing; in Amabile's terms, they simply switched on auto-pilot. While Yvette couldn't start writing until she understood the assignment criteria and goals (8, 16) and found it difficult to approach the paper against her antecedent, by writing from a research question without a thesis (17), she discussed her experience as having been completely lacking in challenge. Similarly, and representative of this group, when asked if writing his paper was challenging in any way, Eddie responded "Uh, not actually the paper itself. I wrote most of it at like four o'clock in the morning… Once I got started, I wrote most of it and it turned out to be pretty easy. The hardest part was sitting down and making myself do it" (12). Or, as Amber put it more succinctly, in a statement which reveals both her boundary guarding stance, as well as the ease with which she approached her work, "It's just like writing papers" (23). For this type of boundary guarder, situations which present little challenge do not appear to call for the additional intellectual expenditure that boundary crossing would call for. While it is unclear from my research whether the writing prompt itself was unchallenging, as opposed to their interpretation of it, potentially, such students could cross boundaries in a more challenging rhetorical situation.

In conclusion, rhetorical situations which lead to boundary crossing appear to facilitate an "appropriate" match between students' abilities and the challenge presented by the assignment; this appears to be a situation where explicit instruction could either reduce or elevate anxiety, as instructors could make clear not only antecedent connections, but also areas where antecedent rhetorical abilities should be supplemented by rhetorical strategies originating in the classroom. From another vantage, students who

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cross boundaries appear able to discern the ways in which their skills match the challenge presented. Approaching assignments from an appropriate understanding of the level of challenge can therefore be viewed both as an ability for which boundary crossers have a propensity and as an area in which explicit instruction can encourage boundary crossing. Challenge will be discussed in greater detail in chapter five, as I explore Wardle's suggestion that rhetorical transfer may not because students do not feel engaged with the writing they have been asked to do. This particular phenomenon appears to be a direct link between boundary crossing and full engagement with a writing assignment.

4.2.4. Section Synthesis

While the requirements of a given rhetorical situation are essential to discern, the preponderance of students surveyed and interviewed for this study focused heavily on what the assignment required of them. This seems to support Wardle's concerns regarding classroom exigencies directly; among others, classroom writing is more expectation-driven, directly evaluated, and evaluator audience. On the surface, this seems to suggest that the more rhetorical exigencies behind the assignment expectations may not being absorbed by these students, being overshadowed by their concern for their grade, as Wardle argues.

However, some elements of my research appear to indicate that the negative impact of the classroom exigency on rhetorical learning may not be all-pervasive. Specifically, boundary crossing students appear less likely to be heavily concerned about length and grades. Such students appear able to set such lower-level classroom exigencies aside in favor of accomplishing a higher level rhetorically-effective piece of writing. However, since exploring this specific aspect of genre was largely outside the scope of this project, this would probably be an excellent subject of further research; to wit

a. Do students concerns for assignment expectations (specifically, what needs to be done on this assignment to pass) translate into a rhetorical concern for audience, purpose, and context?

b. Do concerns for the grade overshadow the ability to develop a rhetorical understanding of those same expectations?

As illustrated in the discussion of challenge, such rhetorical understandings are obviously connected with antecedent rhetorical abilities. In addition, the ability to translate assignment expectations into rhetorical concerns and understanding appears to be essential in the development of the ability to cross boundaries, especially in rhetorical situations where expectations are clear and stable.

4.3. Pre-Grading Feedback

Pre-grading instructor feedback appears to be the most direct pedagogical method for decreasing student's concern about lower-level concerns. Providing students with pre-grading feedback appears to alleviate some of the issues explored in the preceding section by providing students increased clarity and stability as well as decreased, eliminated, or re-envisioned obstacles. In addition, pre-grading instructor feedback may help students see areas of potential merger between antecedent and current rhetorical abilities. Additionally, given students' hyper-focus on exigencies of the classroom, it seems highly likely that pre-grading feedback, especially when delivered by the instructor, can significantly reduce anxiety. Potentially, the requirement of having to face the teacher, one-on-one, to discuss the paper may drive students to excel and/or spend more time looking for links between antecedent and current. Perhaps for these reasons, seeking and applying feedback appears to be another hallmark of boundary crossing. Natalie seems to

speak for the boundary crossing group when she says "if it wasn't my teacher, it was someone else because, like, when I go over something with my own eyes, I might not pick up on something that could be changed or done better, and so having a second pair of eyes go over it and be like, 'You could do better if you did this'" (17). However, the antecedent propensity to seek pre-grading feedback may not be the only contributing factor; the boundary crossers I interviewed were also more likely to be enrolled in courses that provided them with pre-grading feedback. Perhaps more precisely, boundary crossers were more likely to mention having received, considered, and applied pre-grading feedback. Five of the six students who crossed boundaries (83%) mentioned having received such feedback, as compared to only two of the eight boundary guarders (25%). Here again, the interaction between the antecedent and the classroom becomes apparent.

I mention the utility of pre-grading feedback to suggest that providing pre-grading feedback is explicit by its very nature. Such a choice may indicate a more explicit pedagogical stance on the part of the instructor. That is, students who participate in conferences with instructors usually receive specific direction regarding choices they could make to enable their writing to more adequately perform the target. Such students receive such direction explicitly, as they examine their own writing as a representative of the genre. Students who receive no such direct, one-on-one instruction also receive no such assignment-specific, one-on-one explicit instruction.

I note at the outset of this section that the two more explicit courses, which yielded the 83% of the boundary crossers, both had active pre-grading *instructor*

feedback policies, whereas pre-grading feedback in the other two courses appear to be largely restricted to peer-review in Professor Kimble's or unavailable (or at least not mentioned by any interviewees) in the courses taught by Professor Dalton. By far, Professor Evans's courses appear to have the most active teacher-delivered pre-grading feedback policy; in the survey results, 21% of respondents indicated communication with the instructor had been most influential in how they wrote, nearly double the combined 11% of all other courses. One-on-one student conferences were a major portion of his courses, to the extent that numerous classes each month were dedicated to individual conferences with his students.

Both interviewees from his courses mentioned this feedback in their interviews, specifically pointing out that the feedback had significantly reduced the difficulty they experienced in writing the paper. For example, Isabel mentioned her required conference several times (15, 18, 20), revealing that the conferences had reduced her anxiety about the paper because she knew "he was going to, you know, read over it before I turned it in to him today" (20). Likewise, Noel tied her lower levels on anxiety to the fact that she had received explicit feedback on her paper from her instruction, including "what directions were good and what I needed to back away from and things that I needed to stress." From her response, it seems clear that these conferences reduced her anxiety specifically by making the assignment clear and augmenting her ability to do it. "I was definitely given sufficient instruction and I knew what my purpose was and what I needed to do to accomplish it" (16). Clearly, students in this course valued and benefitted from its heavy emphasis on explicit instructor-delivered feedback.

In addition, students appear to place significantly higher value on instructor feedback, as opposed to peer-review or other sources of feedback. For instance, while two of the boundary guarders from Professor Cooke's class had received both peer-review and instructor conference feedback, both only mentioned the latter. However, in the case of this pedagogy, the students appear to consider the feedback insufficient, inasmuch as both mentioned needed (or seeking) additional input. Initially, Abena forgot that they'd received feedback, but then adjusted her response: "we didn't get to like to have feedback … I mean we did but… well we did so that helped. But I mean you can always use more feedback every time after each try" (6). In another instance, when asked what she would change about her writing experience if she had more time to work on it, she responded "I probably would have Ms. Cooke read it again" (9). Clearly, Abena found Professor Cooke's input on her paper useful, but she doesn't appear to have been willing to go out of her way to seek it. Samantha appears to have been more active in seeking feedback from Professor Cooke. While she said that she "tended to the comments she had already left and kind of fixed what she had already commented on"(9), she later mentioned that she "would come to her with questions about how to do this kind of stuff too and she would help" (10). In the case of this course, elements of the writing situation or the assignment were such that students felt they needed multiple sets of feedback from their instructor.[13]

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[13] As an aside, such responses introduce the question of ownership. Unfortunately, I feel my research strongly indicates that the majority of students are more interested in achieving acceptable grades than in owning their writing; accordingly, they appear more likely to apply teacher feedback with a significantly reduced level of rhetorical scrutiny. From Professor Kimble's class, Natalie's response seems to adequately illustrate this stance:

This attitude regarding the value of instructor feedback, as compared to peer-reviews, appears to carry with boundary guarders as well, as Lucas adequately illustrates. Lucas was enrolled in a course that provided for peer-review, but not instructor-delivered pre-grading feedback. In the following exchange, in addition to revealing his boundary guarding stance, Lucas implicitly demonstrates just how little value he places on peer review:

> Lucas: Critiques with peer reviewing and things like that, they pointed out
> that I didn't propose what I was going to say in my next article. And I said,
> "Well, I was proposing what I was going to say in this article." And they
> explained that's not what I was asked to do. And I kind of struggled with that
> because I'm not used to extending possibilities. Usually, I end it right there. I
> don't know, that's just how I write. So…
>
> J: Hmm… so did you eventually get it?
>
> L: Umm… I'm actually going to do a… uh… try to earn more points because
> I lost a lot of points for not putting a proposal in it, so I'm going to rewrite…
>
> J: So you never did?
>
> L: No. (3)

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> It's like "Ok. She's given me this feedback and now I can more clearly tell what she
> wants and what I'm supposed to be doing." … it would be providing more like the
> guidelines for me to revise and be like, "Ok, obviously what I did the first time wasn't
> working, or wasn't the right thing to do." And so, I could go back and fix it (16).

She speaks here in terms of "supposed to" and "fix," phrases which indicate a "teacher knows all" attitude. While, in many instances, the professor does know more than the student, clearly, this type of response is not what we hope to achieve in our instruction; instead, we seek a considered, rhetorically-aware application (or dismissal) of instructor feedback. However, in my opinion, this situation will likely continue until the exigency of the grade has been reduced or eliminated from the classroom.

In this case, even when his classmates explained to him that he had misunderstood an essential requirement of the assignment, Lucas ignored them, resulting in a significantly decreased grade, indicating a disdain, or at the very least, an apathy for student-generated feedback[14].

Again, while my sample is extremely small to draw implications, I feel my interview analysis reveals several suggestive trends. First, the availability of teacher-delivered pre-grading feedback appears to be linked with students' willingness to cross boundaries inasmuch as it appears to reduce the impact of the elements discussed in section one of this chapter. Additionally, the students I interviewed seem to desire multiple instances of instructor feedback per paper. Finally, students do not seem to garner significant benefit from peer-reviews, at least as conducted in the courses participating in this interview.

4.4. Templates

The final element I found regarding the power of explicit instruction toward enabling boundary crossing was the use of templates. As mentioned in chapter one, the introduction to the most popular template-based textbook, Graff and Birkenstein's *They Say/I Say*, claims that using sentence-level templates as an instructional approaches

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[14] Since he had so unsuccessfully relied on his antecedent writing experience for this previous writing assignment, it seems probable that this experience may have caused him to question all his antecedents. Consequently, Lucas may have set aside much of what he knew about writing to completely adopt classroom instruction and wrote this paper as a boundary guarder-current. Later in the interview, "I just didn't really know what she really wanted when I first started. And then once I got to talking with her …it became easier gradually." In this case, Lucas actively sought his instructor's input on a variety of writing-related subject, including how to "write all these responses … meet the length requirements … [and] find all the quotes that I needed to cite" (17). This "critical incident," reminiscent of the Roberston, Taczak, and Yancey typology mentioned in chapter 3, appears to have caused Lucas to rely exclusively on what he learned in class to meet the requirements of the assignment.

enable "student writers [to] actually participate" in disciplinary genres by "isolating its basic moves, explaining them clearly, and representing them in the form of templates" (Graff and Birkenstein xvi-xvii). However, my research does not appear to support such a function for sentence-level templates (e.g. "Many Americans assume that _____" (2)). Instead, my research seems to clearly indicate that students view sentence-level templates as only nominally helpful, and those few interviewees who actually used sentence-level templates used them only sparingly. Alternately, students appear to appreciate and even need paper-level or organizational templates, such as those provided by the STEM or IMRaD genre instruction in Mr. Evans class. Such paper-level templates indicate specific types of information to be placed in specific sections of the paper, the purpose and functions of which sections in turn are specifically delineated.

In my interviews as well as the surveys, sentence-level templates seemed largely a non-entity for the students. In fact, the only students who mentioned these types of templates as an influence in how they wrote without being specifically prompted by an interview question about them were those in the STEM- or IMRaD-based class, where they were only writing to a template. Additionally, of the 104 responses on Table 3.1, only 9 cited templates as most influential to how they wrote. Further, as table 3.2 illustrates, these students viewed templates as rhetorical half as often as they view templates as enabling them to function within the classroom exigency. I am confident in identifying the templates mentioned in tables 3.1 and 3.2 as sentence-level templates inasmuch as my classroom instructions for filling out the survey expressly identified the templates in the textbook, and provided students with an example sentence-level

template. Further, at that stage of the data collection, I had not yet considered paper-level

templates as a possible avenue of inquiry.

Finally, when prompted, only half the interviewees said they would use sentence-

level templates and, among those who said they would use sentence-level templates in the

future, nearly all of them said they would use them for a type of writing other than the

type they had just finished; that is, that they hadn't seen the utility of sentence-level

templates as they'd used them for this assignment, but postulated that they might be

useful in another type of writing. Elisabeth appears to be the sole exception, who said she

would use them for argumentative writing, like what she wrote for class (17-8). Taken as

a whole, these findings seem to indicate that the students examined had failed to connect

templates to the rhetorical exigencies of the situation in which they had been delivered.

While more research is clearly necessary, and research examining templates specifically,

these findings suggest that templates may not be the most effective way for students to

"actually participate" in disciplinary genres.

4.4.1. Organization and the Role of Templates

In contrast to perceiving the value of sentence-level templates, understanding the

expected structure of an assignment appears an essential concern for students

approaching assignment (mentioned by 12 of 14 interviewees). An interesting and

unanticipated finding to emerge from my research indicates that, instead of sentence level

templates, students who cross boundaries and students who guard them both see *paper-*

level, or organizational/structural, templates as very useful. Anne, who had been taught in

the least explicit of the classrooms participating in this research, succinctly expressed

what seems to be a general concern by suggesting that such templates "would probably

be helpful, considering how vague the basic prompts were for these different pieces that

we had to write" (p 18). While not all students felt the same vagueness in the assignment prompts, responses indicate that organizational templates may serve the dual function of clarifying universal concerns, such as organizational expectations, as well as lending clarity and stability to other guidelines, such as content expectations and length requirements; more clearly than in other areas, organization seems to be a key area where explicit instruction appears to directly facilitate boundary crossing.

