

Day 1, Tuesday, June 26<sup>th</sup>

### Keynote Session 1

#### Texts and Commentaries: Toward a Reception Study of “Genre in Three Traditions” (Hyon, 1996)

*John M. Swales, University of Michigan, USA*

Kermode (1985) claims that texts only remain extant when they are discussed by others. So, it is that the ideas, wordings and arguments of the originals are reperformed (Frow, 2004, Cherry, n.d.) by the commentaries of those who arrive later in the Burkean parlor. Such reperformances may, of course, vary in length from extensive exegesis to short parenthetical nods of acknowledgment; they may variously involve quotation, paraphrase, summary, cognitive adaptation and deliberate or inadvertent misinterpretation. They may aim at neutrality, praise or criticism. Moreover, these recreations are as old as the hills, or at least as old as Seneca’s “What anyone has said well is mine.”

In the contrastingly short modern history of the study of non-literary genres, commentaries suggest that Sunny Hyon’s 1996 article in *TESOL Quarterly*, entitled “Genre in three traditions: Implications for ESL” has attracted a fairly strong citational uptake (292 hits in *Google Scholar* as of 1/3/2012). As representatives from all three putative traditions have gathered in Ottawa for this conference, it seems worth examining how this paper has intertextually played out over the last fifteen years of so. Does it follow from its subtitle and place of publication that it is the ESP tradition that has adopted it? So who has cited it and for which ostensive reasons? Would a reception study of the Hyon paper in *Google Scholar*, *The Web of Science* and *Scopus* produce the kinds of surprises that Swales & Leeder (2012) found? And what might such a study tell us about the status of the “three traditions” today? For example, is this tripartite division inclusive or exclusive?

### D1 1.01

#### Special Session 1

##### Organizing and Instantiating Prior Knowledge

##### Teaching Reading through a Genre Lens

*Ann M. Johns, San Diego State University, USA*

Drawing principally from work in Rhetorical Genre Studies, notably Bawashi, Jones, and Reiff (in press) and Devitt (1993), this presenter will describe her collaboration with teachers of linguistically-diverse secondary students as they consider not only form and conventions of a text before and during a classroom reading, but also the “rhetorical purpose(s)... and every component of the text (e.g., “the material conditions”) that contributes to the fulfillment of that purpose” within a specific context (Clark, 2005, p. 1). Using current, familiar texts from a named genre (see Swales, 1990) to build prior knowledge, teachers and students design a grid for the approach’s central feature, a “Range of Expectations,” or (“The Genre Uptake Profile”), which becomes the instantiation template as students prepare to read a challenging required text from the same genre.

##### Bending Genres (or, When is a Deviation an Innovation)?

*Christine Tardy, DePaul University, Chicago, USA*

Scholarship on genre learning has tended to focus how writers learn to conform to preferred genre conventions, but little research has specifically examined departures from such privileged norms. Drawing on ethnographic and text-based research, this paper explores the ways in which students in an

upper-level environmental science research-writing course both meet and depart from genre conventions when writing a research proposal. The paper specifically aims to address the questions of how norms are addressed in a disciplinary writing classroom, how students strive to meet or break from the norms they learn, and how their departures from convention (intentional or not) are viewed by a field expert. The paper will end by considering implications for genre theory and pedagogy.

### **D1 1.02**

#### **RGS, CHAT, & Pedagogy**

##### **CHATing about Literature Pedagogy and Analytical Activity**

*Meghann Meeusen, Illinois State University, USA*

Although a genre studies and cultural-historic activity theory approach to composition pedagogy continues to have growing uptake with instructors of first year writing courses, transferring this methodology to the teaching of literature can produce unique challenges. It has long been the position of critics theorizing literature pedagogy that practicing analysis through writing correlates to increased ability to “think critically” about literary texts. Yet, as genre and CHAT research has shown, assuming a one-to-one relationship between “analytical writing” and the activity of analysis is problematic, not only failing to consistently yield productive results, but also distracting from a more meaningful consideration of analysis as intellectual activity. Although contemporary literature pedagogy scholarship reflects the desire for a change in approach, scholars demonstrate difficulty articulating exactly what such a shift should constitute. My presentation posits CHAT as a possible solution that addresses these failings, wherein literature professors would ask students to not only engage in analysis, but theorize it as a literate activity.

Building from David R. Russell and Arturo Yañez’s work with Engeström’s activity theory and Bazerman’s genre systems theory, my presentation addresses the question of how students might become better analytical writers while also coming to more clearly understand the role of analysis in literary studies and its applications to their daily lives. My presentation describes pedagogical research related to the teaching of children’s literature courses from a CHAT perspective. The course design encourages students to articulate their understanding of the complexity of analytical activity by problematizing genres such as class discussion, reading responses, examinations, reviews and critical discourse. My discussion will include an overview of course materials, results from the class study, and a reflection on the implications of the study for future research and teaching.

#### **Genre and Cognition in an MBA Program**

*Nigel A. Caplan, University of Delaware, USA*

Although genre theory has downplayed a role for cognition (Miller, 1984) and cognitive psychologists acknowledge only a minor influence of situation on the writing process (Hayes & Flower, 1980), some reconciliation is in the air: cognitivist Hayes (2006) recognizes activity theory as a “convenient framework for research programs” (p. 39), while New Rhetorician Devitt (2004) redefines genre as “a nexus between an individual’s actions and a socially defined context” (p. 31). This poster examines this nexus by presenting the genre systems encountered by ESL students in an MBA program through both cognition and context.

The MBA is an interesting milieu to study genres since it is a professionally-oriented program that may sit uneasily with its academic context (e.g. promoting teamwork but assessing individuals). Studying ESL students also exposes linguistic, cultural, and cognitive expectations which form part of the genres and

MBA curriculum. Previous research on the MBA includes ethnographies of individual courses (Northcott, 2001) or analyses of writing assignments (Zhu, 2004), but has not fully explored the cognitive and social skills used by individuals to negotiate genres in the entire activity system.

This poster results from a needs analysis of the oral and written genres of one MBA program as part of the redesign of an ESL pre-MBA course. The study asks: What are the teaching/learning activities of this MBA degree? What language, genre, and cognitive skills does it demand? Are there conflicts within and between the genres, activity systems, or cognitive processes? Data include syllabi and assignments, student and faculty surveys, focus groups, and think-aloud protocols. Mixing text analysis from SFL (Christie & Derewianka, 2008) with an ESP-like communicative approach (Swales, 1990) and cognitive experimental protocols (Rijlaarsdam & van den Bergh, 2006) furthers the dialogue within and beyond genre theories in the interests of classroom teaching.

### **How Have Genre-based Approaches Informed Communications Materials Development in the Outsourced Call Centre Industry?**

*Jane Lockwood, City University of Hong Kong*

Many call centre businesses that have been outsourced to destinations such as India and the Philippines believe that the problems that their customer services representatives (CSRs) are experiencing when dealing with Western English speaking customers on the phones relate to the mother tongue interference (MTI) and grammatical errors in their spoken English. Over the last 8 years, genre-based approaches, drawing particularly on the Systemic Functional Linguistic School, have shown this kind of interaction to be highly complex, and that MTI and grammar errors are not the cause of communication breakdown on the phones. The findings suggest that the way CSRs organize their discourse and their levels of interactional competency, encompassing completely understanding their customers and being able to make appropriate lexico-grammatical choices, to be key. This paper will report on a communications training syllabus that was developed for CSRs working in outsourced call centres in destinations such as India and the Philippines, as they prepare for their work as CSRS in the call centres. Specifically, this paper presentation will show how Systemic Functional Linguistics has informed the selection and organization of language learning and teaching content and tasks for this programme providing specific examples of how patterns of lexico-grammatical and phonological choices (or indeed non choices) can positively or negatively affect the quality of customer service.

### **D1 1.03**

#### **Multimodality & Community Genres**

##### **Ekphrastic Narrative: A Genre Focalizing Image and Text**

*Linda Rader Overman, California State University, Northridge, USA*

Just as photographs are both genuine and disingenuous depending upon how they are used so ekphrastic narrative as a process creates potential for a re-writing of an image and questioning its truth. An image can never be finalized because the writer takes on combined, recursive and recurring roles that make a contribution to an understanding of the concept of ekphrasis known merely as an obscure literary genre. That an image in the written text is an image of an image, just as a photograph is an image of an image, then both, or either, are provisional in the process of being recontextualized, transmuted, or effaced. To what extent does the act of ekphrastic narrating construct fictional memoir as visual to verbal de-familiarizing re-memory? To explore these issues and answer this question, I will discuss how these roles are evidenced by the fictional memoir *Pictures on the Wall of my Life* and come to life in the fictional character of Lily Adams. From the many ancestral portraits in black and white that

line the halls of her childhood home, Adams learns that what they embody is indeed not visually representative of a past she has been encouraged to believe in, but rather is now forced to question as the pictures speak to her of a world re-focused through their own lens. Readers are often more familiar with works of art as paintings, or sketches, or large format art works than they are with photographs as inviting an ekphrastic narrative. However, a photograph without a companion narrative becomes a thing in its own separate cut-off space. We cannot clearly inhabit that space if we do not have a text to unlock the code enabling a visual to verbal transition.

### **Audiodescription of Paintings: A Study Based on the Interface between Multimodality and Audiovisual Translation**

**(AVT)**

*Vera Lucia Santiago Araujo, State University of Ceara (UECE, Brazil) & Juarez Nunes de Oliveira Junior, State University of Ceara (UECE, Brazil)*

Recent research in audiovisual translation (AVT) and accessibility has focused on the need of audiodescriptions (AD) in museums, especially for the appreciation of displayed art such as paintings by the blind (De Coster e Mühleis 2004, Holland 2004). Audiodescription is the translation into words of the visual impressions of an object, a film, a work of art, a play, a dance performance or a sporting event. However, research on AD does not provide enough subsidies for systematic parameters to be outlined. Multimodality studies, on the other hand, seem to fill this gap, as they propose systematic readings of sculptures, pictures and paintings in museums exhibition, although their objective is not a blind or visually impaired audience (O'Toole (1994) and Kress and van Leeuwen (1996)). Aiming at working with the interface of these two disciplines, this descriptive study, which is part of a Cooperation Project between two research groups (State University of Ceará and Federal University of Minas Gerais), proposes AD scripts for two paintings by the Brazilian artist Aldemir Martins. Although the model proposed here has not been properly tested by the blind audience, it was found that the aim was achieved, since the AD scripts encompass both studies developed by AVT and multimodality. It is also expected that this research may contribute to the inclusion of blind audiences in museum spaces as well as suggesting parameters that can assist future trainees in audiodescription.

### **Net\_work Genres: Genres That Render an Actor Network Visible and Comprehensible to Stakeholders**

*Sarah Read, DePaul University, Chicago, USA*

In his 2008 book *Network*, Clay Spinuzzi shifted the focus of network study away from *tracing* a network, or “an assemblage of humans and nonhumans” (p. 7), and towards the *activity* of the network—what he calls net\_work: how the network is “enacted, maintained, extended and transformed” (p. 16). And genres, he claimed, do much of this activity. My interest is in genres that do this net\_work, what I call net\_work genres. I argue that these genres constitute and render the network visible and comprehensible to stakeholders who are either actors in the network, or who are negotiating enrollment. From my ethnographic field work, I have identified two instances of these genres—network lists and network narratives.

In particular, network lists and network narratives enable my participants at a non-profit resource and advocacy organization in the field of childcare and early learning to comprehend, publicize and recursively constitute the unstable network that is the always under-construction system of child care and early learning in the US. Network lists and narratives can be oral or written, and function via more familiar genres of non-profit work, such as the annual report to funders, glossy executive summary reports and brochures, resource websites, opening-ceremony speeches and team meeting talk. This presentation will both theorize net\_work genres and operationalize the theory in my findings from the

field. The presentation will end with a discussion of the implications of a net\_work view of genres for the study of workplace writing more broadly.

#### **D1 1.04**

#### **Different Approaches, Different Genres**

#### **Multimodality in Professional Text Genres: Empirical Studies**

*Rosalice Pinto, Universidade Nova de Lisboa, Portugal*

When facing empirical data derived from several social activities, one perceives that knowledge and information are transmitted through texts (oral and written) that mobilize various semiotic resources. Therefore, some aspects that were, in a way, neglected by the sciences of language – essentially characterized by a verb centred vision – started to be valued by theoreticians that privileged the multimodal character of action. Various text/speech specialists expanded this matter. On one side, there are specialists that privileged a certain expression plan, such as: Kress & Van Leeuwen (1996) – who are interested by the elements of visual semiotics-; on the other side, authors that revealed, mainly, an interlace of various systems in a process of dynamic construction, like Kress *et al.* (2001), Filliettaz (2009) among others.

Due to the complexity of questions raised by the multimodal analysis of texts, this paper, which conjugates theoretical-methodological aspects of Socio-discursive Interactionism – (Bronckart, 1999, 2004, 2008) and Systemic Functional Linguistics, will try to reflect, primarily, on *different forms of multimodal expression* existent in two distinct text genres: a *company advertisement* and a *political poster*. Then, we will show that the adopted *plurisemiotic* choices aren't random, but generically constricted. In other words, there are text-external factors integrated to the professional and organizational practices – Bhatia (2004, 2008) - which can influence the multimodality used in these contexts. Finally, we will point out that the social/institutional actors put in scene in these texts are (co)constructed as well by this combination of multimodal resources at disposal of the texts' producer and we will aim to describe them.

In the present study, the empirical texts we are going to analyze integrate different professional contexts (business and politics) and have circulated in Portugal in 2009 and 2010.

#### **La lettre-testament de Getúlio Vargas (1882 - 1954), président du Brésil généricité et organisation textuelle dans le discours politique**

*Maria das Graças Soares Rodrigues, Universidade Federal do Rio Grande do Norte Brésil, João Gomes da Silva Neto, Universidade Federal do Rio Grande do Norte Brésil, & Luis Passeggi, Universidade Federal do Rio Grande do Norte Brésil*

Le 24 août 1954 le président brésilien Getúlio Vargas se suicidait en se tirant une balle dans le cœur. A côté de son corps, on trouva deux feuillets dactylographiés et signés, désormais connues comme la « Lettre-Testament ». Il s'agit d'un des plus connus et des plus importants documents de l'histoire politique brésilienne. Nous proposons une analyse de la double généricité de ce texte à partir du concept du genre du discours d'après Bakhtin (1992), en examinant sa composition, son contenu thématique et son style, considérés selon leur fonctionnement dans le domaine discursif politique, et dans les circonstances historiques dans lesquelles il a été produit et reçu. À ce cadre bakhtinien s'ajoute une perspective de linguistique textuelle (Adam, 2011a ; 2011b), dont nous signalons ci-dessous les principales catégories d'analyse. En ce qui concerne la construction compositionnelle de la Lettre-Testament, on examinera l'organisation du plan de texte et sa structuration séquentielle. Quant au

contenu thématique, on se concentrera sur quelques représentations discursives particulièrement importantes: celle du président Getúlio Vargas lui-même, celles de ses adversaires et celles du peuple (les travailleurs, les humbles). La dimension du style sera abordée par l'analyse des éléments phraséologiques du texte, par les procédures qui établissent des analogies, au sens large (comparaisons, métaphores, métonymies, etc.), ainsi que par les isotopies qui assurent la continuité des sens. Cette organisation textuelle permet le croisement de deux genres – lettre et testament – ayant des effets de discours particuliers, aux conséquences véritablement « historiques ». En effet, lue à la Radio National quelques heures après le suicide, la Lettre-Testament fut immédiatement connue dans tout le Brésil. Elle contribua puissamment au déclenchement de manifestations populaires qui empêchèrent de concrétiser le coup d'État qui se préparait. « Dans la mort, comme dans la vie, l'action de Vargas fut calculée pour provoquer le maximum d'effet politique » (Skidmore, 2010).

### **An Investigation into Historical Genre Systems: The Women's Suffrage Movement in British Columbia and Its Genres of Political Activism**

*Katja Thieme, University of British Columbia, Canada*

The suffrage movement in British Columbia was not a political movement that garnered much international or even national attention. Unlike the hunger strikes of English suffragettes or the march on Washington by American suffragists, there is very little about the suffrage movement in British Columbia that is remembered by anyone other than academic researchers. This movement seems to have been forgotten because it stayed within existing conventions and expectations as they existed for middle-class women's political participation at the time. In fact, the lack of research on the suffrage movement in British Columbia in particular and in Canada in general indicates that historically oriented discussion has a tendency to focus on what is outstanding about political movement's use of genre. However, to critique a movement for its lack of radical use of political genres is to discount political work which uses discursive conventions and existing genre systems to its advantage. I therefore posit rhetorical genre theory, with its attention to not only the possibilities and constraints within the rhetorical situations, but also to uptake between genres and the multi-directional interactions of genres within genre systems, as a crucial addition to the way historical scholarship conceives of political movements.

This 20-minute presentation will particularly highlight the range of letters to MLAs, petitions, and resolutions that were produced by suffragists within an expanding network of women's clubs and associations. I gathered this material through research in British Columbia archives. On the one hand, my analysis of the genre system of these women's clubs and associations highlights how suffragists were in a disadvantaged position in relation to seats of political power (forming, in Michael Warner's terms, a counter public). On the other hand, this material demonstrates that these women acquired a high level of discursive skill—and, in relation to working-class and non-white women, great discursive privilege—through the genres practiced in these clubs and associations.

#### **D1 1.05**

#### **Academic Writing**

#### **Of Cliché and Terror. How is the Student Essay Possible?**

*Andrew Johnson, Monash University, Victoria, Australia*

In this paper I engage in a critical rethinking of the student essay (submitted for assessment) as genre. In doing so I raise questions about interactions and transactions between students and teachers and the ongoing debate in Genre studies around issues of constraint and freedom. I begin by exploring what it

might mean to refer to the student essay as a distinct genre, as opposed to being merely an instance of a macro-genre, such as 'the argumentative essay' or 'descriptive report'. Using Swales' (1990) sense of genre as "a class of communicative events with a shared communicative purpose," it seems uncontroversial to assert that writing an essay for assessment, or reading an essay as assessment constitutes a distinct genre (purpose, audience, context), even if the essay is always simultaneously partaking in other genres, say of exposition or argument. The focus of this paper, accordingly, is to examine how institutional practices of assessment might alter, interrupt or challenge the writing and reading of an essay.

The paper discusses examples of student essays from a first year academic writing course, as well as examples of essay assessment tasks and marking criteria from a variety of humanities disciplines. As well as locating the questions outlined above with respect to genre studies and language and literary theory more generally, the paper takes as a critical starting point, Maurice Blanchot's (1942) essay 'How is Literature Possible'. Commenting on fellow critic, Jean Paulhan, Blanchot's essay offers unique and surprising insights into the operation of rhetoric and genre, through an examination of the two apparently opposing strategies available to the writer: to fulfill the expectations of a given form, or to terrorize these conventions as clichés.

### **Genre Transfer in First Year Writing Assessment and Instruction**

*Laura Aull, Wake Forest University, USA*

The notion of genre transfer has become a key interest for teacher-scholars in English-language writing studies. Recent research emphasizes that students can use genre knowledge and awareness to decipher the expectations and conventions of different academic writing tasks they confront (Bawarshi, 2006; Cheng, 2007; Devitt, 2004). Based on the notion that a critical, meta-level genre awareness helps writers negotiate various university discourse communities and writing tasks, there are advocates for genre transfer as the central goal for First-Year Writing courses (FYW), which function as gateway courses in U.S. Universities (e.g., see Rounsaville, et al., 2008).

Amidst developing ideas about the concept of genre transfer and its importance, there is still little research that shows how we might use concepts of genre transfer to inform FYW assessment and instruction. We do, however, have insights from English for Academic Purposes (EAP) and North American Rhetoric and Composition studies (Rhet/Comp) research about what that might look like. For example, we know from EAP that particular moves help engage discourse communities (Swales, 1990) and that metadiscourse can engage readers and previous viewpoints (Hyland & Tse, 2004; Kuhl & Behnam, 2011); and we know from Rhet/Comp that considering writing assignments as typified rhetorical actions that both constrain and enable students helps us work toward more thoughtful, empowering pedagogy (Bawarshi, 2006; Devitt, 2004).

This paper presents a FYW course design that draws on both genre traditions in order to (1) foreground genre transfer in FYW courses; and especially (2) show how this foregrounding can be achieved through genre-transfer-informed assessment and instruction. The presenter, who works as a Writing Program Administrator after training in both genre traditions, presents this model as a synthesis of related research combined with student examples from a course from her local context—a course designed to include an entrance essay, an exit project in which students analyze their own genre awareness vis-à-vis their own writing, and meta-reflective questions throughout. As a way to open a dialogue about the challenges and processes of such an approach, the presenter closes with possible questions for others also trying to create FYW courses that foster and assess genre transfer.



## **Genre Instruction as Part of Teacher Education: Analyzing a Science Popularization Writing Task**

*Bessie Mitsikopoulou, National and Kapodistrian University of Athens, Greece*

The paper deals with a particular kind of writing task that requires genre restructuring as a means of raising university students' critical language awareness. It particularly focuses on exploring how students deal with a specific writing task that asks them to turn an academic into a media text, and it analyzes the difficulties students encounter as well as the ways they handle different genres creatively. It is based on systematic analysis of student and source texts that have been collected in the context of a language course over a period of two years and it also aspires to provide a methodological tool for the analysis of this type of writing tasks.

*Genres in English* is an advanced language course at C2 level of language proficiency offered to all four-semester students of the Faculty of English. The course introduces SFL theory and adopts a genre pedagogy in its analysis of different media texts. Its aim extends beyond the genre pedagogy often found in other ESL contexts, namely to provide students with the linguistic resources needed for success in mainstream classrooms. The specific course addresses future professionals of language studies, for whom English is the language of university instruction (since most courses they attend are in English), the object of study (covering a variety of courses in English language, linguistics, literature and culture) and, perhaps most importantly in the context of this study, the subject matter of their future professional lives. Taking into account the particular instructional situation, genre teaching and assessment in this course have been designed to develop students' critical language awareness and meta-awareness of the various genres in English. Both are considered essential parts of their overall language development program and of their initial teacher training preparation. The paper also addresses issues related to popularization of science through a comparative analysis of the source texts.

### **D1 1.06**

#### **RGS & Literacy**

#### **“No, It’s Not Possible”: Fusing Theories of Genre and Knowing to Investigate Northern Theoretical Control of Academic Discourse Communities**

*Katie Bryant-Moetele, University of Botswana, Gaborone, Botswana*

This individual paper aligns with one of Genre 2012's goals by discussing new methodological and theoretical insights into genre theory, which emerged from a study conducted last year at one Southern African university. This study used genre theory to better understand the extreme publication rate differences between researchers in the global North and those in Africa. For example, many studies put European and American researchers' article contributions in the natural, social, and behavioral sciences at 30% and 32% and African researchers' contributions at only 0.9% (Lillis & Curry, 2010). This vast difference has been the subject of much research (e.g., Abrahams, Burke, Grey & Rens, 2008; Esselaar, Gillwald & Stork, 2006; Hofman, Kanyengo, Rapp & Kotzin, 2009; Mouton, 2010; Teferra, 2004; Tijssen, Mouton, van Leeuwen & Boshoff, 2006; Tijssen, 2007; Willinsky, 2006) and although these studies offer important explanations and potential solutions to address these disparities, they often take a systematic approach to the issue, thus leaving systemic issues largely unexplored. In other words, prior work in this area has mainly concentrated on the broader system issues in which African researchers are situated (e.g., researchers' access to national research funding, technology, and current research in their respective fields; researchers' heavy teaching loads and low salaries; and so on), ignoring the systemic inequities embedded within international research communities and how these inequities might impact African researchers' actual lived experiences writing for publication. RGS enabled a systemic exploration



of this issue and illustrated that both this study's context and its participants were experiencing instances of epistemic injustice (see McConkey, 2004) – having their credibility as a knower questioned because of their subjective position – and, thus, were prevented from contributing to their respective discourse communities. In discussing these concrete instances of epistemic injustice, this presentation will propose possible methodological and theoretical fusions between genre theory and critical theories of knowing (e.g., Connell, 2007; Harding, 2008) that can be used to conduct further systemic investigations of global publication rate disparities as well as other critical social issues related to writing and knowing.

### **Contact (and) Genre: Accounting for the Difference Cultural Difference Makes**

*Shurli Makmillen, University of British Columbia, Canada*

Since the rhetorical genre concept of “shared recognition” was first posited as a precondition for a genre claim (Miller), studies have worked to fine-tune genre theory to account for the way readers and writers from different discourse communities (Kain), in different activity systems (Russell), or with a “blurred” sense of target genres (Swales) nonetheless collaborate in genred activity to get rhetorical work done. Here in Canada, Paré explores conflicting motives for Inuit social workers as they write in professional genres steeped in Eurocentric ideologies; and Makmillen shows how a lack of shared understanding was itself operationalized as a courtroom strategy when Aboriginal oral evidence entered the courtroom for the first time in 1986. In all of these cases, compromises to shared recognition posed by difference do not lead to genre failure.

My study continues to investigate the challenges to shared recognition posed by cultural difference, especially in “contact zones” of disparate power relations (Pratt). One could argue that in Indigenous rights and title cases in “postcolonial” countries like Canada, shared recognition of legal genres is in conflict with Indigenous cultural preservation, as Indigenous participants, like Paré's social workers, mediate a zone of tension between accommodating to genres, and resisting their hegemonic norms. Even shaping legal genres to reflect Indigenous legal traditions involves risks of essentialism and ossification (Lash and Featherstone; Borrows). To explore such contingencies, my study applies linguistic pragmatics and a critical discourse approach to a genre set associated with another, more recent Canadian trial that included Indigenous oral history as evidence (*Tsilhqot'in* 2007). What have 20 years of such genre activity in the contact zone of Canadian courtrooms done to Canada's legal genres? And what more can this tell us about genre, difference, and power?

### **Reconsidering Connections between Disciplinary Discourses and Knowledge-making Practices in the Use of Academic Genres: The Case of Researchers Working in English and Swedish**

*Maria Kuteeva, Stockholm University, Sweden*

The connections between disciplinary discourses and knowledge-making practices have been explored in educational research and applied linguistics (e.g. Bazerman 1988, Becher 1989, Bernstein 2000, Christie & Martin 2007, Hyland 2000, Swales 1998), including the ESP genre school and Systemic Functional Linguistics. At the same time, recent research into second-language writing (e.g. Devitt 2004, Tardy 2009) has informed us about the development of genre awareness and genre knowledge, which includes contexts when researchers work in two academic languages (Gentil, 2011).

Combined together, the insights from the above-mentioned research can shed some light on how disciplinary knowledge-making practices can influence the ways in which graduate students and researchers learn and use genres when they write in English as an additional language. Sweden, where

the research reported in this paper took place, provides an illustrative example of a country where English is used as academic language of publication (Salö 2010). However, the use of English in Swedish academia varies substantially between different disciplines. Whereas the natural and exact sciences work predominantly in English, the humanities and social sciences are more heterogeneous in their language use. Academic writing courses for researchers in the humanities and social sciences also present more challenges to instructors due to the fundamental role of language in the construction of knowledge.

Drawing on the analysis of interview data and writing samples collected from researchers working in the humanities and social sciences, I will demonstrate links between disciplinary knowledge-making practices and the use of academic genres by researchers working in two academic languages (English and Swedish). The findings will be interpreted using the ESP genre-analysis framework and insights from the SFL research relating disciplinary discourse to knowledge structures. It will be shown that the native-versus non-native-speaker distinction is not the only crucial factor affecting the use of academic genres by researchers. Considering the growing importance of English as an academic lingua franca across disciplines, this finding has important implications for the teaching of genre in academic contexts.

## **Keynote Session 2**

### **Critical Genre Analysis**

*Vijay Bhatia, City University of Hong Kong*

Genre theory has focused primarily on the analysis of generic constructs, with increasing attention to the contexts in which genres are used to achieve academic, institutional, and professional objectives, often giving the impression as if producing genre is an end in itself, rather than a means to an end. Little attention has been paid to the ultimate outcomes of these genre-based discursive activities, which are more appropriately viewed as essentially non-discursive activities or practices, though achieved through discursive means, often employing genre-mixing, genre-embedding, and genre-bending strategies (Bhatia, 2004). These constructs can be accounted for within the notion of 'interdiscursivity', which can be viewed as 'appropriation of text-external generic resources' (Bhatia, 2010). This paper extends the scope of conventional genre theory to 'professional practices' in an attempt to propose a framework for 'critical genre analysis', which also opens up 'socio-pragmatic space' (Bhatia, 2004) for critical studies of professional practices and culture.

## **D1 2.01**

### **Genre Analysis from the Systemic Functional Perspective**

#### **Genres as a Tool to Promote Academic Literacy**

*Orlando Vian Jr., Federal University of Rio Grande do Norte, Brazil*

From the perspective of Halliday's Systemic-Functional Linguistics, Martin and Rose (2008, p. 6) argue that "genres are defined as a recurrent configuration of meanings and that these recurrent configurations of meanings enact the social practices of a given culture". Based on this assumption, we can say that a given culture may be mapped according to genres in use in that context.

Thus, based on configurations of meanings produced in texts, texts belonging to the same family of genres can be described according to the specificity of each genre (ie, its typology, in Martin and Rose's terms, 2008) and also according to their interrelations (ie, its topology, according to Martin and Rose, 2008). Having these principles as our theoretical starting point, our aim is to discuss how texts belonging

to the academic genre family may be grouped together, as well as their similarities and differences as a way of contributing to curriculum planning for courses at the graduate level and also as a means of promoting students' academic literacy.

Using data from needs analysis, carried out with beginner researchers at a graduate program in Language Studies, the notions of genre typology and topology (Martin and Rose, 2008) are used to map genres required for the education of researchers in the field of Applied Linguistics. Focus will be put on the academic article and its role in the academic genre family, since it is one of the most required assignments in the graduate program researched as revealed by the needs analysis questionnaires. We also aim at discussing how the concepts proposed by Martin and Rose can be used as tools for implementing a genre-based educational proposal in the context of teaching at the graduate level in the field of Applied Linguistics in Brazil.

### **Characterizing the Genre 'Drama' on the Coast of Rio Grande do Norte, Brazil**

*Jennifer Sarah Cooper, Federal University of Rio Grande do Norte/CAPES, Brazil*

The present study constitutes a sample of some of the research results obtained in the doctoral thesis underway: "The Genre Drama: Attitudes and Negotiations in the Dramas presented in coastal communities of Rio Grande do Norte". The object of this study, "the dramas" — short verses, from the oral tradition, sung and enacted by women in communities on the coast of Rio Grande do Norte, Brazil — is a largely undocumented phenomenon, with only superficial mentions in some comparative studies by folklorists (CAMARA CASCUDO, 2001; GURGEL, 1982; GALVÃO, 1983) and ethnography (FONSECA, 2008). Our research aims to answer how the genre is characterized, how the women evaluate themselves and others and how interpersonal roles are negotiated within these texts/contexts. The Theory of Genre and Register (MARTIN and ROSE, 2008), which has as its theoretical basis the systemic functional framework of Halliday (HALLIDAY and MATTHIESSEN, 2004) provides the theoretical framework for the characterization of the genre and an appropriate methodology by which the typology (individual structure) and topology (relationship to other similar phenomenon) may be configured (MARTIN and ROSE, 2008), the schematic structure, as well as the contextual configuration (HASAN, 2009). The analysis of the discourse systems of Evaluation and Negotiation (MARTIN and WHITE, 2005; MARTIN and ROSE, 2007) in mapping the attitudes and negotiation of interpersonal roles, provide insights into the function of the genre within these communities, as well as supporting the characterization of the genre. Thus far, we have identified the drama as one type in the Micro-Genre, *Games of the Town Square*, within the family of Oral Stories. We anticipate possible positive outcomes of this research, such as the addition of the dramas in literacy projects in Brazilian public schools.

### **The Podcast as a Genre for ELT in Academic Contexts: A Systemic-Functional Study**

*Jose Mauro Souza Uchoa, Federal University of Rio Grande do Norte & Federal University of Acre, Brazil*

The podcast produced for EFL or ESL is a social practice that emerged with computer-mediated communication. O'Brien & Hegelheimer (2006) propose that podcasting is a new method of delivering on-demand audio and video files via the Web, it is promising as a technology that may allow teachers to expand the limits of their classrooms, and it is becoming increasingly popular in educational contexts. Thorne and Payne (2005) suggest that the podcast can be very relevant when used as a teaching language tool because it facilitates the contact with recordings in real communication situations. Stanley (2006) argues that podcasts should be used by teachers as a supplementary material to students' books because they allow listening to real language. The use of podcast in the English teaching process emerges as a useful tool and demand understandings on how it is textually organized to

convey meanings. The aims of this presentation are to present the context of culture and the context of situation (HALLIDAY and HASAN, 1989; HALLIDAY and MATTHIESSEN, 2004) of some podcasts for teaching language. It also analyses their potential structure (EGGINS, 2004; MARTIN and ROSE, 2008), presenting the optional and obligatory stages that are necessary to recognize and produce a podcast for EFL teaching. All the podcasts samples were collected online and were recorded in mp3 file format and are available online. This is part of an ongoing research which tries to bring podcast into an educational context, located in the Amazon region, where a teacher development course takes place. In this context, practice has revealed that the involvement of undergraduate students with listening does not go beyond class and podcasts may be an alternative to this problem.

## **D1 2.02**

### **ESP**

#### **Using Genre Analysis to Investigate Discipline Specificity in Discussion Sections in Research Articles in Dentistry**

*Helen Basturkmen, University of Auckland, New Zealand*

On the surface the rhetorical structure (move sequence) in sections of research reports can appear similar in different disciplines. The present study aimed to understand where disciplinary specificity in the practise of a research genre might lie when moves and broad rhetorical structure are similar. It also aimed to offer a genre-based description of a research genre in Dentistry, a discipline whose writing has received very limited research interest. The study, situated in the ESP tradition, draws on Swales' approach to genre analysis (1990, 2004) and takes up Hyland's (2006) suggestion for genre-based enquiry into disciplinary variation. In the study, discussion sections in dentistry research articles were examined using an existing model of moves and steps from Applied Linguistics (Basturkmen, 2009). The study addressed two questions: To what extent can the discussions in Dentistry articles be accounted for with reference to a model of moves and steps in an unrelated discipline (Applied Linguistics)? How are arguments about results in dentistry constructed in key 'commenting on results' moves? Findings showed the dentistry discussions included broadly similar moves and thus appeared to have similar rhetorical purposes as those in Applied Linguistics and that the writers used similar step options in 'commenting on results' moves. However, the relative proportions of the steps used in these moves and how arguments about results were constructed in dentistry appeared dissimilar to those reported in previous study in Applied Linguistics. Distinctions thus emerged at step level in terms of the tendencies of writers to select some types of steps rather than others. It is suggested that analysis of step choices may be one means to identify disciplinary specificity in the practice of genres that outwardly appear similar in different disciplines.

#### **Can Ambiguity Be a Success Factor for Genre?**

*Geneviève Bordet, Université Paris, France*

Removing referential ambiguity is considered to be one of the main conditions for creating a coherent discourse. Various devices weave the texture of the text and build its internal coherence (Halliday and Hasan). Among these, the creation of an unambiguous reference chain is generally considered a decisive operation. Our discussion of this assertion is based on the study of a corpus composed of 60 PhD abstracts from two disciplines, written in English by native and non-native authors.

In line with Hyland, we consider the abstract as a self-promotional genre, the aim of which is to assert the authority of the writer while claiming ownership of a new field of research, or "niche" (Swales). We formulate the hypothesis that referential ambiguity, because it extends the field of this claim, contributes to self-promotion. We argue that the referring device is all the more successful when it

maintains an interpretive space which can then be filled by the reader according to his/her level of knowledge of the specialised field. This gives the writer the opportunity to demonstrate the degree to which he/she masters the specialised field's shared knowledge, thereby contributing to a successful realisation of the genre.

Of particular interest is the case where the anaphora combines the use of "this" and a general term, to refer to a segment of the previous text, the limits of which cannot be clearly defined (e.g. "this analysis, strategy, gap..."). In this case, the generic meaning of the term enables the anaphora to summarize and reclassify the informative content of the referred segment. More specifically, focus is placed on the way that such "general scientific terms" (Pecman), thanks to their labelling potential (Francis), contribute to a level of referential ambiguity compatible with the specialised community's level of interpretation.

### **Genre Awareness of Female Immigrants as English Language Learners in Multicultural Context**

*Hanyun Zhu, Carleton University, Canada*

My proposed research will examine ten female immigrants' awareness of the genre differences on the language acquisition experiences in their home countries and in an Ottawa ESL classroom.

Statistics clearly reveal that language ability is essential for immigrants' professional success, integration into Canadian society, and contribution to the economy and society. A 2005 Statistics Canada study found that employment rates of immigrants increased with their ability to speak English and that language proficiency had the biggest impact on their ability to find employment in a high-skilled job or in their intended field. The issue that this research will address is how female immigrants' genre awareness influences their efforts as language learners, and integration into Canadian labour market. Researchers have investigated various other aspects of the language learning experiences of female immigrants in Canada, such as basic demographic information on their age, native language, employment status, education background, social-economy status, as well information on their language needs and the curricula, teaching methodologies, and instructional materials. However, no research to date has focused specifically on genre awareness as a key factor influencing the language-learning success of female immigrants in a multicultural setting such as Ottawa.

My major concern is to learn more about the ways in which female immigrants' genre awareness may facilitate or hinder successful language learning. More specifically, I intend to explore the question of how this issue plays out for learners from different cultural backgrounds. The research will employ a mixed-methods methodology, with the data comprising survey questionnaires, interview transcripts, and field-notes from participant observations. The data analysis will draw primarily on tools derived from Critical Discourse Analysis.

### **D1 2.03**

#### **Multimodality**

#### **Looking at Issues of "Identity" in Digital Stories through a Genre Perspective**

*Mary-Louise Craven, York University, Canada*

Bazerman (2002) argues persuasively that we develop our identities within genred activity systems— one example is how our "taxpayer identity" grows in part through the filling in of our tax forms; in the university setting we can see how students develop their "student identity" by being immersed in the discourse community of the academic essay genre. Compliantly they accept the genre's conventions—

for example, the requirement to write in a non-personal text that is a private communication between the professor and the student. But what happens when you ask university students to participate in a new genre—one with different values (public vs. private consumption, for example) and with different but equally strong constraints? And one where, unlike the tax form or the essay, the content of the genre is their own identity? In this talk, I will analyze the results of introducing a digital story assignment to my fourth year communication studies students for the past two years. I will provide a brief background to the development of this genre and outline its conventions. Then I will discuss how the students dealt with the requirement that their identity be the subject of the genre (and here I will contrast how identity is constructed in digital stories with how identity is constructed in the genres of social media, specifically Facebook.) I will use their feedback as well as work on digital self-representational narratives (for example, Hertzberg and Lundby, 2009) to discuss issues of identity in the emerging sub-genres of digital stories.

### **Web-Mediated Genre and Bank Marketing: Analyzing Hong Kong Bank Brochure Websites**

*Lingwei Kong, Hong Kong Polytechnic University*

While there has been extensive work on web-mediated genres (e.g. Askehave & Nielsen, 2005; Giltrow & Stein, 2009; Puchmuller & Puebla, 2008; Shepherd & Watters, 1998), there has been little on web-based genres in financial business contexts. This paper adopts the critical genre-based approach (Bhatia, 2004) to examine bank brochure websites in Hong Kong. Bank brochure websites, projecting a primary facet of on-line bank marketing, build a direct communication channel between customers and financial institutions.

This paper reports on the results of a genre analysis of the Corpus of Hong Kong Bank Brochure Websites (HKBBW) which consists of 74 English bank brochure websites collected from the official websites of 20 licensed banks incorporated in Hong Kong. The analysis starts with exploration of the communicative purposes of the bank brochure websites based on Bhatia's colony of promotion genres (2004) and the previous literature. The paper then focuses on a hand-tagged move analysis and a corpus-based analysis of linguistic features. Wmatrix (Rayson, 2009) was used to examine the key words, key part-of-speech (POS) and key semantic domains of the Corpus of HKBBW and the different move types involved. The results indicate that features in the move structures and linguistic choices of bank brochure websites help to achieve the communicative purposes of this specific promotional genre, and might be attributable to socio-cultural constraints in web-mediated contexts of bank marketing.

### **D1 2.04**

#### **ESP Analysis**

### **Analysis of English Essays for Scholarship Application by Thai College Students Pimyupa**

*W. Praphan, Mahasarakham University, Thailand*

Writing an English essay to apply for scholarships is a daunting task for Thai students whose prior experience is merely on writing for no real audience. Over the course of two years (2010-2011), 16 Thai students from a regional university in Thailand tackled this task in applying for an exchange program offered by the U.S. Department of State. In 2010, two students won the scholarship, which sparked hopes for their successors. Sixteen personal statements as part of the application were collected, each of which was analyzed by the proposed genre moves adapted from Bhatia (1993), Swales (1990), and Watkhaolarm (2005). The proposed moves include (1) highlighting individuality, (2) showing passion for current field of study, (3) indicating past achievements or activities and lessons learned (4) indicating a career goal, (5) mentioning benefits of scholarship, and (6) describing future plans upon receipt of the

scholarship. The analysis shows that most students include all of the moves, but not in the same order, particularly in the use of Move 2, 3, 4 and 5. The content of the essays was also analyzed and it was found that 12 students stressed the influence of their family members on them; nine students highlighted their underprivileged background; and all students stated their intention to improve the condition of their families and/or community. The students were interviewed regarding the difficulties they faced when writing the essay. Unsurprisingly, the most challenging section to write is the introduction section or Move 1 (highlighting the individuality). This study has pedagogical implications for teaching self-promotional genre in an EFL context.

### **Profiling the Textual Properties of Problematic Source Use in Literature Reviews by Chinese Doctoral Students: Implications for Citation Instruction**

*Becky S.C. Kwan, City University of Hong Kong*

Since its first publication, the CARS (Creating A Research Space) model (Swales, 1990) has commanded much attention and has now become a widely accepted pedagogic model (see, e.g., Swales & Feak, 2004; Weissberg & Buker, 1991) which novice writers are encouraged to apply in structuring their thesis introductions and literature reviews (collectively referred to as literature reviews hereafter). Yet, as many writing faculty might have experienced, instructing students in the schematic pattern does not necessarily guarantee that they can produce well-formed literature reviews. It is not uncommon to observe that while many student writers are able to apply the scheme to organize their texts at a global level, the coherence of writing within and across its moves is often upset by the inadequate control of source ideas cited therein. The problem has recently started to receive some attention in the literature (see also, Kamler & Thomson, 2006; Pecorari, 2008; Ridley, 2009). Yet with few exceptions (e.g., Pecorari, 2008), discussions have mostly been based on anecdotal accounts with very little systematic research attempted to characterize the textual properties of problematic source use. Inquiries in this regard are much needed to inform strategies in helping novice writers overcome the citation problem in their literature review writing. The study to be presented in this paper is to address the gap. It was conducted on a corpus of literature reviews written by a group of Chinese doctoral students who have been instructed in the CARS model but experience difficulties in incorporating source ideas in their writing. The study focused specifically on the citations that rupture the flow of discussions in various moves of the texts. Findings reveal that the disruptions were caused by ineffective control over a range of citation skills and strategies which include, *inter alia*, choice of citation content, the selection of citation forms, and the use of coherence-building

### **A Genre Analysis of Statements of Research Interests by Chinese EAL students**

*Sibo Chen, University of Victoria, Canada*

A statement of research interests-or personal statement-serves an important role in graduate schools' admission processes; however, its functional and genre features have been neglected by recent genre literature. The current study is a multi-level discourse analysis of statements of research interests written by Chinese English-as-an-additional-language (EAL) students. It addresses the following three research questions: as an academic promotional genre (Bhatia, 1993), what are the moves in a statement of research interests? How do applicants display their socialization in their disciplines' discourse communities via personal statements (Swales, 1990)? What are the differences and similarities in statements of research interest written by EAL and English-as-a-first-language (EL1) speakers?



Unlike the very limited previous studies of personal statements (Brown, 2004; Ding, 2007), the current study is unique in two ways. First, it focuses on statements of research interests written by EAL students rather than on those written by EL1 speakers; and second, statements collected for this study include a number of academic disciplines, as compared with the discipline-specific corpora used in Brown (2004) and Ding (2007). The preliminary findings show that, first the statements include the five recursive moves (i.e. study purposes, credentials establishment, relevant life experience, future goals, and describing description of personalities) identified by Ding (2007), but with different proportions. Compared with EL1 speakers, EAL students pay more attention to personalities and relevant life experiences. Second, three discursal devices were used by EAL students to demonstrate their socialization in their target discourse community, namely, the use of jargon, the description of relevant experience, and the statement of future goals. Finally, statements of research interests written by EAL students have more limited lexicons and grammatical structures than those of their EL1 counterparts. In addition to sharing the findings from this study, the presenter will discuss its pedagogical implications for the teaching of second-language writing for academic purposes.

## **D1 2.05**

### **ESL/ESP: Writing**

#### **“It’s the Kind of Thing That They’re Just Learning”: An Exploration of First-year University Students’ Disciplinary Writing Competence**

*Sarah Lynch, Carleton University, Canada*

This small-scale study investigates professors’ expectations of first-year undergraduate students’ disciplinary writing vis-à-vis the awareness of and actual disciplinary writing competence demonstrated by L1 and L2 student writers. Rhetorical Genre Studies (RGS) and English for Specific Purposes (ESP) as well as theories of writing and genre expertise provide theoretical background for the study. Course materials, instructor interviews, student writing samples and student interviews served as data sources for qualitative analysis. Diagnostic assessment of student writing complemented the qualitative analysis of professors’ expectations, as presented in course materials and interviews, and students’ perceptions of disciplinary writing competence, as presented in student interviews. Qualitative analysis revealed five common themes, or competences, recurring in both professor expectations and student perceptions of disciplinary writing competence: rhetorical, subject-matter, writing process, formal and critical thinking ones. The most common expectations articulated by professors were rhetorical, critical thinking and formal, in other words, professors expected some level of disciplinary genre competence from first-year undergraduate students. The analyses have not revealed any major differences between L1 and L2 (Generation 1.5) first-year students’ genre competence. This result suggests that further development of genre theory that brings together insights from both RGS and ESP is needed. The study reflects that first-year students are aware of several writing competences expected from them and are in the process of learning other disciplinary competences through immersion and practice.

#### **The Use of Genre Theory for Improving Writing Proficiency Skills in Explanations**

*María Martínez Lirora, University of Alicante, Spain*

The study reported in this paper focuses on the use of Genre Theory as an appropriate framework for English L2 writing in the subject English Language IV of the degree course in English Studies. We compared 40 explanations written by students on this course at the University of Alicante (Spain) before and after they had studied different text types following Genre Theory.

Genre Theory was applied in order to increase students' literacy skills through the study of text types and specific grammatical structures that appear in these texts. This study intends to demonstrate that using the Theory of Genre as a framework to teach academic writing helped students to improve their level of literacy. Findings suggest that exposing students to good models of different text types, paying special attention to explanations, and asking them to write texts based on these models, improves students' texts from the grammatical and the textual point of view.

### **ESL Learning on Social Network**

*Queila B. Lopes, Federal University of Acre , Rio Branco, Brasil*

This paper discusses under the Systemic Functional theory (Halliday, 1985; Martin, 1984; Eggins, 1994) how ESL learners can develop their linguistics skills through the social networks. At Federal University of Acre the English Language students always complain about their difficulty to practice some linguistic abilities because they have no real contact to speakers of English, beyond the classroom environment. Most of them pass around 3 hours a day on a social network. What is presented here is a study of case, more exactly English classes of a discipline named English Language IV with UFAC students of English Letters which had as learning environment the twitter and facebook. During this discussion will be presented differences, advantages and disadvantages of both media as potential environment to the development of English as Second Language by students who live in Amazonian region and have rare contact with English speakers. According to Bakhtin (1986) the writer must wholly dominate the genre to produce creatively. I will show how the students fully dominate these virtual genres and how they could improve their linguistic competencies using them. As method I chose virtual ethnography (Hine) to collect and then analyze the data from the virtual environment. As this research is still in process I can discuss data collected and analyzed till now catching a glimpse the future possibilities.

### **D1 2.06**

#### **ESP/Corpus**

#### **What's in a Research Article? A Taxonomy of Research Papers**

*Réka Futász, Central European University, Budapest, Hungary*

The research article (RA) has been one of the most widely analyzed genres in genre studies over the last few decades, with scores of articles examining its components from many different aspects (e.g. Kanoksilapatham, 2005; Ruiying & Allison, 2003; Sheldon, 2011). However, if we have a closer look at what kinds of RAs are commonly analyzed, we can see that most research focuses on RAs that have a clearly identifiable IMRAD (Introduction, Methods, Results, and Discussion) structure, and that these RAs are often also called 'empirical' research articles. This classification by extension categorizes those articles that do not conform to the IMRAD structure as 'theoretical' ones. Categorizing RAs in such a way means that in many cases 'theoretical' RAs are excluded from genre research as an object of analysis because they tend to lack the clear structural division based on which empirical papers are identified. At the same time, a large part of scientific communication takes place in RAs that do not use the IMRAD template, most prominently in the humanities and the social sciences, which indicates a need for more information as to how these kinds of texts work. For this reason, the aim of this presentation is to argue for moving away from equating empirical RAs with the IMRAD structure and to provide a more complex taxonomy of research articles. It is argued that the labels 'empirical' and 'theoretical' can be used in a meaningful way in genre research to differentiate between different types of research articles, but with a much more detailed list of criteria that defines each type of RA. The proposed criteria can be used to aid text selection in genre analysis as well as in teaching academic writing in those fields that use theoretical RAs in their scientific communication.

## **The Extent of Disciplinary Difference in Undergraduate Writing from the Humanities and Social Sciences**

*Karin Whiteside, Warwick University, USA*

This paper reports on progress in an investigation into differences, in terms of sentence-level features and in terms of semantic and discourse relations within the texts, between undergraduate writing assignments in History, PIR (Politics and International Relations), and Management. It will involve qualitative analysis of a small number of texts, and quantitative comparison of key features against discipline-specific corpora of third-year writing assignments. This is part of a PhD research project which seeks to better understand the extent to which disciplinary difference exists in undergraduate writing across three disciplines sitting quite closely at the 'soft' end of the disciplinary spectrum within one institution.

Disciplinary differences in academic writing have been analyzed from the micro level of lexico-grammatical features (Hyland, 2002, 2008) to the macro level of meta-genres and meta-disciplines (Carter, 2007), and at a number of levels in between (Swales, 1990, 2004; Samraj, 2008; Bruce, 2009). Much of this work has identified disciplinary distinctions in professional, published academic genres or post-graduate level student writing rather than in undergraduate writing. It tends to be assumed that these disciplinary distinctions are less pronounced in undergraduate writing. Undergraduate writers are 'not socialized into the epistemological practices of their disciplines' (Samraj, 2008, p. 56), having neither a deep nor long relationship with their discipline they experience conflict between its demands and pulls of their social and family contexts or 'activity systems' (Russell, 1997), and undergraduate writing is not valued enough to be named precisely by academics setting undergraduate writing assignments (Johns, 2011, p. 58). However, Bruce's recent study (2010, p. 10) which compares a similar type of undergraduate writing task, the 'essay', in two disciplines, English Literature and Sociology, suggests that significant disciplinary differences in the 'textual resources employed' may exist. It is hoped the current investigation will contribute to knowledge of the disciplinary characteristics of undergraduate writing.

## **Nominalization Use and Genre Knowledge: An Exploratory Longitudinal Study**

*Guillaume Gentil, Carleton University, Canada & Fanny Meunier, Universite Catholique de Louvain, Belgium*

Cross-sectional studies have established a positive correlation between the frequency of nominalizations in L2 texts and rating scores of L2 academic writing ability (e.g., Grant and Ginther, 2000). Yet it is unclear what exactly the frequency of nominalizations is a measure of: register development, language proficiency, or genre sensitivity? Also unclear is the degree to which *greater* nominalization use is a reliable indicator of *better* use.

To investigate these questions, we draw on the Longitudinal Database of Learner English (LONGDALE), which includes textual data collected from the same students over three years. While the main data set consists of timed 500-700 word responses to opinion questions in year 1 and year 3, longer and untimed term papers were also collected from the same students and another cohort of students in year 4. This rich corpus allows for comparisons in nominalization use over time, across genres, and among L1 backgrounds.

From a theoretical perspective, we combine Tardy's (2009) model of genre knowledge (as adapted in Gentil, 2011), Halliday and Martin's (1993) notion of grammatical metaphor, and Biber's operational

definition of nominalizations as “abstract nouns formed from verbs or adjectives through derivational morphology” (Biber, Conrad, & Leech, 2002, p. 458). This three-pronged framework helps to conceptualize nominalization use in relation to genre knowledge, register development, and language proficiency.

CLAWS part-of-speech tagger and UCREL Semantic Analysis System (USAS) were used to identify nominalizations, while WordSmith Tools facilitated the investigation of use in context. A coding system was developed to tag nominalizations for grammatical accuracy and rhetorical appropriateness. Preliminary analyses of nominalization use indicate minimal variation between year 1 and year 3 within the short opinion pieces, but significant differences between this genre and the year-4 term papers. Directions for future research and implications for the automated scoring of L2 writing proficiency will be discussed.

### **D1 3.01**

#### **Panel**

#### **How Can Genre-based Pedagogies Inform Novice Undergraduate English for Academic Purposes Curriculum Development? A Hong Kong Case Study**

Universities in Hong Kong claim to be English Medium Instruction (EMI) institutions; however over half the undergraduate students accepted into City University of Hong Kong are below a level of English where they can effectively access academic studies in English.

The English Language Centre (ELC) is responsible for English language proficiency and academic literacy development of undergraduate students at City University, and those students who enter the university at particularly low levels spend longer in the ELC. Over this last academic year the ELC team has been redesigning the English language curriculum and assessment tools and processes in preparation for the switch to the 4-year degree and the double cohort of students being admitted to university in 2012. This 90-minute panel will describe these curriculum and assessment development processes and the genre-based pedagogies we have drawn on, and continue to draw on, in designing our programs and assessment frameworks. In doing so we will be **problematizing this process** by posing a number of on-going research questions we would like to put to genre experts at the conference, as follows:

- Is our curriculum pathway potentially confusing to students, where academic literacy development as informed by CLT practice and the ESP school at the lower level, interfaces with a freshman composition program at the higher level?
- What do our experienced English language teachers need to know about genre-based pedagogy to enact the curriculum, and what kinds of teacher development support do they need? How long does it take?
- How should we be assessing and reporting on genre-based program outcomes for academic literacy development within a genre-based pedagogical framework?

Each presenter has played a key role in this process and will present through proposing a research question that problematizes the issues of implementing a genre based approach for academic literacy development.

#### **Presenters:**

#### **Implementing a Genre Based Curriculum in the Tertiary Sector: Context and Constructs**

*Jane Lockwood, City University of Hong Kong*

## **What are the Challenges of Using Genre-based Approaches for Very Low-level English Learners in a University Setting?**

*Hebe Wong, City University of Hong Kong*

## **What are the Challenges, When Enacting a Genre-based Approach, Faced by Experienced Teachers Who Have Tended to Focus More on Tasks and Skills?**

*Stephen Bolton, City University of Hong Kong*

## **How Can the New Rhetoric School Contribute to Academic Literacy in L2 Writers at City University in Hong Kong?**

*Christy Chan, City University of Hong Kong*

## **How Can Our Writing Assessment Tools and Processes Best Serve a Genre-based Approach to the Development of Academic Literacy?**

*Emma Bruce, Roxanne Wong, Blair Dunton,, & Liz Hamp-Lyons, City University of Hong Kong*

### **D1 3.02**

#### **Theoretical Views**

##### **Genre Clusters in Different Theoretical Perspectives**

*Orlando Vian Jr., Federal University of Rio Grande do Norte, Brazil, & Julio C. Araujo, Federal University of Ceara, Brazil*

Why do genres group together? How do such clusters occur? What mechanisms guide these clusters? Based on these research questions, the purpose of this presentation is to discuss current trends in genre studies, specifically the notion of 'genres clusters' and how different theoretical perspectives have addressed this issue.

Our starting points, based on the theoretical affiliation of the researchers, are the notions of genre, as proposed by Martin and Rose (2008), from the Australian Systemic Functional tradition, as researched by Vian Jr. (2010), as well as the notion of the constellation of genres, as proposed by Swales (2004), from the English for Specific Purposes tradition, as researched by Araújo (2004, 2006), and similar concepts being used in other theoretical frameworks such as the notion of colony proposed by Bhatia (2001, 2004), the notion of genre chains presented by Fairclough (2003, 2008) and the notion of system suggested by Bazerman (2005, 2006).

An initial attempt to address this question is made using the concept of language-games, as proposed by Wittgenstein (2001), whose theory indicates that the games children play in the acquisition of language have a family resemblance. Bringing this idea to genre studies attempts to explain how certain genres have the same family resemblance. Similarly, the notion of rhizome proposed by Deleuze and Guattari (1987) is also used as an attempt to explain how these clusters occur, since, according to these authors, the rhizome constitutes 'ceaselessly established connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles' (1987, p. 7) and, therefore, we can conceive genre clusters as rhizomes, which establish connections between semiotic chains, and genres themselves may be seen as semiotic tools.

##### **Types and Typification: Towards An Integrated Model of/for Genre Analysis**

*Hunter Stephenson, University of Houston-Clear Lake, Houston, USA*

This paper will provide a brief overview of the three dominant paradigms in contemporary genre research, namely, English for Specific Purposes (e.g., Swales, 1990; Bhatia, 1993; Paltridge, 1997), the North American New Rhetoric (e.g., Miller, 1986, 1994; Schryer, 1993; Bazerman, 1994), and Systemic Functional Linguistics (e.g., Cope & Kalantzis, 1993; Green & Lee, 1994.) It will then argue that two additional perspectives must also be considered, namely, an activity theoretical approach (e.g., Berkenkotter & Huckin, 1993; Russel, 1997; Bazerman, 1998; Spinuzzi, 2003) and a formalist approach (e.g., Genette, 1990; Richardson and St Pierre, 2005; Fei-Wen, 2010.) The former perspective, which shares some fundamental tenets with the new Rhetoric school, investigates genres using methodologies (and certain foundational principles that underlie those methodologies) based on activity theory (e.g., Leontiev, 1975, 1981; Engeström, 1987, 1990.) The latter perspective, although largely discredited by scholars working from one of the three dominant schools, continues to inform scholars working in other disciplines and impacts both writing pedagogy, curricula offerings, and disciplinary organization. This paper will then outline a number of convergences and overlaps between the five approaches. These provisionally include, but are not necessarily limited to, formal structural features, semantic impact, contextuality/situatedness, and pragmatic relationships. These factors will provide the bases for an integrated, graphic model of and for genre analysis. Each factor will serve as a primary axis of the model. At the intersection of the axes, a particular token of a particular genre can be said to be highly typical (of that genre) (following Swales, 1990) as well as highly stabilized (following Schryer, 1993.) Movement away from the model's center (the intersection of all axes), particular tokens show more variation from the genre type and are also less stabilized. Ideally, this integrated model will enable scholars to analyze more fully how genres develop, function, change, and decay.

### **The (Non) Objectification of the Discursive Genre in a Brazilian School**

*Maria Helena Fávoro, Federal University of Santa Catarina, Brazil, & Valdirene Carpejani, Social Service of Commerce, Paraná, Brazil*

Discursive genres are socio-historical practices, and they are interconnected to the social and cultural experiences of mankind. Thus, genres modify together with historical and social changes which result from human actions, reconfiguring themselves in diverse textual events. Such modifications, usually, lead to the emergence of new genres, what results from the necessity of adequacy to new socio-historical situations. In Brazil, Bakhtinian theory of discursive genre has been broadly discussed and studied in the last years, especially when it comes to the teaching and learning of L1 and L2. Official documents, as the National Curriculum Guidelines, (2008), are also based on the discursive genre theory to guide schools' curriculum. However, many times, the concept of genre is radically removed from its historical and social characteristics, and it goes through a process of objectification: in order to transform the concept of genre into a teachable content, the characteristics of the diverse genres are frozen, so that the apprehension and layout of it, and its subsequent reuse, is made possible. As a result, the instability and mutability inherent to the concept of genre are discarded, so that the concept fits the teaching and learning system. This objectification, also called didactization, of the genre concept, under the perspective of Critical Applied Linguistics in which this study falls, is highly unwelcome. This is because this didactization aims to completely apprehend something that is, in its core, unstable and unfinished. This study has as theoretical basis the Bakhtinian theory of Discursive Genres. The subjects are two teachers from a school that deals with textual production and interpretation based on discursive genres from a Bakhtinian perspective. We aimed, through interpretive research, to analyze and realize if the teaching and learning practices of textual production and interpretation in this context are really based on the theoretical precepts of discursive genre, as recommended by the Bakhtinian studies, or if these practices are limited to the didactic concept of genre. The research was conducted from class observation and texts analysis. Results show that, in general, the practices have been

conducted in accordance with the Bakhtinian theory of discursive genre, highlighting their instability, as well as their social and historical character, although, in some moments, it was caught the influence of the didactization of the concept of genre, expressed through attempts of apprehend the concept in totality.

### **D1 3.03**

#### **Multimodality**

##### **Audiences and the Curator's Agency in the Museum Genre System**

*Linda Driskill, Rice University, USA*

Scholars widely accept that the purpose of museum exhibitions is knowledge creation, although they differ in their interpretation of how knowledge creation occurs and whether the knowledge is hegemonic and exclusionary. Most separate the exhibition proper from other documents, and none acknowledge the museum's genre system. However, just as images are understood as part of many documents, analysis of exhibitions as genres reveals conventions of lighting, arrangement, and documentation that invite particular transactions with audiences.

Late 19<sup>th</sup> century museum directors asserted that rows of cases provided a linear path for visitors to compare specimens and accumulate understanding independently (autodidacticism). For structuralists and semioticians, exhibitions create knowledge through their metonymic representation of classes of objects in a hierarchical system and their metaphoric representation of ideas or events, such as the Battle of Waterloo. For post-modernists, exhibitions enact (or impose) meta-narratives that "discipline" visitors' personal reactions. Such exhibitions are claimed to repress the views, values, and productions of minorities and women. Scholars seldom focus on a curator's agency in knowledge creation within a museum's activity system (exception, Brennan, *Mysticism and the Modern Museum*, 2010). Using activity theory and genre theory, this presentation treats art museum exhibitions as one genre in the larger genre system that organizes museum activities. It focuses on the curator, who leads a team to construct a knowledge source for multiple communities or stakeholders. Such knowledge, I hope to demonstrate, is not solely textual, but an inter-modal construction for sensory and linguistic comprehension. Two exhibitions (at the Denver Art Museum and Museum of Fine Arts Houston 2009 and 2010) that featured the same 65 paintings and sculptures by Charles Russell will be used to show how different patterns of organization (one thematic and one chronological), lighting, and labels invited different constructions of meaning and interpretation for quite different audiences.

##### **Working Genre: Vocational Genres and Interwar Women Workers**

*Risa Applegarth, University of North Carolina at Greensboro, USA*

As women flooded public life in the United States in the decades between earning the vote and the onset of World War II, a host of vocational genres emerged to guide women readers toward the careers that seemed newly open to their participation. As an editor at Doubleday explained to a potential author in 1931, "Girls are keen about those kind of stories which have some sort of vocational background and...some basis in actuality" (Lesser). The work-related genres that emerged in the 1920s and 1930s included vocational guides, career surveys, newspaper features, and vocational autobiographies, all of which shared in a widespread exigence—that is, the belief that women were newly able to pursue work in a range of professions, from journalism to medicine to scientific research—yet organized rhetorical resources in divergent ways.