Given the seemingly ideal position that templates serve in addressing concerns about clarity and stability, discussed in section 1 as crucial lower-level elements of the classroom situation, it is consequently interesting that boundary crossers and boundary guarders appear so disparate in their attitudes regarding and use of these types of templates. In fact, the only area of significant commonality in terms of templates between these two groups appears to be their opinion that organizational templates are the most useful of available template options (see Table 4.3). Beyond that similarity, boundary crossers appear significantly more able to see how any type of template delivered in the classroom is useful to their current project. Also, boundary crossers were universal in their substantive use of templates in their current writing project, in nearly direct opposition to boundary guarders. Further, boundary crossers appear significantly more likely than boundary guarders to mention templates, to express a positive attitude about template use, and to be able to explain the purpose for templates generally. Finally, boundary guarders appear more able to see the relationship between classroom templates and current writing instruction. By contrast, boundary guarders appear much more likely to cite templates as potentially useful for projects of a genre other than the one they've been working on.

	Boundary crossers		Boundary guarders	
	Number	Percentage	Number	Percentage
Most useful template=organizational	5/6	83%	5/8	63%
Templates as useful to the assignment	5/6	83%	2/8	25%
Used templates in the assignment	6/6	100%	1/8	13%
Templates and classroom instruction related	5/6	83%	2/8	25%
Templates useful for other projects, but not this one	1/6	17%	6/8	75%

	Boundary crossers	Boundary guarders
Mentioned templates	10.33[15]	3.50
Expressed a positive attitude about templates	4.17	0.88
Explained the purpose of templates	4.83	2.50

Table 4.3: Attitudes regarding templates

As a qualifier, I note again the boundary crossing group came almost exclusively from courses taught by the two more explicit of the four instructors participating in the project; consequently, instructional approach and the explicit use of templates in the classroom likely plays some role in the attitudes and templates use of these groups. However, the willingness to apply classroom templates, especially organizational templates, to one's writing seems to bespeak several things regarding the boundary crosser: a willingness to apply classroom learning that is absent in boundary guarders, a general propensity to merge antecedent and classroom instruction (as discussed in the previous section), and a willingness to spend time up front organizing content in order to achieve the most rhetorically effective presentation.

More specifically to this last point, both groups appear heavily interested in organization, with twelve of the fourteen interviewees discussing organization as a significant concern. The difference between these two groups arises not from the level of interest in organization itself, but from how students go about filling their organizational

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[15] All numbers expressed as decimals represent the average number of codes per interview. In this case, on average, boundary crossers mentioned templates 10.33 times per interview, whereas boundary crossers only mentioned templates 3.5 times per interview.

needs. While boundary guarders expressed concern regarding the organization of their papers at a rate equivalent to boundary crossers, this group seemed significantly less like to use classroom-based organizational templates or generate their own pre-writing outlines to fill the organizational function. Instead, this group appears more likely to fill this need by using the introduction of their paper (4/8) or simply writing the paper and letting the organization emerge as part of the drafting (3/8), rather than generating an outline or some other sort of pre-drafting template; Yvette was the only guarder who pre-organized her paper[16]. As Rachel articulated, she does so "because I needed a way to start and, for me, the most effective way to start is to just start and whatever comes out comes out… eventually, if you just kind of babble on for a while, you're going to kind of set yourself up for the paper." (14). I believe most instructors are familiar with this type of "babbling," disconnected introduction; boundary guarding may be the source of such introductions, and may indicate that students lack an explicit "way to start," an explicit organizational structure for their work.

Interestingly, both interviewees who I classified as boundary guarder–current were among the group who used introductions this way. Elisabeth explained that "in your introduction, you're supposed to have your thesis and like what you're going to talk about, like your main points in your introduction paragraph. That way, *when you actually write the paper*, you have like kind of… a… almost an outline to go by and you can go by each step and what you talk about, you just have to elaborate more" (10, emphasis added). Even more interestingly, Lucas, the other boundary guarder-current and the guarder who experienced a "critical incident" during this semester, mentioned that he

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[16] Here again, I must note that the boundary guarders wrote in a classroom situation where organizational (or any type of) templates were not available. Potentially, these same students would use the organizational structure offered them in a more explicit classroom. However,

usually tries "to write an outline first." Even though he mentioned that "it's so much easier like that," Lucas explained that, for this class, he'd "been writing my introduction first" (15). In doing so, he has jettisoned an organizational strategy which had clearly been effective for him in previous classroom situations, together with other rhetorical and classroom strategies. Given his consternation with the unclear requirements as well as his inability to see connections between his antecedents and the current classroom requirements explored earlier in this chapter, it seems likely that abandoning his antecedent organizational strategy may be linked to a less explicit classroom approach, as an outgrowth of his critical incident. That is, his inability to see links between what he knew and what he was being asked to do caused him to abandon much of what he knew about writing in order to try to meet the somewhat nebulous requirements of his current class, requirements which included Lucas's feeling that his teacher wanted him to do something more than what was explained in the assignment prompt.

By contrast, boundary crossers expressed a stronger need for and significantly more frequent use of pre-writing organizational templates. That is, boundary crossers recognized the need for and often required an organizational structure before they started writing, with five of the six boundary crossers employing some sort of pre-writing organizational approach. This commonality held true, regardless of whether those templates are delivered in the classroom or generated on their own. In fact, several boundary crossing students explained they were unable to start writing in any substantive way in the absence of a pre-generated organizational structure, such as a paper-level template. For example, the major obstacle and source of challenge Isabel expressed in her interview was her inability to start writing until she had understood and was able to apply

the IMRaD genre structure central to instruction in her class (6, 7, 11, 13). Since she'd "never seen or done it before," Isabel used the template provided for her and "that's what I modeled because that was what Professor Evans said was a good methodology section" (13). As another example, Samantha, whose class was rhetorically analyzing and attempting to reproduce discourse-specific genres, devoted a significant portion of her writing time to generating a very detailed organizational template for herself, based on her analysis of the common organizational structure of articles in her target discipline. As she explained it, "I take about half the time that we have to write the entire paper to just organize it" (15). She went on to explain the process she passes through to generate an extensive organizational template for each paper she writes, a template which included informational placement decisions, but also numbered quotes and references to article summaries (15-6). Interestingly, both these students mentioned that their writing-intensive courses in high school focused heavily on organizational templates (Isabel 13, Samantha 1-2). Here again, separating individual character traits from the instructional atmosphere in which they originate becomes difficult. While prior explicit instruction may have prepared or even engendered in these students the need for a pre-writing organizational template, it remains that the boundary-crossing students I interviewed were much more likely to have used a pre-writing organizational approach than their boundary guarding counterparts. Again, this may be related to the limited cognitive resources; if, by the time we sit down to write, we have freed ourselves of the lower-level cognitive necessity to consider organization, we may be more ready or amenable to explore mergers between antecedent and current rhetorical instruction.

Generally speaking, one thing seems clear regarding templates. In rhetorical situations, students who are clearest about the organization of the paper also appear freer to cross other boundaries. Clarifying organizational expectations may be one way to enable students such as Ella and Rachel, boundary guarder/crossers, to potentially feel freer to cross boundaries in situations. Consequently, an instructional focus which clarifies the organizational aspects of the expected genre appears to be well within the purview of the composition classroom. Such a pedagogical approach appears to be a powerful way to encourage boundary crossing or, at the very least, enable students to focus their intellectual and temporal resources toward higher areas of rhetorical effectiveness, including exploring mergers between antecedent and current classroom instruction. Finally, providing students with pre-writing organizational templates may simply decrease the emotional cost of participating in the writing assignment by reducing the amount of uncertainty. In conclusion, Natalie, the only boundary crosser from the two least explicit classrooms, offered an argument for templates as organizational structures which may be the most effective way to conclude this section:

> I guess I think of outlines as templates … because templates aren't supposed to be "This is exactly what you're doing;" it's like a guideline for what you're supposed to be doing. It's like "Ok, this… if you follow this… this is what you're trying to do, you can use this template and like, plug in your information into that template and then you've got something logic and coherent and effective" (18).

4.5.   Summary Synthesis and Implications

My research indicates significant differences between students who cross boundaries and those who guard them. While a numerical representation of these

phenomena grossly elides the clear nuance available and discussed in the preceding pages and chapter, I present the qualitative display to illustrate the dramatic distinctions which appear to exist between these two groups. I feel these numbers indicate a direction for instructors hoping to facilitate boundary crossing in their classroom. I have sorted the categories in order of unanimity among boundary crossers (Table 4.4, next page). The influence of antecedent experience is clear in these elements. As discussed throughout the previous two chapters, the power of these antecedent elements lies in the ability granted to students to leave lower-level, classroom-based concerns behind. Such an ability suggests that boundary crossers may have achieved a certain level of rhetorical maturity, which enables them to view even classroom-based writing prompts, motivated by classroom exigencies, in a rhetorical fashion, regardless of the pedagogical approach.

	Crossers		Guarders	
	#	%	#	%
Positive antecedent experiences with writing	6/6	**100%**	2/8	**25%**
Intellectual/emotional link to antecedent	6/6	**100%**	2/8	**25%**
Clearly articulated assignment expectations	6/6	**100%**	0/8	**0%**
Used templates in their writing project	6/6	**100%**	1/8	**17%**
Offered rhetorical explanation for choices	6/6	**100%**	0/8	**0%**
Consistently links antecedent and current instruction	5/6	**83%**	1/6	**17%**
Links skills used on assignment to classroom instruction	5/6	**83%**	1/8	**17%**
Recognized antecedent genres in current instruction	5/6	**83%**	2/8	**25%**
Used pre-writing organization	5/6	**83%**	1/8	**17%**
Received pre-grading feedback	5/6	**83%**	2/8	**25%**
Able to insert voice within genre boundaries	5/6	**83%**	1/8	**17%**
Used time efficiently	4/6	**67%**	2/8	**25%**
Experienced multiple significant obstacles	0/6	**0%**	6/8	**75%**
Experienced appropriate challenge	6/6	**100%**	1/8	**17%**
Experienced too much challenge	0/6	**0%**	4/8	**50%**
Experienced too little challenge	0/6	**0%**	3/8	**38%**
"Very concerned" about grades	2/6	**33%**	4/8	**50%**
"Aware but less concerned"	3/6	**50%**	2/8	**25%**

| "Unconcerned" | 1/6 | 17% | 2/8 | 25% |

Table 4.4 – Visual representation of chapter 4 data

However, my research also seems to indicate that only two elements germane to the ability to cross boundaries appear entirely outside the influence of the classroom, namely: positive antecedent experiences and the intellectual or emotional link students feel to those antecedent experiences. Even in this instance, however, instructors may empower themselves and their students as they make themselves aware of the tenor of their students' previous rhetorical experiences. With all other elements my research appears to indicate as related to boundary crossing, pedagogy can exert significant or even exclusive influence. Again, I call attention to the fact that five of the six students displaying boundary crossing abilities came from the three courses taught by the two more explicit instructors, while only one came from the three courses taught by the two less explicit instructors. I feel this fact alone is suggestive. Taken together with what appears to be a preponderance of evidence, I feel my research presents significant evidence that, in the right pedagogical and rhetorical setting, boundary crossing can be encouraged and facilitated in many if not most students.

In a pedagogy oriented to facilitating boundary crossing, the assignment wields tremendous power in the classroom, as well as in the choice to guard or cross boundaries. Consequently, while intuitive, boundary crossing demands clearly articulated and stable assignments; a facilitative instructor will likely spend time discussing requirements until all questions are answered. This approach will likely also reduce the number and severity of obstacles students face. Additionally, through direct instruction and/or through the use of templates, students can be encouraged to use pre-writing organizational templates or other strategies. Requiring students to turn in multiple drafts or providing students with

some other mid-writing check may reduce the likelihood of procrastination and increase

students' willingness to use time efficiently. Perhaps providing teacher-delivered pre-

grading feedback would be a useful way to approach two elements at once. Since

boundary crossing appears to occur as students merge and link antecedent and classroom

instruction, it also appears imperative that instructors actively facilitate such linkage. By

explicitly inviting and exploring the ways in which antecedent rhetorical and genre

experience interacts with current classroom instruction, professors may increase the

likelihood that students will recognize their antecedents and repurpose them. This will

likely also enable students to see the choices they make while they write as rhetorical. In

addition, such explicit instruction may also decrease the likelihood of inappropriate levels

of challenge, by helping students who feel overwhelmed by an assignment see areas of

overlap or influence which may not have been apparent. Such discussion will likely also

help students find ways to insert their voice in their writing in ways appropriate to the

genre. Additionally, explicit instruction may help students who find too little challenge in

the assignment see areas where their antecedent abilities may not be adequate for the

current task. Finally, offering revision options or even a grading contract, such as the one

outlined in Danielecwicz and Elbow, may reduce the anxiety students feel about their

evaluation.

Beyond pedagogical possibility, I re-emphasize that 83% of boundary crossers

emerged from the two more explicitly-taught courses, whereas 87% of boundary guarders

wrote in the two less explicitly-taught courses. Such a distribution did not likely to occur

by chance. However, as explored in the preceding pages, individual antecedents and

personalities play an equally powerful role in whether students cross or guard boundaries.

That is, each of the elements identified in this research increases the likelihood that students will cross boundaries, but it seems likely that few are requisite alone. Only five of the fifteen elements were held unanimously by boundary crossers; in many cases, one or more of the boundary crossers the element I discussed. Boundary guarders were alike in relation to only two elements. Consequently, in my data, I find very few students who are likely to never cross boundaries.

I postulate that boundary guarding is something of a default in students, whereas boundary crossing is an ability which may be deployed once a preponderance of circumstances has been achieved. Viewed in this light, the boundary crossing/guarding phenomenon presents not two separate sets of students, but instead a phenomenon which merges antecedent rhetorical and genre abilities with situational elements. Antecedent preparation clearly places some students closer to boundary crossing than others. In other words, I believe students who guarded boundaries in the settings where they found themselves may be able to cross in courses where enabling and encouraging boundary crossing is a pedagogical focus.