This presentation reports on my ongoing historical study of vocational genres, asking: How did this suite of genres support and limit women's access to professional spaces in the 1920s and 1930s? Building from Carol Berkenkotter's claim that written genres in historical research serve as "material artifacts" that allow historians to recover traces of conflict within the contexts of a genre's emergence, I contrast the claims and rhetorical strategies of two key genres: vocational autobiographies and vocational guides. My analysis suggests that vocational guides often promoted a narrative of exceptionalism as they prompted women to consider whether their motivation, dedication, and abilities were exceptional enough to warrant their career ambitions; in contrast, autobiographies in which women journalists, scientists, physicians and public servants wrote about their working lives resisted such exceptional narratives and sought to normalize women's presence in professional arenas.

### **Constructing Cosmologies: A Linguistic Description of Linguistic and Conversational Strategies in the Genre of Traditional Public Comforting**

*Nganga Wanjala Simon, University of Bayreuth, Germany*

Underlying genre performances are verbal and non-verbal strategies that index contextual presuppositions based on sociocultural knowledge. Which verbal and non-verbal strategies are used, and how do they guide the construction and interpretation of reality in funeral events? This study is to contribute to this. The study on linguistic and conversational strategies in funeral performances sets out to identify and describe the verbal and non-verbal strategies that enter into a reflexive relationship with culturally religious knowledge in the genre of traditional public comforting. Traditional public comforting performed on the third day after burial among the Bukusu people of Western Kenya is based on traditional Bukusu religion. Largely a monologue, traditional public comforting is designed to console the bereaved, explain the place of man in the universe and to exhort the mourners (especially) the Bukusus people to return to the traditional practices. Thus the genre of traditional public comforting provides a cultural space for the construction of the Bukusu worldview. Further, as a result of contact with Christianity, traditional public comforting reveals what I will call discursive heteroglossia; that is the participants align to the local and global discourses. In my analysis of video data of the traditional public comforter, I intend to focus on both verbal and non-verbal strategies which are used to make both the traditional Bukusu cosmology and the discursive heteroglossia obvious. I focus on both verbal and non-verbal strategies because the two interweave, and consequently enrich each other in the construction and interpretation of reality. I draw methodological principles from Genre analysis (Luckmann 1986; Günthner and Knoblauch 1995), discourse analysis, interpretive sociolinguistics and ritual studies

#### **D1 3.04**

#### **Community Genres**

#### **Purpose in the Unfolding Text: Genre and Metadiscourse in a Medical Genre**

*Caroline Goodier, University of KwaZulu-Natal, South Africa*

Purpose in writing can be addressed on more than one level (Grabe & Kaplan 1996). Genre is the most overt realization of overall social purpose in text and particular genres can be seen as articulating the purposes of the community. At a different level it has also been demonstrated that writers project themselves in text by means of the use of metadiscourse, as they reflect and realize the social context they share with the reader while pursuing their professional goals. Metadiscourse conveys attitude to subject matter and to the reader and allows the writer to influence how the reader receives the text. This paper makes a further application of Hyland's (2005) metadiscourse model by using it to analyze how metadiscourse devices function in the different moves of a particular genre. The question the

paper addresses is to what extent these two analytical approaches of genre and metadiscourse complement each other in signaling writer purpose in the texts.

Data for the study is provided by a corpus of 20 case reports or case series published in a national medical journal. The genre analysis, following the approach of Swales (1990, 2004), establishes the move structure of the case report and an analysis of metadiscourse devices is undertaken within the various moves.

The study finds that these complementary approaches inform each other and that variations in metadiscourse devices can be associated with the different moves in the genre. The genre of the case report has not been described before in terms of genre moves or of metadiscourse resources.

### **The Textual Norms of a Genre: A Multi-Dimensional Approach**

*Henna Makkonen-Craig, University of Helsinki, Finland*

The present study investigates the textual norms of an institutional school genre, the matriculation essay. The textual norms can be prescriptive or descriptive, explicit or implicit, and constitutive or non-constitutive. It is argued that a multi-dimensional approach is necessary for understanding the essence of this particular genre.

The study involves (1) linguistic and textual analysis of essays, including comparison of high-graded and low-graded texts; (2) content analysis of the published normative guidelines for assessment; (3) analysis of the assignment questions; (4) exploitation of 'commentary literature', such as course books and other published volumes; and (5) familiarization with on-going public discussions by the involved specialists, e.g. teachers and external examiners. Personal communication with expert members of the professional community was also utilized.

The matriculation essay is a composition written in the mother tongue exam in the national matriculation examination in Finland. The candidate writes "a stylistically and objectively acceptable composition about a subject that concerns his or her range of experience or all-round education" ([www.ylioppilastutkinto.fi/english.html](http://www.ylioppilastutkinto.fi/english.html)). The essay exam employs a holistic assessment, and it aims to measure the candidate's general level of education, development of thinking, linguistic expression, and coherency.

### **Using SFL-based Text Analysis to Investigate Implicitly Valued Authorial Stances in Student Coursework Genres in the Disciplines**

*Zak Lancaster, University of Michigan, USA*

At the WRAB II conference this past February, Amy Devitt and Christine Tardy both argued convincingly for the importance of text analysis in genre research, suggesting ways it can help uncover tacit elements of writers' genre knowledge. This paper provides evidence for a related use of text analysis in genre studies, drawing on recent systemic functional linguistics analyses of stance and voice in student academic writing (Hood, 2006; Macken-Horarik & Morgan, 2011; Tang, 2009). It examines differential patterns in authorial stance in successful and unsuccessful student argumentative essays in two undergraduate courses, economics and political theory, and interprets these patterns in light of the instructors' stated goals and assessment criteria, as revealed in interviews. Two questions frame this examination: How do recurring discursive patterns in the essays construe valued and less valued authorial stances, and how do these stances correlate with implicit genre expectations?

The paper provides evidence that text analysis, in conjunction with instructor interviews, can expose recurring interpersonal meanings in student writing that are unconsciously valued by instructors in the disciplines. While notions related to authorial *voice*, *style*, or *stance* did not arise in either of the instructors' stated goals or assessment criteria, the higher performing writers in both courses more regularly adopt a "novice academic" stance and the lower performing writers a "student" stance. Realized through various linguistic resources, the former stance is marked by high authorial commitment and dialogic engagement with alternative voices in the target discourse; the "student" stance is marked by weakened authoritativeness brought about in part by frequent "personalizing" moves (*in my personal opinion ...*) and references to class (*According to lecture yesterday*). The research suggests that investigations of faculty expectations for undergraduate coursework genres can be refined through careful analysis of students' genre performances.

### **D1 3.05**

#### **Learning and Genres**

##### **Informal Genres as Mediating Discourse: Making Sense of Governing Genres**

*Nancy Lea Eik-Nes, Norwegian University of Science and Technology, Trondheim, Norway, & Christine Räsänen, Chalmers University of Technology, Gothenburg, Sweden*

Genres are recurrent social actions, viewed by foregrounding similarity and regularity or through the lens of difference in which optional and obligatory features (e.g. genre integrity and colonies) are in focus. The basis for teaching genres is most often a governing model, where students learn about genre use by focusing on genre rules and typical features. The motive of the exercise is producing the genre. Viewing genre through the lens of activity theory (cfr. Russell, Räsänen) provides a different perspective. Here, genre is seen as a mediating tool used to achieve a certain motive. This implies that students need to be able to adapt the genre "rules" to the motives they want the genre to fulfill.

As is, however, even when students have been taught traditional academic or workplace genres, they are seldom able to apply them in their actual studies or in the workplace; they experience the constraints of the genres rather than their affordances. This inability to apply genres indicates that students have only "learned" – not appropriated – the genres. We argue that in order to appropriate genres, students first need to make sense of them, and that this sense-making process does not occur through learning the genre rules, but rather through the use of intermediary informal dialogic genres.

In this paper we present examples of informal genres that facilitate and enhance sense-making of institutionalized genres and practices. Through the lens of activity theory, we analyze data from academic writing and leadership courses on PhD level to show how students use informal genres to develop their understanding of institutional social actions.

##### **Genre Identification and Definition in the PUCV-2010 Corpus of Academic Discourse:**

##### **Exploration across Six Disciplines in Doctoral Studies**

*Giovanni Parodi, Pontificia Universidad Católica de Valparaíso, Chile, & Romualdo Ibáñez  
Pontificia Universidad Católica de Valparaíso, Chile*

The study of disciplinary discourse genres has received mayor attention during the last twenty years, from a wide range of theoretical and methodological perspectives. Notwithstanding, there are not many research projects from a corpus-based approach that focusing in the identification of situated discourse as part of educational settings analyze large number of ecological texts with the purpose of classification of the collected texts into specific genres. In this study we seek to identify, describe the discourse genres

in the PUCV-2010 Corpus of Academic Discourse (3,162 written texts, which are distributed among Physics, Chemistry, Biotechnology, History, Literature, and Linguistics). The corpus was collected in twelve PhD programmes in six Chilean universities and comprises all the documents students are given to read during their formal curricula. Employing a matrix of complementary criteria, a varying repertoire of 31 genres was identified and defined across the six disciplines. As part of the most interesting results, although an important variety of genres is discovered (31), the principal mean occurrence concentrates around 3 fundamental genres across the six disciplines: Textbook, Research Article, and Disciplinary Text. This shows that disciplinary access to specialized knowledge is built upon just a few important discursive resources, while the rest of the identified genres play a very minor role. Disciplinarity emerges as an important factor in genre variation because interesting differences are detected between Basic Sciences genres (BS) and Social Sciences and Humanities genres (SS&H).

### **De-Stabilized for Now: Stasis and Change in Writing Assignments**

*Roger Graves, University of Alberta, Canada*

In academic writing the genres of assignments students are asked to complete are more than stable—some of them are in danger of being ossified. The “Scholarly paper” is one such genre that has resisted change remarkable well. Genre studies scholarship attitude to genre change has varied: early work emphasized the recurrent, typified, stable aspects of genres (Miller & Shepherd 2009), while more recent work by Schryer (2002) and others emphasize change and the improvisational nature of texts. Many important research questions depend on the idea of change: how do genres decay and die? how do new ones proliferate? And how do theorists distinguish between changes in form and changes in function in their analyses?

This paper will explore these three questions by examining how several instructors in university courses changed the genres of the writing assignments in their courses. I will focus on one predominant genre—the “Scholarly Paper”—and examine how several instructors in one faculty decided to change the genre they required their students to write. Using a combination of interviews and textual analysis, I will describe the impulses that precipitated change: boredom; confusion; a sense that students were not learning what the instructors had intended. I will then describe how I worked with these instructors to imagine alternative genres (genre proliferation) and describe the instructors’ evaluation of the experience of changing these genres. In one case, the instructor considered replacing his assignment with not assigning any writing at all (genre death). More commonly, though, instructors opted to change the form of the genre but retain the function. This change carries important implications for writing instruction because it suggests that instruction must focus on communicative function as much or more so than forms, strategies, moves, or models (Swales).

### **D1 3.06**

#### **ESP**

### **Revealing Disciplinary Variation in Student Writing: A Multi-Dimensional Analysis of 16 Disciplines**

*Eric Friginal, Georgia State University, USA & , & Jack Hardy, Georgia State University, USA*

In the past, large-scale, corpus-based analyses of disciplinary and generic variation have focused on writing of experts(e.g., Biber, Conrad, Reppen, Byrd, & Helt, 2002; Hyland, 2008) who are members much more central to their respective academic discourse communities (Swales, 1990). However, as writing instruction increasingly spreads from English departments to writing intensive coursework housed in other disciplines, there is a need to better understand student writing as it exists in those content areas. Such an understanding can help instructors address the needs of novices who are at the

peripheries of their academic discourse communities. To that end, this study's purpose was to uncover a set of factors of co-occurring, lexico-grammatical features to help characterize successful student writing from 16 disciplines. Along with general disciplinary variation, we also wanted to compare how different genres (e.g., reports, research papers, argumentative essays) are realized in and across the disciplines. To do this, MICUSP ("*Michigan Corpus of Upper-level Student Papers*," 2009) was used. MICUSP is a corpus of A-graded, upper-level student papers across 16 disciplines. To find categories based on lexical and grammatical features, the corpus was first electronically tagged using the Biber tagger (Biber, 1988, 2006). Then, we used multi-dimensional analysis, a statistical procedure pioneered by Biber(1988),to identify dimensions of frequently co-occurring features that best accounted for variation. Along with a description of the methodology, this paper will define the features that constitute the factors, which have been labeled based on their communicative functions. Commonalities and differences at the disciplinary and generic levels will be discussed as well as implications for future research, such as a cross-sectional analysis of disciplinary and generic development of different levels of academic writers. To conclude, implications for discipline-specific and genre-based pedagogies will be addressed.

### **A Genre/Discourse Analysis Approach for Teaching Research Article Introductions: A Classroom Experience**

*Chitra Varaprasad, National University of Singapore, Singapore*

Introductions, which are an integral part of research papers, are the most challenging to write for international students, especially in terms of organization due to their 'hierarchical and a linear pattern of organization' (Gupta, 1995). Genre analysis, as a form of discourse analysis, has been effectively used by classroom teachers in the context of English for specific academic purposes. The applied nature of the field has enabled teachers to devise innovative ways of teaching suited to their classrooms. This presentation will explain one such approach to train students to analyze organizational features of the introduction section of research articles to international graduate students, at the National University of Singapore. The questions that this classroom-based study addressed are:

1. To what extent are students aware of the organization of the introduction section of research articles before the analysis training?
2. To what extent are students aware of the organization of the introduction section after the training?
3. What are students' perceptions about their learning?

For ease of classroom teaching and learning Swales' (1990) seminal work on genre analysis was modified to the acronym CRGP i.e. context, review, gap and purpose to reflect the different hierarchical introductory segments. Each of these segments was further analyzed for their different discourse elements. As a take home task and for further reinforcement, students were asked to analyze the introduction section of a research article in their discipline which formed the basis for group discussion in the classroom. This was followed by a written assignment for each of the introductory segments. Students input about the extent of their awareness about the organization of introductory sections before and after the analysis training and their perceptions about their learning will be shared during the presentation.

### **English for Specific Purpose in a Sociodiscursive Interactionism Perspective**

*Ana Paula Marques Beato-Canato, Federal University of Rio de Janeiro, Brazil*

While the Language for Specific Purposes approach presupposes velocity, the sociodiscursive interactionism theory (BRONCKART, 2003; 2006; 2008; SCHEUWLY; DOLZ, 2004) postulates a procedural

work, organized in didactic sequences which aim at the development of language capacities necessary to act in particular contexts. This perspective requires several hours of study focused on a given textual genre to ensure the comprehension of language as a social practice and of text as a semiotic instrument, which allows effective verbal communication in singular situations. Aligned with this perspective, the challenges of this presentation are to analyze and illustrate possible and necessary adjustments in the Swiss proposal that can be applied to the learning-teaching process of languages for specific purposes.

### **D1 3.07**

#### **Panel**

#### **Exploring Interdependence: Linguistic and Rhetorical Approaches to Genre Systems and Ecologies**

This panel contributes to the understanding of the interdependent relationships between genres using different disciplinary approaches (linguistic, pragmatic and rhetorical). Each of these approaches takes Bazerman's definition of genre system (as made up of interrelated genres that interact with each other in specific settings) as a starting point, but widens our theoretical understanding of the essential interrelatedness of genres in particular settings/situations.

#### **Presenters:**

#### **Genres, Systems of Genres, and Pragmatic Point Constructions**

*William Salmon, University of Minnesota, Duluth, USA*

Salmon shows that Bazerman's genre systems (1994) can be anchored in Construction Grammar (Fillmore, *et al.*, 1988), a well-developed linguistic framework allowing for functional and distributional information to be built into formal grammatical accounts. He argues that the interdependent relations of Bazerman's genres can be modeled after the way CG captures comparable relations between grammatical constructions. This approach is advantageous to rhetorical genre studies, as it offers intuitive linguistic evidence in favour of Bazerman's characterization.

#### **Rhetorical Motives, Situations, and Genre Ecologies**

*Jaclyn Rea, University of British Columbia, Canada & Michelle Riedlinger, University of the Fraser Valley, Canada*

Using corpus-supported linguistic pragmatic methods of analysis, Rea and Riedlinger examine the interrelated genres that constitute information sharing and public debates about radiation risks in BC resulting from the Fukushima incident. They argue for a widening of the definition of genre ecology (Freedman & Smart, 1997; Spinuzzi & Zachry, 2000; Spinuzzi, 2004) to encompass multiple genres that depend upon each other for their existence, but are produced by communities that do not share perspectives or purposes.

#### **Genre Ecologies, Internet Health**

*Monica Brown, University of British Columbia, Canada*

Brown raises new questions about genre proficiency and the Internet (Giltrow and Stein, 2009) by examining the genre ecologies associated with Internet health websites. This study is informed by a rhetorical analysis of the Public Health Agency of Canada's 2009-2010 web campaign on H1N1, and the uptake of this campaign in online media reporting and on health-information websites.

### **Keynote Session 3**

#### **Do Genres Evolve?**

*Carolyn Miller, North Carolina State University, USA*

What does it mean to say that genres “evolve”? The language of evolution has been the default vocabulary for genre change in rhetorical studies, literary studies, and linguistics, and the related language of genre emergence is becoming increasingly common, especially in new media environments. Emergence is a concept that has become salient with the development of complexity theory, and evolution, of course, is the model for organic change over time. The vocabulary of evolution, which itself emerged in the century before Darwin, was applied to both language change and literary change even as Darwin was working out his theory in the 19th century. What Daniel Dennett has called “Darwin’s dangerous idea”—an idea that serves as “a universal solvent, capable of cutting right to the heart of everything in sight”—has been used since then to model change in linguistics, literature, rhetoric, social systems, and technology, as well as the organic world.

This paper will explore the following questions: Why is evolution such a powerful and pervasive model of change? What do we import to our conceptualization of genres and of large-scale rhetorical action and the rhetorical organization of culture when we adopt the language of evolution? Can the emergence of genres be conceptualized alternatively as a process of large-scale social invention?

### **D2 1.01**

#### **Special Session 2**

##### **Between Theory and Curriculum**

*Amy Devitt, University of Kansas, USA*

In a 2002 article, Ann M. Johns commented on the lack of pedagogical focus in the invited papers at the Second International Genre conference in Vancouver in 1998. She writes, “some of the essential pedagogical issues were sidestepped or downplayed during most of the conference. Why is this? Why do some of the finest minds in genre theory eschew discussion of the pedagogical implications of their work?” (237). As one of the speakers invited to the Vancouver conference, I disagree that we eschew pedagogical discussions. But I find intriguing her hypothesis about why: “There are direct contradictions between what the theoreticians and researchers continue to discover about the nature of genres and the everyday requirements of the classroom” (237). In this talk, I wish to explore the extent to which that is so. In what ways have our developing theories made genre-based pedagogies more difficult? In what ways have our classroom needs made us contradict our theoretical understandings? The space between our theories and our curricula raises challenges for both.

##### **Accounting for Genre Performances: Why Uptake Matters**

*Anis Bawarshi, University of Washington, USA*

Genre scholars have described the complex ways in which related genres enable their users to perform consequential social actions, providing insight into social roles and relationships, the distribution of cognition, and the social construction of space-time within contexts of activity. Yet genre research has not accounted as fully for what Anne Freedman has called genre uptake---the taking up or performance



of genres in moments of interaction and innovation. Genre uptake is informed by genre knowledge but also by one's sense of self, one's memory of prior uptakes, as well as by other affective factors that make uptakes, while to some extent habitual, also momentary and unpredictable. A focus on genre uptake allows us to describe more fully the dynamic, emergent, and rhizomatic movements of genres in real time and space, thereby attending to the complex, contingent, multi-directional performances of genre uptake, which has implications for genre research and teaching.

## **D2 1.02**

### **RGS & Pedagogy**

#### **Rhetorical Literacy: Transferability of Genre Analysis Strategies across Disciplines and into the Workplace**

*Kathryn W. Pieplow, J.D., University of Colorado, Boulder, USA*

My research examines the effectiveness of teaching a rhetorical structure for analyzing genres in order to improve transfer of learning beyond the first year writing classroom.

Genre is one of many rhetorical choices writers must make in order to write persuasively. Thanks to Miller, we understand that genres “serve as keys to understanding how to participate in the actions of a community.” Genres mediate both function – how one acts within a given community – and epistemology – how one comes to understand that community. So genre knowledge is one essential tool for students to successfully navigate rhetorical situations.

My approach in the FYW classroom is to apply King and Kitchener’s two principles: give students practice in thinking critically about genres and the opportunity to write in multiple genres. I do that by having them produce reading responses in genres of their choice – accompanied by an analysis of each genre. In this way, I hope to create what Devitt calls a repertoire of antecedent genres.

I surveyed approximately 400 former FYW students from classes without genre instruction and from classes with a curriculum including actively teaching a rhetorical strategy for approaching genre. The study is complete, but the in-depth analysis has been deferred to spring. Early results show that 85% of respondents (we had a 20% response rate) say that the past genre work helps them today. My working hypothesis is that teaching rhetorical approaches to genre and creating a repertoire of antecedent genres will significantly improve transfer.

#### **Becoming an “Expert Outsider”: How Genre Knowledge Facilitates Transfer in the Writing Center**

*Rebecca S. Nowacek, Marquette University, USA*

This presentation begins with the premise that genre knowledge is crucial for transfer of learning across domains, a premise that has been elaborated in much recent genre scholarship (Beaufort; Devitt; Reiff & Bawarshi; Wardle). It also begins with the premise that writing centers—as institutional spaces that traverse disciplinary boundaries and require the cultivation of an expertise that allows experienced tutors to cross those boundaries regularly—are a particularly potent site for studying the various ways genre knowledge can facilitate transfer.

This presentation reports on the pilot study findings of a longer-term inquiry into the role of genre knowledge in cultivating the “expert outsider” knowledge (Hughes) that characterizes expert tutors and enables them to transfer their writing-related knowledge into unfamiliar domains. In this study, I am transcribing a dozen conferences recorded at a writing center at a medium-sized, private, American

university. I am also conducting discourse-based interviews with both writer and tutor to learn more about instances when either tutor or writer was transferring knowledge, in ways that might have been tacit as well as explicit.

The presentation begins with an explication of the theoretical frameworks that underlie the pilot study, including the concept of “expert outsider” and the idea of “genre as an exigence for transfer” (Nowacek). The heart of the presentation, though, is the elaboration of a taxonomy of “transfer talk” in one writing center. What strategies do tutors use to tap into writers’ genre knowledge? What genre knowledge does this seem to require from the tutors themselves? What do the interviews reveal about missed opportunities—when writers perhaps were working to articulate their genre knowledge but there was no uptake from the tutor? The presentation concludes by considering implications for the next stage of research.

### **Transfer of Genre Proficiencies from Academia to the Community and Back Again**

*Stephanie White, University of Wisconsin-Madison, USA*

In what Paula Mathieu and others call “the public turn” in Composition and Rhetoric, college composition instructors are using the service-learning mode of pedagogy to move students away from hermetically sealed academic contexts of writing and into the community. Since “awareness of robust types and purposeful individual variation responsive to local circumstances provides an antidote to oversimplifying models of writing instruction” (Bawarshi and Reif xii), service-learning can be a compelling approach to teaching genre proficiencies when it asks students to write for non-academic audiences.

However, little scholarship addresses this specific type of service-learning. Deans and Joliffe provide suggestions for how and why to accomplish the move from academia to community, yet no research addresses how students use their academic genre proficiencies in community contexts, nor how their learning about community genres transfers back to academia. This study, therefore, seeks to ask: How do students experience their learning in service-learning composition courses? How does it build on what they know about academic genres and transfer back again to academia?

In this presentation, I will begin by explaining the current scholarship on transfer between academic and community genres. I will next present one case study from the larger study, focusing on a student who completed a service-learning assignment that demanded what Joliffe calls a “working document.” Using examples from the student’s drafts and revisions, as well as direct quotations from semi-structured interviews with the student, I will show how he determined that his academic writing proficiencies were not applicable to his community contexts; how he then applied a new, genre-based approach in order to successfully accomplish his tasks for their context; and how he has since applied this new approach to academic contexts in multiple disciplines. Finally, I will describe what we can learn from these findings, with the goal of suggesting how to improve service-learning approaches to help students transfer genre knowledge from academia to the community and back again.

### **D2 1.03**

#### **Multimodality & Pedagogy**

##### **The Multimodal Evolution of Narrator’s Types and Roles in Research Genres**

*Jan Engberg, Aarhus University, Denmark & Carmen Daniela Maier, Aarhus University, Denmark*

Along with the ongoing growth and development of genre forms in all fields of communication due to technological advances, research genres have also undergone various changes.

The present study belongs to an extensive project in which we investigate how knowledge is communicated by researchers in academic research article, academic visual essay and academic video essay. In this chapter, we propose to approach researchers as narrators telling a story of the research process. We focus on how the multimodal evolution of the above-mentioned research genres has transformed the types and roles of narrators when communicating knowledge about research processes. The data is collected from research work published in two international peer-reviewed journals, "Visual Communication" and "Audiovisual Thinking".

Adopting a multimodal approach, this study aims to extend existing work on narrators in literary and cinematic contexts by identifying both the trans-medium characteristics of narrators in academic context, and their media-related types and roles. The multimodal analysis shows how multiple narrators are transformed when communicating research methods and results according to the genres' transition from one medium to another. In order to reflect on the implications of these transformations of narrative voices, the analysis employs dichotomies such as 1<sup>st</sup> person/3<sup>rd</sup> person, covert/overt, observer/commentator, omniscient/limited narrators, etc.

The findings of this research work can contribute to a better understanding of the contemporary strategies employed in communicating academic knowledge across several semiotic modes and media in research genres.

### **Multimodal Resources and Genres in Science Classrooms**

*Monica Axelsson, Stockholm University, Sweden & Kristina Danielsson, Stockholm University, Sweden*

Ever since Kress and van Leeuwen's (2001) contribution to a theory of multimodality, we have seen an increasing interest in the ways in which different modes such as language, print, image, movement, graphics, gestures, animation, sound and music create meaning (Simpson & Walsh 2010), each mode carrying different potentials for meaning making (cf. affordance, e.g. Gibson 1986, Kress 2003). A particularly multimodal learning environment is the science classroom, where a variation of semiotic resources in various modes is used (Lemke 2000, Kress et al. 2001). Learning and teaching science involves using different genres for specific purposes (Martin & Rose, 2008). An important aspect of genre analyses, not the least in science, is the multimodal perspective.

Our research questions are, i) what meaning making resources are used in science classrooms and in what modes? ii) to what extent is the affordance of the various choices available for meaning making in the classroom made explicit? The semiotic resources used will be analyzed both using systemic functional linguistics and multimodal analyses, especially regarding choice of mode in connection to the affordance of the resource in question.

In our presentation we aim at describing the use of different modes (speech, writing, images, gestures, action, etc.) used for meaning making within various scientific genres, based on data collected in primary and secondary science classrooms (e.g. Axelsson & Jakobson, 2010, Axelsson & Danielsson, forthcoming; Danielsson, 2010, 2011a, b; Eriksson, 2011), using video and audio recordings as well as digital photographs. Preliminary analyses comparing data from two age groups indicate that the level of abstraction coincides with both choice of mode and the tendency to use various modes in coordination

## **A Genre-based Approach Underlying Didactic Sequence for the Teaching of L2**

*Vera Lucia Lopes Cristovao, UEL, Brazil*

The objectives of this paper are: a) to present a panorama of a Brazilian perspective of a genre-based approach based on the socio-discursive interactionism (BRONCKART, 1999, 2006; DOLZ; SCHNEUWLY, 1998) and b) to analyse didactic sequences produced by English teachers as a learning tool of the didactic intervention work based on genre analysis. Didactic sequences are defined as a group of school activities systematically organized in language activities within a class project (DOLZ; SCHNEUWLY, 1998). This paper expects to raise the theoretical, methodological and educational implications which this proposal seems to be achieving as well as to further research issues to be discussed. As a preliminary result, it may be stressed the space/opportunity for professional development produced by such activity system. Another result is the kind of pedagogic practice underlying the proposal together with the different dimensions of teacher education it may involve such as research.

### **D2 1.04**

#### **Tertiary Writing**

##### **Genre Change in Academia: Reflective Writing as a New Resource in Academic Genre Repertoires**

*Anna Solin, University of Helsinki, Finland*

My paper describes an ongoing research project which concerns genre change in academia. The research explores the way in which new genres are mediated to academic settings, how they are localised through practices of regulation and how writers' genre knowledge develops. The main reference point is North American genre studies (e.g. Miller 1984; Coe et al. 2002; Devitt 2004).

The paper examines the take-up of a new genre, the teaching portfolio, in Finnish universities. The teaching portfolio is of Anglo-American origin and was introduced in Finland in the mid-1990's as a tool of academic recruitment. It is now frequently used alongside the CV or as a replacement of the CV when filling academic posts. The genre has brought about a radical departure from local traditions of self-presentation: while CVs tend to be information-oriented, portfolios also include reflective and evaluative elements (such as accounts of the applicant's teaching philosophy and self-evaluations). As a result, the genre has been contested by many academics as being inappropriate to academic genre repertoires.

Perhaps the most contested element of teaching portfolios is "reflective writing", which typically involves first person accounts of own beliefs, qualities and/or visions for the future. Originally private and non-regulated, reflective writing has become an object of institutional regulation and evaluation in the context of academic recruitment. Writers are thus under great pressure to perform reflective writing in an institutionally acceptable way.

The paper focuses on writers' experiences and particularly the way they attempt to orient to appropriate normative frameworks when faced with the task of producing acceptable reflective writing. The data examined include interviews with writers, writers' finished portfolios as well as normative materials (such as official portfolio guidelines). The data were collected in 2007-2009 at the University of Helsinki.

##### **Targeting the Imagined Communities Implicit in Genre-Based Academic Writing Portfolios**

*Martin Andrew, Swinburne University Melbourne, Australia & Zina Romova, Unitec, New Zealand*

The purpose of this paper is to consider how first year, tertiary-level English as an Additional Language (EAL) academic writing programs for adult learners can use both emerging understandings about the importance of genre knowledge, discourse community and imagined communities to target participation in portfolio assessment. This paper considers the value of portfolios as sites for practising membership of future imagined communities (Anderson, 1983; Kanno & Norton, 2003) by focusing on the literacy practices of those communities. It maintains portfolios can achieve this through reproducing texts similar to the authentic artefacts of those discourse communities (Flowerdew, 2000; Hyland, 2003, 2005). An approach that unpacks the generic components of authentic generic texts engages with the roles and functions of genre in both linguistic and socio-cultural contexts (Ramanathan & Kaplan, 2000). Findings show that since portfolios provide multiple opportunities for rehearsing a variety of text types, creating an “album of literacy performances” (Ferris & Hedgcock, 2005, p.322), it follows they are a logical focus for this output as well as a valid site for learner preparations for future learning contexts. This paper outlines a situated pedagogical approach, where students report on their improvement across three portfolio drafts and assess their learning reflectively. This approach is compatible with research into the value of genre as way of socialising learners to future discourse communities. A multicultural group of 41 learners enrolled in the degree-level course Academic Writing (AW) at a tertiary institution in New Zealand took part in a study reflecting on this approach to building awareness of one’s own writing. Focus group interviews with a researcher at the final stage of the program provided qualitative data, transcribed and analysed using textual analysis methods (Ryan & Bernard, 2003). One of the key benefits identified was that the chance to produce and reproduce texts perceived as useful to the students’ immediate futures was reflected in the overall value of the portfolio-focussed academic writing program. Instructors who see teaching invests in learners’ future desires for belonging contribute not only to a process leading to advancements in learners’ form and content, but also in their desires for “language socialisation” (Duff & Hornberger, 2008),

## D2 1.05

### Community Genres

#### Reference Processes on Journalistic Genres: From Printed Newspaper to Electronic Newspaper

*Jaqueline Barreto Lé, Federal University of Rio de Janeiro, Brazil*

This research aims to investigate the reference processes and its cognitive aspects in the textual universe of the construction of meaning, specifically in the several journalistic genres (in the *printed* and *digital newspaper*). We defend that it’s possible to detect differences and peculiarities between the reference processes that occur in the printed and in the electronic version of the newspaper. Thus, this job fits to the functionalist theory once it analyses the textual genres as discursive practices, social and contextually located. It also investigates the *reference*, mainly the indirect anaphora occurrences, based on cognitive processes that are activated at the communicative event and it means to conceive the “referents” as “objects of discourse”. The *corpus* of this research is composed by texts of the printed and electronic editions of two Brazilian newspapers: *Folha de São Paulo* and *O Globo*: 60 texts of each genre, analyzing the total of 9 genres and 120 editions (60 of the printed newspaper and 60 of the electronic newspaper). The journalistic genres focused on this study are: a) in the *printed newspaper*: paper, interview, news/reporting, chronicle, reader’s opinion; b) in the *digital newspaper*: news list, poll, blog and twitter. All these genres were analyzed considering the new classification of the emergent genres in digital media, based in Marcuschi (2005), conceiving, in this case, the journalistic domain as a means of textual realization or, based on Lévy (1999), the notion of *cyberspace*. Finally, it’s worth to say that, about the digital genres, it was a fundamental prerequisite to the analysis the considering of theoretical relations between the sociodiscursive approaches, including the studies presented by Bakhtin (2003), Adam (1992) and Bronckart (1999).