I further postulate that, as writers approach a rhetorical situation, they may be able or willing to devote a finite amount of intellectual energy. However, that energy appears to be deployed along a certain trajectory, with lower-level concerns such as anticipated grade, understanding assignment objectives and expectations, and dealing with obstacles demanding first priority. I suggest that the more rhetorical, higher order concerns, such as merging antecedent and current classroom instruction, only become plausible as demands on a student's resources when the lower order concerns are no longer on the table. The impact of these lower order concerns appear to be less, or even non-existent, for students

whose antecedent experiences have better prepared them to cross boundaries. However, my data seems to suggest that the majority of students are able to cross boundaries, given a classroom approach which removes or reduces the intellectual energy drain of lower order concerns for students. Specifically, it appears that instructors can reduce the intellectual energy drain of their classrooms and their assignment prompts by explicitly linking antecedent and current instruction, explicitly teach students to view writing rhetorically, providing clear and stable writing expectations and objectives, and providing students pre-grading feedback. In addition to helping students grow rhetorically, such instructors may also be directly enabling students to deal intellectually with higher order concerns.

To close, I do not intend to imply that an explicit pedagogy guarantees boundary crossing or a less-explicit classroom ensures boundary guarding; the power of antecedent preparation appears clear, strong, and pervasive. For example, even though Elisabeth wrote in the most explicit classroom environment, she appears to have guarded boundaries because her antecedent experience had not adequately prepared her to cross them. However, Natalie's antecedent preparation enabled her to cross boundaries in one of the least explicit classroom. However, even if students are unable to cross boundaries in our classroom, instructors can view their classrooms as opportunities to create more positive antecedents for their students' future rhetorical and genre encounters. In short, encouraging boundary crossing in our classroom appears to be a nearly universal positive for students.

Clearly, with a sample as small as mine, none of these results are conclusive, only suggestive of trends. However, I feel the trends are suggested strongly enough to merit

additional empirical and teacher research. Finally, I also believe these trends merit

serious consideration by instructors interested in facilitating boundary crossing in their

students.

CHAPTER 5: EXPLORING THE LINKS BETWEEN BOUNDARY CROSSING, STUDENT ENGAGEMENT, AND CREATIVITY

Composition studies currently understands the writer as socially bounded and the writer's process and product as socially nuanced. Additionally, the social turn has yielded a social understanding of creativity: as emerging from or dictated by the demands of the social situation (Kaufer and Geisler; Guetzkow, Lamont, and Mallard). However, this social understanding of creativity is often over-shadowed, inasmuch as composition has decisively turning from expressivism, the individual, and the personal. On the turning away, many have jettisoned creativity entirely, as the very concept of creativity seems eternally linked to expressivist writing. Compositionists holding this view are often more than content to leave the concept of creativity and all that goes with it housed in the creative writing classroom, believing such classes are "a space that privileges artistic production over intellectual development" (Ritter and Vanderslice, xv). Another truism of the post-social turn in composition is that writing connected to creativity must, by definition, be "personal, natural, and instinctive" (Light, 260). Finally, there continues a certain Platonic mystique surrounding the concept of "natural talent" that has led and continues to lead researchers and instructors alike to question the very teachability of creativity. Consequently, policy makers and instructors may quite naturally wonder whether attempting to foster creativity is "suitable for study in higher education, let alone an object of theoretical study" (259). In sum, current wisdom seems to indicate that, if

creative writers and their instructors deal in individual creativity, composition need not be bothered with what ultimately appears to be a nebulous, rules-free, unteachable phenomenon. However, as I will explore in this chapter, such an easy dismissal of creativity may be at least a partial explanation for failures in knowledge transfer, and may also be a contributing factor to the boundary-guarding tendencies explored in the preceding chapters.

While psychological and sociological theory and research clearly supports the current socially-inflected understanding of creativity, research in creativity studies and related fields equally as strongly suggests an essential creative role for the individual, their experiences, and psychological make-up (Amabile and Khaire; Amabile, Hadley, and Kramer; Hennessey and Amabile; Ruscio and Amabile; Csikszentmihalyi; Sternburg; Gee; Gardner). Positing the social without including the equally important creative role played by the individual leads to an incomplete understanding of creativity, just as positing the social without including individual participants leads to a comparably incomplete understanding of the power of the social. Consequently, classroom approaches to creativity, in the absence of the individual, will likely yield less effective results. As explored previously in this dissertation, students have a strong desire to create, or at the very least, to insert themselves as individuals in the writing they perform in our composition classrooms (recall chapter 3.3.3.). In this fuller sense, then, the turn from the individual may be hampering efforts to foster not only creativity in a socially-aware composition classroom, but may also hamper the socially-aware composition classroom itself.

In addition to these issues raised by creativity studies, some composition scholarship suggests that this suspicion of creativity generally, and individual creativity specifically, may prove detrimental to students and to the discipline for a number of reasons. For instance, Beaufort argues that creativity is foundational for both the writer's development and her/his ability to compose effective, socially-situated prose. Additionally, effective composition appears to be laced with creative introductions to the disciplinary conversation, elements drawn from an individual's experience outside the discourse (Kaufer and Geisler; Guetzkow, Lamont, and Mallard; Berkenkotter and Huckin "You are what you Cite"). Finally, scholarship in world Englishes suggests connections between the process of becoming creative and the process of achieving disciplinary acceptance.[17] Taken together, this scholarship suggests that acquiring the ability to create within a given discourse community may be equivalent to developing as a socially-effective writer. In addition, individual creativity appears essential to the perpetuity of the discourse community itself. Consequently, rather than making creativity a phenomenon we can safely ignore and relegate to creative writing studies and classrooms, we need to make creativity an essential focus for composition scholarship, especially scholarship focused on improving pedagogical effectiveness by encouraging boundary crossing.

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[17]Examples of creative introductions into generic performances abound (and perhaps even define) the World Englishes conversation. Notable examples of such creativity occur in the following articles: Jaqueline Jones Royster, "When the First Voice You Hear is not Your Own," *College Composition and Communication* 47, no. 1 (1996): 29–40; Rakesh M. Bhatt, "In other words: Language Mixing, Identity Representations, and Third Space," *Journal of Sociolinguistics* 12, no. 2 (2008): 177-200; A. Suresh Canagarajah, "Toward a Writing Pedagogy of Shuttling between Languages: Learning from Multi-lingual Writers," *College English* 68, no. 6 (2006): 589-605.

In terms of the composition classroom, however, there may be an even more specific reason for focusing on fostering our student's creativity. Within our field, transfer research has become a focal point of current pedagogical research. As I outlined in chapter 1, transfer research examines how well, or how much of the material covered in first-year composition courses "transfers" to other rhetorical contexts, generally upper division coursework for which FYC was ostensibly to prepare these students. In general, findings from these longitudinal studies exploring first-year composition range "from mixed to pessimistic"(Reiff and Bawarshi, 316), suggesting that little of the knowledge and skills gained in introductory writing courses resurface in the later rhetorical situations (Beaufort, Bergman and Zeppernick, Ford). These less-than-encouraging results become especially bothersome when compared with the overwhelmingly positive results apparent within the composition courses themselves.[18] Apparently, hitherto unaccounted-for forces are at work, forces which enable some students to apply composition instruction in distinct rhetorical contexts while causing others to be unable to transfer their knowledge.

Toward this point, my dissertation has explored antecedent knowledge and boundary crossing as potential explanations for or approaches to transfer research. In the literature, several other arguments also seek to account for this discrepancy. First, scholars have called attention to the potential disconnects between the early composition classroom and later disciplinary contexts (Miller "Rhetorical", Miller "Genre," Wardle), as well as discrepancies between classroom and the individual (Devitt). In support of

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[18]. Interestingly, research looking at various pedagogical approaches to FYC (especially explicit approaches) often report excellent results; for example, Susan De La Paz and Steve Graham, "Explicitly Teaching Strategies, Skills, and Knowledge: Writing Instruction in Middle School Classrooms," *Journal of Educational Psychology* 94, no. 4 (2002): 687-698; Laura Wilder and Joanna Wolfe, "Sharing the Tacit Rhetorical Knowledge of the Literary Scholar: The Effects of Making Disciplinary Conventions Explicit in Undergraduate Writing about Literature Courses," *Research in the Teaching of English* 44, no. 2 (2009): 170-209.

these concerns, several scholars contend that school contexts yield school genres motivated by scholastic exigencies (Beaufort, Wardle, Freedman "Genre", Thaiss and Zawacki), which by definition are not transferable to other rhetorical contexts and exigencies. Wardle specifically argues that the goal of giving students ways of writing generically that they can transfer to other courses and to later disciplinary work is untenable because both the rhetorical situations and purposes differ so radically between classrooms and between the classroom and actual disciplinary work. Tangentially, numerous scholars also contend that genres are largely acquired as individuals immerse themselves in authentic context (Beaufort; Reiff and Bawarshi; Carter, Ferzli, and Wiebe; Florence and Yore; Freedman "Show and Tell"; Hare and Fitzsimmons; Tardy). Finally, Danielewicz wonders whether prioritizing generic concerns delegitimizes individual subject positions. Taken as a whole, these various theories suggest numerous explanations for less-than-encouraging transfer findings, but also indicate that the complete picture has not yet been drawn.

With this chapter, I propose two more potential explanations for the lack of transfer, in addition to the boundary crossing/guarding phenomenon. Psychologist-researcher Mihalyi Csikszentmihalyi's work explores the ways in which creativity and engagement are directly interrelated. Research into creativity combined with my own research into boundary crossing suggests that student engagement may be a common link between creativity and boundary crossing, two pedagogically-significant aspects of the student experience. Given this link between transfer and boundary crossing explored in chapters three and four, I here contend there is a direct link between boundary crossing and student engagement, and between student engagement and creativity.

Consequently, with this chapter, I will use my research to propose another possible explanation for the lack of rhetorical transfer: composition's general failure to teach students how to create, resulting from or contributing to inadequately enabling students to cross genre boundaries and engage more fully with their writing. As I explore the interrelationship between these three phenomena, I argue that (re)focusing on creativity through student engagement may prove another essential piece of the transfer puzzle by directly enable boundary crossing behavior in students. Accordingly, in this chapter, I will explore the links between: 1) explicit instruction and student engagement; 2) boundary crossing/guarding and student engagement, and; 3) boundary crossing/guarding, student engagement, and creativity. I conclude with the theoretical and pedagogical ramifications of understanding boundary crossing, student engagement, and creativity as interrelated phenomena.

5.1. Synthesizing Student Engagement and Explicit Instruction

Both my primary and secondary research suggests a direct link between boundary crossing, student engagement, and creativity. This section will first present the theoretical framework I used in my approach to student engagement (and subsequently creativity, although creativity was intuitively connected to student engagement through Csikzsentmihalyi's research, but was not originally part of the research questions or the methodology). I will then report briefly the pertinent findings from my primary research that led me to several unexpected conclusions. Specifically, I will illustrate a near ubiquity of student engagement during the portions of the writing experience in which students create as well as the intent of students to engage with their writing, if at all possible.

5.1.1. Theorizing Student Engagement

    As the framework for understanding student engagement, I adopt the widely-

accepted engagement theory advanced by psychologist-researcher Mihalyi

Csikszentmihalyi. Csikszentmihalyi's theory explores the ways in which "people balance
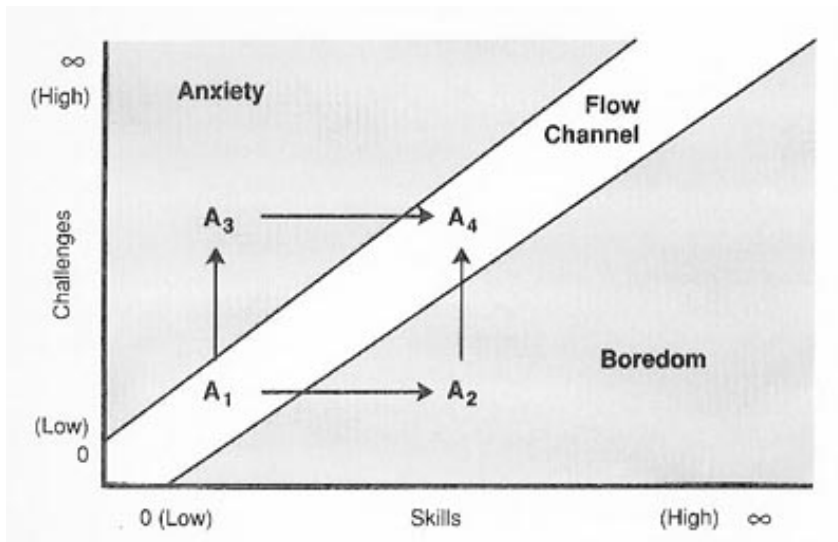
Figure 1.1 – Illustration of the flow channel, taken from *Flow*.

challenge … [to] become 'lost' in an activity that fully engages them" (Bruya 31), a

phenomenon he has entitled "optimal experience" or, more commonly, "flow."

Csikszentmihalyi describes how full engagement with a task demands a careful balance

of individual skill with the challenge of the task (figure 1.1, taken from Csikszentmihalyi

74). If a given experience presents a high level of challenge in an area where an

individual has relatively few skills, the resulting mental state is anxiety (A_3). Conversely,

individuals with high skill sets placed in a situation which presents little challenge will

experience boredom (A_2). Only when an experience balances challenge and skill does an

individual approach complete mental engagement. In this sense, the link between student

engagement and boundary crossing is clear; engagement occurs when what a student

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already knows how to do merges successfully with the challenge presented by a new writing experience.

Further, the theory suggests that "one cannot enjoy doing the same thing at the same level for long" (75); for example, remaining at A_1 for a long period of time will eventually result in apathy. Being in the "flow channel" demands a continual increase of both skill and challenge. Given that the experience of flow is both motivational and addictive, enabling and directing the flow experience in the composition classroom appears to generate an optimal learning situation, where previously-acquired skills are continually being matched with the challenge presented by new learning at ever-increasing levels of difficulty.

The flow channel, and especially the need for constantly increasing skill and challenge, is reminiscent of Vygotsky's theory of the "zone of proximal development" (ZPD). ZPD proposes that students learn best as they constantly act in the ever-expanding space between what they can on their own and what they can't do at all, but doing what they can do only with guidance. In Vygotsky, the instructor plays the crucial role of guide or facilitator; given the similarities between these two theories, this suggests that the instructor likely also has a crucial role to play in facilitating student engagement.

Csikszentmihalyi's research goes beyond simply isolating this connection. He also elucidates the aspects of experience which causes the full engagement of flow, making the theory of complete engagement pedagogically useful. His extensive, world-wide qualitative research isolated eight indicators common to all optimal experience,

regardless of the individual or the situation in which they are functioning.

Csikszentmihalyi suggests that fully engaging experiences all[19]:

1. have an element of challenge;

2. require "all a person's relevant skills … to cope with" the situation's challenges (53);

3. provide clear goals and stable rules;

4. allow opportunities for immediate feedback;

5. create a loss of self-consciousness, consequently augmenting concentration;

6. reduce "the margin of error to as close to zero as possible" (60);

7. allow students "to forget all the unpleasant aspects of life"; and

8. transform time.

Csikszentmihalyi notes that every "flow activity … provided a sense of discovery, a creative feeling of transporting the person into a new reality" (74), describing optimal experience as a moment when "instead of being buffeted by anonymous forces, we … feel in control of our actions … a sense of exhilaration, a deep sense of enjoyment … that becomes a landmark in memory for what life should be like" (3). He specifically discusses the use of language, and writing in particular, as possible avenues for optimal experience (128-32).

5.1.2. Exploring Student Engagement

Perhaps the most surprising finding of my research was that student engagement, as measured by the experience of flow, appears to be nearly ubiquitous among writers. As part of my post-writing survey, students were asked to "circle the letter of the most

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[19] The requirements here listed have either been drawn directly or paraphrased from pages 48-67 of Csikszentmihalyi's *Flow: The Psychology of Optimal Experience*. The application and interpretation of those ideas, as well as later discussion, however, are my own.

accurate description of your writing experience." Participants were given the following

three choices, which I generated based on descriptions of the flow experience contained

in Csikszentmihalyi's work:

a. When I was writing, I lost track of time because I was so into the writing I was
   doing.

b. I slogged through this writing assignment; it felt like it took way longer than it
   actually did.

c. There were points when I lost track of time, but there were other times when it
   felt like the assignment would take forever to complete.

Table 5.1 reports the results of this survey question. Even though the experience of

continuous full engagement does not appear to occur for most students (only 13% of

students reported a continual flow), my research suggests that flow occurs at some point

in the writing experience for a large percentage of student authors (75%, combining

"Some" and "Yes" responses). This percentage appears consistent with interview data,

where only 3 of the 14 interviewees reported no engagement experience whatsoever,

yielding a 79% engagement rate among interviewees.

	No		Some		Yes		Grand Total
Cook	11%	2	79%	15	11%	2	**19**
Dalton	36%	17	57%	27	6%	3	**47**
Evans	14%	4	57%	16	29%	8	**28**
Kimble	27%	4	67%	10	7%	1	**15**
	25%	**27**	**62%**	**68**	**13%**	**14**	**109**

Table 5.1 – Survey responses regarding flow during assignment given during research

5.1.2. Student Engagement and Explicit Instruction

Directly germane to chapter four, this percentage of students fully engaging the

assignment appears to be, at least in part, a function of the level of instructional

explicitness. As Table 5.1 illustrates, nearly all students taught in the two most explicit courses engaged with some portion of their writing experience (Cook 89%; Evans 86%). By contrast, students in the less explicit courses reported dramatically less engagement (Kimble 73%; Dalton 64%). While other factors are likely involved, this connection between explicitness and engagement is suggestive.

This potential connection becomes more concrete upon noting similarities between several elements essential to full engagement and those noted in chapter 4 as essential to boundary crossing. First and foremost, as was discussed in chapter four, explicit instruction makes expectations/rules clearer (which was an area of very intense interest for students). Recalling Table 4.2 from chapter 4, over 50% of respondents cited "assignment expectations" as the reason for the source of guidance they cited as being most influential. Clarity of rules and expectations appears to be the strongest benefit explicit instruction provides to flow.

More specifically, explicit instruction makes apparent to students exactly which skills are necessary for the successful completion of the assignment: skills which may be absent in student's antecedents. This element of explicit instruction may also be connected directly to the student's anticipation of difficulty and/or expectations of success/failure on the assignment as also explored in chapter four; that is, the better students perceive the challenge/skill ratio as being, the more achievable the assignment appears. It seems likely that explicit instruction provides this benefit not by simply making the skills available to the students, but by making explicit the reasons why those skills are rhetorically important and necessary for the challenge at hand.

Since students appear to draw first on their antecedents (chapter 3), such instruction also likely enables students to make connections between antecedent generic skills and skills currently under consideration. It is also possible that instructors who are used to being explicit with their instruction may simply be more explicit with evaluation criteria, assignment expectations, and assignment purposes. All of these elements, which are essential to the full engagement experience, also enable boundary crossing, as discussed in chapter 4.

5.2. Synthesizing Student Engagement and Boundary Crossing/Guarding

Flow appears to be an important motivational force in the writing of both students who cross boundaries and students who don't. The majority of boundary crossers and boundary guarders-antecedent experienced flow. However, these two groups differed significantly regarding their level of understanding regarding the goals and rules of the assignment. This section explores the reasons behind and results of this difference.

5.2.1. Student Engagement and Boundary Crossing

Five of the six boundary crossers engaged with the writing assignment at some point during the experience. Because students in this group understood the goals and rules of the assignment more completely (chapter 4), boundary crossing students most often achieved a flow state as they recognized (either explicitly or implicitly) the inadequacy of the antecedent training to meet the challenge presented by the current assignment. Consequently, these students achieved flow by crossing boundaries; that is, they drew on classroom instruction to enable them to match their antecedent abilities with their understanding of the assignment.

Noel represented the sentiments of the boundary crossing group when she explained her approach to composition: "I try to look deeper and I try to actually

accomplish something with the assignment. I think it's because I get my own satisfaction of knowing that I did a good job" (5). In addition to this desire to accomplish and go beyond the assignment, which appears common among boundary crossers, several elements of the rhetorical situation seemed to contribute to her willingness to push herself. As she noted, "this assignment was very different" from her previous experience (6), which forced her to rely on and incorporate more classroom instruction in her writing (6-9), culminating in a paper which "was really a combination of all my learning in English" (9). Her flow experience occurred early as she composed her introduction, where she first began linking her ideas to the requirements of the paper. As interesting tangential support, Noel noted that she will sometimes start flowing and "go off on some tangent" unrelated to the topic or purpose of the paper. That did not occur in this instance because the assignment had "a very clear and specific purpose" (21), suggesting again the role of explicit instruction in harnessing and directing engagement toward rhetorical effectiveness.

5.2.2. Student Engagement and Boundary Guarding

Interestingly, all the boundary guarders-antecedent I interviewed, most of who came from less explicit classrooms, engaged their assignment at some point during the experience. However, unlike the boundary crossers, these students failed to recognize the inadequacies of their antecedent experience to meet the current challenge. In the case of the majority of the boundary guarders-antecedent, the absence of clear goals and stable rules for the assignment at hand appears to have created a different type of challenge than that faced by the boundary crossers. The challenge the assignment presented to these students seems to be simply finding a way to understand and accomplish an unclear and/or unstable assignment.

For boundary guarding-antecedent students, flow appears to occur when they feel they have understood and interacted with the assignment in such a way that it becomes accomplishable. In other words, to return to the concept of critical mass proposed in chapter 4, rather than using their finite intellectual and temporal resources to merge antecedent and current classroom experience to meet the assignment rules and goals on the assignment's terms, boundary guarding-antecedent students appear to use their time and resources trying to understand the assignment itself and how to accomplish it with their skill set. Therefore, the flow-inducing challenge arises not from modifying skill sets to meet clear goals and stable rules, but from simply achieving an understanding of the assignment itself and using pre-existent resources to generate writing which fulfills their understanding of such an assignment. In this sense, boundary crossing-antecedent students have exhausted their available intellectual and temporal resources at a lower level rhetorical level; consequently, they engage by finally matching their antecedent skills to the unclear assignment, rather than having sufficient intellectual and temporal resources to cross genre boundaries.

Yvette presents a dramatic example of this phenomenon, although her experience is similar to several others (Nathan, Eddie, Anne (12, 15)). Earlier in her writing career, Yvette "never really liked writing that much." As she got further along in school, she'd come to like writing more and more "especially if I can really visualize the assignment and have like a clear vision" (1). For her, the major challenge of approaching any time of academic writing was getting a clear vision of the assignment which, in the context of her interview, quite clearly meant understanding the goals and rules of the assignment (1, 8, 15, 16, 19). Specifically regarding this assignment, Yvette explained she "couldn't find

[her] clear vision" because she was simply trying to understand and fit "what her actual assignment sheet said" (15) to what she understood from class discussions and her own understanding of what the assignment was asking her to do. Because of the lack of clarity, Yvette was ultimately unable to achieve her vision from the assignment sheet itself. In fact, she was only able to start writing when her professor opened the rules and goals of the assignment to the students' own interpretation: "[the professor] was like 'If you guys want to take a different approach, you know. Ask a different… question about it, then, as long as you still use the sources and you don't have to use the other interview about currently training in the field…" (15). While this did decrease the stability of the assignment criteria, at that point, Yvette "could actually see [her] vision for the paper" (16). In her writing experience, she was able to flow in her conclusion, as she finally felt she "knew what [she] was thinking and … what [she] wanted everyone else to get out of it" (21), when she was "finally able to put it all together" (22).

5.3. Synthesizing Boundary Crossing/Guarding, Student Engagement, and Creativity

As I combine this finding with the primary research reported in preceding chapters and secondary research into related fields, I find that boundary crossing/guarding, student engagement, and creativity appear intimately linked. Csikszentmihalyi directly links the experience of flow with creativity throughout his landmark work *Creativity: Flow and the Psychology of Discovery and Invention*. As he notes, "the process of discovery involved in creating something new appears to be one of the most enjoyable activities any human can be involved in. In fact, it is easy to recognize the conditions of flow in the accounts of our respondents…" (110). Throughout his work, Csikszentmihalyi suggests that the most frequent indicator of a creative experience is the

presence of flow, and the converse also appears true. Consequently, using the framework

of flow to examine engagement suggests that the experience of flow and the experience

of creativity are, if not one and the same, at least intimately related.

In addition to this argument advanced in Csikszentmihalyi's work, I found a

surprising amount of connection between elements identified as crucial to full

engagement, the factors of creativity isolated by various other creativity researchers, and

those elements I reported in the preceding dissertation chapters as fostering boundary

crossing. While not every element I will discuss in this section connects directly with

flow and boundary crossing, I will illustrate sufficient overlap between the requirements

of these three phenomena to argue that they appear to be strongly related to one another

(see table 5.2 for a succinct overview of overlapping elements).

Task	Boundary crossing	Student Engagement	Creativity
Students feel on a mission/expedition	4.1.4.1.	Flow criteria 1	Amabile "Gun"
Complex and challenging	4.1.3	Flow criteria 1, 2	Oldham and Cummings
Intrinsically rewarding	4.1.3; 3.3.3	*Creativity* 105-110	Amabile "Reward"
Urgent, but not overwhelmingly so	3.3.3	Flow criteria 5	Amabile "Reward"
Clear goals and stable rules	4.1.2	Flow criteria 3	Csikszentmihalyi
Task-specific training	4	Flow criteria 2	Sternberg
Reasonable time expectations	4.1.3(.2)	Flow criteria 8	Amabile
Environment			
Absence of the fear of failure	3.3.2	Flow criteria 5, 6	Vanden Bergh et al.
Absence of evaluation apprehension	4.1.1.3	Flow criteria 5, 6	Vanden Bergh et al.
Absence of extrinsic rewards	4.1.1.3	Flow criteria 5, 6	Amabile "Reward"
Instructor			
Appreciative collaborators	4.2	Flow criteria 4	Amabile
Sets realistic expectations	4(.1.3)	Flow channel itself	Amabile "Gun"
Provides risk-free practice	3.3.2; 4.1.1.3	Flow criteria 6	Torrance
Provides explicit feedback	4.2	Flow criteria 4	Warr and O'Neil
Makes explicit creative	4.1.3	Flow criteria 3	Torrance

expectations			
Makes failure acceptable	4.1.3.	Flow criteria 7	Amabile "Leader"
Decreases time pressures	4.1.3.2.	Flow criteria 8	Amabile "Leader"
Provides uninterrupted work time		Flow criteria 7	Amabile "Gun"

Table 5.2-Summary representation of overlapping criteria between boundary crossing, student engagement, and creativity

Consequently, I hypothesize that preparing students to cross genre boundaries constitutes, in large measure, preparing students to become fully engaged with classroom tasks and also constitutes, in large measure, enabling students to successfully create within the classroom setting. In this section, I will review what creativity researchers have found about the creativity-enabling task, environment, and evaluator, juxtaposing that information with both the findings reported in chapters 3 and 4 and the theory of flow discussed in the preceding sections of this chapter.

To do so, I adopt a framework for understanding creativity advanced by creativity researcher Teresa Amabile in her article "Creativity and the Role of the Leader." There, she suggests it is the authority figure's responsibility to prepare the soil for the germination and fruition of creativity; that is, those who expect creativity without making specific choices to facilitate it should not be surprised when confronted with uncreative results. Based on the research I have performed into factors which enable and those which hamper creativity, this seems an apt metaphor. Within the classroom experience, there seem to be three major elements to the creative soil: the task itself, the environment in which the task is performed, and the role of the instructor as creative facilitator.

5.3.1. The Engaging, Creative, Boundary Crossing Task

Using terms similar to those describing complete engagement, Amabile ("Creativity Under the Gun") suggests that creativity-inducing *tasks* enable people participating in

them to feel as though they are on a mission or expedition. Like tasks which inspire

boundary crossing, creativity-inducing tasks are complex and challenging (Oldham and

Cummings, Amabile; see also flow criteria 1, chapter 4.1.3 of this dissertation). Such

tasks are not routine, nor are they the easily accomplished. Instead, because of the

challenge they present, they elicit significant engagement from students.

In addition, Amabile finds that creativity-inducing tasks must be important to the

individuals approaching them; they must be seen as having value beyond accomplishing

the work itself. Specifically, Amabile ("Reward") found that creative tasks are ones

which are intrinsically rewarding to the individual; creativity occurs most often when the

individual is approaching the task for the joy of working on it, rather than for extrinsic

motivations such as money or grade. Again, this finding directly mirrors my findings in

chapter 4.1.3 (see also Csikszentmihalyi's *Creativity* 105-10; dissertation chapter 3.3.3).

Finally, creativity-inducing tasks are urgent, but not externally urgent. They are ones in

which the individuals themselves have created a sense of urgency because they have

become personally important to the individual (again, see chapter 3.3.3).