## **Genre and Situation – The Dynamism of a GSP**

*Suvi Honkanen, University of Helsinki, Finland & University of Vaasa, Finland*

Texts belonging to the same genre are generally considered to share some structural characteristics. In systemic functional (SF) linguistics, this general structure potential (GSP) is taken to consist of different functionally motivated stages (Hasan 1996; Martin & Rose 2008). The present paper addresses the reciprocal relationship between genre and situational context by investigating the schematic structure of a directive institutional genre. More specifically, it focuses on how the dynamic nexus between language and the situational context can be illuminated by a microanalysis of the lexicogrammatical choices made in a given functional stage.

The data comprises 123 circular letters sent to city schools by the Helsinki Education Authority. Having demonstrated that the letters are usually organised into two stages – “orientation” and “request sequence” – the paper focuses on the linguistic realization of the latter. Its methodological basis is in SF and cognitive linguistics (e.g. Langacker 1991; Goldberg 2006).

The paper first demonstrates that the request sequence is typically comprised of so called conventionalized directives, momentarily profiling the directive function of the text and the agentive role handed down to the addressee. An analysis of the argument structure reveals a systematic interaction between the way in which the directive at the initiating sequential position is realized and the degree of newsworthiness displayed. This then shapes the thematic progression in the sequence. Finally, the degree of newsworthiness is also shown to interplay with the way in which the GSP is realized on a more global level. In conclusion, the paper demonstrates how meanings central to the GSP are dynamically fore- and backgrounded by the participants in and through linguistic action. As relevant aspects of the situation are shown to be delineated by people’s actions (cf. Devitt 2004), possible convergences are explored between the SF and the new rhetorical tradition.

## **Do Enduring Genres Generate New Questions?**

*Janice Chernelkoff*

I have turned to Genre Studies recently to examine narrative reports written by participants in the sport of randonneuring, a form of long-distance bicycle riding. Genre theorists in the Rhetorical Genre Studies tradition argue that genres are mutable, or at least “sites of contention between stability and change” (Berkenkotter and Huckin 6), but the rider story is stable. Indeed, the rider story emulates journalistic reports of the first several editions of Paris-Brest-Paris (PBP), a 750-mile event initially run in 1891, and rider stories from the 1970s are much like those written now. I focus on PBP stories because completing this event is the crowning achievement for a randonneur, and these stories are prototypical.

This presentation asks what it means to focus on similarities rather than differences in genres. If some genres are prone to change or “evolution,” what can we learn about them as well as about more stable genres, if we ask questions about the exigence that requires the more stable genre. Does asking these questions suggest alternatives to the ubiquitous “evolution” metaphor?

Substantial evidence exists that those who read rider stories need them in order to believe it possible to extend their own physical and mental limits to complete this event. My recent call for 2011 PBP stories for a commemorative volume elicited this response:

Without what you are doing, there would be no imagining for those who dream of doing this thing and no collective memory of our journey for those of us who have done it. (Jack Holmgren)

This “collective memory” is created through a stable “[constellation] of strategies” (Schryer) that continues to suggest possibilities. Miller defined genres as forms of social action dependent on exigence (Genre 37). I argue that some exigences continue and established constellations of rhetorical strategies remain relevant. If true, productive questions about assumptions in Rhetorical Genre Studies may be asked.

## **D2 1.06**

### **ESP**

#### **Teaching and Assessing Genres of Interaction**

*Lori Zenuk-Nishide, Kobe City University of Foreign Studies, Japan & Andrea Paul, Monash University, Australia*

Language teaching has conceptualized conversation as unstructured, and consequently difficult to teach or directly assess. However, analysis of oral interaction genres such as conversation, argument or negotiation (Thornbury & Slade 2006; He & Dai 2006, Putnam 2005, 2010) in terms of moves, language and pragmatics provides an explicit syllabus for teaching and assessment of these essential aspects of 'real-life' language use. Recent teaching and assessment of NNS interaction have focused on the use of structured tasks (Sayer 2005), discourse and conversational analysis (He & Dai 2006; Walters 2007), eliciting of pragmatic ability (Roever 2005, 2011), and the use of rating scales specifically targeting conversation (Nunn 2000).

This study describes and evaluates an instrument for teaching, and formative and summative assessment of spoken interaction in discussion genres, an approach streamlining the relationship between learning, feedback and assessment. It evaluates opportunities examinees have to demonstrate conversation management in a test of discussion, the discussion focus test, and how both learners and examiners are enabled to assess and evaluate speaker performance. Many oral assessments of discussion are holistic, focusing on proficiency rather than achievement testing. The challenge in the testing of spoken interaction in discussion is to create an instrument that 1) is based on models of what it means to be able to discuss, 2) clearly reflects the performance goals of a communicative curriculum providing diagnostic information for both learners and teachers, 3) supports objectivity in rating, 4) can be adjusted for use at a variety of speaking proficiency levels, 5) can be applied to any topic, genre or curriculum, and 6) can be used by teachers, assessors, and non-native speakers with training.

The instrument can be designed to investigate any focus on conversational functions and argumentation in discussion for low to superior students.

#### **An Exploration of the Genre Chains of Undergraduate Thesis Writing in the Humanities Practiced at Universities in Japan**

*Kiyomi Yamada, University of New England, Armidale, Australia*

When undergraduate students in Japan are first required to write “graduation” theses (*sotsuron*), they encounter a new academic discourse type, which varies between institutions and disciplines. Thesis writing at the undergraduate level is, thus, likely to be most challenging for students. However, previous studies on genres have mainly examined research articles and postgraduate theses written in English in the Science disciplines. Thus, undergraduate theses in the Humanities written in Japanese remain un-researched. Moreover, despite of importance of exploring both the linguistic context and the social and



cultural contexts in which discourses under examination are produced, the majority of genre studies to date have analysed only the final products of student writing.

Adopting an integrated model, consisting of the concepts of “genre chains” (Swales 2004), “recontextualization” (Linell 1998) and “guided participation” (Rogoff 1990), this paper provides insights into the processes of the undergraduate research project and thesis writing, specifically, how the genre of Japanese undergraduate thesis interrelates with other genres. Data was collected by means of interviews with 10 Japanese undergraduate students and their supervisors at two universities in Japan, questionnaires, participant observation, a diary study, audio-recording and collection of written documents, enabling the triangulation of data and ethnographic description.

Two types of genre chain were identified, one for Psychology and the other for non-Psychology disciplines in the Humanities. The findings also suggest that, in comparison with non-Psychology students, Psychology students felt familiar with, and had little difficulty in, writing “graduation” theses, due to the longer and more comprehensive socialising process, and the highly prescriptive and regulated nature of their discipline. Nevertheless, seminar groups (*zemi*) played a crucial role in enhancing most of the students’ socialisation into the genre chains of graduation thesis writing and in providing contexts for communication and socialising among members.

### **Lexical Phrases in ESP Genre-based Academic Writing Classroom in China: An Intervention Study on the Acquisition of Lexical Phrases by Chinese EFL Learners**

*Cai Jing, Luna, University of Hong Kong, Hong Kong*

There is a growing awareness that a significant proportion of language in academic writing is composed of formulaic sequences (or lexical phrases/lexical bundles/clusters, etc.), and researchers and instructors have been interested in the investigation and teaching of such sequences in the past four decades. For lexical bundles, which is considered as *general lexical phrases* in the current study, the principles at present in teaching them are usually drawn from vocabulary studies which are theoretically based on psychology and linguistic studies (Coxhead, 2008), but the few empirical studies which have adopted these principles in teaching them in separate mini lessons yielded unsatisfactory results (Cortes, 2006; Jones & Haywood, 2004). On the other hand, A few pedagogical proposals under the ESP genre-based framework have addressed the instruction of *move-specific lexical phrases* as part of the “language foci” in the genre-based classroom (e.g. Flowerdew, 2000; Henry & Roseberry, 1998; Jacoby, Leech, & Christine, 1994; Swales & Feak, 2004). However, hardly any study has approached the learners’ actual acquisition of these language features such as lexical phrases taught under the genre-based pedagogy.

As a consequence, by integrating the ESP genre-based approach and corpus-informed lexical approach, the present study sets out to explore and compare the effects of explicit teaching of general and move-specific lexical phrases and the process of learning them in a disciplinary-specific genre-based academic writing classroom. Through quantitative and qualitative measures, namely intervention study and selected case studies, this research is expected to provide insights into how Chinese EFL learners’ knowledge of lexical phrases develops in conjunction with the awareness of genre and genre structures throughout an academic semester.

## **D2 1.07**

### **Panel**

#### **Writing to Learn, Learning to Write. Literacy and Disciplinarity in Danish Upper Secondary Education**

In this panel session we shall introduce a large ethnographic research project, funded by the Danish Research Council of the Humanities, running 2010 through 2014. The presentations will focus design, methodology, analytical approaches, models and tentative findings.

As indicated in the title, the design covers the double viewpoints of students and school subjects. In longitudinal studies, selected students are tracked through upper secondary school (ages 16-19), and in sub studies a range of school subjects are put under scrutiny, investigating genre conventions, textual norms and writing practices. The aim is to study students' learning to write in school subjects and learning subjects through writing. As an essential part we study the trajectories through which writer identities develop.

The project is inscribed in the socio cultural tradition (Vygotsky 1986, Wertsch 1998) in which language and local language acts are viewed as mediational means between the cognitive and the social (cp. Blåsjö 2004). In its understanding of literacy the project builds on New Literacy Studies (Barton 1994, Ivanic 1998).

For the analyses of data, two models have been developed in the longitudinal studies. One provides a model of the field of study, tracking literacy events and development of writer identities over time, the second model provides tools and approaches for the study of constellations of literacy events.

#### **Presenters:**

##### **Aims, Design, Methodology and Analytical Models**

*Torben Spanget Christensen, University of Southern Denmark, Peter Hobel, University of Southern Denmark, Denmark & Ellen Krogh, University of Southern Denmark, Denmark*

##### **The Complicated Transition from Secondary to Upper Secondary, the Case of Susan**

*Torben Spanget Christensen, University of Southern Denmark, Denmark*

##### **Patterns of Identification across School Subjects, the Case of Jens**

*Ellen Krogh, University of Southern Denmark, Denmark*

##### **The Development of Writer Identity across Multi Subject Coursework**

*Peter Hobel, University of Southern Denmark, Denmark*

## **Keynote Session 4**

### **A Genre Based Theory of Literate Action**

*Charles Bazerman, University of California, USA*

This talk will introduce a two volume theoretical work that places genre at the center of understanding literate action. This theory identifies the fundamental problem of writing as creating mutually intelligible communicative spaces where co-alignment to meaning is possible, when documents can travel through space and time--removing attention and interaction from the immediate here and now which has been assumed in prior definitions of rhetorical situation. The theory is grounded in Vygotskian socio-cultural

activity theory, Schutzian phenomenology and the social science outgrowths of philosophic pragmatism, to give an account of linguistic, social, interactional, and knowledge orders through the mediation of circulated texts. This theory will be approached both from the perspective of understanding humans as socially situated and socially creative symbolic actors and from the more practical perspective of how we can conceive of acts of writing.

## **D2 2.01**

### **Panel**

#### **Genre-Based Graduate Pedagogy: Textual Spaces and Scholarly Identifications Pedagogy**

This panel will explore the complex rhetorical negotiations of advanced academic genres, particularly in the contexts of apprentice-based interactions between faculty and graduate students as well as in writing courses designed specifically for multilingual international graduate students. We will examine the dynamic and political processes occurring as graduate students work dialogically with genres, texts, knowledges, technologies, and mentors to negotiate their legitimate yet peripheral participation into disciplinary conversations. We argue that enculturation into disciplines through genre-based pedagogies may be beneficial for the rhetorical-consciousness raising of graduate students, but this method is one that cannot be practiced without acknowledging its own situational limitations and political implications.

#### **Presenters:**

##### **Genre, Rhetorical Flexibility, and the Second Language Writing Graduate Course**

*Missy Watson, Syracuse University, USA*

As Ann M. Johns notes, an effective application of genre in the writing classroom requires instructors to advocate in their classrooms the kind of genre awareness that treats rhetorical flexibility as a complicated and dynamic process. The goal of Speaker One's talk is to reflect back on Johns' call for genre-based pedagogies, considering how multilingual graduate writing courses might be designed to encourage rhetorical flexibility as students work to integrate themselves within the discourses of their disciplines by performing expertise in the high-stakes genres required of them (i.e., seminar papers, proposals, theses, dissertations, research articles, etc.).

More specifically, Speaker 1 will analyze a single case of a pilot graduate writing course for multilingual international students at a private U.S. university for the critical negotiations of genre writing instructors may encounter and sometimes fail to encounter. Results will be based on interviews with students and on textual analysis of course materials and student-written texts. When using a genre-based pedagogy for introducing multilingual international graduate students to the academic genres of their discipline, this presentation asks, how might we negotiate between making dominant genres accessible for students to treat rhetorically without placing students in a position to merely imitate and reproduce static, standardized genres, especially when students express their motivations for becoming well-versed in the most *classic* or *standard* of conventions? How might we avoid practices which undercut opportunities for generic transformation – transformations that fully represent and treat genres as social, rhetorical, and dynamic?

##### **Visually Re/Framing the Genres of Graduate Education**

*Collin Gifford Brooke, Syracuse University, USA*

While the past twenty years have seen rhetorical studies (and by extension, rhetorical genre studies (RGS)) turn to the social, the collected insights of that turn remain somewhat isolated from the graduate

classroom. Graduate education still suffers from some of the same problems marking the transition from academic to workplace writing; students and instructors alike often treat graduate curricula exclusively as a site for the transmission of ideas as opposed to a place where they can also develop their processes and (writing) practices.

The overarching claim of this presentation is that RGS' emphasis on the sociality of textual practice provides a vital corrective to these tendencies. Combining RGS with recent work in the digital humanities such as distant reading (Moretti) and graphesis (Drucker), this presentation argues that we should defamiliarize the traditional practices of the graduate seminar. Doing so allows us to introduce students to the sociality of academic writing and allows them to acquire genre knowledge in rhetorically savvy ways.

### **Genre, Mentorship, and the Liminal Space of Publication**

*Kate Navickas, Syracuse University, USA*

Given our understanding of genres as reciprocal, socially derived, recurring, and typified social situations (Miller, Devitt), this presentation asks, *From the perspective of an emerging scholar, in what ways do genres socialize new scholars into their respective fields and how might novices work alongside mentors to negotiate a more reciprocal relationship between writer, mentor, knowledge, and text?* More specifically, Speaker 3 will explore the reframing of identification she experienced when attempting a first time publication within a independent study designed to introduce genre theory and publication practices in rhetoric and composition. She will ask—How do graduate students manage the rhetorical shift from graduate student to published scholar? How might a genre-based pedagogy and apprentice-based mentorship assist in reframing a research-writer identity that remains in the liminal space between published researcher and novice striving to enter a community of scholars through the act of publication? Drawing on field notes and the analysis of curricular materials, she will explore how power, ideologies, and identity must be rhetorically negotiated in order to effectively enact scholarly writing in the discipline.

## **D2 2.02**

### **Theory & RGS**

#### **Rethinking Evolutionary Metaphors in Rhetorical Genre Theory**

*Nike Abbott, Independent Scholar, Canada & Ashley Kelly, North Carolina University, USA*

Evolutionary metaphors have predominated in rhetorical genre studies. While these metaphors help to shape understanding of genres emergence, change, and demise, they are now excessively employed, narrowing the ways genres are conceptualized. Reducing genre theory to a narrowed lens of genres-as-naturally-occurring, or mediated by an 'ecosystem,' risks losing sight of the inherent structures—and structuring—of genres. In this theoretical paper, we ask how pervasive 'evolutionary genre' metaphors obfuscate values by articulating a deplorably asocial understanding of genre. Further, if privileging evolutionary metaphors continues, how are the ethics of genre negotiation and construction selected for in genre criticism? From Aristotle to Sir Philip Sidney and beyond, many have searched for existing structures within modes of literary discourse. Beyond traditional literary concerns, rhetorical genre studies, and subsequently film studies, has provided a framework to accommodate a greater variety of artifacts. Altman traces use of the evolutionary metaphor for genre classification in literary studies to Brunetière and then Frye (8). Brunetière, Altman argues, borrowed the evolutionary metaphor directly from Darwin, later adapted by Frye to provide a scientifically-oriented framework for genre classification (9). From this grounding in Darwinian conceptions of evolution, what ethical considerations are

privileged and which are neglected? We provide a pilot study that critically examines the use of the evolutionary metaphor when articulating emerging online genres. We focus on social media sites (e.g., Facebook) to explicate the contentious site for power and value negotiations that genres represent. While the evolutionary metaphor within genre studies offers a profitable conceptual frame, the pervasiveness of evolutionary metaphors in genre studies limits the way in which questions are asked and framed, in turn limiting how online genres are conceptualized. We argue that the evolutionary metaphor has problematic features that must be honestly and thoughtfully addressed—and alternatives offered.

### **Bate-Papo Acadêmico Series – NIG-UFPE-Brazil**

*Judith Chambliss Hoffnagel, Federal University of Pernambuco, Brazil & Angela Paiva Dionisio, Federal University of Pernambuco, Brazil*

Studies on genres have been offering many possibilities of conceiving genres themselves, ranging from tools for sorting, systematizing, and organizing types of texts and cultural objects to forms of cultural knowledge that mediate our interactions with the world. *Bate-Papo Acadêmico Series*, coordinated by Angela Dionisio (UFPE, Brazil), Carolyn Miller (NCSU, USA), Charles Bazerman (UCSB, USA), and Judith Hoffnagel (UFPE, Brazil), intends to show the conceptual variety around the notion of genre, since its main purpose is to organize and share in the digital space the knowledge that has been built on genre in various contexts, in different areas of study, by researchers from several countries. Through interviews with researchers, *Bate-Papo Acadêmico Series* disseminates and provides knowledge and science, promotes interaction between academia and other sectors of society, as well as establishes links between genre scholars by translating interviews to English, Portuguese, Spanish, and French. *Bate-Papo Acadêmico Series* is presented in modern multimedia technology, providing open access and at the same time preserving the old and noble genres of our academic culture, that is, the dialogue between great scholars in video and e-book format. The first interview with Professors Carolyn Miller and Charles Bazerman was published in August 2011. In this paper we present the making off of the interviews and the editorial procedures as well as report some pedagogical activities that have taken place based on the Series.

### **On the So-Called Embedded Questions in Academic and Student Genres**

*Ma Mikko T. Virtanen, University of Helsinki, Finland*

This paper deals with Finnish interrogative clause complements occurring with complement-taking predicates (CTPs), a phenomenon also known as question embedding. The CTPs are prototypically speech act verbs (e.g. *kysyä* 'ask', *kuvaila* 'describe') or verbs of cognition (*tietää* 'know', *epäillä* 'doubt'). We base our study on the cognitive-functional research on finite complementation (Noonan 2007; Langacker 2008; Juvonen 2010; Laury forthcoming). Research focusing especially on the interrogative clause complements has, however, been quite sparse (cf. Hakulinen 1977; Langacker 2001).

I investigate the structure and discourse functions of interrogative clause complements in two argumentative genres: matriculation essays and academic book reviews. Both can be considered genres in which dialogism is foregrounded. In the essay, the candidate is required to discuss the topic given in the set question. The discussion requires interaction between the writer, the reader and the related text(s) (cf. Thompson 2001). In the academic book review, the task of the writer is to give an overview of the book under review and to evaluate the academic plausibility and significance of its central claims (e.g. Hyland & Giuliana eds. 2009). Examples from the data are given below.

BOOK REVIEW:

*Asiasanasto auttaa ymmärtämään mitä keskeisillä sanoilla yleisesti  
tarkoitetaan*  
*Glossary helps to understand what essential terms generally  
is meant*

'The glossary helps to understand the meaning of the key terms'

MATRICULATION ESSAY:

*Joskus voi olla vaikeaa sanoa, onko eineksien osto  
järkevää*  
Sometimes can be difficult say is+Q ready meals purchasing wise  
'Sometimes it can be difficult to say if it is wise to purchase ready meals'

In both genres, the interrogative clause complement mainly functions as a part of an introduction of the claims made in the text under consideration. The structure also functions as an evaluation of the given topic or, in the review genre, of the reviewed book. However, in the essays written by non-professionals, the variety of the rhetorical patterns is much broader. Findings suggest that the use and function of these patterns is sensitive both to the text's genre and to the writer's skills.

## D2 2.03

### Digital Multimodality & RGS

#### Moving Toward a Successful Blog Genre: An Analysis of Top Blog Authors in WordPress and Blogger

*Jessica Schlueter, Northern Illinois University, USA*

Even before the word "weblog" or "blog" was introduced into the English vernacular, blog writers and CMC (Computer-Mediated Communication) researchers alike have been working toward a comprehensive description of what constitutes the "blog genre" and, indeed, whether or not such a class of texts exists. Researchers like Carolyn Miller and Dawn Shepherd have argued that the genre is a conventional social action enabled by a new technology, while others like Jill Walker Rettberg have advocated a more conventional approach like understanding blogging as the sum of its parts. Segmenting a genre analysis into subgenre analysis may seem a reasonable approach to this particular body of discourse (all blog writing across all circumstances), if not because of the wide range of subject matters covered, but such a move isolates rather than coalesces the underlying elements that allow us, intuitively, to understand "blogging" as a whole. In order to address blog writing across multiple subgenres, this presentation examined 100 blog posts divided among the top ten blog writers in free blogging platforms, specifically Blogger and WordPress. Blogs of comparative success rankings but differing discourse topics were coded for formal, linguistic, and rhetorical elements. The analysis of these features revealed a cohesive framework for how successful blog authors write and ultimately how they contribute to the definition of a blog genre.

#### Local Uptakes of a Global Assemblage of Genre: Investigating Emerging Technology in a Glocalization Age

*Huatong Sun, University of Washington Tacoma, USA*

Although still a young technology, social networking arises rapidly and acclaims global successes. While local uses of social networking services (SNS) share similarities across the globe, they often present peculiar use patterns characterized by local cultural and socio-technical conditions. For example, ranked as the number one among all SNS websites, the U.S.-based Facebook reached only 2% of Japanese users

(Tabuchi, 2011); behind the Great Firewall of China where Twitter is blocked, Weibo, the Chinese copycat of Twitter, attracts a much higher number of active users than Twitter worldwide with its downgraded features (Kiss, 2011), resulting into different use patterns. Informed by Bakhtin's dialogism (1981, 1986) and Freedman's development of "uptake" (2002), this paper proposes an expanded genre view to examine interactive technologies in a globalization age and regard these local variations as local uptakes in order to better understand emerging technologies in various locales.

To build this argument, this paper first explores an expanded view of genre to study emerging technologies both as a behavioral construct and as a structural construct. For the former, genres represent social practices through their meaning-laden generic features (Miller, 1984; Dias, Freedman, Medway, & Pare, 1999). For the latter, genres are produced, reproduced, and modified by individuals through a process of structuring (Giddens, 1984; Yates & Orlikowski, 1992; Orlikowski, 2000). In that sense, an emerging genre of interactive technology enacts emergent structure of technology use through recursive practices in a local context.

To address the concern of whether these social networking sites should be regarded as a technology or a genre (see Miller & Shepherd, 2009), this paper then probes into two local cases of social networking use (i.e., Facebook in Japan and Weibo in China) and shows such an expanded genre view provides a robust framework to illuminate and connect the use patterns and technology affordances of those emerging technologies in cross-cultural design context.

This paper concludes these local uptakes of a global discourse represent the pulling forces that re-assert local agency against the pushing force of globalizing trends towards homogeneity and synchronization in a new stage of globalization, globalization (Sun, 2012). These local variations are not isolated, but form an open, global assemblage of genre. The dynamic and dialogical structuring process behind genre formation worldwide manifests the complex interactions of technology and culture in our "technological culture" (Slack & Wise, 2005).

### **The Facebook Profile: Genre, Lives, Norms**

*Laurie McNeill, University of British Columbia, Canada*

The Web has emerged as a key site both for reconsidering genres and their social actions (e.g., Miller and Shepherd; Giltrow and Stein, eds.) and for circulating life narratives. Most recently, social networking sites (SNS) have enabled millions of individuals to craft and consume life stories. The convergence of software, the genres of autobiography, and a timely exigence for public intimacy (Miller and Shepherd), offers opportunities to consider how genre, technology, and culture together (re)produce normative social ideals of subjectivity and experience. In considering this issue, I propose to examine the genre of the SNS profile, focusing on Facebook in particular, since it is the overwhelmingly predominant social network, with over 850 million users world-wide ("Statistics"). Its influence on how individuals represent themselves is therefore considerable; its global and pervasive reach enables it to shape cultural practices of selves and communities, both on- and offline, in significant ways.

The Facebook profile borrows from dating sites (boyd and Ellison), and continues the profile's offline forms, including "the medical history, the work history, the credit history" that are designed to elicit personal material for institutional purposes (Smith and Watson 8). The profile assumes user familiarity and conformity with the genre and its norms (akin to the professional and corporate genres examined by e.g., Devitt; Yates and Orlikowski). In inscribing their site identity, users navigate a series of template pages, filling in text-boxes or selecting responses from pull-down options. While users can opt not to supply this information, the presence of these requests (e.g., relationship status, activities and interests,

favourite books and music) exerts implicit influence on what kinds of experiences matter in a life, reflecting both corporate interests and dominant social norms. Given the unassuming nature of the profile genre, its very ordinariness, it is unlikely that users are alert to this generic interestedness (studies of member practices, e.g., Zhao et al, suggest that users are, on the contrary, quite blithe), underscoring the genre's potential to uphold and even police the status quo.

## **D2 2.04**

### **Teaching Writing**

#### **The Effect of Instruction on Native and Nonnative Undergraduates' Learning of Abstracts and Conference Proposals**

*Rebekha Abbuhl, California State University at Long Beach, USA*

A rich body of literature has emerged detailing second language (L2) writers' encounters with authentic genres (e.g., Belcher, 1994; Casanave, 2010; Cheng, 2007, 2008; Hansen, 2000; Spack, 1997; Tardy, 2009). However, while English for Specific Purposes researchers have often suggested that genre-based instruction is useful or necessary to help L2 writers in their learning of these genres (e.g., Hyland, 2003; Johns, 1997; Paltridge, 2001), it has also been noted that few empirical studies address the effect of such instruction on L2 writers' texts (Paltridge, 2007; Polio & Williams, 2009; Tardy, 2009). This quasi-experimental with both first (L1) and L2 writers uses a switching replications design to investigate students' learning of two authentic genres in the field of linguistics: (1) abstracts and (2) conference proposals. Half of the undergraduates students currently enrolled in an introductory-level "writing in the disciplines" linguistics course were randomly selected to participate in a series of four half-hour workshops outside of class on abstracts in exchange for extra credit and \$10; the other half participated in a series of four 30-minute workshops on conference proposals. The two groups then switched, allowing all students to receive instruction on both genres. Instruction on abstracts and conference proposals was not provided during regular class hours. Using a pretest/posttest/delayed posttest design and multiple measures of the students' writing (including content, organization, and use of metadiscourse) along with qualitative interviews, the study found that while the native speakers evidenced improvements in content and organization, the NNS experienced significant gains in metadiscourse in addition to these two areas. Interview data revealed that the L2 writers particularly valued the instruction for making transparent the characteristics of the genres. Implications for the field's ongoing discussions on the role of explicit instruction in students' developing "genre competence" and "genre performance" (Bawarshi & Reiff, 2010) are discussed.

#### **What Does It Mean to Write in Academia? Perspectives from Two International Students in Canadian Universities**

*Heekyeong Lee, Monterey Institute of International Studies, USA*

Over the past four decades in the area of second language (L2) composition, much attention has been given to identifying difficulties encountered by L2 student writers attributed to their limited proficiency of the target language (Hamp-Lyons, 1991; Johns, 1990). Apart from language proficiency, some researchers (e.g. Jenkins, Joan & Weiland, 1993) attribute novice L2 academic writers' difficulties with organization to their lack of clear and logical thinking. Other researchers (Dong, 1998; Smith, 1999) have claimed that students from a Confucian educational background experience difficulties with developing arguments and critical evaluation of theories in their written assignments since they have presumably been trained not to challenge their academic superiors. The implication of these studies is that writing instructors should initiate L2 students into the cultural and rhetorical practices of the target languages. This paper challenges these prevailing discourses of academic writing for international students in North



American universities. I argue that research and practice in L2 writing tend to ignore writer intentionality and personal aspirations of academic writing from international students' perspectives. The research questions of the paper are: "What does L2 academic writing mean especially for international students? What kinds of selves, writers, and people are we asking them to become when they inhabit academic institutions and engage in authorial activities?" The primary sources of data are from the interviews with two Korean students who narrate about their L2 academic literacy practices in Canadian universities, which were conducted over a six-month period. Writing samples and personal notes such as journals and emails were also collected and analyzed. The findings of the study report the challenges these student writers face while negotiating new contact zones (Bakhtin, 1981) of competing textualities in their writing process in which they "struggle against various kinds and degrees of authority" (p. 345).

**'Let Me Tell You How Much I Did and What I Feel about the Topic, Before I Tell You What I Know': A Case Study of a Group of Singaporean Student Writers' Experience Writing Literature Reviews**  
*Anitha Devi Pillai, Nanyang Technological University, Singapore*

This paper analyzes the academic writing experiences of student writers in a Singapore university. The writers had reported that they faced difficulties in reviewing relevant literature for their research papers. They found it challenging to cope with the demands of conducting research and learning to 'converse' in a new discourse. Swales and Lindemann (2002) too had pointed out that even amongst doctoral theses, university lecturers found the literature review chapters to be poorly organized.

This paper focuses on what student writers chose to include in their papers and why they did so, to examine writers' understanding and perception about the role of secondary data in their research. The student writers took 10 hours of academic writing classes in English per week for a year. In the academic writing course, student writers examined rhetorical structures in journal articles and discussed the various structures such as IMRD (Swales, 1990, 2004) used by experts in prominent English language journals. They were also exposed to a variety of genres through their readings and were encouraged in their class discussions to explore the suitability of the use of the various rhetorical structures in their assignments. The discussion of this paper is part of a larger study comprising research papers by student writers, interviews and journal entries which were collected over a period of 2 years.

Student writers found the literature review component of the research paper to be one of the more difficult ones to write. This is most likely due to the broad purpose they believed to be inherent in this section, which they expected to be both informational and interestingly, experiential in scope. As perceived by the novice writers, the informational expectations are to: show an understanding of the task prompt; show evidence of a wide range of readings and to evaluate the readings. Meanwhile, the experiential expectations are to: impress the reader by showing how much work had been done; position themselves as experts and to add on information from their personal experience.

## **D2 2.05**

### **Political Genres**

#### **Ethos and Genre: The Discursive Practices of Image Construction in French Politicians' Blogs**

*Lotta Lehti, University of Turku, Finland*

While the blog can hardly be labelled as a genre, since it is rather an instrument (Miller and Shepherd 2009), politician's personal blog contains recurring elements which can be conceived as rendering it a genre. This genre is characterized by the properties of the medium (Myers 2010), the power asymmetry of the participants (an elected politician and the public), its main communicative purposes of image

construction and interaction (Janoschka 2010, Lehti 2011) and by a diverse rhetorical structure of the texts. The present paper examines the genre through the lens of one of the main communicative purposes, namely the construction of a credible image of the author, i.e. *ethos* (Amossy 2010).

The paper presents a model for examining *ethos* in politician's blogs, from a global, generic perspective. The model contains the discursive variables of:

- genre-mixing (which antecedent genre does the blogging politician lean on?)
- topic choice (e.g. how official, local or personal is the politician?)
- linguistic register (how formal or informal is the language used?)
- personal engagement (what is the degree of emotionality and subjectivity?)
- interactivity (e.g. how vivid is the commentary section and does the politician participate in the discussion?).

In order to study *ethos* through these variables, the scale of each variable must be calibrated according to the (tacit) generic conventions of the genre. The identification of these conventions is based on a material of 874 blog posts in 79 French politicians' blogs. The model enables the characterization of the different *ethè* especially in terms of the politicians' struggle to represent themselves both as expert authorities and as ordinary people (Johnson-Cartee & Copeland 1997).

### **Genres in Political Discourse: The Case of the Parliamentary "Inaugural Speech" of Austrian Chancellors**

*Helmut Gruber, Vienna University, Austria*

Although "genre" has been theorized in many theoretical frameworks (for overviews see e.g.: Bhatia, 2004; Muntigl & Gruber, 2005), the concept poses some intricate problems when applied in the analysis of political discourse: often, realizations of political genres are planned and produced by teams rather than by single producers and the semiotic modes of planning and production do not coincide with the mode of delivery ("written to be spoken" texts); political genres often serve a whole range of (partly contradictory) purposes as they address a variety of audiences; they are almost always components of "systems of genres" in different social fields (politics, media etc.), and therefore their contexts of use are diverse.

The inaugural speech of the Austrian chancellor (i.e. the head of the Austrian government) is a case in point: the genre's purpose(s) and its audience(s) are extremely manifold, and its production process is complex and takes place under high time pressure (Welan, 1989). Additionally, the inaugural speech is a genre which many politicians only deliver once in their (political) lives and hence the opportunities for becoming familiar with the production aspects of the genre (as a "principal", an "author" and an "animator" in Goffman's, 1981, sense of the terms) and its conventions are minimal.

In my contribution, I will provide a critical overview of current genre theories and their potential for analyzing political discourse and then analyze the inaugural speeches of the Austrian chancellors of the last decade. In closing, I will try to generalize my results by discussing how theoretical aspects of genre theories/ models, aspects of specific research questions, and characteristics of the empirical data interact in applied genre theory projects.

### **The Construction and Reconstruction of Personae**

*Camilla Thuren, Malmo University, Sweden*

The goal of this talk is to present an analysis of the rhetorical situation (see Bitzer 1968) of social media, such as Youtube, facebook and twitter with respect to the constraints posed on Swedish politicians using social media as a mean to interact with potential voters. Through this analysis we gain a better understanding of these new genres.

It is well known that Swedish politicians over the last 50 years have (see Johannesson 2000) gone from being role models to people's persons. They choose the couch of TV shows over podiums. One such example is former Swedish Prime Minister Göran Persson's dancing with a cow in a children's TV show, which was later known as 'making a Persson' in media. Apparently in people's minds, it is not appropriate for a Prime Minister to dance with a cow (see Karlsson & Thuren 2010).

In the last two elections 2006 and 2010, Swedish politicians have not only been campaigning in the streets, they have also started to act in social media. In this talk, I consider facebook updates and tweets as rhetorical acts bound by the conditions of a rhetorical situation. I show how Swedish politicians construct their political personae, only to have them reconstructed in talkbacks and comments. I also discuss the problems of handling the type of data that facebook updates and tweets are.

## **D2 2.06**

### **RGS/ESP**

#### **Echoes and Reverberations: A Sociohistorical View of Genre in a Specific Disciplinary Context**

*Janne Morton, University of Melbourne, Australia*

The concept of genre has long been employed as an analytical tool in synchronic analyses of discourse. It has also been used to demonstrate and understand the inherently historical nature of discourse. The latter approach to genre builds on Bakhtin's (1986) idea of utterances representing "a link in the chain of speech communication of a particular sphere ... filled with echoes and reverberations of other utterances" (pp. 91-92). Applying Bakhtin's ideas to teaching and learning in the academy, Prior (1998) argues for a sociohistorical view of disciplinary communities and their genres as open and dynamic, subject to influence from a wide variety of sources as they evolve over time.

This paper adopts a sociohistorical view of genre. It traces the development of a pedagogical multimodal genre – the design studio genre in the field of architectural education - and identifies the various sources of change. The paper argues that creativity in this genre is constrained by these "layers of historicity" (Blommaert, 2005). It also argues that the history of this genre can be seen in terms of an overall shift in its control from workplace to academic communities, and that traces of historical tensions between these communities are discernible in its contemporary forms. The paper concludes with a discussion of current and predicted changes in the way the design studio genre is enacted.

#### **Doctoral Writing in the Visual and Performing Arts: Textography as an Approach to the Analysis of Academic Genres**

*Brian Paltridge, University of Sydney, Australia, Sue Starfield, University of New South Wales, Australia & Louise Ravelli, University of New South Wales, Australia*

This presentation reports on an investigation into the practice-based doctoral dissertation in the visual and performing arts, a genre that is still in the process of development (Elkins 2009). The students' doctoral projects comprise both a written component and an exhibition or performance of a creative work. In order to better understand these texts, specifically the written component, the study adopted a textographic approach (Swales 1998) to examine a set of dissertations that were submitted for

examination in the visual and performing arts in Australian universities.

A textography uses techniques such as interviews and other information sources in order to get an inside view of the worlds in which texts are written, why the texts are written as they are, and the values that underlie the texts that have been written. This approach enables the findings of the textual analyses to be situated and interpreted within the context of in-depth interviews with students, their advisors, and other sources that have influenced the writing of the texts.

This presentation discusses some of the major findings of the project. These are the extent to which practice-based dissertations are a site of contestation within the academy, the range of possible relationships between the written texts and the students' creative work, and the extent to which the practice-based doctorate in the visual and performing arts is reflective of more 'traditional' doctoral dissertations (Paltridge 2002, Paltridge and Starfield 2007) in the academy. The ways in which textography can enhance genre studies is also discussed.

### **Learning and Teaching Portuguese Language from Multimodal Genres**

*Jorge Franca de Farias Jr., UFRPE, Brazil*

This paper aims at presenting the issue of multimodal textual genre applied to Portuguese teaching and learning, since there is a wide debate that Portuguese language is still related to traditional grammar and decontextualized from the multimodal textual practice. This approach draws upon the notion of genre of Michael Bakhtin's work "Aesthetics of Verbal Creation" (1922), Miller (1994) and, Bazerman (2006), also taking into account the PCN's (National Curriculum Parameters). The first objective of this study is to contribute to the teaching learning process through discussion of theories that permit the joint construction of theoretical / methodological development of activities guided by the notion of genre in its extensive multimodality. The methodology will follow three steps: i) analyze some multimodal textual genre applied to Portuguese teaching and learning; ii) verify the results obtained with the use of genres taking into account the multimodal textual aspects, and iii) contribute to break down the point of view of the traditional grammar. The first results show that the teaching-learning process of Portuguese with the use of genres have been directly benefited by the consideration of multimodal textual aspects.

### **D2 3.01**

#### **Panel**

#### **Genre across Borders (GXB): Sustaining Genre Conversations**

As evidenced by the Genre 2012 conference itself, the need to create a dialogue between genre scholars across the three major traditions and their associated disciplines is ongoing. While conferences like this one mark important efforts to respond to this need for dialogue, we argue that a sustained conversation between and among communities of genre scholars benefits most by the employment of digital and social technologies afforded by the Internet. This panel is an interactive session that will describe and then demonstrate a major initiative to facilitate ongoing conversations and connections through the development of a substantial online international, interdisciplinary network of researchers, theories, and resources, Genres across Borders (GXB). The session will seek contributions and input from the audience in addition to having them interact with the site during the panel presentation.

Presenter 1 will identify the intellectual and scholarly need for developing such a resource for the international genre community and the initial processes in its conception and initiation. Presenter 2 will

further elaborate on early development efforts of the project, including technological decisions and rationales. Presenter 3 will discuss the strategies for developing this online resource to fit the research needs of those in the international genre community. Presenter 4 will discuss patterns in stakeholders' suggestions, critiques, and queries at initial presentations of this project, patterns that illuminate some important tensions in genre studies research more generally. Finally, Presenter 5 will discuss the inclusion and value of social media and Web 2.0 tools and technologies on the site and how those tools and technologies may evolve to suit the needs of the international genre community.

**Presenters:**

**The Rhetorical Situation for GXB: An Exigence, Some Audiences, and Many Constraints**

*Carolyn R. Miller, North Carolina State University, USA*

**The Foundations of GXB**

*Christopher Minnix, University of Arizona, USA*

**Genre across Borders (GXB): A Scholarly Repository for the Genre Community**

*Meagan Kittle Autry, North Carolina State University, USA*

**A Site about Research-Work in Genre, or a Site about the Genres in Which Researchers Do Work?**

*Dylan B. Dryer, University of Maine, USA*

**Genre across Borders (GXB): Integrating Social Networking Tools to Facilitate Collaboration, Connection, and Community**

*Ashley R. Kelly, North Carolina State University, USA*

**D2 3.02**

**ESP**

**Developing a Genre-based Pedagogy to L2 Academic Literacy at Secondary School Level: Which Tradition of Genre Studies Do We Need?**

*Angel Lin, The University of Hong Kong*

Viewed from the Sydney School of genre analysis, genres are 'consolidation displays', 'storage devices' or knowledge configurations that have evolved in specific communities of an academic discipline (Jim Martin, personal communication, September 2010). Building on Halliday's systemic functional linguistics, the Sydney School of genre analysis has developed theoretical and analytical tools of 'discourse semantics' (i.e., analyzing meaning patterns beyond the clause level) (Martin, 1992; Martin & Rose, 2003/2007). The Sydney School has also had a long tradition of developing a school-based pedagogy for working with primary and secondary students using the genre-based approach to academic literacy development (e.g., Martin & Painter, 1986; Martin, 1989, 1990; Derewianka, 1990; Rothery, 1990, 1994, 1996; Martin & Rose, 2008). While this work is rich and useful for students learning L1 English academic literacies in English-speaking contexts (e.g., English-speaking students in Australia), not much has been done in non-English speaking contexts where EFL students need to develop L2 English academic literacies to cope with learning academic content in English (e.g., in Hong Kong, and increasingly Mainland China, and many parts of Southeast Asia).

In this paper, our experience in developing a genre-based approach to teaching L2 academic literacies for the science subject in a secondary school in Hong Kong is reported. In the process of developing a genre-based approach that is feasible and suitable in EFL contexts, we compare and contrast the

advantages and limitations of each of the three current traditions of genre studies: the Sydney School, the ESP, and the New Rhetorical Studies, and explore how we can develop hybrid, synergized approaches that capitalize on the advantages of each of these three approaches. The potential pitfalls for such an eclectic approach are also discussed.

### **How to Analyze Genre Knowledge of Upper Secondary School Students?**

*Päivi Valtonen, University of Turku, Finland*

The General upper secondary school in Finland ends in the national matriculation examination, which includes a test of the Finnish language. This test has two parts: a textual skills section and an essay. My study focuses on the textual skills test that was held in the spring 2007. In this test one task was to write a piece of news based on the events of a fictional text which was given to the students. My main data consist of 388 of these test answers.

I consider the concept of *genre* as a conventional way to use language in a certain situation and in a certain community (Swales 1990, 2004; Bhatia 2004). Within the media, news is the primary genre (Bell 1991). Students read and observe news both at school and at home. In the current curriculum for the Finnish language, the analysis of media texts is mentioned as one of the goals. However, there are no set requirements for producing news texts. How do the students manage to produce the news genre despite the conflict between the curriculum and the demands of the test?

In this paper, I focus on the methods of analyzing the students' *genre knowledge* (Berkenkotter & Hucklin 1993; Kalliokoski 2002). Based on the analysis of my data, I will show to what extent the test answers share the features and conventions typical of the news genre and the news discourse. The analysis reveals that certain features characteristic of the news genre are more crucial than others with respect to the students' command of genre knowledge.

### **Right Here/Write Now: Digital Technologies for Collaborative Composing between P-12 and University Writing Instructors**

*Joyce Walker, Illinois State University, USA, Matthew Kim, Illinois State University, USA & Amy Hicks, Illinois State University, USA*

This presentation describes a collaboration (F2011/S2012) between the Clinton Unit P-12 School District (Illinois) and the Illinois State University Writing Program, designed to help instructors in both settings build resources that incorporate multimodal pedagogies, genre studies, and cultural-historical activity theory. This community-research project encourages instructors to incorporate their different understandings of the goals and strategies for teaching writing, while at the same time reaching towards a research-oriented approach that tests theoretical models. The goals of the project include: (1) creating a revisable set of course plans that nurture GS/CHAT teaching practices; (2) using collaborative writing technologies to compose "group auto-ethnographies" of the literate activity of course plan building; and (3) increasing opportunities for collaborative research.

The presentation will begin with a description of a 2-day workshop where instructors from both institutional settings pair to create course plans, which the group then compiles as a collaborative "E-Sourcebook." The activities of the instructors as they compose are also captured, compiled, and published as a representation of writing-in-action, which can be used not only to help other instructors modify their course plans, but also to create a reviewable record of the evolution of the group's thinking about writing pedagogy as they move between theory and practice. Participants are asked to read a

range of genre studies and CHAT theory (see bibliography), and to review their partner's course plan before attending. A second portion of the presentation describes a follow-up workshop for students (SP2012), where they analyze projects produced in response to these course plans and detail their ongoing understanding (as authors) of the value of this knowledge for their own writing practices. Finally, the conference presentation will explore the data we've collected and discuss the potential efficacy of this model for promoting a more collaborative, informed genre/CHAT approach to writing instruction that brings together k-12 to university instructors.

### **D2 3.03**

#### **Different Approaches, Different Genres**

##### **EFL Writers' Identity Expressions in a Multimodal Genre**

##### **Participation and Learning in a Disciplinary Community of Practice**

*Ming-i Lydia Tseng, Fu Jen Catholic University, Taiwan & Su-Jen Lai, Chang Gung University, Taiwan*

Recent research has illuminated that L2 writers draw on various verbal expressions to construct their identities, less attention has been devoted to the use of different modes to express themselves in academic genres. The present study examines how a group of EFL graduate student writers selects and manipulates available multiple modes for identity expressions as they work on a particular genre: research proposal presentation. Student writers' research proposal presentation slides form the primary data source. It is a genre that is multimodal in nature for incorporating visual, verbal, and aural/oral modes, and that is frequently used in educational and professional settings. Data analysis is grounded in the framework of *synaesthetic semiosis* (Kress, 1998, 2003) for exploring how student writers, through available modes, communicate knowledge and display their multiple disciplinary and individual identities. The focus is on different modes employed by the EFL student writers as the means for identity expressions. Such identity expressions are shaped in the transformative processes of designing and redesigning meaning-making resources through a synthesis of different modes of representation. The findings reveal that the EFL student writers in this study, when working on the specific multimodal genre: research proposal presentation, draw upon multimodal resources and diverse discourses to portray themselves as members of a disciplinary community of practice. The key findings indicate that the verbal mode along with word-dominated discourse provides the primary mode to project their identities in the particular community. However, these students also use the visual and oral modes to add another important layer of self-expressions, particularly negotiating their identities and making meanings, according to their own purpose, sense of self, and intention to represent the social practices of learning multimodal genres in which they engaged in. The paper concludes with suggestions of pedagogy and research in multimodality and genre.

##### **The Dual Use of Short Stories in Teacher Education**

*Eliane Segati Rios-Registro, UENP/CCP; UEL/PG, Brazil & Vera Lucia Lopes Cristovao, UEL. Brazil*

The Brazilian guidelines for the teaching of English as a foreign language in basic education in Paraná introduce basic subjects to be implemented by teachers and students based on discourse as social practice. These subjects are formed by the discursive genres and also by the oral, reading, writing skills and linguistic analyses. The subjects take into account the social spheres of circulation of these genres as well, such as the literary sphere. From this perspective, genres become teaching objects and the teacher is the one responsible for managing their usage. As our research is carried out in a Teacher Education course and the transposition of their experience with short stories into basic education, we bear our

analysis on sociodiscursive interactionism (ISD), a theoretical and methodological framework as presented by Bronckart (1999/2003/2009). As a research objective, this perspective has the human acting, the communicative acting through language, as a way to show how the production and interpretation of texts, can contribute to the transformation of the ones who act. In addition to this theoretical framework, this study is also based on Schnewly and Dolz's (1998) consideration of the genre as a "mega instrument" for the teaching of languages as well as the development of the short story didactic model (Cristovão, 2007), highlighting the teaching elements for foreign language learning. To achieve our goals, we analyzed corpora of short stories according to the short story experts, besides the linguistic resources considering them a mega instrument for the teaching of English as a foreign language. As a result, we can state that, through the usage of the didactic sequence, by teachers to be, they could realize how to improve their language learning and motivate their students using a literary genre.

## **D2 3.04**

### **ESP**

#### **Learning and Teaching Genres in a Cross-cultural "English in the Discipline" Course**

*Lillian L.C. Wong, The University of Hong Kong*

In September 2012 a new 4-year curriculum will be implemented in the Hong Kong university system. Students at the University of Hong Kong will take a general University English course in their first year, and more discipline-specific courses developed in collaboration with Faculty in their second year.

This paper reports on the pilot of the design, delivery and evaluation of a second year cross-cultural "English in the Discipline" course developed for European Studies, American Studies and Asian Studies majors of the School of Modern Languages and Cultures in the Faculty of Arts of the University of Hong Kong. This "English in the Discipline" course aims to take a genre-based approach to develop students' awareness of the generic features of the texts they would be required to read and produce in their major studies. This approach encourages students to explore the relationship between language use and the purposes, context, and intended readership of different sub-genres, thereby enhancing their self-reliance in their disciplinary-specific literacies.

This paper discusses the particular challenges of designing discipline-specific English language curricula in the Arts Faculty, probably the biggest and most diverse Faculty at the University. Challenges will be identified and faculty-specific responses will be discussed in terms of negotiations with faculty, course design, and implementation. Some of the key issues to be considered include: needs and expectations of faculty teachers and students, demands on English Language teachers, challenges in curriculum development, materials design, identification and selection of suitable texts within the course approach. The paper also investigates the evaluation of a pilot project. Data collected from questionnaires, focus group discussion and interviews, and student essays will be presented to reflect on the current development of the course as well as teaching and learning genre in the specific disciplines.

#### **Text/Discursive Genres: From Orality to Writing – a Teaching Possibility**

*Maria Leticia Naime-Muza, PG-UFSC, Brazil*

The process of teaching and learning of languages from textual genres in literacy projects has been a constant concern of teachers in the area of language. Because of this, the Municipal Education Secretary of Florianópolis has fostered its faculty moments of studies, discussions and sharing teaching practices qualifying continuing education of its teachers. One example is the adherence to Education Ministry



programs as, Gestar II: Learning Management Program in Portuguese Language and Pro-Literacy: literacy and language - programs related to, in Santa Catarina, UFSC and UNB. In this paper, we discuss issues related to teaching and learning of languages from textual genres in literacy projects. To this end, we present theoretical questions about literacy, textual genres, text types, support and didactic sequence that will base our proposal. Then, we present a suggestion of didactic sequence, as a methodological tool for teaching the interview and literary memory text genres from the creation of real communication situations. Finally, we express our conclusions about literacy practices in oral and written text production. (BALTAR, 2006; BONINI, 2002, BRAZIL, 1998, 2006, 2008, GUIMARÃES, 2006; KLEIMAN, 1995, 2002, 2005; MARCUSCHI, 2008; SCHNEUWLY, DOLZ and NOVERRAZ, 2004; SOARES, 1998)

### **Researching Approaches to Teaching Academic Genres in Diverse University Settings**

*Helen Drury, University of Sydney, Australia, Susan Thomas, University of Sydney, Australia & Maree Stenglin, University of Sydney, Australia*

Our universities today are characterized by diversity as discipline boundaries shift and curricula respond to internationalization and the rapid pace of change. In addition both students and staff embody different educational experiences and are often multicultural and multilingual. So the question is how to develop students' meaning making resources within this context and what teaching theories and practices best address students' diverse writing needs. Some of the most influential of these teaching approaches are based on research and practice in different traditions of genre studies.

This paper will present research into the effectiveness of teaching practices in two traditions of genre studies in an Australian university. These are firstly, practices based on the new rhetorical theories of writing pedagogy outlined in the Framework for Success in Postsecondary Writing (CWPA et al, 2011), particularly the necessity of the development of Habits of Mind in undergraduate writing and the importance of invention in the writing process (LeFevre, 1987; and secondly, approaches where academic literacy is embedded into discipline curricula using Genre-based literacy pedagogy in the Systemic Functional Linguistics (SFL) tradition of the Sydney School (Martin 1999; Martin and Rose 2008). Although these two practices arise from different historical and theoretical foundations, they share the common goal of supporting students in developing a critical and reflective approach to their writing.

This paper will further explore points of contact in theory and practice while at the same time reporting on research into the efficacy of teaching approaches. Preliminary data on the practices of Student Writing Fellows and a longitudinal study of student writing development in the new rhetorical tradition will be presented. In addition, research into the effectiveness of an embedded approach to the development of genre proficiency in the Sydney School tradition within a business unit of study will be presented (Wingate, 2006).

### **D2 3.05**

#### **Teaching**

#### **Getting It Write: Developing the Professional Practice Skills of Prospective Interns of International NGOs**

*Catherine (Kate) Riley, Università degli Studi di Trento, Italy*

While advanced students of English for International Relations seemed to have an almost intuitive approach to genre analysis, able to identify genres, genre chains, sub-genres, generic move structures etc (Swales 1990, 2004, Crossley 2007) and reproduced the same with little difficulty (without knowing

the 'labels' for them), at the text level there was a lack of awareness of formality (e.g. through lexical choice, linkers, verb forms etc), authorial stance (e.g. through modality, lexical choice etc), institutional (overt) or individual (covert?) purposes which were neither recognised in authentic texts nor produced during simulated tasks. In other words they had 'genre knowledge' but little awareness of 'discourse as social practice', 'discourse as text' or the 'socio-cognitive perspective' (Bhatia 2002). For example the move structures of reports, internal/external communications, press releases, press reviews, minutes of meetings etc were adequately produced, but students failed to differentiate at the text level between a country report for the UN and one for Amnesty International, an EU press release on sex trafficking and one for Human Rights Watch, it was not, in Bhatia's words (2002):4, 'situated linguistic behavior'. The language produced, while grammatically correct was heavily influenced by L1 norms, and exhibited different styles and registers, despite access to institutional style-guides and authentic models. All evidence that students failed to consider the sender-receiver relationship, the purpose of the text and where it fits into the genre chain or hierarchy (Swales 2004). As most students become interns for major international organisations, they are very keen to not only develop the language and discourse skills required to produce such documents but also the appropriate professional practices (Bhatia 2008) which enable them to quickly adapt to their new working environment. This study discusses how extended simulations, working with content professors and returning interns can help develop awareness of all aspects of discourse and genre and thus better prepare students for the professional world.

### **The Textualization of Concepts in the Academic Didactic Texts**

*Joao Gomes da Silva Neto, Universidade Federal do Rio Grande do Norte, Brazil*

We present a study of academic didactic texts, focusing on the textualization of concepts. Our overall goal is to explore the notion of concepts in the academic discourse, in order to situate these texts in the context of the genre studies and the didactic transposition theory in academic courses. By deepening the understanding of the subject, we intend to develop methodological procedures to analyze these texts, also applicable to the development of academic teaching. We discuss how the textualization of concepts occurs in academic didactic texts and which teaching procedures are adopted in the didactic transposition of the theoretical concepts. In the textualization of concepts, either in a formal education programme or in the everyday routine, similarities and differences in the definitions of a certain concept are common and predictable. Through the process of didactization, however, the term that points to a certain concept needs to be defined as a specific meaning (and thus in certain textual formulations, in pertinent genres), in order to obtain greater generalizations and practical applicability of the established knowledge. This way it's possible to achieve its technical and operative efficiency in society which is the main relevance of academic didactic texts. The methodology is based on an epistemological attempt to establish a dialogue between Information Science (DAHLBERG, 1992, 1978a, 1978b) and Linguistics, with a special attention to the genre studies (MARCUSCHI, 2008; SWALES, 1990), the textual linguistics (FAVERO & KOCH, 2002; KOCH, 2004, 2002) and the textual analysis of discourses (ADAM, 2011). An outline of this methodology is used in the analysis of a *corpus* of didactic texts for an Engineering graduate course. Preliminary results indicate a lack of criteria in the teaching of concepts and in the use of the terminology.

### **Autobiography as a Liberating Genre for English Language Learners: An Appraisal Approach**

*Teresa Castineira, Benemerita Universidad Autonoma de Puebla, Mexico*

This in-progress data-driven study examines the discourse of feelings and emotions utilized by EFL learners when writing about traumatic experiences such as rape, racism, and loss in their

autobiographies. Three main approaches were considered adequate in the analysis of these autobiographies, genre analysis (Anderson, 2011; Bhatia, 2004; Martin & Rose, 2003), appraisal system (Martin & White, 2005) and multimodality (Kress, 2010). This paper will specifically address how the typology of 'affect' is represented in these autobiographies.

The autobiographies were written at the end of the 6<sup>th</sup>. Level English course (B2 according to the CEFr.) by students who were majoring in English Language Teaching in a public university in Mexico. 10 autobiographies were selected, five written by females, and five by males.

The main research question addressed in this paper is: How are post-traumatic feelings and emotions represented in autobiographies according to the typology of 'affect'?

This paper will first discuss the concept of Autobiography as a genre as part of a culture of 'confession' and a culture of 'testimony (Gilmore, 2001). Secondly, this paper will discuss some extracts exemplifying the 'affect' variables of un/happiness, in/security, dis/satisfaction and dis/inclination. Thirdly, other semiotic resources such as pictures, songs, and other images included in the autobiographies will be briefly discussed. Finally, conclusions will be drawn.

Due to the limited amount of data, generalizations cannot be made. However, as the data illustrates, we may conclude that by expressing feelings and emotions, these autobiographies may represent liberating tools for these particular EFL learners.

## **D2 3.06**

### **Different Approaches, Different Genres**

#### **Teaching to Write by Text Genres: The Teaching Sequence in the Development of Writing Production**

*Inês Cardoso, Universidade de Aveiro, Universitário de Santiago, Portugal & Luísa Álvares Pereira, Universidade de Aveiro, Universitário de Santiago, Portugal*

Difficulties in the teaching and learning of writing demonstrate that didactical devices - complex and complementary of a training promoting co-construction, testing and validation - are necessary (Pereira, Aleixo, Cardoso, & Graça, 2010).

This is a major goal of the "PROTEXTS - Teaching of texts production in Compulsory Education" (PTDC-CPE-CED/101009/2008; 2010-2013) project, through which teachers have been trained in creating and implementing *teaching sequences* (Pereira & Cardoso, 2011) about writing in different text genres (Dolz, Noverraz, & Schneuwly, 2004). Contributions from domains within Writing Research are particularly important for this: procedural models (Chanquoy, 2009; Chenoweth & Hayes, 2001; Hayes, 1996), text theories (Adam, 2001; Bronckart, 1996; Coutinho & Miranda, 2009) and what is already known about the relationship between subject and writing (Barré-De Miniac, 2000; Cardoso, 2009).

Data collected from one "Protexsts" training, focusing the development of students' competence in writing of one particular genre – the fable, will be presented. Initial texts, lacking guidance, shall be compared to texts written months after, by the end of the school year, and after a didactic intervention prepared during the training action on the teaching of this particular genre. Applying instruments of analysis in accordance with the text genre and the teaching programs (as officially designed and implemented), 297 initial productions of students from the 4<sup>th</sup>, 6<sup>th</sup> and 9<sup>th</sup> levels (10, 12 and 15 years old) will be analyzed, leading to the characterization of the students' profile per school cycle (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> respectively). This will provide an in-depth diagnosis of what the students 'can' and 'cannot do' – without overlooking what the training action accomplished – in respect to the defining parameters of the fable. Confronting initial and final texts, without overlooking other factors, will provide elements to question what the possible and direct outcomes from a "teaching sequence" are.

## **Accomplishing Social Goals: Staging and Legitimizing Activities across Generic Boundaries**

*Inger Lassen, Aalborg University, Denmark*

This presentation addresses a local climate change mitigation effort from a genre perspective. It combines perspectives on moves/ stages and interdiscursivity (Bhatia 2004, 2010), suggesting that stages in purpose-driven genres (Fairclough 2003) may transgress generic boundaries and draw on text-external generic resources (Bhatia 2010; Lassen 2006) to accomplish social goals at different scales. Over the past twenty years, genre studies have seen a change in focus from text and form to context and social practice, although differences still exist as to whether to give prominence to rhetorical action (Miller 1994), staged goal-oriented social processes (Martin and Rose 2008) or communicative purposes (Bhatia 2004). Across the three traditions, studies have focused on how genres are structured in moves or stages within specific genres. From a social constructionist position, scholars have explored how genres are embedded in discourse community members' activities (Koester 2010). This study combines elements from these traditions to answer the following research questions: How do members of a local discourse community accomplish social goals within the framework of a 'genre network'?

1. How are activities staged inter-discursively across generic boundaries?
2. What reasons are given to legitimate activities for accomplishing social goals?

The data was collected in 2009 in a Danish 'green city', which aims at reducing CO2 emission to zero by the end of 2015. To reach the goal, the local municipality has encouraged citizens to engage in implementing the transition, thus stimulating local use of green technology. Data analyzed includes invitation letters and agenda for public meetings, citizen meetings and interviews. These genres seem to contribute interdiscursively (Bhatia 2010) towards reaching the EnergyCity's overall goal through a 'legitimation discourse' (Theo van Leeuwen 2007) that transgresses generic boundaries in a network of genres (Swales 1990).

## **The Problem of General Non-fiction Genres - Bridging the Gap between Everyday and Academic Definitions of Genres**

*Anne Mantynen, University of Helsinki, Finland*

The problem of general non-fiction genres - bridging the gap between everyday and academic definitions of genres

Genre research in linguistics has mainly focused on genres in educational, administrative, business and newspaper contexts whereas little attention has been paid to "real world texts" (cf. Bhatia 2004). Attention has been paid to relatively short texts and text extracts while book-length texts have mostly been ignored (cf. Varghese & Abraham 2004; Martin 2001). However, a majority of books published is aimed at the general public (in Finland 80% of publications), and fall under the category of *non-fiction genres* (e.g. FANW). Thus, there seems to be a gap between the world of writing and publishing non-fiction and academic research on genres, although the study of non-fiction genres could benefit both the writers and publishers of non-fiction, and genre researchers.