In addition to these elements of the task, as discussed extensively above, flow

theory, creativity theory, and my own findings regarding boundary crossing indicated that

the tasks must have clearly established and stable goals and rules (flow criteria 3; see

chapter 4.1.2). Fluctuating or unclear goals or rules directly impact a number of elements

necessary for creativity. The goals and rules directly affect the careful balance between

the challenge a task presents and the skill set which the student will bring to bear on the

task (Csikszentmihalyi). Additionally, clear and stable goals and rules give individuals a

sense that they have understood the parameters of the task and contribute directly to their sense of being able to accomplish the task (chapter 4.1.3.).

Creativity, flow, and boundary crossing also mirror one another in suggesting that the individual must have received sufficient task-specific training to enable them to do the task (Sternberg), but also not so much that the individual's ability to innovate beyond the parameters of the task has been compromised (Oldham and Cummings). Additionally, students must have acquired sufficient skills to successfully approach the writing task prior to actually starting the task. Also, the connection between the skills and the challenge must be sufficiently clear that they will be able to enter the flow state; again, this requirement is directly reminiscent of the discussion of boundary crossing in the preceding two chapters. Finally, Amabile suggest that students must be given sufficient time to complete the task and be protected from distractions. In the language of flow, the task must enable the individual to lose their sense of time, completely focus on the task, and tune out the unpleasant aspects of life. Here again, chapter 4.1.3. shows students must have a sense of being able to complete the task at hand; recall that interviewees had specifically mentioned time constraints as inhibitive of their ability to cross boundaries (see 4.1.3.2).

5.3.2. The Engaging, Creative, Boundary Crossing Environment

Beyond the task itself, creativity research suggests that the *environment* surrounding the task must also be conducive to creativity. Instructors and others wishing to facilitate creativity must be aware that the most prevalent creativity-hampering environmental element, according to both Csikszentmihalyi and other creativity researchers, is the fear of failure (see also chapter 3.3.2.). Creativity research suggests that this fear of failure may arise from any number of environmental elements. Vanden Bergh and Stuhlfaut

suggest evaluation apprehension as a major source of this fear; in other words, being in a circumstance where the promise of evaluation was a constant factor directly decreased creative output (see chapter 4.1.1.3). In their study, they examined two groups of advertising executives. The group in the low evaluation situation produced dramatically more and better creative ideas than the group under the onus of high evaluation. Interestingly enough, extrinsic rewards (Amabile "Reward") also contribute directly to a fear of failure. The potential loss of a tangible reward (such as a grade) directly contributes to fear in the potentially-creative individual, whereas intrinsically-motivated individuals suffer from no such fear. In addition, Amabile also found that unrealistic deadlines, time pressure, or a perceived inability to complete a task on time killed creativity. In her study, those individuals who were placed under extreme deadlines felt as if they were either on auto-pilot or a treadmill. Consequently, it appears that instructors wishing to facilitate creativity, engagement, and boundary crossing in their students should create an environment which is as free as possible of fear-inducing factors such as evaluation, extrinsic rewards (e.g. grades), and unrealistic time pressures (see chapter 4.1.1.3).

5.3.3. The Engaging, Creative, Boundary Crossing Instructor

Amabile also focused on the creativity-inspiring leader, which I will translate directly to instructor in the discussion which follows. She found that instructors should be appreciative collaborators (see also Bly, Brooke). Rather than looking for problems or short-comings, the leaders who most often facilitated creativity in those they supervised looked for the germs of creativity and nurtured them in such as way that the instructor joined the individual in the creative endeavor. In other words, such instructors provided the tools, feedback, and inspiration necessary for the creative individual to achieve what

they envisioned with their product. To do this, Amabile suggests that such leaders ask

sincere questions about the creative project, seeking to ascertain the project's goals.

Feedback should be appreciative and mildly directional, but not re-directional. In other

words, creativity-inspiring leaders provide a clearer channel for the creative individual to

drive in. Finally, creativity-inspiring leaders provide sincere and, when appropriate,

public praise. Such intangible rewards, Amabile suggests elsewhere ("Reward") are often

more motivating than money (see chapter 4.2. for the importance of feedback).

Other research adds nuance to Amabile's vision of the creativity-inspiring instructor.

Students appear most creative when instructors carefully plan the tasks; set realistic

expectations, and provide task-specific training; (Amabile "Gun" "Leader"; dissertation

chapter 4, especially section 1.3). Also, creativity-inspiring instructors offer risk-free

practice (Torrance), comparison standards (examples or models), and explicit feedback

(Warr and O'Neil; dissertation chapter 4.5.). Literature also suggests that such feedback

should be given in such a way that it preserves the student's autonomy (Oldham and

Cummings, Torrance; dissertation chapter 3.3.3.) and that the examples given shouldn't

unduly shape thinking (Torrance).

Additionally, such instructors make clear that creativity is expected and will be

rewarded (Torrance). But, on the other side of the coin, inasmuch as creativity involves

trying the untried, failure must be acceptable (Amabile "Leader"; see also flow criteria 7;

dissertation chapter 4, section 1.3). As explored in chapter 4, the onus of the grade

weighs heavily on students, having a "substantial impact on motivational processes"

(Pulfrey, Buchs, and Butera, 683). Efforts to decrease the omnipresence of the grade,

such as grading contracts, may be a step toward the task environment Amabile suggests.

Consequently, the instructor must assume the role of appreciative collaborator who reacts to failure as a stepping stone, rather than a dead-end (Bly, Brooke). She suggests that the instructor-as-collaborator who asks sincere questions and provide sincere (perhaps public) praise can be more motivating than any tangible reward, such as money or, in this case, grades. Consequently, using positive examples of student writing in classroom discussion may provide an additional boost to the creativity fostering environment.

Additionally, since Amabile found that time pressure kills creativity (see also flow criteria 8; dissertation chapter 4.1.3.2.), instructors should avoid extreme time pressures and ensure that students understand what timeframes are given and why they are necessary. In addition to realistic timeframes, the environment should also provide students with uninterrupted time to engage with activities, including limited group collaboration (Amabile "Gun"; flow criteria 7), possibly by providing supervised class time to work on writing projects. In addition, research suggests that a creativity-fostering environment will protect students from demands unrelated to the task in which they've become invested. This suggests that the purpose of instruction and/or other coursework must be explicitly tied to the major tasks at hand (Torrance). Finally, Vanden Bergh and Stuhlfaut suggest that the creative environment encourages sampling from many sources. While their research focuses on creativity in advertising, encouraging creativity in this sense seems to mean inviting in all the student's resources or, in other words, avoiding suppressing parts of people's identity. This can be accomplished by inviting their antecedent genres into class and spending class time exploring these as the powerful resources they are.

5.4. Summary Synthesis and Implications

These connections between boundary crossing, student engagement, and creativity strongly suggest a pedagogical argument. The creativity-inducing task, environment and instructor clearly dovetail with similar aspects shown in chapters three and four to enable boundary crossing. Together, these aspects neatly fit within the need to achieve a clear, stable understanding of the goals and rules experienced by the boundary guarders, as well as the boundary crosser's desire to engage by "accomplishing something" with their papers. As discussed in the preceding sections, a situation leading to full engagement will challenge the participant at an appropriate level, causing them to utilize and stretch available skills, a phenomenon directly related to both creativity and boundary guarding/crossing. Section 5.2 argues that the most apparent difference between boundary crossers and boundary guarders vis-à-vis engagement appears simply to be the source of the challenge presented by the creativity- and student engagement-inspiring task, environment, and instructor. To put it simply, the desire to create, the desire to experience flow, and the willingness to cross boundaries may all be manifestations of the same phenomenon.

Logically, students will not become involved with classroom abilities or merge antecedent and classroom abilities as they address writing situations which demand that they devote the majority of their available skills to lower level rhetorical tasks (e.g. to simply discerning what the assignment asks them to do). Students in such a situation will flow once they are able to meet the challenge presented by understanding the assignment itself, rather than the more productive engagement which occurs at higher rhetorical levels. In addition, given the similarities between these three phenomena, it also seems

unlikely that students experiencing lower-level engagement will generate material which will be appropriately creative within the classroom setting.

These conclusions are logical given the frustration expressed by my boundary guarding interviewees. It is unlikely that students in an unclear rhetorical situation will seek to further complicate their writing experience by exploring intersections between antecedent and current classroom instruction after they struggled simply to understand what the assignment expected of them. Instead, my research seems to indicate that students in such a situation will enjoy the engagement experience they have become accustomed to by simply using antecedent abilities to meet the challenge of coming to understand the assignment itself. This may present an additional explanation for boundary guarding: students may guard boundaries because they meet the necessary requirements for the flow experience at a lower level (as they seek to discern the requirements and purposes of the writing assignment), rather than participating in the higher level challenge of merging classroom instruction with antecedent experience, which is linked to boundary crossing.

In addition, given the comparatively low number of students flowing in the less explicit classrooms (refer to Table 5.1), the preceding conclusion seems logical inasmuch as students will only be able to flow once they have understood the goals and rules of the assignment. In Yvette's case, such understanding may potentially have never occurred if her instructor hadn't opened the assignment requirements up to the students. In her case, and others like hers, the challenge arises from the assignment itself, as students attempt to understand how to do what the assignment is asking of them. It is conceivable that other students facing similar unclear and/or unstable circumstances never achieve a satisfactory

understanding of the assignment and, consequently, never cross boundaries, achieve flow, or generate an acceptably creative product.

Taken as a whole, these findings may be one explanation for student work which doesn't meet some or all writing criteria: not that the students cannot meet the criteria, or that they are unwilling to put forth the effort, but that they are simply accustomed to writing in the flow channel and for that writing to be rewarded with praise and desirable grades[20]. Given the time limitations imposed on most classroom-based writing, students who have already passed through the challenge of discerning the requirements and purposes of the assignment appear most likely to experience flow based on that challenge, rather than then seeking the additional challenge of merging antecedent and classroom rhetorical experience. Given their past experience with flow, such students likely assume past rewards are forthcoming. In addition, another major drawback of this type of engagement emerges. Because students in this situation are simply using what they already know, their writing is unlikely to be creative, in the sense of building on to or changing writing structures, habits, or product already available to others in the classroom.

However, the converse also appears true: students who find using their antecedent skill set insufficient for flow will seek other ways to pursue the experience. Most often, they find the necessary challenge in an instructional setting where goals and rules are

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[20] It is worthy of repetition, however, that individuals cannot flow at the same level for long. Consequently, it is possible (perhaps likely) that students who are able to flow purely on their antecedent abilities NOW (as boundary guarders) will later move up toward boundary crossing in order to maintain the experience of flow. I believe this may be the case because, when antecedent experience is insufficient (level of challenge being the most often reason for this), students appear to turn to classroom instruction and/or merge antecedent and classroom instruction as an avenue toward flow.

clear and stable, as illustrated by Noel's experience. Because these students already understand what the assignment is asking them to do and why, as well as how their antecedent writing experience is inadequate to the challenge, they must seek flow-inducing challenge at a higher level. That higher level of challenge appears to occur as students merge current classroom rhetorical concepts or abilities with antecedent experience to accomplish the assignment. Simultaneously, as these students cross boundaries, they are also by definition creatively engaged; they create because they merge classroom instruction with antecedent rhetorical experience in novel ways to generate writing which introduces new elements into the discourse while it also meets the requirements of the assignment and incorporates classroom instruction. Here again, flow, boundary crossing, and creativity appear strongly interrelated.

Given the preceding discussion, the phenomenon of boundary crossing appears clearly linked with creativity and student engagement, given students' familiarity with these latter two phenomena as well as their strong desire to experience it. Consequently, creativity and flow are active motivational forces in the composition classroom. In addition, inasmuch as creativity and engagement appear related to the "critical mass" phenomenon (i.e. students expend their cognitive and temporal resources starting at the lowest necessary rhetorical level), which was previously linked with boundary guarding, compositionists need to take an active pedagogical stance vis-à-vis engagement in the classroom.

Consequently, these findings have several important pedagogical implications. First, explicit instruction regarding the expectations of the assignment and how those expectations might be met through concepts/abilities garnered in the classroom (or not

met purely through antecedent abilities) may decrease the impact of the critical mass effect in the classroom by increasing the likelihood of creativity and of boundary-crosser flow. Further, these findings also suggest the need for students to become explicitly aware of the flow experience, its implications, and the impact it can have on the rhetorical effectiveness (as well as the evaluation) of their papers. Explicit awareness of the learning benefits as well as hazards of full engagement may enable some students to push beyond the experience of critical mass challenge to seek a higher level challenge and, simultaneously, achieve creativity within the classroom.

Finally, while I do not believe teachers must study Csikszentmihalyi's work, given the apparent links between boundary crossing, creativity, and student engagement, I do believe that teachers should understand how their classroom approach impacts these phenomena. Specifically, I believe it crucial that teachers continue developing an awareness of how pedagogical choices impact their students' ability to learn and perform in the classroom vis-à-vis the interrelated criteria of boundary crossing, flow, and creativity. I believe attention to the likelihood of flow with any given assignment should inform instructor's assignment generation and delivery, as well as classroom instruction because such attention appears to increase the likelihood of both boundary crossing and of creativity.

CHAPTER 6: CONCLUSION

6.1. Dissertation Summary, Implications, and Synthesis of Findings

One of the elephants in the composition classroom has always been the students' antecedent knowledge. Because of the dearth of research in composition regarding the effects of antecedent genres on learning, this dissertation argues that we have been hampered in our ability to best enable our students to learn by teaching them how repurpose their antecedent knowledge and merge it with current classroom knowledge as they attempt to successfully engage classroom genres. In order to gain a fuller understanding of how antecedent knowledge affects learning, my research has examined several potentially useful tracks. To do so, I have drawn the theoretical framework for this dissertation from genre and student engagement theory, as well as introduced creativity theory as a potential third avenue for research. Using the concepts of boundary crossing and guarding, as well as student engagement, I have examined the past and present compositional experiences of fifteen FYC students. Creativity also emerged as a potential contributor learning contributor; however, inasmuch as the dissertation was not intended to examine creativity, I illustrated the connections in chapter five, but must leave the research itself for future projects. While the scope of my dissertation is not sufficiently extensive to draw causal relationships between these several elements, this research suggests several possible lines of further investigation, including awareness and pedagogical incorporation of students' antecedent learning; the positive benefits of explicit instruction; the interrelationship between the crossing of genre boundaries,

student engagement, and creativity. In what follows, I present a summary of the key theoretical and pedagogical findings and implications of my research.