This paper deals with the definition of genre in relation to everyday categorizations of "general non-fiction genres", such as popular science books, cookbooks, etc. The data consist of seven non-fiction books selected together with a publishing manager, which represent typical generic structures and communicative tasks of the genre. The main question is to what extent widely shared definitions of

genre (e.g. Hasan 1989, Swales 1990, Bhatia 1993) are applicable to general non-fiction genres represented in the data. The analysis focuses on the communicative purposes and rhetorical structures of the books. Special attention will also be paid to the category of non-fiction genres in general. How does the data relate to the ideas of macro-genre (Martin & Rose 2008: 218), supergenre and genre colony (Bhatia 2004)?

Finally, it is argued that the gap between everyday and academic definitions of genres poses new challenges to genre research, especially in relation to the analysis of generic structures.

### **Roundtable**

**Supporting Genre Research Dialogues Across Disciplines (via a Website, Journal, International Society, Advisory Board, Conferences, Colloquia...)**

*Chair: Susan Gerofsky, University of British Columbia, Canada*

**Participants:** *Natasha Artemeva, Meagan Kittle Autry, Céline Beaudet, Vijay Bhatia, Anis Bawarshi, Amy Devitt, Angela Dionisio, Dylan B. Dryer, Janet Giltrow, Ann Johns, Ashley Kelly, J. R. Martin, Carolyn R. Miller, Natasha Rulyova, David Russell, Catherine Schryer, Jaffer Sheyholislami Clay Spinuzzi, Graham Smart, Christine Tardy*

### **Keynote Session 5**

#### **Genre, Identity and Restorative Justice: Rule and Role in Youth Justice Conferencing**

*J. R. Martin, University of Sydney, Australia*

In this paper I'll present a genre analysis of youth justice conferences in New South Wales, Australia focusing on one of two of its key elemental genres -- the commissioned recount and the police caution. I'll then consider how the mediator and police liaison officers negotiate complementary ideal roles for young offenders, drawing on social realism theory (Maton's legitimation code theory in particular), and address the questions this raises about modeling identity in SFL accounts of genre as social practice.

### **D3 1.01**

#### **Special session 3**

#### **Form Alone: Historical Genres in Canadian Supreme Court Decisions**

*Janet Giltrow, University of British Columbia, Canada*

The central claim of rhetorical genre theory is for the embeddedness of utterance in situation, or in "spheres of activity" (Bakhtin 1981). Embeddedness privileges function over form and motive over function. The radical, complex attachments of utterance to context explain genre: not only the regularity but also the versatility of speakers' know-how; their ready capacity for up-take and inference; their access to mutual assumptions circulating silently in the scene of activity.

This study asks what happens when time passes, motive and assumptions perish, and form alone survives, to be taken up in a new sphere of activity unforeseeable from the original context and unknown to its motives. The study investigates the discourse processes involved in recontextualising an up-rooted genre, reconstituting motive, and inferring accordingly.

In Canada, these processes are self-consciously undertaken in the present-day genre of the Supreme Court decision, particularly in the reading of historical genres for evidence of aboriginal rights. So the site of this inquiry is a pair of Supreme Court decisions: *R. v. Marshall*, [1999] 3 S.C.R. 456 ; *R. v. Marshall*, [1999] 3 S.C.R. 533. The court read a 1760 Treaty of Peace and Friendship between the Mi'kmaq and the British Crown, retrieving from history the treaty genre, reconstituting its context, and drawing conclusions about modern-day aboriginal rights. Dwelling on the treaty's "truckhouse" clause, the findings have been scrutinised by legal scholars and by public interests, as have the general issues they raise: literalism, intentionalism, and contextualism in jurisprudence. This study asks what rhetorical genre theory might add to the analysis of this and other cases where a genre is radically up-rooted from its original scene and introduced into a new sphere of activity. It asks, in addition, what investigation of such cases might add to genre theory: do some genres, such as judicial decisions, adapt to recontextualisation through special reading and writing processes, either deliberately or unconsciously?

#### **Genre, Knowledge and Pedagogy in the Sydney School**

*David Rose, University of Sydney, Australia*

Over three decades Sydney School researchers have endeavoured to describe the genres that students learn to read and write in school and beyond, and to design a pedagogy that can make these genres

accessible to all groups of students. I will provide an overview of the genres described in the research to date, their social purposes -- engaging, informing, evaluating, contesting - and the stages through which they achieve their goals. I will also look at the more variable phases of meaning through which texts unfold. Such phases may distinguish sub-types of each genre, or be manipulated by authors to engage, surprise and satisfy readers. As the variability across genres is matched by the complexity of making this knowledge available to teachers and students in a practical accessible form, I will review the pedagogy designed in the Sydney School research to support all students to successfully control this variety of genres.

### **D3 1.02**

#### **RGS:Workplace Genres**

##### **Police Use-of-Force Policy: Making/Unmaking a Profession**

*Michael Knievel, University of Wyoming, USA*

Genre researchers (Devitt, Paré, Smart, Spinuzzi) working in and on the boundaries of professional writing studies have long been interested in pursuing the question of *how* workplace genres enact companies' and organizations' missions while executing the tasks that are fundamental to those missions. For the Genre 2012 Conference, I ask, similarly, how does police use-of-force policy, as a genre, enact the broader mission of law enforcement? As a workplace writing genre, police use-of-force policy takes as its putative purpose the institutional imposition of order on individual police officer decision making and action in situations requiring the use of force. Shaped by professional guidelines that reflect broader social mores, this policy genre, then, aids in managing the complex act of structuring the behavior—the use of force—that fundamentally separates police officers from other citizens.

Beyond this central role in police identity, however, historical roots of the genre are found in a broader effort to professionalize policing and move beyond a checkered past that was frequently characterized by inconsistencies and disorganization. In my presentation, I outline ways in which police use of force policy continues to contribute to this kind of extra-agency rhetorical work. To demonstrate this range of rhetorical activity, I will discuss findings from an ongoing study of use-of-force policies collected from American policing agencies in cities varying widely in population and geography. Drawing on a content analysis of sample policies and interviews with police officers and administrators from a sample of regional agencies, I will illustrate different ways that the policy is deployed, ranging from training new recruits to forestalling litigation and controlling agency image. Further, by viewing use-of-force policy through the lens of activity theory, I argue that the use-of-force policy genre, a mundane, yet critical institutional genre operating largely out of the public eye, enacts the very essence of policing while simultaneously reflecting critical changes to that essence in recent decades.

##### **The Exclusionary Genre - Work of Administrative Procedure**

*Becky Lentz, McGill University, Canada*

##### **The Point System as a Genre: Legitimizing Piecework in Universities**

*Karen Englander, Universidad Autónoma de Baja California, Mexico & Sedef Uzuner Smith, Indiana University of Pennsylvania, USA*

The faculty within a university is crucial to enabling that institution to fulfill its mission as a teaching and research body within a broader social context. Typically, procedures of hiring, promotion and remuneration are mechanisms used by the institution to attract and retain the faculty it values (Horowitz, 2006, p. 372). The policies and documents that delineate such procedures must be seen as a

genre in Miller's (1984) sense: They are not merely "a pattern of forms" (p. 165), but actions that "involve situation and motive" (p.151). Clearly, they have the role and function of a genre.

Unlike common practice in North America, universities in some countries have incorporated a point system in the genre where faculty activities are punctiliously specified and literally awarded points. For promotion or increased remuneration, the institution demands that faculty accumulate the requisite number of points, thereby simulating piecework.

In this study, we report on Mexican and Turkish universities' use of this genre through these questions:

1. What does the genre of point systems for promotion and remuneration reveal about the universities' conception of the ideal faculty?
2. How does the language used in this genre legitimize the universities' public institutional face?

Our data includes the institutional documents used in judging fitness of faculty for promotion and remuneration. Using Holland, Lachicotte, Skinner, and Cain's (1998) concept of figured worlds and Fairclough's (2001) critical discourse analysis, we investigated the assumptions underlying Mexican and Turkish universities' representations of themselves and their depiction of the ideal faculty.

Findings indicate that the genre allows the institutions to reward faculty that publish in high-value English journals over those committed to teaching and service. The language represents a legalistic rhetoric, thereby offering the university and the public reassurance that the decisions regarding faculty's status are objective, transparent and accountable.

### **D3 1.03**

#### **Multimodal Genres**

##### **The Multimodal Deconstruction of Commercials in "The Making of..." Video Genre**

*Carmen Daniela Maier, Aarhus University, Denmark*

Borrowed from film business context, "The Making of..." videos that present the creation of a commercial advertising a certain product have become part of a common trend in marketing communication.

Drawing on a social semiotic perspective on genre, this paper examines "The Making of ..." videos made for the commercials of several car companies: Chevrolet, Honda, Nissan, Renault and Volkswagen. The videos can be viewed both on YouTube and the companies' websites. Each video deconstructs the commercial and combines fragments of it with new footage filmed behind the scenes.

By tracing the generic elements in a number of "The Making of ..." videos, this paper examines how the interaction of persuasive discourse and several semiotic modes articulates the multimodal representation of the creative process that lies behind a successful commercial.

This paper intends to determine what types of knowledge are communicated in the persuasive discourse and what kinds of legitimating and evaluative strategies are employed. The discursive construction of these types of knowledge is discussed in terms of actors, actions, space and time. The analysis focuses on how these types of knowledge are communicated in accordance with the potential and constraints of the semiotic modes employed in the deconstructed commercial. The choice of legitimating and evaluative strategies is also multimodally discussed. In connection with this, the paper also shows how the advertised product itself is legitimated and evaluated through a particular



deployment of images and language, highlighting the persuasive role of images in the multimodal interplay.

This paper concludes that it is necessary to approach this new genre in order to approach the genre of commercials from another perspective and to develop a more nuanced understanding of their multimodal persuasive strategies.

### **Drinking Patriotism: A Critical Multimodal Analysis of “I am Canadian”**

*Jaffer Sheyholislami, Carleton University, Canada*

This paper presents a critical multimodal analysis (CMA) of a popular television commercial, “I am Canadian,” which has been called “the unofficial anthem north of the border” (*The Newsweek*). Much scholarship has illustrated that adverts sell identities, but fewer studies have focused on the representations of national identities in multimodal discourses using CMA. CMA cultivates a dialogue between theories of social semiotics (e.g. SFL) and the social constructivism of national identity. The former is drawn on to carry out a multimodal analysis of the commercial, and social constructivism of identity is relied on for text interpretation informed by Wodak et al.’s (2009) triad framework that consists of thematic contents, discursive strategies, and semiotic realizations. The construction of a Canadian national identity is achieved through employing the following discursive strategies: (a) Differentiating Canada from the USA (construction strategy); (b) Distancing Canadian way of life from that of the First Nations’ traditional way of life (Destruction strategy); (c) Reiterating loyalty to Britain and the colonial past (Transformation strategy); (d) Presenting contents of the discourse of Canadian national identity as hockey, a vast land, a parliamentary system, a peace-keeping tradition, cultural diversity, and bilingualism (Perpetuation strategy). The findings suggest that Canadian national identity continues to be in a process of skepticism and becoming. Pedagogical implications of the use of online multimodal texts will be discussed.

### **Multimodality, Monomodality and the Power of Genre**

*Rodney Williamson, University of Ottawa, Canada*

In 1998 Gunther Kress and Theo van Leeuwen famously state that “all texts are multimodal”. Their first explicit formulation of multimodal theory (2001:1) thus begins in rather curious fashion:

For some time now, there has been, in Western culture, a distinct preference for monomodality. The most highly valued genres of writing (literary novels, academic treatises, official documents and reports, etc.) came entirely without illustration, and had graphically uniform, dense pages of print (...)

More recently this dominance of monomodality has begun to reverse. Not only the mass media, the pages of magazines and comic strips for example, but also the documents produced by corporations, universities, government departments etc., have acquired colour illustrations and sophisticated layout and typography.

If all texts are multimodal, how are we to understand ‘monomodality’? Clearly not in any absolute sense, but as one of the semiotic poles towards which the pendulum of history may swing. As we understand it, monomodality refers to the technical and specialized competence through which the professional invests such expressive power in a single mode that it tends to dominate over all other modes in a given message, leading to its further development in specific genres. As Kress (2010) shows,

genre is the bridge between the social and the semiotic which allows multimodal theory to be part of social semiotics, and thus to articulate questions of modality as cultural hypotheses.

We have examined the monomodal hypothesis about Western culture through the artistic use of visual and aural modes since the Middle Ages, and have documented a clear tendency of 'high art' genres towards monomodal expression beginning in the seventeenth century and reaching a peak in the nineteenth. A moment of rupture occurs at the beginning of the twentieth. We conclude that monomodality is a problem of the power of genre and of genres of power. We will demonstrate our conclusion through examples drawn from sculpture, architecture, painting, music and literature.

### **D3 1.04**

#### **Academic Writing**

##### **The Rhetoric of Psychology Research Article Introductions: A Genre-based, Intercultural Rhetoric Study**

*Jack Hardy, Georgia State University, USA & Caroline Payant, Georgia State University, USA*

In the teaching of psychology, the research article introduction (RAI) is a difficult section for teachers to teach and for students to write (Stellmack, Konheim-Kalkstein, Manor, Massey, & Schmitz, 2009). One reason is that it serves multiple functions: contextualizing the research, introducing gaps in the literature, and outlining an article's structure (Swales, 1990). To help understand how these functions are realized, the present study combines methodologies of genre analysis with intercultural rhetoric to compare the rhetorical structures of health psychology RAIs written from three contexts: English (American and Canadian), Spanish (Mexican), and French (Canadian). Fifteen texts from empirical research articles in a top journal from each context were collected. To our knowledge, a move-based, genre analysis has not been published for the subgenre of this field. Using Swales' (2004) CARS ('Creating a research space') model, the RAIs were annotated for their rhetorical moves and steps. Then, the groups were compared, following the work of previous intercultural genre analysis studies (e.g., Hirano, 2009). Our findings show both within- and between-group variation in rhetorical move structure patterns. Implications and recommendations for academic and research writing (English for Research Purposes) pedagogy will be presented to raise awareness of rhetorical strategies used in a dominant discourse community (e.g., American English academic publishing communities) for those researchers who want to better navigate the writing practices of two or more discourse/language communities. It is also our hope that novice psychology writers, such as graduate students, can use the information from this study to more successfully enter the academic discourse of research articles.

##### **Analyzing the Introductory Phase of Applied Linguistics Research Articles: Its Structure and Function**

*Lin Ling, Hong Kong Polytechnic University, Hung Hom, Kowloon, Hong Kong SAR*

Since Swales introduced his groundbreaking "Create a Research Space" (CARS) model in the 1990s, the rhetorical structure of the Introduction section has become one of the most intensively researched areas in the field of genre analysis. Although almost all follow-up empirical research has repeatedly indicated that "reviewing items of previous research" is an essential component of the Introduction, it is not the only area where the writer is heavily engaged in reviewing relevant literature. A recent large-scale study of the macro-structure of 780 research articles (RAs) from 39 academic disciplines in applied sciences, engineering, social sciences and humanities has revealed that one or several separate sections between the Introduction and the Method has/have been used in over half of the empirical RAs examined (51.7%). These additional sections are mainly employed to review the literature or to provide various kinds of contextual, theoretical and methodological information. In this presentation, an

umbrella term “Orientation” is proposed to cover them. Thus, the introductory phase of the RA, referring to all sections prior to the Method, comprises the traditional Introduction section and the Orientation section.

Nevertheless, the generic structure and communicative purpose of the Orientation remain unclear, and the similarities and differences between this section and the step “reviewing items of previous research” in the Introduction (according to the CARS model) are yet to be fully explored. Therefore, I have undertaken a function-oriented structural analysis of the entire introductory phase (i.e., the Introduction and the Orientation) in 30 recent empirical RAs from the field of applied linguistics. In addition to some significant findings on the rhetorical structure of the introductory phase, this study reveals the role that the Orientation plays between the Introduction and the Method, and assesses the applicability of the CARS model. Important implications are drawn for EAP pedagogical practice and materials design.

### **Genre and Writing Process in the Academic Writing of Second Year Students of Political Science**

*Max Pacheco Leal, Universidad de Los Lagos, Chile*

In the university, reading and writing are the main forms of acquiring specialized knowledge. In this context, students learn certain procedures and strategies that help them in the fulfillment of the requirements of specific discourse communities, specially those of the specific subject fields of their interest. This seems to represent a hard task for the students who are exposed to the difficulties of reading and writing in academic and professional contexts. The objective of this case study is to describe the characteristics of second year students of Political Science in Universidad de Los Lagos (Puerto Montt, Chile) in terms of their knowledge of a specific discourse genre -an argumentative essay- and their knowledge of the writing process. These results will be analyzed considering the assessment of their performance in writing a specific essay on political science. The factors that seem to be more related to a low performance in the writing task are their knowledge of the genre and their low appreciation of writing as a fundamental ability for their academic and professional success.

### **D3 1.05**

#### **RA/Textual Pedagogy**

### **Projecting an Objective Persona: Use of That-Complement Clauses in Two Social Science Genres**

*Jean Parkinson, Victoria University of Wellington, New Zealand*

Surveys are widely used in the social sciences. Using the survey instrument, which reflects the survey participants’ experience of a phenomenon, researchers consider the phenomenon indirectly. To project an objective persona, the writer must rely on evaluative argument about participants’ perceptions and their own methods, findings and interpretation. A key resource in such evaluative argument is that-complement clauses.

That-clauses report ideas and attitudes in post-predicate position (e.g. *They note that...*), while in extraposed position (e.g. *It is clear that...*) they often report the writer’s unattributed attitude (Biber et al 1999). In research articles generally, that-clauses may be employed to frame research findings and to introduce (or conceal) the voices of the writer and other researchers; in addition, in research articles that discuss survey results, that-clauses also frame the survey participants’ perceptions.

Writing reports on survey data can be difficult for undergraduate ESL students who may struggle to express objectivity and evaluative meanings, and to distance themselves from their data. Biber and Reppen (1998) found that-clauses to be more frequent in a corpus of ESL essays than in academic prose.

Thus, difficulties arise not because ESL students do not use that-clauses, but, as I discuss in this paper, rather because the ESL writing reflects different patterns of use.

Hyland and Tse (2005) have considered that-clauses in research article abstracts in different disciplines. Using Wordsmith (Scott 2008) I identify that-clauses in 50 social science research articles and in a corpus of student reports. I compare use of that-clauses in the different sections of these articles (introduction, method, results, discussion) together with the corresponding sections of the student reports, reflecting on the social function of the different parts of the research article genre, and suggesting possibilities for teaching the student report genre.

### **An Approach to Analyzing Written Genres through Complex Noun Phrases**

*Vera Lucia Paredes Silva, UFRJ, Brasil*

The aim of this paper is to present the results of an investigation on the structure and function of complex Noun Phrases (NP's) as a parameter to identify discourse written genres. According to Biber1988 in his multi-dimensional analysis of *genres (registers, in Biber 1995)* the presence of nouns (and especially of nominalizations) is a linguistic feature related to the informational dimension of discourse genres. Our work focused on complex NP's \_ those with more than three constituents\_ in media written genres (opinion articles, press reportage, chronicles) as published in Brazilian (Rio de Janeiro) newspapers in the last eight years.

This empirical study departs from preferred NP's structure (nature of head noun, presence of determiners, quantifiers, modifiers, embedding) ; then examines its correlation to the function of the NP , understood as syntactic, discursive, informational function. Special attention was dedicated to nominalizations, as a strategy of written language to integrate information (cf. Chafe, 1982)

A corpus constituted by 25 exemplars of each genre was examined, with a total of about 800 tokens. These NP's were first analysed in their structure and then correlated to the functions above and submitted to a frequency analysis.

The results showed a scale in the use of complex NP's in the three genres examined, confirming our initial hypothesis: the strategy of integrating information is more productive in opinion articles. At the opposite point of the scale, newspaper chronicles (more informal, spokenlike), present less complex NP's, exploring more qualifiers than nominalizations. In the intermediate position, press news, here restricted to local news (not political or economic).

This work may have applications in written genre production teaching and also in improving reading abilities of students. At the same time, it evidences the relevance of relating empirical analysis and theoretical points of view in analyzing genres.

### **Textual Genres in Focus: Instruments for Students and Teachers Development**

*Eliane Lousada, University of Sao Paulo, Brazil*

Since the disclosure of the PCNs of Portuguese (1998), the prescription that the teaching of activities for reading and production of texts should take textual genres as teaching units has generated a number of research and publications. However, such works have focused mainly on the relation between the teaching of genres and the development of the students' linguistic capabilities, without taking into consideration the possible development of the teacher herself, who works with genres in her teaching

context. Thus, this presentation aims to show and discuss our conception on the role that the teaching of textual genres can play in teaching activities, and on the professional development of the teacher herself. This discussion is based on the theoretical assumptions developed within the scene of Vygotskian psychology, especially on what refers to artifacts and instruments, and their relation to human development, by two main theoretical and methodological frameworks: the sociodiscursive interactionism, which proposes a model that accounts for textual genres, and the Ergonomy of Activity and Activity-Clinic, which account for professional development. As a result of this research, we show some didactic sequences based on textual genres elaborated by teachers and students of a university extension course. In order to reach such a goal, an experience in a university extension course on the creation of didactic sequences based on textual genres will be presented.

### **D3. 1.06**

#### **Genres of Science**

##### **Arguing Science – Contextualising Introduction to Biological Research Article from a Systemic Functional Linguistic Perspective**

*Jing Hao, University of Sydney, Australia*

This paper reports on a study on the introductory section of academic research articles in biology. The current study has been informed by research into the academic literacy from the perspective of 'Sydney School' genre theory (e.g. Martin & Rose 2008, Hood 2010) as well as by complementary perspectives on genre from the tradition of English for Specific Purposes (eg. Swales 1990, 2004, Bhatia 1993, Dudley-Evans 1994)

Drawing on the three-dimensional (i.e. ideational, interpersonal, textual) theoretical framework of Systemic Functional Linguistics, this paper firstly reports three differentiated argument patterns demonstrated in Introductions of published biological research articles. The three patterns involve arguing for research on the grounds that 1) knowledge about a biological phenomenon is lacking; 2) a problem raised by a biological phenomenon needs to be solved; 3) methods of examining biological phenomena need to be evaluated. This paper then compares these three patterns as realized by professional researchers with their renderings in research reports produced by novice research students.

An analysis of generic stages, which reveal the three different argument patterns, is conducted from a 'bottom-up' perspective. The interaction of ideational and interpersonal features in relation to periodicity in textual dimension demonstrates how the goal of introductions is achieved demonstrates. The systems drawn upon in the analysis include IDEATION (Martin & Rose 2007, Hood 2010), APPRAISAL (Martin & White 2005, Humphrey & Hao in print), and PERIODICITY (Martin & White 2005). This multi-functional analysis provides a complementary perspective to Swales' (1990) Create a Research Space (CARS) model by suggesting 'how' introductions contextualise research through configurations of linguistic features.

#### **Les rapports entre la prise en charge et des articles scientifiques et des chapitres de livres théoriques**

*Maria das Graças Soares Rodrigues, Universidade Federal do Rio Grande do Norte, Brésil*

En général, il existe des articles scientifiques et des chapitres de livres théoriques de différents domaines écrits soit à la 3<sup>ème</sup> personne du singulier, soit à 1<sup>ère</sup> personne du singulier ou encore à la 1<sup>ère</sup> personne du pluriel. Cette possibilité de choix montre que le point de vue (PDV) est pris en charge directement par un locuteur/énonciateur premier, ou indirectement par un locuteur énonciateur second (intra

textuel), ou encore par un énonciateur second pas locuteur (RABATEL, 2008b). Ces orientations discursives constituent différents PDVs ou la (non) prise en charge énonciative. Cette mobilisation nous semble liée directement aux champs de la science: la biologie, la santé, les ingénieries, les humanités, les sciences sociales et appliquées. Pour mieux comprendre le rapport du locuteur avec la (non) prise en charge énonciative à propos des notions véhiculées par les différents PDVs, nous posons: 1) comment la polyphonie se montre en articles scientifiques et chapitres de livres théoriques de différents champs? 2) pourquoi dans certains articles scientifiques et chapitres de livres théoriques, L1/E1 préfère employer la 3<sup>ème</sup> personne du singulier et non la 1<sup>ère</sup> personne du singulier ni la 1<sup>ère</sup> personne du pluriel? 3) qu'est-ce que l'éloignement du locuteur mis en place par la 3<sup>ème</sup> du singulier peut-il signifier? Pour répondre à ces questions, nous avons établi par des buts d'analyser du rapport entre l'usage des formes pronominales et verbales de la 1<sup>ère</sup> personne du singulier et du pluriel et la 3<sup>ème</sup> personne du singulier et la gestion de PDV par le L1/E1. En plus, il sera également important d'entendre la voix des professeurs directeurs des élèves en situation de *postgrade* des champs variés pour que nous puissions interpréter l'ensemble des données. Notre parcours théorique s'inscrit dans la linguistique de l'énonciation et au concept du genre discursif bakhtinien. Bref, en ce que concerne à la méthodologie, nous adoptons comme parcours l'approche qualitative intertextualiste.

### **Genre: A Pedagogic Panacea?**

*Madhav Kafle, Pennsylvania State University, USA*

Despite their various strengths in teaching L2 writing, genre pedagogies need to urgently address some of the problems being charged against them. For some of the scholars, especially in process approach, genre instruction inhibits writers' self-expression and straightjackets creativity through conformity and prescriptivism. Some argue that current genre approaches "assume that there are clearly defined, rule-governed discrete conventions for specific genres in particular contexts of writing" (Canagarajah, 2002). For others, since texts are hybrid, and multi-vocal, looking at models of genre only in writing is inadequate. What we need is an understanding that "a more mature notion of genre covers any form of communication – spoken, written, verbal, nonverbal linguistic, nonlinguistic" (Blommaert, 2008). Similarly, Luke (1996) argues that teaching genres as static and homogeneous does not lead to critical appropriation. In other words, to represent genres as essential and compellingly functional, but not political or ideological, means teaching and reproducing them in classrooms, workplaces and bureaucracies without being adequately critical.

Since genre pedagogies rose with the slogan of making genres more social, fair, and democratic, we need to relate genres to socially, ideologically and historically determined practices. With this background, this paper argues that, our goal of teaching should be in developing "repertoire of situationally appropriate responses to recurrent situations" (Berkenkotter&Huckin, 1995) in learners rather than in getting them to master some specific genres. That way we can help them understand the relationship between language and context. As Christie (1987) observed, learning the genres of power means not only getting better understanding of how language works in certain contexts, but also "developing the necessary ability to change it." Thus, the fundamental philosophy of applying genre pedagogies to empower students should be rooted on the hetero-generic communicative practices rather than the normativity of homogeneous forms.

### **Posters**

#### **A Genre Analysis of the Twitter Texts of an Academic Discourse Community**

*Norah Alkharashi, Carleton University, Canada*

Twitter, a type of microblogging, has emerged as a new form of communication in which users regularly share information about their daily lives and topics of interests. Recently, it has also been adopted by some academics as an immediate and effective mode of communication with traditional blog affordances and the capacity for building online communities (Ross, Terras, Warwick, & Welsh, 2010; Java, Song, & Finin, 2007). This poster will present a study that examines Twitter texts as an emergent e-genre used by a group of academics for accomplishing several different social functions. Existing studies have looked at e-genres such as e-mails, personal home pages and weblogs (Yates, Orlikowski, & Okamura 1999; Dillon & Gushrowski, 2000; Miller & Shepherd, 2004). To date, however, little or no research has looked at Twitter texts. Aiming to address this gap in the literature, this study addresses the following research questions:

1. Can texts posted to the microblogging site Twitter by the group of academics under study be seen to constitute a genre and if so, why?
2. What recurrent social functions do these texts accomplish for this group of academics?

The study draws on theories of genre (Miller, 1984; Swales, 1990; Bazerman, 1994), technology-mediated genres (Yates, Orlikowski, & Okamura, 1999; Miller & Shepherd, 2004; Askehave & Nielsen, 2005), and social media discourse analysis (Ross, Terras, Warwick, & Welsh, 2009; Zappavinga, 2012) to analyze 360 tweets from 53 different Twitter users. The study found that the Twitter texts examined do constitute a genre, sharing certain characteristics with genres such as journals and blogs, as well as distinctive features such as real time interaction; The study also found that the group of academics whose Twitter texts were analyzed use the genre to accomplish certain communicative purposes such as informing, responding, questioning, sharing, and reporting.

### **Under the Microscope: Differing Genres in Biochemistry**

*Sara Doody, Carleton University, Canada*

I examine how academic writing genres differ within the discipline of biochemistry in hopes of discovering how the use of different genres indicate varying goals within the field, as well as how students may be acculturated into their discipline through the process of writing. I examine five different texts written by one student using genre analysis. This is achieved through the theoretical framework of genre being a response to recurring social situations as proposed by Carolyn Miller. The four genres that were identified illustrate that students must write for various different purposes within their discipline and that through the process of creating these texts, they are socialised into the ways of knowing and the values of their field. These results indicate that by becoming more aware of their genre production, students could become more successful writers and acknowledged members of their community of practice.

### **Moving out of Her “Bubble” and away from the Periphery: A Case Study Examining Workplace Advancement through Writing and Self-initiated Development**

*Chloe Grace Fogarty-Bourget, Carleton University, Canada*

This case study traces through the 5 year career of a department store cash lead, Katie Banks, in an effort to answer the question ‘how can a neophyte employee move from the periphery of a workplace community of practice into a position of value and involvement?’ By employing the use of a unified theoretical framework as defined by Artemeva (2008) which incorporates aspects of Rhetorical Genre Studies (RGS), Activity Theory, and Lave & Wenger’s Situated Learning Perspective this study analyzes both extensive interview data and a collaboratively constructed timeline which details the rapidly

advancing career of the case study subject. The results of this analysis suggest that a newcomer can use the competent completion of workplace writing as a vehicle with which one can situate herself into a valued and involved position in a CoP; this seems to be only possible though, with the use of supportive scaffolding as a guide, and the use of initiative as fuel to drive the newcomer forward. This study has implications for research both in workplace advancement and writing studies, as well as demonstrates the value of data analysis through the lens of the unified framework described above.

### **The Significance of Genre Theory in Workplace Writing**

*Lauren Murphy, Carleton University, Canada*

The purpose of my study was to use genre theory to design a writing curriculum tailored to a project management position, called “estimating”, within a general contracting company. The methodology I used combined primary research and secondary research. I used my general understanding of genre theory to guide the interviews I conducted and I collected samples of the workers’ writing. The information I collected from the interviews allowed me to gain an accurate understanding of what writing methods had and had not been useful to the estimators, and it also allowed me to learn about approaches that individuals had developed to improve their writing performance.

To provide a theoretical foundation to connecting the gap between theoretical pedagogy and the practical world of the workplace, I used Brent’s article “Transfer, Transformation and Rhetorical Knowledge: Insights from Transfer Theory”. I learned that product-oriented teaching techniques had failed in the past, so I drew from Zamel’s article, “Recent Research on Writing Pedagogy” and Clarke’s “Concepts in Composition” for research surrounding different, process-oriented approaches to writing pedagogy.

I also used genre theory to construct writing activities. I utilized Natasha Artemeva’s method of genre analysis, which she adapted from Devitt, Reiff, & Bawarshi to teach genre analysis. I also drew from abstract theoretical genre concepts from chapters two and three of Dean’s book *Genre Theory: teaching, writing, being*, and Devitt’s “Generalizing about Genre: New Conceptions of an Old Concept” to provide a theoretical rationalization for why I am using genre theory to structure my methodology. I found that the pedagogical method that proved to be most effective was genre analysis. This means that though genre theory is largely abstract, it is still an extremely effective pedagogical tool in a pragmatic instructional setting. Genre theory was helpful to the workers when they were writing their reports; however, it also played a major role in instructional methods that helped them improve their communicative writing. The reason it helped communicative writing was because practical genre analysis allowed them to understand how to adapt their writing styles to new situations. This means that if genre analysis is taught earlier in formal schooling, students will develop writing skills that will transfer more effectively to the workplace.

### **Stem Cell Tourism: An Analysis of Patient Blogs**

*Christen Rachul, University of Alberta and Carleton University, Canada*

While stem cell research is still in its infancy and clinical treatment is yet to be realized in many countries, there is a continued increase in the number of clinics offering unproven stem cell therapies for a myriad of conditions, often at a premium price. Despite the criticism and warnings from policy-makers and the scientific community, the number of “stem cell tourists” appears to be growing significantly every year as their experiences are made more public. Within this controversial context, patient blogs have emerged as a key source of information for both potential patients and for policy-



makers seeking more information about patient motivations and experiences at these clinics. An analysis of 30 blogs written by patients and/or their caregivers who have pursued or are planning to pursue stem cell treatment abroad provides insight into this emerging genre. Two researchers collected information from blogs regarding patient demographics, patients' reasons for pursuing treatment, and experiences at the clinic during and after treatment, as well as any other information relevant to patient experience with stem cell therapy. From this information, a list of 10 common themes was developed. Results demonstrate that patients often lack viable treatment options in their country of residence and there is a common dissatisfaction with the healthcare system and pace of medical research as well. The genre of stem cell therapy patients' blogs has provided insight into the phenomenon known as stem cell tourism, has provided policy-makers with important patient perspectives, and has highlighted some key issues to be addressed including a need for increased communication between the patients and the medical and scientific community.

### **A Systemic Functional Approach to Discourse Features of Research Article Conclusion in Applied Linguistics**

*Viktoria Volkova, Carleton University, Canada*

Research articles are part of social practices in the field of applied linguistics. The articles seek to connect theories with their applications. This poster session will foreground the discourse features of research articles in order to track some of the conventions of applied linguistic conclusions, in particular. This poster presentation examines the explicit forms of Ideational, Interpersonal, and Textual metafunctions of Systemic Functional Linguistics in research article conclusions in applied linguistics to determine whether there are commonalities between them. I analyze the Transitivity system, MOOD and RESIDUE patterns, modulation, lexico-grammatical complexity and density, rhetorical organization, and cohesion in the articles, written by K. Hyland, L. Cooley, J. Lewkowicz, and D. Nunan. I have studied these patterns in order to answer my research question:

- What are the elements identified M. Halliday's tri-functional model that helps to identify the similarities of research article conclusions in applied linguistics?

### **Keynote Session 6**

#### **The ESP Version: Genre, Community and Identity**

*Ken Hyland, University of Hong Kong*

ESP regards genre as the recurrent uses of more-or-less conventionalized forms through which we develop relationships, establish communities, and get things done using language. More a heuristic than a systematic model of language use, its analytical flexibility and sensitivity to community language use has been extremely useful in problem solving, teaching, and learning about ourselves and our communities. Its massive impact on teaching and research is largely due to its accessibility, its theoretical eclecticism and its sensitivity to community-based uses of language. In this paper I look at what the ESP version has contributed to our understanding of context and in particular how it has illuminated two key concepts of the social sciences – community and identity.

### D3 2.01

#### Panel

#### **Narrative Approaches to Professional and Academic Genres**

Despite the ‘narrative turn’ that took place a decade or so ago in several human sciences, narrative approaches to genre studies are not as popular and massively applied to professional and academic communication as have been ESP, Cognitive and Systemic Functional Linguistics or Metadiscourse and Positioning Theories. The members of this panel, who are part of the editorial project ‘Narratives in Professional and Academic Genres’, currently in progress, will point out the benefits of combining the narrative perspective with two more traditional frameworks—ESP and SFL—and show how the concept of narrative analysis has transcended the Labovian scheme, essentially componential and individual, to evolve towards a functional orientation that addresses representational issues (e.g. agency and voice, narrative circulation and control, narrative networks, etc. ) at both a personal and collective level. Some of these aspects will be illustrated in three genres expected to use very different registers: academic (the book review), journalistic (the newspaper obituary), and technical (the abstract of aviation catastrophe reports). Likewise, the methodologies employed range from strictly ESP- and SFL-based to a fusion of the two, and the events recounted cover varying degrees of personalization. Although the study of genre participants and their roles, their construction of identities and interpersonality and the events and channels they share can be studied by means of any theoretical framework, the narrative approach arouses specific questions that may cast an alternative light to our understanding of genres. Some of them are: *What is being told and why is it worth-telling? Who is the real narrator? When and why does the narrative become a story? How is narrative control exerted—what is being silenced or censored and how is reality reported? How and why does multimodality support or even substitute the verbal narrative?*

*Chair: Vijay K. Bhatia, City University of Hong Kong*

#### **Presenters:**

*Isabel Corona-Marzol, University of Zaragoza, Spain, Rosa Lorés-Sanz, University of Zaragoza, Spain, Carmen Sancho-Guinda, Polytechnic University of Madrid, Spain*

### D3 2.02

#### **RGS: Workplace Genres**

#### **Genre Knowledge Revisited: Knowing, Doing, Being in Professional Settings**

*Jennifer Gilbert, Carleton University, Canada & Graham Smart, Carleton University, Canada*

To inform our work as workplace writing coaches, we seek to understand how individuals experience acts of writing. Genre theory, with its socially situated view of writing, provides us with a valuable etic (Pike, 1954) perspective on the nature of genre knowledge. But what is it that workplace writers themselves experience and come to know as they work in a genre that is new to them?

We begin the proposed paper by revisiting the concept of genre knowledge as it has been theorized in research on workplace writing over the last two decades (Berkenkotter & Huckin, 1995; Beaufort, 1999; Smart, 2000; Tardy 2009). We then go on to propose certain new insights about the nature of genre knowledge that have been gained through our role as writing coaches working one-to-one with individuals in various professional organizations.

When we look at the literature on genre knowledge in professional settings from a perspective that emphasizes the experience of individual writers, we see an implicit view of genre knowledge as, simultaneously a 'way of knowing', a 'way of doing', and a 'way of being'. In our paper, we give explicit attention to these three dimensions of genre knowledge from the emic standpoint of the individual writer.

An understanding of genre knowledge that encompasses the three dimensions of knowing, doing, and being holds implications for writing coaches in professional settings. It can also be applied in the work of writing coaches in other contexts such as academic writing centres and supervisor-graduate student dyads.

### **Genre Change and Loss: The Discursive and Social Effects of Enduring Struggles at Municipal Sites**

*Diana Wegner, Douglas College, British Columbia, Canada*

This paper reports the findings of an ongoing research project (2009-present) studying the dynamics of text and context in municipal contexts where stakeholders negotiate power relations involved in issues of public participation in government decision-making and homelessness initiatives. The focus of these dynamics is the genre of the Official Community Plan (OCP). The study utilizes a framework integrating rhetorical genre theory (Miller, Giltrow, Frow, Freedman), the concept of uptake (Devitt, Freedman), and the study of enduring struggles (Holland and Lave). What explanatory power does genre theory offer for analyses of language use in contexts of asymmetrical power relations? And how can such analyses contribute to our understanding of what makes certain struggles durable?

As the OCP genre participates in social change, it gradually undergoes formal, textual change in the form of uptake from other texts and discourse in city genre systems. I examine uptake for both absences and presences of form (Devitt). Findings show: 1) the unsolicited uptake of textual descriptions of the public process involved in OCP reviews that elide citizen feedback and the dynamics of public-city interaction, and 2) the reduction and even absence of uptake of "the homeless" and their "shelters" in OCP sections that would afford it. I suggest that these textual reductions and silences of contextual dynamics are an effect of the social action of genre. That is, the OCP records and codes a loss of public voice and agency (Burgess, Jameson), and these textual responses to social change highlight the dominance of the interests of governments, and as such, re-inscribe these local struggles.

I have drawn data from recorded and transcribed interviews with a range of stakeholders from municipalities, meetings of stakeholder groups, and relevant sections of 13 municipal OCPs.

### **"They Come in Wearing Their Rank": What My Research Has Taught Me about Writing on Inter-professional Teams**

*Margaret Clow Bohan, Dalhousie University, Canada*

This proposed presentation focuses on a study aimed at understanding inter-professional teams in the workplace. It uses a North American/New Rhetorical Studies approach to the study of workplace genres.

Research questions: Why and how was the inter-professional team under study able to work successfully, despite the presence of multiple professional sub-groups?

This overarching question includes two sub-questions:

1. How did the individual professional sub-groups use their rhetorical genre knowledge during the collaborative work on the project, and how does that knowledge affect the joint work of the inter-professional team?
2. What other factors play key roles in the development of a collaborative proposal by an inter-professional team?

Significance for advancing research in the field: The majority of work on inter-professional team writing has focused on the current professional status of members (e.g., Gooch, 2005; McDonough, 2000; Palmeri, 2004; Wilson & Herndl, 2007). For example, medical teams might be pictured as comprised of doctors, nurses, social workers, and therapists. Some of the research into inter-professional (i.e. cross-functional or interdisciplinary depending on disciplinary vocabulary and functional makeup of the team) teams has been based on Wenger's (1998) notions of professional identity development and communities of practice (CoP). However, the current study's findings indicate that team interactions, including use of rhetorical genre knowledge and genre preferences, may reflect the influence and/or dominance of what is called an antecedent group or former CoP to which a majority of the team members belong. (In the case of the study team, the former CoP was the military.) That is significant. Managers and team members must account for multiple CoP backgrounds of members (including rhetorical genre knowledge and preferences) because those complex backgrounds are operating on the team overtly or unconsciously. Another finding is that leadership makes a difference, especially in the coordination of activities. Inter-professional teams may benefit from the role of both Wenger's (1998) knowledge brokers (members who function on the boundary of groups) and practice coordinators (my term) who coordinate activity through boundary genres, through their role in the former CoPs, and through at least limited awareness of the genre knowledge of the other groups on the team.

Conceptual framework: This interdisciplinary PhD study drew from Rhetorical Genre Studies (e.g., Bawarshi & Rei, 2010; Dias, Freedman, Medway & Paré, 1999; Katz, 1998; Miller, 1984/1994; Schryer, 2002), Wenger's (1998) notions regarding communities of practice, McDonough's (2000) model of successful team interactions, research on boundary crossing on inter-professional teams from Writing Studies (e.g., Kellogg et al., 2006; Ketter & Hunter, 2003; Linell, 1998; Spafford, Schryer, Lingard, & Mian, 2010; Wilson & Herndl, 2007; Winsor, 2000) and Organizational Studies (e.g., Evans & Carson, 2005; Keller, 2001; Jassawalla & Sashittal, 2006; Lovelace, Shapiro & Weingart, 2001; Santa, Ferrer, Bretherton & Hyland, 2010; Simsarian Webber, 2002) and Social Identity Theory (e.g., Hogg & Terry, 2000; Hornsey, 2008; Turner, 1982).

Methods: The qualitative, interdisciplinary study of the inter-professional, mixed-presence team included collection of data through interviews, e-mail interviews, observation, and archived documents and e-mails. Data analysis methods included close reading, Charmaz' (2006) Grounded Theory (as used in the field of Writing Studies), and Rhetorical Genre Studies analysis.

Key Findings: Much of the literature on inter-professional teams indicated that the proposal writing team would have experienced tension, conflict, and perhaps even failure. In the end, however, the proposal was successfully written because of a number of factors. The former CoP (team members who had retired from the military) influenced the proposal's development (and exerted power to shape the activity) through use of an antecedent genre, boundary genres, and coordination practices advocated by an emerging leader from that group.

The findings extend Wenger's notions of communities of practices through the inclusion of a former CoP within the team and identification of another boundary player (termed a practice coordinator because

this team member never became a member of all the sub-groups on the team and thus did not learn to use the genres preferred by the various sub-groups).

### **D3 2.03**

#### **Digital Genres**

##### **Genre in the Russian Blogosphere**

*Natasha Rulyova, University of Birmingham, UK*

The paper discusses a range of genres used by Russian-language bloggers including science fiction, futuristic fiction, fairy tales, poems, short stories, jokes, anecdotes and others. The paper analyses the uses and roles of different genres in the blogosphere and compares them to those in traditional writing. It examines the mutations and transformations of genre provoked by technological developments, in particular by the possibilities that new media have brought. The analysis draws on Mikhail Bakhtin's, Tzvetan Todorov's and Vladimir Propp's understandings of genre. The paper presents a case study which focuses on the use by bloggers of the futuristic fiction which serves as a framework for expressing popular anxieties and fears about the state of Russian economy, demographic crisis and loss of the status of the world power.

##### **Genre(s) and Teletandem: Towards a Successful Relationship**

*Solange Aranha, Sao Paulo State University, Brazil*

Language learning in tandem involves pairs of native or non-native speakers of different languages working collaboratively to learn each other's language. The Teletandem Brasil Project "Foreign Languages for all" ([www.teletandembrasil.org](http://www.teletandembrasil.org)) has as its main purpose to put Brazilian undergraduate students in contact with foreign undergraduates who want to learn Portuguese and teach their own mother tongue. The partnerships are possible through computer tools as *Skype*, *MSN* or *OOVVOO*. Students meet weekly and each student has a teacher's role for half of the time and a student's role for the other half. Roughly speaking, the interactions are communicative events in which language plays a major role and some communicative purposes are shared by the members in order to achieve some objectives (Aranha, 2010, 2011; Swales, 1990; Bhatia, 1993). However, the rhetorical structure of the interaction seems to vary according to the individual as well as the knowledge of specific lexicon. Although there is an allegedly "scheme" to be followed by the project during the interactions, each and every individual seems to organize their discourse according to a specific agenda. We believe that recognizing a rhetorical structure of a "typical" teletandem interaction would help new students to succeed in their task of improving their foreign language with a native partner. The purposes of this presentation are (i) to present the expected rhetorical structure in the project; (ii) to show evidence of successful deviations according to students' agendas; (iii) to discuss new routes adopted by the project members in order to meet a more adequate rhetorical model, which has been called institutional partnerships and has been showing more effective results.

##### **Audiodescription of Paintings: A Study based on the Interface between Multimodality and Audiovisual Translation (AVT)**

*Vera Lucia Santiago Araujo, State University of Ceara , Brazil & Juarez Nunes de Oliveira Junior, State University of Ceara , Brazil*

Recent research in audiovisual translation (AVT) and accessibility has focused on the need of audio descriptions (AD) in museums, especially for the appreciation of displayed art such as paintings by the blind (De Coster e Mühleis 2004, Holland 2004). Audio description is the translation into words of the

visual impressions of an object, a film, a work of art, a play, a dance performance or a sporting event. However, research on AD does not provide enough subsidies for systematic parameters to be outlined. Multimodality studies, on the other hand, seem to fill this gap, as they propose systematic readings of sculptures, pictures and paintings in museums exhibition, although their objective is not a blind or visually impaired audience (O'Toole (1994) and Kress and van Leeuwen (1996)). Aiming at working with the interface of these two disciplines, this descriptive study, which is part of a Cooperation Project between two research groups (State University of Ceará and Federal University of Minas Gerais), proposes AD scripts for two paintings by the Brazilian artist Aldemir Martins. Although the model proposed here has not been properly tested by the blind audience, it was found that the aim was achieved, since the AD scripts encompass both studies developed by AVT and multimodality. It is also expected that this research may contribute to the inclusion of blind audiences in museum spaces as well as suggesting parameters that can assist future trainees in audio description.

### **D3 2.04**

#### **Community Genres**

##### **Canonical Exigencies: New Rhetorical Genre Theory and the Literary “Sphere of Activity”**

*Kathryn Grafton, University of British Columbia, Canada*

This paper brings New Rhetorical Genre theory into the literary “sphere of activity” (Bakhtin 60), a sphere that has received scant attention in our efforts to employ genre as a concept beyond its traditional application to literature. Within this sphere are many non-literary genres that perform “social actions” (Miller) of canonization, such as a book club discussion that evaluates a work of literature. While literary genre theorist Franco Moretti posits a Darwinian theory of literary selection, he does not examine the genres that people instantiate when choosing literary texts. I argue that by focusing on “uptake” (Freadman) between texts (here, literary texts and those that canonize them), we can discern which exigencies motivate canonical selection. The commonplace exigencies to choose the “best” or most “representative” literary work (“Canon”) are too broad to account for why canonical agents select one work over another. For people to move from a recognition that something should be done (choose a book) to a feeling that *they* should do it, they identify with more specific exigencies that motivate them rhetorically.

I propose a genre approach to canonicity that views canons as discursive spaces of reflexively circulating literary texts *and* talk about these texts (see Grafton). These discursive spaces are produced by “genre systems” (Bazerman) that accomplish activities in the literary sphere. I analyze the canonizing system of *One Book, One Vancouver*, the Vancouver Public Library’s city-wide book club. In particular, I examine press releases announcing their annual book selection, which consistently raise exigencies of promoting reading and community and occasionally more “local ends” (Prince 455) like fostering Olympic spirit. I also study canonizing genres (i.e., author readings, literary walking tours) that the library employs to solicit potential participants’ “responsive understanding” (Bakhtin 71). These genres demonstrate organizers’ dependency on readers to meet their exigencies, and—more broadly—foreground readers’ agency in canonical processes.

##### **The Literary Anthology and the Making of Meaning: Considering Form and Substance in Divergent Genres**

*Justine Neiderhiser, University of Michigan, USA*

The conceptualizations of genre theory that Carolyn R. Miller, Amy J. Devitt, and Anis Bawarshi propose provide compelling illustrations of how form shapes substance, ultimately constraining and enabling

writers and readers and constructing rhetorical action. What remains less theorized, and what this presentation seeks to call attention to, is the way these theories are realized in more divergent genred discursive spaces, where the connection between form and substance may be more tenuous.

In exploring this issue, I turn specifically to the literary anthology, a genre which performs competing and often contradictory ideological work demanded by the individual exigencies of editors, publishing companies, and pedagogues. The anthology provides a unique case for inquiry in that it is a genre easily recognized by its producers and users; however, the rhetorical actions it performs are not unified across texts, or even at times, across the range of genres incorporated in individual exemplars. In this genre, form does indeed give shape to substance, creating particular expectations and understandings – and consequently rhetorical actions – which are not always reflective of the actual positioning work that anthologies perform. In exploring this apparent contradiction, I have conducted a corpus analysis of recent anthologies of American poetry, comparing the materials collected and their arrangement, and analyzing patterns in the linguistic features of their prefatory texts. The results of this analysis suggest that the form of the anthology functions to construct an interpretive frame which makes the genre appear more unified than it actually is. While generic discontinuity is not unique to the anthology, locating the source of this discontinuity at the disjuncture of form and substance makes visible the taken-for-grantedness of the anthology as a genre and raises questions about this status. Consequently, this presentation asks: Can genres operate against the *commitments, relations, identities, and activities* embedded within them?

### **Beyond the Three Traditions in Genre Studies: a Brazilian Perspective**

*Orlando Vian Jr. , Federal University of Rio Grande do Norte, Brazil*

It is common practice in the field of genre studies to group genre research according to three traditions, namely, the English for Specific Purposes (ESP) school, the Australian Systemic Functional school (The Sydney School) and the North American/New Rhetoric school, as noted by Hyon (1996) and later reiterated by other scholars, such as Johns (2003). This is not the case, however, within the Brazilian context of genre studies, in which theoretical perspectives other than these three have been adopted to approach genres, their mapping and description, such as perspectives framed by concepts from the Bakhtinian tradition (Bakhtin, 1986) and from socio-discursive interactionism (Bronckart, 1999, 2006). Not to mention the dialogs among different concepts from different theories, as well as a critical perspective for genre analysis and research, mainly due to the Brazilian National Curriculum Parameters' invitation for a genre-based pedagogy in L1 and L2 teaching. Based on this scenario, our aim is to present and discuss, from a multidisciplinary perspective, how Brazilian genre studies have developed in the past decade. This development has led us to adopt a post-colonial, hybrid perspective, from which we discuss the concept of "decollecting" as proposed by García-Canclini (1995) and how it can be used as a way of empowering communities of practice (Lave and Wenger, 1991) through the genres used in their everyday interactions. The starting point is the classification proposed by Meurer, Bonini and Motta-Roth (2005), which group genre studies according to (1) socio-semiotic, (2) socio-rhetoric and (3) socio-discursive approaches. We then put forward the importance of context-based research on genres and the usefulness of a hybrid perspective to look at language and, consequently, at genres and their role in communities.

### **D3 2.05**

#### **ESP, Media Genres**

#### **'Genre Profiles' as Intermediate Analytical Level for Cultural Genre Analysis**

*Martin Luginbühl, Universität Zürich, Switzerland*

It is a common assumption that cultural norms and values shape genres (Adamzik 2010, Bhatia 2004, 2008, Fix 2006, Mittell 2004). In many works in the field of contrastive textology (Clyne 1987, Landbeck 1991, Lehker 2001, Sandahl 2008) as well as international comparing media studies (Esser 1998, Hahn 2008, Ludes et al. 2002, Mancini 2008) differences in the form of similar genres are ascribed to differences in entire national cultures. In order to refine such attributions, there is a need for an intermediate analytical level to relate a macro phenomenon like the culture of a social group to the micro phenomenon of linguistic genre features, i.e. their stylistic forms and its change over time.

In my presentation I will develop the concept of 'GENRE PROFILES' as an intermediate analytical level for a culturalistic genre analysis (cf. for the cultural view Linke 2009). Genre profiles can be described in terms of 'GENRE REPERTOIRES', 'GENRE FREQUENCIES' and 'GENRE CLUSTERS' of and within "super genres" (Bhatia 2004: 57). They allow to relate stylistic features of genres (like TV news genres 'packages', 'voice overs' etc.) to language use dimensions of different social groups and the underlying norms and values.

My comparative analysis of an American and a Swiss TV news show ("CBS Evening News", "Tagesschau") is based on more than 70 editions from seven decades (1949-2005). I will show how the genre repertoires differ, how the genre frequencies change and that the weakening and emergence of single genres are internally related. These changes of genre profiles can be related to crucial dimensions of journalistic culture (like interventionism, market orientation or empiricism, cf. Hanitzsch 2007). I will argue that the different profiles document differences in journalistic cultures as well as processes of convergence.

### **Social Interactions in Book Reviews: Differences in Men's and Women's Expression of Criticism in Literary Research and Philosophy Book Reviews**

*Svjetlana Jankovic-Paus, Faculty for Postgraduate Studies, Institutum Studiorum Humanitatis, Ljubljana, Slovenia*

Academic writing not only works to construct knowledge or a particular experience of the world, but reflects interpersonal relations inside a disciplinary community (Hyland, 2000). The aim of this work is to examine the differences in men's and women's expression of criticism in book reviews, as a site *with high interpersonal stakes* (Hyland, 2000). Expression of criticism in the public sphere exposes authors at risks of personal conflicts and consequences at position and future work of specific author, as they both belong to the same disciplinary, and broader, to the same discourse community (Swales, 1993). The first level of study, that is based on 100 book reviews, 50 from literary research, 50 from philosophy, selected from the leading scientific journals in Croatia, in the period from 2000 to 2010, concerns cross-disciplinary variations in strategies of evaluation. The second level of study deals with gender issues and question of differences in expression of criticism in men's and women's book reviews. So for methodological purposes there are 50 reviews written by men and 50 reviews written by women. Book reviews in two humanistic disciplines are compared with question are cross-disciplinary differences impact on gender variable and cause differences in strategies of evaluation or gender differences in men's and women's writing (Lakoff, 1975) cause differences in this two humanistic disciplines.

### **Genre Exposure: The Case of a Korean College Composition Student**

*Cassie Dorothy Leymarie, Georgia State University, USA*

College composition courses are becoming increasingly more diverse as multilingual students are attending American universities at an increasing rate. Starting in the 1990s, an influx of qualitative research on second-language academic literacy has described the academic contexts and experiences of



student writers as they develop their academic literacies and become members of academic communities (Leki, 2007). While a large body of research has dealt with the academic genres students are exposed to, there is a definite dearth in research that investigates genre exposure outside of academia and the classroom.

The present study delves into one multilingual English composition student's genre life-world. As a teacher in a genre-based multilingual college composition classroom, I have investigated one of my own student's, Yejin's, genre exposure outside of academia with the hope that knowing what students are exposed to, the genres they are using on a daily basis, and their perceptions of these genres gives insight into how educators can bridge the gap between in and out of school genre contexts. Research methods include classroom observation, interviews, and Yejin's own video documentation of the genres she engages with while outside of the academic community. Preliminary conclusions suggest that Yejin's genre exposure outside of school is rich and the predominant language of these genres is Korean. Her perceptions of her genre lifeworld and our time reflecting on her literacy practices revealed her motivation to use English for academic and career purposes and not much else. Findings from this case study can begin to shed light on our college writing course curriculums in ways that assert students' needs as the primary stakeholders in college composition courses.

### **D3 2.05**

#### **Medical Discourse**

##### **Mapping Story-telling Genres in Midwifery Healthcare Visits**

*Philippa Spoel, Laurentian University, Canada & Pamela McKenzie, The University of Western Ontario, Canada*

Our presentation explores the genres of storytelling interactionally accomplished by Ontario midwives and clients during 48 recorded healthcare visits. We use rhetorical genre theory as a meso-level framework to understand the situated forms and functions of these micro-level discursive interactions within the broader ideological-discursive context of regulated midwifery, and to chart the complex relationships within this healthcare genre system. Building on previous work that identifies story-telling as central to midwifery's enactment of "informed choice," in this paper we deepen our analysis of its nature and action by mapping some of the multiple sub-genres of stories that midwives and clients co-narrate as the healthcare visit unfolds. These include problem-presentation stories, frequently told by women early in the visit and addressed by midwives with diagnostic or treatment responses; topically-relevant stories told during clinical work; exemplar stories that allow midwives to give advice without appearing to do so; stories of women's experiences told to affirm or counter midwives' professional advice; as well as stories told during transitions that perform significant social-interpersonal work. While each episode of story-telling is necessarily accomplished in unique, situated ways, studying these particular instances through the lens of genre theory shows how certain types of narrative recur; this recurrence, we argue, may be identified by focusing on the rhetorical (and healthcare) functions of these sub-genres within specific midwife-client conversations. Further, approaching these narratives as interactional accomplishments foregrounds how clients and midwives are not simply recipients of one another's "professional information" or "lifeworld experience," but rather both are active participants (rhetorical agents) in constructing narratives that have complex clinical-instrumental and social-interpersonal functions.

##### **A Hospital Genre from the Patient's Point of View**

*Judy Z. Segal, University of British Columbia, Canada*

Most studies of the case presentation as a hospital genre (e.g., Lingard et al) are interested in the interactions of medical clerks and senior physicians. I am interested here in the patient as a participant in the case presentation. With what special knowledge and what virtues of behavior does the patient participate in this hospital genre—and how does the patient learn the terms of appropriate participation?

The question seems timely, as patients (who may or may not actually *be* empowered by the health information available to them on the internet) often see themselves as empowered medical subjects (see Kopelson). From the supine position in a hospital bed, what does empowerment look like?

The hospitalized patient is, in many ways, a person who has lost his/her agency: most of her diagnosis is performed, and most of her treatment decisions are made, in conversations far away from her. What and when—and if—she eats, what medication she takes, what tests she is subjected to, what apparatus she is tethered to are typically matters out of her control.

But patients do (even as silent partners) participate in case presentations. Alert patients can answer questions, should any be posed, and ask questions too. Some patients are only partially able—or are unable—to participate; some disabled patients have advocates who can speak for them, and others do not. In any case, patients seem to know how to conduct themselves when the hospital team arrives at the bedside and the patient is, for a few minutes, a focus of attention. What are the behaviors and illness virtues patients have learned that make them able to co-operate in, and, indeed, co-construct, a genre in which they are both present and absent, subject and object? How have they learned them?

Taking together literature on hospital genres, on “empowered” patients, and on the patient experience (Glouberman), this paper attempts to round out a genre description of the case presentation by folding into the genre the patient.

### **The Organ Transplant List as Genre: Insights from an Ethnographic Study**

*Allan McDougall, The University of Western Ontario, Canada, Catherine Schryer, Ryerson University, Canada & Marlee Spafford, University of Waterloo, Canada*

Patients requiring transplantation face the fact that one or more of their organs will irrecoverably fail. These patients may be critically ill or near-fully functioning. In each case, new organs are required to extend and improve patients’ lives. Some patients wait years for their new organ. Some die waiting. Collectively, this group of patients is registered and situated on the organ transplant list, the central genre of transplant care.

As a complement past work on health care genres (cf. J. Segal, P. Spoel, and C. Teston), our presentation is the first to analyze the transplant list from the perspective of rhetorical genre studies. With data gathered from a longitudinal, ethnographic study of a tertiary care transplant team, this presentation will explore the organ transplant list as genre. Our research asks, how is the list genre used in patient care? How is it invoked in healthcare team discourse? What is the list’s social action on the distributed healthcare team?

Our findings observe that, as both a document and a group of people, ‘the list’ is the result of a complex process of decisions and negotiations at an institutional and governmental level. This presentation will discuss the social action of the list, such as when teams are routinely required to list, to de-list, to activate or to hold patients’ statuses on the organ transplant list. Negotiations around a patient’s status

on the list will also be discussed, specifically focusing on the negotiated contract between providers and patients about what it means to be 'listable'.

### **D3 3.01**

#### **Panel**

#### **Genre and Language: Rethinking Elementary Writing through SFL Informed Research**

A recurring theme among educators today is concern with the quality of writing instruction (Cutler & Graham, 2008; Gilbert & Graham, 2010; National Commission on Writing, 2003, 2004, 2006). Results of the 1999 National Assessment of Educational Progress (NAEP) showed that while most students had mastered writing basics, few could develop clear and well constructed prose (National Commission on Writing, 2003). The National Commission on Writing was established in 2002 to address these issues (National Commission on Writing, 2003).

A 2008 survey examining the instructional writing practices of 178 teachers in first through third grade across the United States (Cutler & Graham, 2008) indicated that the median amount of time spent on student writing was 21 minutes per day and that student progress was only monitored by approximately two thirds of teachers. Results also show that of 92% of teachers certified through teacher education programs only 28% felt very well prepared, 42% felt adequately prepared, and 28% felt poorly prepared. These findings seem to indicate that in 2008 writing instruction in the primary grades had not sufficiently addressed problems outlined in 2003 by the National Commission on Writing. A study of instructional writing practices in grades four through six had similar findings (Gilbert & Graham, 2010).

Based on the state of the art described in this research, panel members have been working with urban elementary schools to improve the teaching of writing. Informed by systemic functional linguistics (SFL), the researchers have prepared teachers to implement writing instruction in a variety of genres with emphasis on language instruction. This panel will present findings on specific implementations of various genres in a school with high numbers of bilingual learners and how SFL has influenced teacher and student development with respect to writing in an academic context.

#### **Presenters:**

#### **Genre Educated Teachers: Enacting Effective Changes to Writing Pedagogy Using SFL Theory**

*Frank Daniello, Boston College, MA, USA*

Research indicates that elementary school teachers are often unprepared to teach writing (Gilbert & Graham, 2010) and devote a limited amount of time to writing (Cutler & Graham, 2008; Gilbert & Graham, 2010). Moreover, national assessment data indicates that most students are not proficient writers (Salahu-Din, Persky & Miller, 2008). To better understand ways to improve the teaching of writing, this study examined a systemic functional linguistics (SFL) informed writing intervention in a traditionally underperforming urban elementary school. The intervention occurred over three years and was enacted by a school-university partnership. It provided professional development for teachers educating them about various genres using the theoretical lens of SFL theory.

The study examined how teachers' writing instruction in the fourth and fifth grades changed during the writing intervention and determined the changes to students' writing after exposure to an academic year of the intervention. Data sources included ninety-seven observations of eight classroom teachers' writing instruction and pre and post intervention writing pieces from seventy-two fourth and fifth grade students. Observation data were analyzed using codes informed by SFL theory and the pedagogical

cycle. Student writings were scored using an analytic SFL-informed rubric and statistical analyses were performed.