6.1.1. The Antecedent Effect

The students in my research cross boundaries by merging antecedent knowledge with current classroom instruction in portions of their writing, as well as moving between these two sources of knowledge throughout the paper. When compared with boundary guarders' propensity to view writing as a one-size-fits-all skill, students who cross boundaries appear to maneuver between sources of knowledge, a habit which seems to mark them as more rhetorically mature. Consequently, boundary crossing may not be a state of being as much as a rhetorical meta-ability which students selectively deploy. This meta-ability appears to indicate a higher level of rhetorical ability, greater contextual awareness, and more active mental engagement with the writing project. Additionally, because boundary crossing inherently links and repurposes antecedent and current classroom experience, it appears to be the more productive intellectual stance vis-à-vis learning.

By contrast, the students I studied who guard boundaries appear to draw heavily or even exclusively on their antecedent knowledge or on the knowledge being imparted in the classroom. My research nuances the concept of boundary guarding as something more than a blanket category. The students I interviewed appeared to guard genre boundaries in their writing from several mental positions, including students who guarded antecedent boundaries, those who guarded current classroom boundaries, as well as those who guarded boundaries because they perceived too little or too much challenge in the assignment.

In addition to expanding the definition of boundary crossing and guarding, my research suggests several possible indicators of students' propensity to guard or cross genre boundaries. First, my boundary crossing interviewees' articulated links between their antecedent and current writing experience and instruction, including an increased display of genre awareness. In addition, all students I interviewed who crossed boundaries largely or exclusively discussed the choices they made in their writing in terms of rhetorical effectiveness. By contrast, all students who guarded boundaries discussed those same choices in terms of personal preference or interest. Finally, my research suggests that both students who cross and students who guard boundaries are able to rhetorically analyze the genres with which they were working, although boundary-crossing students seem to display a greater breadth of rhetorical knowledge in their discussion. Consequently, the difference between the two groups may not be only rhetorical training, but also the ability to discern similarities between genres. That is, students who cross boundaries appear more likely to discern rhetorical similarities between genres than students who guard boundaries.

Finally, my research strongly suggests several ways in which antecedent knowledge directly impacts a student's ability to cross boundaries, what I have termed the "antecedent effect." Perhaps unsurprisingly, boundary crossers give the impression of a deeper, but more importantly, a more internalized level of rhetorical awareness and a greater rhetorical facility. These traits manifest themselves both in their interview responses as well as their writing. In addition, students who crossed boundaries spoke about their antecedent experiences with writing from a more positive emotional and intellectual tenor. Interestingly, students who reported positive antecedent experience

with writing did not appear to do so because the writing courses had been easy; in fact, students who crossed boundaries were more likely to talk about the positive challenge presented by their antecedent coursework. Finally, while both students who guarded boundaries and those who crossed them expressed a strong desire to insert their voice and express their creativity in their writing, students who crossed boundaries seemed much more likely to do so within the bounds presented by the classroom genre, whereas students who guarded boundaries were more likely to express their voice and creativity in ways their antecedents had made them comfortable with.

Theoretically speaking, the essential take-away from the third chapter of my dissertation is that the single most powerful force governing learning and performance in the classroom may be outside the influence of the instructor. Based on my sample, students' antecedents seem to exert a powerful, all-pervasive influence over both the writing they generate in and what they can learn from our courses. That is, it is possible that all writing and learning about writing is influenced by our students' prior knowledge of and experience with writing. Such a situation strongly suggests that our current rudimentary theoretical framework for interacting with our students' antecedents is, at best, insufficient. In order to effectively instruct our students, we need additional theory exploring how students' interact with both prior and current learning.

6.1.2. Explicit Instruction as a Contributor to Boundary Crossing
While the antecedent effect appears to be extremely powerful, my research suggests it is not omnipotent. Chapter four proposes that adopting an explicit pedagogical approach may enable students with less helpful antecedent backgrounds to cross genre boundaries. Students whose antecedent experience has prepared them to cross boundaries appear likely to do so, regardless of whether or not classroom pedagogy directly

facilitates boundary crossing. However, the bulk of chapter four proposes and explores the concept of "critical mass" as a theoretical apparatus for discussing and addressing the antecedent effect on boundary guarders in the classroom, as well as a potential contributor to boundary crossing. The concept of critical mass suggests a rhetor's intellectual energy and temporal resources deploy along a certain trajectory, with lower-level concerns such as anticipated grade, understanding assignment objectives and expectations, and dealing with obstacles demanding first priority. My research suggests that the more rhetorical, higher order concerns, such as merging antecedent and current classroom instruction, may only become plausible demands on a student's resources after these lower order concerns have been addressed. That is, students who guard boundaries appear to do so in part because they have consumed their limited resources at rhetorically unimportant levels of assignment completion, most often in discerning the purpose for and expectations of the assignment. Consequently, my research argues for a pedagogy that helps students to leave behind lower level elements, or that deals with those elements for them. Such an approach may free students to use their resources at cognitively higher levels and, consequently, more directly enable them to cross boundaries.

Specifically, chapter four suggests the assignment prompt as one powerful classroom-based rhetorical element affecting students' written performance. Students I interviewed appeared to recognize and interact with the assignment prompt as part of the classroom exigency, rather than as a rhetorical or a learning exercise or as a representation of or preparation for a future disciplinary genre. Certain lower level elements of the assignment appear significantly influential in how students interact with their assigned work. My research suggests that pedagogies which either clarify or in other

ways alleviate concerns such as length requirements and the necessity of earning the grade may increase the likelihood of boundary crossing.

In addition, boundary crossing appears to be a nearly direct function of the perceived clarity, stability, and achievability of the assignment. Students who are able to clearly articulate the purposes and expectations of assignments seemed more likely to cross genre boundaries. Toward these ends, possibilities for boundary crossing appeared to be enhanced by teacher-originating pre-grading feedback and paper-level organizational templates, both of which appear to clarify and stabilize the rhetorical situation for students. Perhaps because of these elements, students who crossed genre boundaries were most likely to perceive the assignment as appropriately challenging, as opposed to boundary guarders, who found the assignment either too challenging or insufficiently challenging.

These findings suggest boundary guarding may be a kind of default in students. By contrast, boundary crossing appears to be an ability which may be deployed once "critical mass" has been achieved. In other words, this chapter suggests that students who guarded boundaries may be able to cross those boundaries in courses where enabling and encouraging boundary crossing is a pedagogical focus.

6.1.3. Student Engagement and Creativity as Related to Boundary Crossing
Students appear nearly ubiquitous in engagement with their assignments, particularly when assignment criteria were explicit. In addition students appear intent on engaging with their writing; in some cases, they were so interested in engage that some interviewees would not or could not begin writing until they could engage. This finding suggests that student engagement may be a significant, hitherto undiscerned, motivational force in the composition classroom.

My research also suggests that both boundary crossers and boundary guarders engage with their writing. However, it appears that boundary crossers may be more likely to engage with the challenge of actually accomplishing the assignment by repurposing their antecedents and merging them with current classroom instruction, whereas boundary guarders find challenge in simply discerning what the assignment is asking of them and how to accomplish that goal and purpose. I postulated a link between this phenomenon and the concept of "critical mass," proposed in chapter four. That is, students have finite intellectual and temporal resources to dedicate to classroom writing. Because students appear familiar with the experience of engaging with their writing, those students who find challenge at a lower level (i.e. in discerning assignment requirements) may experience flow at that point of the writing experience. For these students, engagement appears to have little or no positive effect on their learning; these students seem to draw on antecedents because they've already spent their intellectual and temporal resources on understanding the assignment. By contrast, students who already understand the goals and rules of the assignment seem to be pushed to engage at a higher level; consequently, engagement for these students appears to demand that they draw on additional skills outside their antecedents and/or repurpose their antecedents in order to enable them to accomplish the assignment. From my research, this second engagement experience appears more beneficial both to learning and to performance than the first.

Perhaps the most intriguing (certainly the most unexpected) finding to result from my dissertation is the apparent interrelationship between pedagogical and situational elements that encourage students to cross boundaries, to engage with their assignments, and to act creatively. The latter half of chapter five juxtaposes elements explored in

chapters three and four with student engagement and creativity theory. This finding hints at motivational and psychological processes hitherto unexplored, suggesting that the interrelationship between boundary crossing, engagement, and creativity may provide important clues regarding how and why students approach composition in the manner they do.

6.1.4. Additional Theoretical Implications

In addition to these chapter-specific implications, my dissertation has suggested and supported alternatives to longitudinal transfer research. By examining the presence, action, and result of antecedent experience and generic abilities in the current writing classroom, extrapolating the effects of such elements in future rhetorical situations becomes simpler. Theoretically, the elements of classroom instruction which show up in later rhetorical situations would be the elements which had been contextualized in student's memories and would be more likely to transfer into those future situations. Given the drawbacks of longitudinal research, such a methodological approach to transfer presents significant promise by reducing attrition, scheduling difficulties, prohibitive temporal commitment, as well as other factors for which researchers are unable to account which accrue simply through the passing of time. While this dissertation did not explicitly look ahead to future assignments, it seems intuitive that explicitly indicating, discussing, and even exploring future generic and rhetorical uses for current classroom instruction would lead to learned connections as well as increasing the likelihood of future transfer.

In addition, my findings regarding student engagement may have implications for the study of error. What we have previously termed "errors" in student writing may, in fact, be evidence of boundary guarding. That is, such errors may originate when students

are unable to achieve the critical mass of boundary crossing and, consequently, are unable to merge or utilize current instruction in their response to the classroom writing prompt. Additionally, as explored in chapter five, students may be more likely to make "errors" when engaging with their assignment from the challenge of discerning assignment expectations and purposes, rather than from the challenge of accomplishing those expectations and purposes. Theoretically, explicit instruction linking antecedent to current instruction may reduce the frequency of errors of this type.

Finally, chapter five explored the interrelationship between boundary crossing, student engagement, and creativity. My research suggests that growth towards boundary crossing is closely related to the experience of student engagement and the mental state of acting creatively. While these three phenomena are clearly not the same, the overlap between them strongly suggests that pedagogical adjustments to positively facilitate one may also positively facilitate the other two. Consequently, theoretical explorations of any one of these phenomena will likely contribute to investigations in the other two areas.

6.2   Limitations

As is the case with any empirical study, limitations arise simply from the reality of research. In this case, my dissertation relies heavily on retrospective interviews and survey data, sources that are useful for getting the story behind the action, as well as the interviewee's impressions and opinions. While these choices are appropriate for the topics of my dissertation, which deal with my participant's opinions and impressions regarding their visible patterns of behavior, these data sources do have limitations. For example, the data I acquired was limited to the information consciously available; therefore, they are incomplete sources of data for subconscious processes. Throughout

my dissertation, I was only able to analyze the actions and my interviewees' understanding of those actions as reported by my interviewees. Consequently, I was left to speculate on the internal or unconscious causes of the actions. Additionally, both sources of data rely on the inherently fallible human memory, introducing the likelihood of inaccurate or biased recall. Also, these sources of data are significantly mood- and environmentally-influenced, especially the surveys, which were completed at the conclusion of class, after the participants were told they could leave as soon as they had completed them. While steps were taken to counter these influences, including built-in redundancy in the survey and interview questions, nominal monetary compensation for interview participants, and developing questions to assess the same phenomenon using multiple theoretical approaches, the limitations of the research instrument also limit the findings.

In addition to these procedural limitations, I operated under the limitations imposed by the temporal exigencies of completing a dissertation, which forced a reduced scope of study. Specifically, I only studied students at one major urban university, only examined one paper in each of six classes, only examined 101 and 102 classes, and interviewed only 15 students. In addition, because I recruited participants on a volunteer basis, my study participants are not as racially and socioeconomically diverse as other recruitment methods might have yielded. Further, because of the nature of the university at which I performed my study, as well as the class times of the professors who agreed to participate in my study, all interviewees were recent high school graduates. Consequently, as I have noted throughout my dissertation, the results of this dissertation research are limited in their generalizability. However, I do feel the research suggests the

trends enumerated in section 6.2, especially since many of these trends seem intuitive, and are supported by previous theoretical and empirical research.

6.3. Calls for Future Research

Since my dissertation was largely exploratory in nature, a number of directions for future research present themselves. More research is clearly necessary to explore the interrelationship between boundary crossing, student engagement, and creativity; for example, future research should evaluate whether boundary crossing as influenced by elements in chapter four predate explicit instruction or emerge from such instruction, or whether or not the flow experience proves a key aspect leading students to toward boundary crossing or creative work. From the research reported in chapter five, it appears that the experience of flow may be a snapshot of antecedent/current interaction. Therefore, a study examining the presence of a flow experience in every written assignment over an entire course, especially in a generically uniform course such as those presented by Professors Cooke and Evans, would be more suited to evaluating the relationship between flow and boundary crossing/guarding. Such a study would compare the presence or absence of flow across the assignments in the course to the degree of antecedent/current integration, as reported by students and assessed by the instructor.

In addition, because my research examined only one paper for each student, the question of whether or not boundary crossing/guarding, student engagement, and/or creativity are progressive phenomena remains open. First, while students may move toward one or the other, these phenomena themselves may or may not be a hierarchical representation of student progression. In other words, students may not all start as boundary guarders, lower level engagers, or ineffective creators and move toward the

opposite phenomena. Longitudinal research, or at the very least, examining multiple papers for each interviewee would likely yield more data in this regarding. Additionally, while my research clearly suggests that boundary crossing and high level engagement are the more productive learning stances, future research should solidify this suggestion. Discerning the hierarchy and the desirability of these traits becomes a research priority of the first order.

Also, boundary crossing/guarding, student engagement, and creativity may be situational. Given the major significance of challenge seen in each of the interviewees' approach to their assignments, the choice to cross boundaries or the availability of engagement may depend on how students interpret what they need in order to engage with or complete an assignment. That is, further research is necessary to determine how individuals displaying the phenomena explored in this dissertation react to situational changes, such as easier or more challenging assignments, discipline-specific courses, different times in the day, week, or semester, or other factors. It seems likely that such changes would yield a response distinct from that presented by the interviewees in this study. Such research would likely benefit from a methodology similar to the one I adopted for this study would be appropriate, but applied to an entire semester's worth of papers and potentially including classroom observation.

Further, my findings suggest that the phenomena examined in this dissertation occur in parts of papers, but not others. First, regarding boundaries, all of the students interviewed felt more prepared to address some portions of the assignment, but none felt prepared to address the assignment as a whole; consequently, boundary crossing may be more likely in certain rhetorical situations than in others (e.g. as student introduce or

conclude a paper). Also, the number of students who reported engaging with parts of the assignment outweighed both those who reported not engaging at all and those who engaged with the entire assignment. In this case, a more in-depth examination of single papers, especially trending toward textual analysis and/or reader-response research, would seem an appropriate approach to examine this aspect of these phenomena.

Also, inasmuch as creativity was not fully part of the initial research questions, the clear conjunctions between boundary crossing, student engagement, and creativity explored only theoretically in chapter five should be examined empirically. Such research could develop and test frameworks for creativity. Ultimately, inasmuch as disciplines and professions require their devotees to create new knowledge or repurpose old knowledge in order to advance the field, such research should pursue the goal of discerning when, why, and how students create within the classroom setting. In this way, instructors will better be able to enable student creativity and prepare them to create in future rhetorical settings.

Researchers with fewer temporal limitations may want to broaden the scope of their research. As previously mentioned, additional research with these phenomena should include classroom observations; such observations would likely prove effective in being able to discern precisely which elements are taught and expected to show up. As this dissertation progressed, the only such information available was general information from the teacher interviews (which occurred early in the semester, before the majority of the instruction had been delivered) and the elements on which the students remembered to report in their interviews. Classroom observations would make identifying boundary

crossing/guarding in student writing much easier and pinpointing current instruction as manifest the students' written product.

In addition, as reported in chapter two, the students' writing played only a limited role in the analysis because temporal constraints made it impossible for me to enter the classroom. Consequently, I was unable to assess which rhetorical moves originated in the classroom and which originated antecedent to the classroom, independently of student reports. When performed in conjunction with classroom observations, textual analysis will likely yield a wealth of information regarding the specific interaction between antecedent and current instruction, as well as beginning to explore the ways in which students are creating within genre and classroom constraints. Future research will likely provide a wealth of more specific and more grounded data.

To summarize, the interview schedule and approach should be broadened to provide a greater range of data from a greater range of interviewees over a greater period of time in a greater number of rhetorical situations. As mentioned in the previous section, future research should examine higher level college courses, especially discipline-specific writing courses; a broader range of age, ethnicity, writing experience, etc., and; should pursue longitudinal research to examine the possibility of evolution vis-à-vis any or all of the phenomena examined in this dissertation. As such, the schedule itself (i.e. the questions asked) provided limited opportunity for questions and no longitudinal data whatsoever. Consequently, in the interview, I was only able to explore, in-depth, the student's favorite portions of the text, as well as the portions of the text which the students felt was most effective, and student reports of antecedent and current instruction.

Researchers with fewer temporal constraints should clearly broaden and deepen the data set and our understanding of these pedagogically-significant phenomena.

Nevertheless, the findings reported by this dissertation represent a significant contribution to our extant knowledge regarding the interaction between student's antecedent and the instruction being delivered in the current classroom. Through this research, we appear to have a broader and deeper understanding of the antecedent effect, including a call to instructors everywhere to better incorporate into their instruction the tools their students bring into their classroom. Further, this dissertation appears to confirm theoretical arguments that students approach classroom writing as being motivated by classroom exigency, supporting the argument that questions direct genre transfer from classroom to higher academia, or from classroom to professional writing. In addition, this dissertation suggests that being explicit regarding genre and assignment expectations significantly increases the likelihood that students will successfully merge those antecedents with target classroom learning, potentially aiding in that transfer by adding to the individual context students will take with them into subsequent rhetorical situations. This finding also provides transfer research with a new methodological approach to evaluating the effectiveness of FYC and other composition instruction. Additionally, my dissertation seems to contribute to the body of scholarship a greater understanding of student engagement, including the need to ensure that our students are challenged appropriately by our assignments so they can successfully merge antecedent and current classroom instruction. Finally, my research contends for a significant overlap between creativity, student engagement, and the rhetorically-positive phenomenon of boundary crossing, suggesting that these three phenomena are likely interrelated. Such a

finding introduces the possibility of both simultaneously addressing each desirable pedagogical outcome and of successfully studying these phenomena in tandem. Taken as a whole, while exploratory, my dissertation makes significant contributions to the extant pedagogical conversation, represents a significant call for increased attention to the pedagogical issues it explored, and provides specific pedagogical recommendations toward the increased transfer of our student's genre and rhetorical knowledge to the future rhetorical settings for which our profession hopes to prepare them.

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APPENDECIES

1. Describe your classroom approach during an average class.
   a. If I were participating in your class on an average day, what would I likely see or not see? Hear or not hear? Be asked to do or not do?
2. What is your overall reasoning for teaching the way you do?
3. Please explain your understanding of genre, as it pertains to the writing you will be asking your students to do in class.
   a. Probe: specifically ask for definition and explanation of key terminology in their answer.
   b. Why do you feel genres are important for your students?
   c. What abilities do you hope your students take away from your genre-based instruction?
   d. How will you discern when your students have acquired those abilities?
4. What roles do you envision genre playing in your student's future as writers?
   a. How important is it to you that students are able to apply what you are teaching them about genre to future writing situations?
   b. In what ways do you encourage students to think about and/or work toward applying what you are teaching them about genre in future writing situations?
   c. What does a paper look like when a student has:
      i. Successfully performed the genre you are now teaching them?
         1. (In addition to organizational or structural elements,) what else about a student's work will indicate they've successfully performed a genre?
      ii. Failed to perform the genre you are now teaching them?
5. Please explain your reasoning for using/not using genre-based templates, as it pertains to the instruction you will be delivering and writing you will be asking your students to do in class.
   a. Why/not have you chosen to use them in your class?
   b. What abilities do you hope your students take away from your template-based instruction?
   c. How will you discern when your students have acquired those abilities?
   d. What does a paper look like when a student has:
      i. Successfully used a template?
         1. (In addition to organizational or structural elements,) what else about a student's work will indicate they've successfully used a template?
      ii. Failed to apply a template appropriately?

Identifier:

_____

(2nd letter of last name, middle 3 numbers of social security number, 2nd letter of street name)

Thank you for your time and honest responses to these questions. Please answer these questions while thinking about the "Research on Topic" assignment you've just received.

1. How similar or different is this assignment from previous writing assignments you've received in other classes?

   Completely similar   Somewhat similar   Somewhat different   Completely different

2. How similar or different is this class's writing instruction and this assignment from writing you've done outside of a class, such as creative writing, Facebooking, blogging, or e-mailing?

   Completely similar   Somewhat similar   Somewhat different   Completely different

3. How much of your previous writing experience (both in and out of classes) do you expect to draw on to complete this assignment?

   A great deal   Quite a bit   Not very much   None at all

4. How much of what you've learned in this class do you expect to draw on to complete this assignment?

   A great deal   Quite a bit   Not very much   None at all

5. Complete this statement. This class has changed how I write:

   A great deal   Quite a bit   Not very much   Not at all

6. How useful do you find templates when you write?

   Very useful   Somewhat useful   Not very useful   Not at all useful

7. Now that you've seen templates, how often will you use them when you write?

   All the time   Fairly often   Not very much   Not at all

Please turn this page over in order to complete the survey.

8. How difficult do you think this writing assignment will be? Why?

9. What is the purpose of this assignment?

10. What does this assignment expect you to do?

11. When you have completed writing this assignment, who will read it before you turn it in?

12. How soon after you write it will that person(s) read it?

Optional questions

13. Please circle your gender: Male   Female

14. Of what ethnicity do you consider yourself a member?

Appendix B –Post-writing Survey

1. I would say that this assignment was:
    Very challenging   Somewhat challenging   Not very challenging   Not at all challenging

2. While you were writing, how preoccupied were you about your grade on the assignment?
    Very preoccupied   Somewhat preoccupied Not very preoccupied   Not at all preoccupied

3. How much of your **previous** writing experience (both in and out of classes) did you use to complete this assignment?
    Almost everything   Quite a bit   A few things   Almost nothing

4.   How much of what you've learned **in this class** did you use to complete this assignment?
    Almost everything   Quite a bit   A few things   Almost nothing

5. When your instructor evaluates what you have written, you will most likely get a(n):
    A   B   C   D   F

6. Did you use templates to complete this assignment?   Yes   No

7. If you used templates, how useful did you find them when you wrote on this assignment?
    Very useful   Somewhat useful   Not very useful   Not at all useful

8. Circle the letter of the most accurate description of your writing experience:
    a. When I was writing, I lost track of time because I was so into the writing I was doing.
    b. I slogged through this writing assignment; it felt like it took way longer than it actually did.
    c. There were points when I lost track of time, but there were other times when it felt like the assignment would take forever to complete.

9. How much did each of these sources of writing guidance influence how you completed this assignment:

	A great deal	Quite a bit	Not very much	Not at all
Previous Classes				
Templates				
Non-school writing experience				
Class instruction				
Communication with instructor outside of class				
The assignment prompt				
Friends				

10. Which of the above most influenced how you wrote this paper? Please explain.

Survey 1 - Question 8:
1. Effort Required (+ or -)
2. New concepts/requirements
3. Builds on previous assignment
4. Uses antecedents
5. Understanding of assignment (+ or -)
6. Antecedents + classroom instruction
7. Interest
8. Meeting criteria
9. Time constraints
10. General lack of confidence

Survey 1 - Question 9: Does the answer indicate a rhetorical purpose?
1. Yes
2. No
3. Some

Survey 1 - Question 10: Does the answer indicate a clear understanding of the assignment's expectations?
1. Yes
2. No
3. Some

Survey 1 - Question 11: Does the answer indicate someone will read the paper before it is turned in?
1. Yes
2. No
3. Self
4. Self+
5. Instructor

Survey 1 - Question 12: How soon after writing does the answer indicate the paper will be reviewed?
1. Several days
2. Next day
3. Same day
4. Immediately

Survey 2 - Question 10: Explanation for answer to which source of writing guidance was most influential
1. Rhetorical abilities (general)
2. Assignment expectations
3. Used antecedent rhetorical abilities
4. Idea sources
5. Fell back on antecedents
6. Used as sources
7. Built on antecedent skills
8. Unclear (expectations, rhetorical abilities)

Section 1: Antecedent experience with writing
First, I want to take a look at your experience with writing in general.
- How much do you enjoy writing in general?
  - Why or why not? (Repeat)
- What do you remember learning about writing in other classes you've taken?
  - What else do you remember? (Repeat)
  - How long ago were these courses?
  - How often do you use what you learned in those courses in the writing you do in everyday life?
  - How has that experience helped you in the writing you're doing now?
- What were some of the big writing projects you remember doing in high school?
- What was some writing not related to an English class that you've done in school?
  - What non-English classes did you take that were writing-intensive?
  - What did you learn about writing in those classes?
  - What other types of writing did you do in school? (e.g. timed-writing essays, etc.)
- Thinking about writing outside of school, such as Facebook, texting, e-mailing, blogging, creative writing, or other types of writing,
  - How often do you writing non-academically?
  - What types of writing do you do? (Repeat)
  - How important do you believe the writing is that you do in these situations?
    - Why or why not?
- What do you find similar between writing you do in school versus writing you do out of school? (Repeat)
  - What differences do you notice? (Repeat)

Section 2: Analyzing his/her text for antecedent and current writing elements
- In what ways is this assignment similar to things you've written before? (Remind them of specific classes they mentioned in section 1).
- In what ways is it different?
- How effectively written do you feel your paper is?
  - How do you know? (Repeat)
  - (If it doesn't come up) Who is the audience for this assignment?
    - Is this the only audience?
    - Have you written for this type of audience before? If so, when?
  - (If it doesn't come up) What purpose were you trying to accomplish with the writing you did for this assignment?
    - Have you written for this type of purpose before? If so, when?
- Can you point out parts of your paper that make your writing effective?
  - Where did you learn to do that? (Repeat)
  - If you had more time to work on this paper, what else would you change or pay more attention to?
- What do you believe your instructor's evaluation of your writing is going to be?
  - Can you point out specific parts of your paper that you believe would make your instructor evaluate your paper that way?

- What part of this paper is your favorite?
  - Is this section like anything you've written before?
    - In what ways is it similar?
  - Why did you choose to write this section in this particular way? (Probe to discover level of teacher v. rhetorical motivation)
    - Was this new to you?
    - Why did you do this here and not earlier (or later)?
    - What were you thinking about when you made this move?
    - Will you use this move when you write in the future?
    - In what settings/instances?
  - Do you feel this section is effective?
    - Why or why not?
    - (Depending in previous answer) Why do you think your teacher wanted you to do that?
    - (Depending in previous answer) How would you have done this differently if you teacher hadn't told you to do it this way?

Explain what I mean by templates.
- What experience do you have in template-based writing?
- What do you think about using templates?
- Do you use templates when you write?
- Why or why not?
  - (If yes) With what types of writing?
  - (If yes) At what point in your writing do you use templates?
- (If it doesn't come up) Can you point out specific parts of your paper where you used the templates you learned in class?
  - Why did you choose to use that template (or why not)?

Section 3: Assessing prior expectations regarding assignment X for flow indicators
Now, I'd like you to think about the paper you've just finished for Professor X's class.
- In order to get an 'A' on the paper, what did you have to do?
  - What else? (Repeat)
- What do you think Professor X wanted you to learn about writing by assigning you this paper?
  - What else? (Repeat)
- Did you feel you were given enough time to fulfill the requirements of the assignment?
  - Why?
- Before you started writing, how difficult did you believe the assignment was going to be?
  - Why? (Repeat; probe for antecedent/current skills)
- Before you started writing, how confident did you feel in your abilities to successfully complete this assignment?
  - Why? (Repeat)
  - (If it doesn't come up) What did you learn about writing in class that you knew you could use to complete this assignment?
  - (If it doesn't come up) What writing abilities did you bring to class that you could use on this assignment?

Section 4: Memories regarding writing assignment X for flow indicators
With this last series of questions, I'm trying to put myself in your shoes in order to understand your writing process.
- Was this writing assignment challenging in any way?
    - (If yes), what challenged you about it? (Repeat; probe for skills drawn on)
    - (If no), why did the assignment not challenge you? (Repeat; probe for skills drawn on)
- After the paper was assigned, how long did you wait to start writing your paper?
    - Why?
- Can you describe where you wrote?
    - For what reasons did you choose to write there?
    - Did anything here distract you or interrupt your writing or train of thought? (Probe).
    - Thinking back, did you think writing there made your task easier or harder?
        - What about it made it easier (or harder)?
    - Would you choose to write your next paper there?
        - Why or why not?
- About how long did it take you to write the paper?
    - How long did you feel like it took?
- While you were writing, were you at all worried about failing the assignment?
    - Why or why not?
- If I had been sitting in the room with you during each of your writing sessions, would I have seen you doing anything in addition to writing/typing?
    - (If yes) what else did you do in addition to writing/typing?
    - Why were you doing that? (Repeat sequence)
- If I had been inside your head, what would I have observed you thinking?
    - (If related to writing) why do you believe you were thinking about that?
        - What else were you thinking about? (Repeat sequence)
    - (If not related to writing) How often would you say you thought about something other than your writing task?
        - Why did you think about that?
        - What else were you thinking about? (Repeat sequence)

Section 5: Wrap-up
- Can you think of any other questions I should have asked you about your writing that I didn't ask?
    - Any others? (Repeat)
- Were any of the questions I asked you unclear?
- Do you have anything further to add to any of the questions I asked?

Appendix F – Areas of Interest (Potential Indicators)

Templates
Anticipated template use for other projects, but not this one
Most useful templates = structure/organization
Low Template Usage

Classroom Instruction
Requirements central to how they wrote
Preoccupied with/low understanding of assignment (role of classroom instruction unclear)
Expectations for success=understanding assignment
Articulates class goals/rules
Mentions/names current genre
Explicitness of expectations
Explicitness of skills required
Writing prompt provides Insufficient challenge
Writing prompt provides is too difficult
Writing prompt provides an appropriate level of challenge

Classroom Instruction meets Antecedents
Strong rhetorical understanding of ante/cur
Articulates links between ante/cur

Antecedents
Worry about length
General concern about grades
Audience as professor
Mentions of antecedent genre
Extensive successful antecedent experience
Strong emotional/intellectual connection to antecedent
Negative early experiences with writing
Broad range of antecedents/not directly connected to English courses
Low levels of explicit rhetorical awareness
High levels of implicit knowledge
Divorcement of self in academic writing

The Writing Experience
Little/no link between academic and non-academic
Student approaching writing in terms of abilities
Recognizing antecedent genre in current genre
Self-organizational templates
Using the introduction as a organizational tool
Expectations of difficulty high when preparing to write, lower when actually writing
Student subordinating antecedent to current
Students disregarding current
Perception of nothing new needed/antecedent enough to complete assignment

Highly interested in topic
Only enjoyed writing parts that drew exclusively on antecedent
Personalizes favorite/most effective parts
Reason for favorite: Level of interest
Reason for favorite: Met assignment requirements
Inability (perceived or actual) to accomplish class goals/rules
Writing task very unfamiliar/uncomfortable
Feels successful in accomplishing class goals/rules
Wrote papers in one sitting/draft
Pre-grading (immediate) feedback available
Anticipation of failure/antecedent failure
Unclear expectations
Didn't like genre
Not caring
Flow
Students adjusting understanding of assignment
Adjustments geared to match challenge/skill
Mild distraction (unpleasant aspects go away)
Flow in introduction
Students failing to flow
Students flowing through skill-set adjustment
Students flowing through rhetorical-situation adjustment
Students who flow while writing

Appendix G – Coding Categories

Genre Awareness			
Challenge of Antecedent experience	ChalAntY	ChalAntN	
Enjoyment of Antecedent genre	EnjoyAntY	EnjoyAntN	EnjoyAnt0
Comparing current to Antecedent	DiffAnt	SimAnt	
Mention of Antecedent genre	MentAntGen		
Mention of class genre	MentCurGen		
Rhetorical Awareness: Specific			
Audience			
Source: Self/Class	AudSelf	AudClass	AudUnc
Concept of Audience	AudConc		
Clarity to student (precision of explanation)	AudClrY	AudClrN	
Purpose			
Source: Self/Class	PurpSelf	PurpClass	PurpUnc
Clarity to student (precision of explanation)	PurpClrY	PurpClrN	
Organization/Structure			
Source: Antecedent/Class	OrgAnt	OrgClass	OrgUnc
Clarity to student (precision of explanation)	OrgClrY	OrgClrN	
Content			
Source: Antecedent/Class	ContentSelf	ContentClass	
Clarity to student (precision of explanation)	ContentClrY	ContentClrN	
Research			
Enough to meet criteria	ResearchY	ResearchN	
Sources of research abilities	ResearchAnt	ResearchClass	
Research Difficult	ResearchDiffY	ResearchDiffN	
Goals			
Source: Antecedent/Class	GoalAnt	GoalClass	
Clarity to student (precision of explanation)	GoalClrY	GoalClrN	
Rules			

Source: Antecedent/Class	RuleAnt	RuleClass	RuleUnc
Clarity to student (precision of explanation)	RuleClrY	RuleClrN	
Other Rhetorical Elements			
Source: Antecedent/Class	RhetAnt	RhetClass	RhetUnc
Clarity to student (precision of explanation)	RhetClrY	RhetClrN	
Templates			
What would they use templates for	TempFor		
Templates used?	TempUseY(++)	TempUseN	
General attitude about templates	TempAttY	TempAttN	TempAtt0
Writing Experience			
Enjoyment of/interest in topic	TopicEnjoyY	TopicEnjoyN	
Enjoyed the current writing experience	EnjoyWriteY	EnjoyWriteN	
Mention of the introduction	Intro		
Negative early experience with writing	NegEx		
Concern about grades generally	Grades		
Concern about grades while writing	GradeWriteY	GradeWriteN	
Concern with length of paper	ConcernLength		
Obstacles to accomplishing goals	GoalObs		
Familiarity/comfort with assignment	ComfortY	ComfortN	
Effective use of time	TimeUseEffY	TimeUseEffN	
Feel of time	FeelTimeLongY	FeelTimeLongN	
Wrote paper in one sitting	1Sit		
Flow Indicators			
Challenge while writing	ChalDurY	ChalDurN	ChalCompare
Challenge before writing (anticipated difficulty)	ChalBe4Y	ChalBe4N	
Expected grade/evaluation	GradeExpect+	GradeExpect-	
Immediate feedback expectations	FeedbackY	FeedbackN	FeedbackImp
Need for distractions	DistractNeed	DistractNeed	

	Y	N	
Flow Familiarity	FlowFamY		
Flow	FlowY	FlowN	

CURRICULUM VITAE
JASON DIETZ

7111 Johnsontown Road
Louisville, KY 40272
(502) 276-1469
jcdiet02@louisville.edu

EDUCATION

PhD in Rhetoric and Composition, University of Louisville, Louisville, KY (Anticipated:
May 2013); Primary Areas of Interest: Rhetoric and Composition Pedagogy, Business Writing, Creative Writing

Dissertation: "Exploring the Interaction of Explicit, Genre-Based Instruction with Antecedent Genres and Student Engagement"
Director: Debra Journet
Committee: Joanna Wolfe, Bronwyn Williams, Andrew Rabin, Ann Larson

My dissertation explores connections between explicit instruction, antecedent rhetorical experience, and student engagement. My research suggests explicit instruction may directly enable students to draw on and repurpose their antecedent writing experience. Further, my research seems to indicate students strongly desire to engage with their writing, and may be willing to sacrifice their grade and the rhetorical effectiveness of their writing in order to do so.

M.A. in English, Idaho State University, Pocatello, ID, (May 2009); Primary Areas of Interest: Rhetoric and Composition Pedagogy, Business Writing, Creative Writing

Thesis: Creative Novel Project: "Whispers in Isolation"
Director: Susan Goslee

B.S. in Psychology, Brigham Young University-Idaho, Rexburg, ID, (2007); Minor Clusters: Spanish, Drama

UNIVERSITY SERVICE

Assistant Director of Composition-Business Writing, College of English, University of Louisville, 2010-11

My main function in this position was to theorize, research, and develop the conceptual framework and course design (including rubrics and assignment sequences) for the new communications program at the University of Louisville's College of Business, scheduled to commence fall 2012.

Member, Technology Committee, Thomas R. Watson Conference, University of Louisville, (2010, 2012)

Session Chair, Thomas R. Watson Conference, University of Louisville, (2012)

Member, Board Member, and Treasurer, English Graduate Organization, University of Louisville, (member: 2009-present; board member: 2010- 11; treasurer 2010-11)

Member and Treasurer, English Graduate Student's Association, Idaho State University, (member: 2007-09; treasurer: 2008-09)

Webmaster, Black Rock & Sage Magazine, Idaho State University (2008)

ACADEMIC TEACHING EXPERIENCE

Graduate Teaching Assistant, Department of English, University of Louisville (2010-2012)
English 306: Business Writing
English 102: Intermediate College Writing
English 101: Introduction to College Writing

Graduate Teaching Assistant, Department of English, Idaho State University (2008-09)
English 101: English Composition I

ACADEMIC ADMINISTRATIVE EXPERIENCE

Assistant Director of Composition – Business Writing, University of Louisville, (2010-2011)

Prose Editor, Black Rock & Sage Magazine, Idaho State University (2007-09)

PUBLICATIONS

Works under Review

"Considering Creativity as a Vehicle for Transfer," (under review) International Conference on New Directions in the Humanities

Other Publications

"ISJ Pocatello Marathon slated here on August 30," Idaho State Journal, August 23, 2008

"Roderick VonStrausen," Palaceofreason.com, July 2002

Funded Grant Proposals

"Charting a Course for the Future," Federal Government Title II-D competitive grant program, Clark County School District #161, Dubois, ID (awarded Spring 2005; amount $70,000).

Dell Printer Grant, Clark County School District #161, Dubois, ID (awarded Spring 2005, Spring 2006; total value approximately $3,000)

CONFERENCE PRESENTATIONS

"Considering Creativity as a Vehicle for Transfer," International Conference on New Directions in the Humanities, Montreal, Canada, June 2012 (virtual presentation)

"Implications of Viewing the Classroom as a Narrative," 1 ½ hour presentation and discussion, Kentucky Philological Association, Language, and Media, March 2012

"How Birth of a Nation Created History: Exploring Ideology as Structure and Simulation," Midwestern Conference on Literature, Language, and Media, April 2011

"Language Beyond Words: Gee's Discourse Theory as Pedagogy," Western States Rhetoric and Literacy Conference, New Mexico State University, October 2010

"Bronson Alcott, Self-Made and -Unmade Educator: An Exploration of the Historical Antecedents and Effects of Alcott's Literacy Pedagogy," Kentucky Philological Association, Eastern Kentucky University, March 2010

AWARDS AND HONORS

University Fellowship, University of Louisville (2009-13)

Full Tuition Scholarship, Idaho State University (2008)

Honors Scholarship, Brigham Young University-Idaho (1996, 1997, 2006, 2007)

Recipient, Eagle Scout Award (1989)

OTHER TEACHING EXPERIENCE

Workshops Conducted

Avoiding Plagiarism, College of Business, University of Louisville (2010, 2011)

Critical Thinking, College of Business, University of Louisville (2010, 2011)

Pyramid of Effective Writing, College of Business, University of Louisville (2010, 2011)

Microsoft Word 2003, Clark County School District #161, Dubois, ID (2005-2006)

Microsoft Excel 2003, Clark County SD #161, Dubois, ID (2005-2006)

Microsoft Powerpoint 2003, Clark County SD #161, Dubois, ID (2005-2006)

Public School

Literacy Coach, Dora Erickson Elementary School, Idaho Falls, Idaho (1999-2000)

Bilingual Literacy Course Instructor, Ucon Elementary School, Ucon, Idaho (1997-98)

Ecclesiastical

Course Instructor, various ecclesiastical foci**,** (1997-2003; 2005-present)

As an instructor of over a dozen courses for my church over the past 15 years, I have taught groups in most conceivable permutations of age (12-senior), size (1-dozens), and levels of proficiency (beginner – expert).

OTHER ADMINISTRATIVE EXPERIENCE

Professional

Senior Business Manager, Clark County School District #161, Dubois, ID (2004-2007)

Vice-President, Checks Plus, Inc., Idaho Falls, ID (1999-2004)

Ecclesiastical

Ecclesiastical Administrator, Advisor, Director, Counselor, President**,** (1988-1995, 1999-present)

As an administrator for my church over the past 24 years, I have directed groups and programs in most conceivable permutations of age (12-senior), size (1-hundreds), and scope (local - regional).

RELATED WORK EXPERIENCE

Public School Service

Member, Clark County Mental Health Alliance, Clark County School District #161, Dubois, ID (2004–07)

Chairman, Clark County School District #161 Budgetary Committee, Dubois, ID (2005, 2006, 2007, 2008)

Director, Dubois Community Garden, Dubois, Idaho (2005)

Course Developer, Creative Writing III, Bonneville High School, Idaho Falls, ID (1994)

Professional Service

Professional Document Review, Dissertation, Qian Ye, June 2012

Professional Document Construction, Tireballs, Inc., March – April 2011

Professional Communications Consultant, WEHR Constructors, December 2010 – March 2011

Services included: review of employee presentation abilities, presentation materials, project proposals, and internal communications; proposal and recommendations for improving internal and external verbal and written communications; drafting of templates for project proposals.

Bilingual Communications Consultant, Clark County School District # 161, June 2004-June 2007

Services included: Spanish/English interpretation and translation of verbal and written professional communications in all public school settings.

GRADUATE COURSEWORK

University of Louisville

Pedagogy, Composition, and Research

Research Methodologies, ENGL 620, Debra Journet
Qualitative Research Methods, ENGL 687, Geoffrey Cross
Teaching Professional Writing, ENGL 675, Geoffrey Cross
Teaching College Composition, ENGL 602, Joanna Wolfe

Genres and Genre Theory

Studies in Genre: Film, ENGL 603, Bronwyn Williams

Writing in the Disciplines, ENGL 674, Joanna Wolfe
Narrative Theory and Composition, ENGL 687, Debra Journet
Politics of Language in the Study and Teaching of Composition, ENGL674, Bruce Horner

Creative Writing and Literature
Creative Writing I, ENGL 606, Brian Leung
Scenes of Reading, 1800-1900, ENGL 681, Susan Griffin
Contemporary Theories of Interpretation, ENGL 691, Karen Hadley

Idaho State University
Pedagogy, Composition, and Research
Exploring Composition Pedagogy, ENGL 631, Steven Adkinson
Teaching Business and Professional Writing, ENGL 633, Margaret Johnson
Advanced Composition, ENGL 501, Margaret Johnson
Seminar in Linguistics, ENGL 685, Sonja Launspach

Creative Writing and Literature
Seminar in Creative Writing: Poetry, ENGL 606, Susan Goslee
18th Century Literature, ENGL 565, Roger Schmidt
Advanced Creative Writing, ENGL 506, Susan Goslee
Literary Magazine Production, ENGL 599, Susan Goslee