Results indicated teachers' instruction changed regarding content and teaching strategies. The content evolved to emphasize genres: text structures, language features, and tenor. Also, the teaching strategies changed to include using genre specific graphic organizers, deconstructing mentor texts, and joint constructing of texts. Analyses of student writing data showed significant improvements from pre to post intervention. Improvements were evident at the discourse level and stemmed from development in text structure. At the lexicogrammatical level improvements were also seen, but were less systemic across the corpus of writing. Overall, findings suggest, teachers knowledgeable about genres enact changes to writing instruction that improve student writing performance.

### **Teaching the Genre of Explanation in Elementary School Science using SFL**

*Tracy Hodgson-Drysdale, Boston College, MA, USA*

To teach or not to teach is not the question. The question is rather how to teach explanation at the elementary level and to what degree. Science requires students to explain how and why phenomena occur in the natural world, beginning in the upper elementary grades (Christie & Derewianka, 2008). While students may not be able to master written explanations at this level, it is important to begin their exposure to this genre through discussions, deconstruction, joint construction and some independent construction of texts.

The current study seeks to answer the question of how to teach the genre of explanation in the elementary grades through analysis of teacher observations and student work. The teacher observations include one science teacher in fourth grade and one science teacher in fifth grade at the same urban elementary school. Analysis of thirteen classroom observations was conducted using the cycle of teaching and learning (Rothery, 1996) to understand how the two science teachers used SFL theory to support students in their attempts to write explanations. The analyses revealed the various strategies the teachers used to teach both the genre and the language, and how oral language was used to scaffold students in creating explanations. Five focus students were selected, three in the fourth grade science class and two in the fifth grade. Analysis of students' writing and diagrams revealed strengths and difficulties in writing explanations in science.

Recommendations for teaching include placing greater emphasis on deconstruction of mentor texts and joint construction of texts, and minimizing emphasis on independent construction at these grade levels. Recommendations for further research focus on the use of the pedagogical cycle of teaching and learning (Rothery, 1996), and increased teacher collaboration in teaching the genres of writing in science.

### **SFL-Informed Instruction: Young ELL's Persuasive Writing Development**

*Rocío Sánchez Ares, Boston College, MA, USA*

Research acknowledges the challenges of persuasive writing instruction at the elementary level (Nippold, Ward-Lonergan, & Fanning, 2005; Wollman-Bonilla, 2004). Teachers struggle to present the language of persuasion as key for students to interpret, analyze, and persuade a specific audience. This is particularly relevant to ELL's academic and personal achievement, since they build their English proficiency while learning how to navigate their social context (Gebhard, M. et al., 2007). From a critical lens, I argue that instruction has a central role in engaging ELL students in discussions about culture and

identity in relation to elements of voice, audience, lexicogrammatical features, and purpose of persuasion. By learning how to write persuasively, students develop a linguistic awareness that grants them social capital.

This study analyzed the impact of persuasive writing instruction, as informed by SFL theory, on third and fifth grade ELL learners. Based on within-same-grade comparisons, I analyzed data from interviews of a total of 4 teachers (2 per grade) and eight students (2 per class), students' written work, and classroom observations. Results revealed how SFL instruction contributed to students' writing development, at both the lexicogrammatical and discourse levels. However, the teachers' effectiveness to teach persuasive writing diverged as reflected in their students' persuasive responses. The teachers taught persuasive language to different extents, and thus affecting the connection between voice and audience. Therefore, teachers must facilitate students' development of persuasive language in relation to topics relevant to the young learners' voice and interests. Teachers must acknowledge that as students' persuasive academic language grows in complexity, so do their perceptions of themselves and the world around them (Downer, 2008).

### **Language Demands of Elementary Level Genres**

*Maria Estela Brisk, Boston College, MA, USA*

Language instruction in schools is mostly limited to teaching vocabulary. Traditional grammar instruction, long abandoned in most schools, focused on language as parts of speech, not necessarily connected to meaning. SFL is concerned with the use of language to make meaning (Halliday, 1994). Language users make grammatical choices to express content, connect with audience, show their voice, and organize coherent texts (Butt et al. 2000). Thus, "language is functional – it enables us to get things done" (Droga & Humphrey, p. 1). This paper will analyze the key language demands of the major genres taught at the elementary level, including recounts, narratives, procedure, reports, explanations, and exposition (persuasive). The paper will identify the specific demands and illustrate the impact on instruction and on students writing in third, fourth, and fifth grades. Instruction reveals, the teachers' own level of expertise and self-efficacy with respect to language and language analysis. Analysis of instruction reveals that teachers modify the content of the professional development to fit their existing notions about language while they also try to use new concepts in their teaching. Analysis of students' writing in a variety of genres including, procedure, exposition, reports, personal recounts, and fictional narratives with respect to language used to express the three metafunctions (ideational, interpersonal, and textual) shows growth and challenges. It also reveals developmental stages.

### **D3 3.02**

#### **Panel**

#### **Teaching Genres in the Classroom and in the Digital Environment**

Genre studies in digital settings with emphasis on students' education in different learning levels have become increasingly of interest by researchers all over the world. In Brazil, professors and researchers are starting to introduce and experiencing genre teaching in the web contexts. The present panel has the purpose to report four studies conducted by Brazilian researchers in which two focuses on teaching of genres in digital environment and two analyzes instructional learning objects in which written genres are taught. The first study reports the results of an investigation conducted with English-speaking undergraduate university students of the State University of Ceará, based on the sociorhetorical theory and the collaborative approach for teaching genres, whose emphasis was academic written genres such as abstracts, essays, and reviews in Google Docs. The second study discusses the importance of

Information and Communication Technologies for teacher training, in particular the use of learning objects (LO) and social networks in the teaching of genres developed from the experience with undergraduate students from Portuguese language course, who worked previously with LO selected from IBEO (International Bank of Educational Objects) and Facebook, as a space for discussion of the constructed knowledge at the Federal University of Ceara (UFC). The third study consists of presenting and analyzing a learning object, software designed to secondary students, whose purpose is to introduce them to the notion of intertextuality in genres such as news, fable, interview and letter in electronic comics. The fourth study examines ten collections of Portuguese language textbooks for elementary and secondary education, to investigate reading comprehension activities, especially the types of exercises proposed for understanding digital genres as blogs and e-mails. These studies intend to discuss their findings and provide a comprehensive view of how genres are taught in digital settings and explored in textbooks activities.

### **Presenters:**

#### **Teaching Academic Genres in a Collaborative Approach in the Web Environment**

*Antonia Dilamar Araujo, Universidade Estadual do Ceara, Brazil*

It has been increasing the interest and concern with studies of genres from an instructional point of view. Language scholars (Swales, 1990, Araújo, 2001, Bazerman, 2004), argue that the explicit teaching of genres is useful to educate and empower students to have access and participate in the discursive practices of different disciplinary communities. Several approaches to teaching genres have been developed and applied in the classroom and one of them deserves standing out: collaborative learning, which emphasizes the knowledge construction as a cognitive, recursive and motivating process for the development of writing (Flower & Hayes, 1981). The use of digital tools has also favored the learning of traditional text genres and new discursive forms. However, there is little reported research or teaching experiences on the use of academic genres in English in university settings using a collaborative approach in the digital environment in Brazil. Based on the sociorhetorical theory for teaching genres and the view that the written text is the product of a series of mental operations and stages covering planning, production, and revision, this study aims to report the results of an investigation conducted with English-speaking undergraduate university students of the State University of Ceará, Brazil, which studied academic written genres such as abstracts, essays, and reviews in Google Docs environment, especially the production and revision stages. The analyzed data allowed us to assess both the aspects emphasized in the construction of texts and the usefulness of the digital tool as a space for the development of students' communicative competence in writing academic genres.

#### **Genres and Teaching: Building Knowledge in the Digital Environment**

*Aurea Avam, Universidade Federal do Ceará, Brazil*

The training courses for teachers, despite all the advancement in the field of information and communication technologies (ICT) has not paid due attention to the training of skilled professionals to use digital tools for teaching. Consequently, many teachers begin their teaching activities, often unprepared for the adoption of features that serve as support for the expected construction of knowledge. By trying to fulfill this gap and to disseminate digital tools that lend themselves to serve as an educational resource for the teaching of Portuguese language, we discussed, in this work, the importance of ICT for teacher training, in particular the use of learning objects (LO) and social networks in the teaching of genres. Besides selecting LO available at the International Bank of Educational Objects (BIOE), we aim at analyzing the objects with which we work. To this end, we rely primarily on Araujo (2010), which outlines the main features of LO and an implication for reading and writing teaching,

Bieliukas et al. (2010), who analyze the pedagogical, technological and human-computer interaction characteristics in the development of digital artifacts, and on Zavam and Paiva (2011), who discuss the incorporation of LO in the teachers' pedagogical practice. Our study was developed from the experience with undergraduate students from the course in Portuguese language at the Federal University of Ceara (UFC), who worked previously with LO selected from BIOE and Facebook, as a space for discussion of the constructed knowledge. The results revealed that digital tools can (and should) be used by the teacher as a means to an interest-based learning, learner autonomy and creativity, which contribute significantly to greater ownership of genres, both in terms the process of the production understanding.

### **Genre and Language Teaching: Intertextuality in a Learning Object**

*Nukácia M. S. Araújo, Universidade Estadual do Ceará, Brazil*

This work focuses on genre and language teaching. It presents a learning object which is designed to teach the Portuguese language. The object consists of a media software whose purpose is to introduce students to intertextuality in genres in electronic comics (Koch, 2004; Koch, Bentes and Cavalcante, 2007). The designed learning object sets up an important contribution to studies on language teaching and interactive technologies, since the production of digital educational content is still incipient in this area, especially if one considers the relationship between the fair presentation of the content - in this case requires as theoretical basis the sociointeracionist productive teaching perspective and usage possibilities of interaction in media software (Araújo, 2010; Araújo, forthcoming). The learning object entitled *Um ponto muda um conto* (A point moves a story) is an electronic comics in which the students come into contact with various written genres in which they choose the end of the story and analyze characteristics of these texts. The learning tool provides the students with the introduction of genres such as news, fable, interview and letter in the electronic comics. The object is designed to be used by high school students from public schools in Fortaleza, Ceara, Brazil. The learning object was tested with students and the results revealed that the students showed a greater degree of interest in the topic covered in the proposed task on the leaning object rather than in printed format tasks.

### **Typology of Textbook Activities Involving Digital Genres**

*Benedito Gomes Bezerra, Universidade de Pernambuco, Brazil*

A variety of genres typically occurring in digital settings became, in recent times, part of everyday life for students in elementary and secondary education. Reading and writing as social practices took this environment as a privileged locus for their accomplishment, and the various digital genres as a medium or support for interaction. In an attempt to represent the diversity of genres circulating in society and in daily students' life, textbooks are, even if timidly, referring to or incorporating digital genres as relevant contents to the teaching-learning process, sometimes exploring them in activities geared specifically to the reading and text production. Taking into account studies by Marcuschi (2005, 2008) on comprehension activities in textbooks, this paper aims to investigate and devise a typology of exercises proposed by textbooks in dealing with or making reference to genres from digital settings, with special attention to how they explore the activities on genre comprehension. For the study, we examine 10 collections of Portuguese language textbooks for elementary and secondary education, in which we analyze the types of exercises proposed for understanding digital genres as blogs and e-mails. The results point to certain limitations on the pedagogical exploration of digital genres in textbooks through exercises that do not contribute to a deeper understanding of genre as social action (Miller, 1994, [1984]) and is sometimes limited to exploring formal features on the textual surface.

### **D3 3.03**

#### **Media Genres**

##### **Evaluation and Identity in Promotional Discourse: Negativity in Personal Advertisements**

*Tomi Visakko, University of Helsinki, Finland*

Personal advertisements (lonely hearts ads, dating ads) can be regarded as a promotional genre (Bhatia 2004; Shaw 2006). The purpose of these texts is to represent the object of promotion, the writer, so that he or she appeals to the targeted audience segment (cf. Wernick 1991). However, in addition to the extensive positive evaluation typical of promotional discourse, it has been noted that personal advertisements systematically contain negative evaluation. The fact that the writers often evaluate themselves negatively has even been taken to indicate that personal advertisements are not fully promotional. (E.g. Coupland 1996; Muikku-Werner 2005.)

This paper takes a closer look at negativity in personal advertisements. The data consists of 111 Finnish ads that were collected from two internet services in 2007. The paper examines the most typical functions that negative evaluation serves in these texts and considers what exactly it means to be negative in a promotional context. Of particular interest is the connection between stancetaking and identity. Recurring evaluations construct a certain kind of identity for the writer and project different kinds of identities for both ideal and non-ideal recipients (Ribeiro 2006; Agha 2007). It will be argued that even in those cases where negative evaluation is targeted at oneself (e.g., in performances of “honesty”), it is in line with the logic of promotion: this micro-level negativity has positive effects in the identity construction process.

In personal advertisements, the interplay between promotionality and the cultural values and norms concerning humanness and human beings produces patterns of evaluation that differ from those in more prototypical marketing texts. Consequently, the analysis of personal advertisements brings into view a number of variables that can be useful in understanding linguistic differences between promotional genres.

##### **Text Genres as a Chronic Journalistic Educational Intervention**

*Mariana José de Santana, Cabo de Santo Agostinho and the State of Pernambuco, Brazil*

Humanity is a unique moment of historical transition, marked by the globalization of business and the introduction of digital technologies that contributed to paradigm shifts and adoption of new practices and learning. Within this context, the school is faced with major challenges: to provide an inclusive, holistic and humanistic at the same time providing a quality teaching and contextualized with current market demands, to ensure a pleasant school environment and peace and transform students non-readers into readers and producers of texts. The school deals, everyday, with a clientele from different social classes and different experiences family problems, social, emotional and academic and meet all these requirements has not been easy for teachers and managers. The introduction of the chronicle newspaper in support of scholarship and teaching in elementary school, aims to encourage reading and text production, introduces the purpose of informing and educating citizens, creates a healthy lifestyle, reflective reading about the historical context / political and socio-cultural, develops skills related to reading comprehension, writing and interactivity; values the literary language and literature in the context of formal education and reframes the Portuguese language classes. So, the chronicle newspaper as pedagogical intervention is relevant to contribute in the formation and socio-cultural critique of the student. Unlike the textbook, the paper adds the possibility of very current information using different methodologies, it is a contribution to the study of linguistics, grammar and text types, as well as



information about the economy, sport and leisure that allows students to reflect on the problems facing their community and society as a whole and to propose creative strategies of intervention. The daily renewal of the journalistic text is a rich attribute that allows teachers to innovate their practice and methodology with versatility.

### **Towards a Structure-Oriented Evaluative Profile of a Genre**

*Jaromír Haupt, Masaryk University, Brno, Czech Republic*

Apart from a steady stream of studies of generic structure, a number of papers have appeared recently which examine the phenomenon of evaluation in particular genres (Dosená and Jucker 2007, Hyland and Diani 2009). However, it appears that neither the studies of structure, nor the studies of evaluation fully exploit the advantages provided by the recent frameworks for the description of evaluation. Drawing on these frameworks, in particular on parameter-based approaches to evaluation (Lemke 1998, Bednarek 2009 a, b), the present paper suggests a template for a systematic description of the evaluative aspects of a genre and shows the relevance of these aspects to discourse structure. The application of such evaluative profile is demonstrated on a small-scale corpus investigation of the genre of science news. On the level of textual description, the proposed evaluative profile covers mainly the dimensions, polarity and linguistic realization of evaluation; together with the set of generic targets and typical metonymical evaluations. On the contextual level, the framework mainly includes evaluative aspects of generic purpose, the axiology of the genre, and its target-specific evaluative criteria.

The paper further demonstrates how the evaluative profile could be helpful in describing and accounting for the coherence and textual organization in a genre. In terms of description, it warrants systematizing the study of the distribution of evaluative features across individual elements of generic structure, and may be used to confront generic structure with evaluation-based discourse units. In terms of explanation, the approach cites the potential of evaluative criteria to terminate Evaluation-Basis pairs or the potential of evaluation to generate further discourse.

The possible uses of the evaluative profile include the identification, comparison, as well as the systematic classification of genres. Also, offering a relatively transparent link between generic purpose, values and discourse structure, it could usefully complement descriptive quantitative studies of move structure.

### **D3 3.04**

#### **Different Approaches, Different Genres**

##### **A Genre Ecology for System Dynamics**

*Stuart Blythe, Michigan State University, USA*

Writers such as former U.S. Labor Secretary Robert Reich (1991) identify systems thinking as a key skill for workers in the information age. (See also Johnson-Eilola, 1996.) Systems thinking involves seeing “the relationship between structure and behavior” (Meadows, 2008); it requires us “to see the world not as discretely compartmentalized units but more as a web of interrelated and overlapping elements” (Wilson, 2001, pp. 87-88). If systems thinking involves seeing the interrelations and overlaps of multiple units, then surely certain genres are better suited than others for such a task. And, if systems thinking is indeed important, then we should pay attention to genres that enable or support such thinking.

In this presentation, I will describe two genres that many who study systems dynamics use routinely to support their work—namely, stock-and-flow diagrams and causal loop diagrams. For the past year, I have worked as a participant-observer with an ecologist and a social-psychologist on a grant-supported

effort to model the social, physiological, and environmental consequences of heat waves in the upper Midwest. (By the way, as in our field, many who study system ecology worry about ethical ways of developing their work. Participatory design is an important concept for many of them. [See Beall and Zeoli, 2008.] Writing studies and systems ecology share surprising methodological similarities.)

Drawing on my experience with the ecologist and social-psychologist, and informed by New Rhetorical Studies, I will describe the primarily heuristic roles of stock-and-flow diagrams and causal loop diagrams in the modeling of dynamic systems. The diagrams are qualitative maps designed to help the experts develop primarily quantitative systems models. These diagrams are thus part of what Spinuzzi (2003) calls a genre ecology, a set of artifacts that individuals use, in varying combinations, in order to complete an activity. In this case, the activity involves trying to comprehend a complex system.

The panel audience will learn about stock-and-flow and causal loop diagrams and how systems modelers use them to support their work. The audience will be able to reflect on the features that make such diagrams useful for systems thinking and on how such diagrams and their surrounding genre ecologies may inform current theories of genre.

**Advanced-Level American Learners of Persian Writing Film Critiques: An Appraisal Analytic Case Study**  
*Ali R Abasi, University of Maryland, USA & Nahal Akbari-Saneh, University of Maryland, USA*

One of the distinguishing features of advanced-level L2 learners is that they can write “to express feelings, opinions and ideas” (Centre for Canadian Language Benchmarks, 2006, p. 68) and use “language flexibly and effectively for social purposes, including emotional, allusive and joking usage” (Council of Europe, 2001, p. 83). References to *emotion*, *feeling*, and *opinion* in these widely used language proficiency scales point to the ability of advanced-level students to encode interpersonal meanings (Halliday, 1994) in their written discourse. Important as these descriptors are, they are, however, too general to shed enough light on this important layer of communication and, therefore, need to be fleshed out to better inform L2 writing research and pedagogy. Adopting the appraisal framework (Martin & White, 2005) as our theoretical lens, we will share the findings of a qualitative case study that explored the genre-specific writings of advanced-level American learners of Persian. We will elaborate how these developing L2 writers rely on (or fail to rely on) the interpersonal sub-systems of ‘affect’, ‘judgment’, and ‘appreciation’ in writing film critiques in an advanced Persian-as-an-additional-language course focusing on the Iranian cinema. Our discussion will further detail how their use of the appraisal subsystems functions to finely differentiate the students in terms of their L2 writing proficiency. We will end by discussing the implications of the findings for L2 writing research, pedagogy, and assessment.

**D3 3.05**

**EAP: Teaching Writing**

**Principles for Discerning Classroom Curriculum Genres in Japanese Tertiary EFL**

*Thomas Amundrud, Macquarie University, Australia*

Christie (2002) outlined the notion of curriculum genres, which are the staged means through which learning in schools is achieved, as well as curriculum macrogenres, which are curriculum genres interrelated through expansion or projection, e.g. by providing greater detail or adding new elements (Halliday & Matthiesson, 2004), and logogenesis, or the development of possibilities for language use (Christie, 1997). Christie’s (2002) analysis shows the effectiveness of this concept in diagnosing the strengths and pitfalls of different pedagogical approaches, particularly regarding the instructional and

regulative registers (Bernstein, 1990) enacted. However, while Christie (2002) shows the application of curriculum genres and macrogenres in primary and secondary education, no previous research has attempted to discern the presence or characteristics of these genres or macrogenres in language teaching. This presentation, from the speaker's qualitative research in progress, presents multimodal (e.g. Norris, 2004) analyses of data selected from video and audio-recorded observations of two Japanese tertiary EFL courses over two respective semesters. These selections illustrate the presenter's research approach, which, based in the Sydney School of genre analysis (e.g. Martin, 1992; Martin and Rose, 2008), looks at both the language choices of the teachers and students involved, and the resulting classroom curriculum genres instantiated. These findings are supplemented by comparative data from student and teacher interviews, as well as student entry and exit questionnaires. The data presented is also used to illustrate the possibility that classroom curriculum genres may be usefully described in system network terms, much as story genres in Martin and Rose (2008). By widening the scope of genre investigation to the language classroom, this research demonstrates how analyzing curriculum genres and macrogenres in language classes can help model what occurs there, thus aiding teachers, researchers, and students.

### **Understanding EAP Classroom Lessons Through a Multi-Perspective Genre-Oriented Lens**

*Joseph J. Lee, Ohio University, USA*

In second language classrooms, teachers' communication patterns have a profound effect on the creation of effective learning environments as well as on language learning processes. Despite the importance of language teachers' communication patterns to construct and control the structure of classroom events (Walsh, 2006), relatively little research exist in this area. To provide greater insight into the structure of language lessons and processes involved in constructing them, this exploratory study used a multi-perspective genre-oriented approach (Bhatia, 2008; Flowerdew, 2011). I apply a focused move analysis in the tradition of ESP genre studies. To complement and to move beyond linguistic dimensions, I also examine contextual aspects of language lessons in the tradition of New Rhetoric Studies. The paper (1) presents findings of this genre analysis of language lessons in terms of the communicative purposes, as expressed through the rhetorical moves and their linguistics realizations; and (2) provides an ethnographic perspective which considers cognitive and contextual resources language teachers draw upon as they prepare their lessons. Data consist of transcripts of 24 authentic English for academic purposes (EAP) lessons, classroom observation field notes, pre- and post-observation interviews, and textual documents (e.g., lesson plans, syllabus, handouts) collected over a period of one semester. The presentation first outlines the textual choices that experienced EAP teachers make in structuring their classroom lessons, and second it provides explanations of each resource that mediates teachers' preactive decisions in preparing their lessons. Findings suggest that despite the spontaneous nature of classroom settings and sometimes improvised nature of classroom teaching, experienced EAP teachers have generated and internalized *lesson frames* that they follow. Additionally, rather than organized in linear or hierarchical ways, findings indicate that factors teachers consider when preparing their lessons constitute part of a rich, complex network of interlaced resources working simultaneously together in dynamic and meaningful ways.

### **Mixing Genres in Master's Thesis Writing**

*Kathrin Kaufhold, Lancaster University, UK*

While master's theses are written within the comprehensive aim of assessment, they also entail a number of competing sub-goals. Students have to combine their research interests and repertoires with course content and thesis requirements. Moreover, theses are firmly situated within departmental

infrastructures and interact with related genres. Thus, the thesis genre can be understood as 'dynamic discursive formation and site for interaction' (Bawarshi & Reiff, 2010). Studies in master's thesis writing have compared elements of theses across disciplines and with expert writing (for example Samraj, 2008). But what are genre practices students draw on within one thesis in order to combine their interests with the different requirements entailed in the knowledge (re-)production of the thesis? This paper reports on a study with twelve master's students from the departments of management, linguistics and sociology at a British university engaged in thesis writing. Taking an ethnographic perspective (Barton & Hamilton, 1998) the focus is on text production and student perceptions within each individual case. Each student was regularly interviewed while developing their thesis. Interviews centred around students' drafts and notes. Interviews with supervisors, observations of thesis workshops and analysis of thesis handbooks added further perspectives. Texts were analysed iteratively in conjunction with the interviews. It was found that especially those students who successfully went beyond more standard ways of thesis writing often included values and ways of writing from different disciplines or from genres outside academia. Incorporating these particular aspects made sense within the logic of their thesis project as well as in the context of the resources and constraints provided by the sub-discipline they were operating in and the institutional marking regime.

### **D3 3.06**

#### **Genres of Mathematics**

##### **Multimodal Treatment of Pedagogical Practices: The Case of Mathematics**

*Janna Fox, Carleton University, Canada & Natasha Artemeva, Carleton University, Canada*

This presentation explores the multimodal nature of teaching university mathematics in international contexts. It focuses on the 'cinematic' art of teaching, applying a multimodal approach in the analysis of the pedagogical genre of 'chalk talk' as embodied disciplinary practice. The research draws on rhetorical genre studies and theories of situated learning and communities of practice (CoPs). The data considered for the study consist of audio/video recorded lectures, observational notes, and semi-structured interviews collected from 50 participants teaching in 7 countries. Participants differ in linguistic, cultural, and educational backgrounds, teaching experience, and languages they use for instruction. The study suggests that a multimodal treatment of chalk talk as an embodied disciplinary pedagogical practice of teaching mathematics in the undergraduate lecture classroom allows researchers to further uncover the complexity of this genre. Better understanding the embodied pedagogical practices of the international mathematics CoP may lead to new insights regarding disciplinary-specific pedagogies.

##### **Chalk Talks: The Generic Effects of Materials and Media in Mathematics Seminars and Research**

*Michael J. Barany, Princeton University, USA*

From philosophy to physics and from pre-school to professorial seminars, the blackboard is a dominant and under-studied technology with profound effects on research, pedagogy, and even identity. Among the most persistent and active users of blackboards are university mathematicians, for whom chalk and blackboards are regular companions in teaching, research, and socialization. While blackboards are commonly acknowledged as significant in sociological accounts of professional mathematics, there have been few systematic attempts to understand how such a widespread and peculiar medium shapes the work and ideas of its users.

My talk elaborates on recently reported (Barany and MacKenzie, 2012) findings from my ethnographic study of the research practices of university researchers in mathematical analysis. Focusing on the routinized performances found in the mathematics seminar and tracing these findings in other contexts

of research, I discuss the situated and material-dependent practices by which mathematicians produce and mobilize usable inscriptions in their work. Where conventional analyses of genres of scientific communication stress the importance of social coordination and symbolic tools, I emphasize that material coordination and the literal tools of such communication are just as crucial for understanding generic frameworks and means of signification in mathematics and beyond.

In this sense the very chalk deployed in blackboard writing becomes a salient agent and resource for analysis. That is, with reference to the pedagogical genre of the "chalk talk," the chalk itself can be said to talk. The effects of chalk and blackboards shape everything from the kinds of markings mathematicians use to the epistemological assumptions that guide research and collaboration. These effects, I argue, are sufficiently structured to permit a useful genre-theoretic analysis aimed not just at people and communities but at materials and media as well.

### **Pedagogical Genres: The Mathematics Worksheet in Cultural Context**

*Susan Gerofsky, University of British Columbia, Canada*

Grounded in North American/New Rhetorical genre theory, this study is an in-depth exploration of the mathematics worksheet as pedagogical genre as it is used in school classrooms.

Pedagogical genres constitute the practices of schooling – for example, mathematical word problems, first-year calculus lectures or school uses of graphs and grids (citing examples from the author's previous work (Gerofsky 1999, 2004, 2011)). An exploration of the ontology of a pedagogical genre reveals what intentions can and cannot (constitutionally) be enacted through use of the genre in teaching, and what intended/unintended messages are carried by the genre itself.

Often teachers' conscious intentions are subverted by resonances of antecedent genres and students' uptake of a genre. This study shows this to be the case for mathematics worksheets. Worksheets urgently demand closure and the repair of a page offered as 'broken'. The students' task is to bridge gaps and smooth the surface of a page left with troubling fissures. The desired result is the completion of a seamless whole, regardless of how or why this repair is carried out, with little care about the meaning of the 'correct' answers that fill the gaps. The desire for correctness and closure above all is shown to correspond to a style of verbal teaching where students are prompted to complete teachers' statements with 'correct' (though often meaningless) phrases.

The study uses a distinctive multiperspectival approach to genre analysis deriving from rhetoric studies (Miller & Shepherd (2004), Jamieson (1975)), genre in language and literacy education (Bazerman (2003), Freedman & Medway (1994)), linguistic genre studies (Swales (1990)), film genre studies (Grant (2003), Neale (2000)), and methodological work from Bavelas (1987). The ten-part approach used here brings together linguistic and textual analysis and empirical qualitative study, including interviews with teachers, students and commercial worksheet authors.

**Keynote Session 7**

**The Story of Lists**

*Catherine F. Schryer, Ryerson University, Canada*

This presentation focuses on one genre: the list. It traces that genre from earliest written records to its incarnation in a project that investigates team collaboration on a liver transplant team. Much of the communication and work of this team is, in fact, mediated by the liver transplant list, a list that lives in an online venue. Whether patients get on this list, stay on this list, or move up or down this list depends on “objective” criteria that is both stated and agreed upon but also emergent and contentious.

Throughout the presentation I will address issues related to the power and function of lists and listing, and test the limits of genre theory through the lens of carefully examining the evolution of one meta-genre—the list.

**D4 1.01**

**Panel**

**Rethinking Genre through Uptake: Agency and Innovation in Rhetorical Genre Studies**

*Chair: Anis Bawarshi, University of Washington*

To mark the 20th anniversary of *Genre and the New Rhetoric* is also to mark Anne Freadman’s understudied chapter on “uptake.” While each tradition of genre inquiry invoked by the Genre 2012 CFP studies genres’ development from and maintenance of social realities, uptake has particularly enriched Rhetorical Genre Studies’ attention to the challenges genre-formations offer traditional understandings of human agency and innovation. This panel argues that uptake (*i.e.*, the “bidirectional relationship that holds between” texts) (Freadman 2002; see also Bawarshi 2006; Kill 2006; Dryer 2008; Bastian 2010) is the necessary next step for RGS: it recuperates the agency of readers and writers and recasts genre as interactive.

Speaker 1 finds that Freadman’s rendering of uptake is powerful enough to account not only for the institutional inertia of these “stabilized-for-now [...] sites of social and ideological action” (Schryer 1993: 208) but also for readers’ and writers’ motives for taking up such institutional sites (Luke 1998; Lu 2004; Giltrow 2003). But in order to fully realize the conceptual and methodological potential of uptake, genre scholars must reject commonplace metaphors of genre-as-tool and genre-as-organism for *spatial* tropes of genre.

Speaker 2 attends to the stakes of uptake for the “design social futures” (New London Group 1996) through the adaptation of genres in the digital public sphere. Such issues of knowledge-making and digital citizenship are particularly pressing on university campuses where we educate people in particular ways of thinking about knowledge and what they can do with it.

Speaker 3 examines the findings of her qualitative research study that combined survey data, classroom observation, interviews, and textual analysis to examine how and why student writers innovate or use convention. She proposes a pedagogy of “uptake awareness and disruption” that extends Amy Devitt’s

“genre awareness” pedagogy (2004; Devitt, Reiff, Bawarshi 2004) to move beyond critical interpretation to critical production.

Taken together, this panel demonstrates how uptake can renew RGS and revitalize genre metaphors and pedagogies.

**Presenters:**

**Of Fields, Sites, Arenas, and Boundaries: Toward a Spatial Theory of Uptake**

*Dylan Dryer, University of Maine*

**Uptake and Genre Adaptation in the Digital Public Sphere**

*Melanie Kill, University of Maryland*

**Innovative Uptakes in the Composition Classroom**

*Heather Bastian, The College of St. Scholastica*

**D4 1.02**

**Theoretical Views**

**Genre (Problems) in (Political/Public) Discourse**

*Piotr Cap, University of Łódź, Poland*

My aim in this paper is to show that communicative genre theorists (working within systemic-functional, critical linguistic, (new) rhetorical and applied linguistic paradigms; among others) have been so far only partly successful in arriving at a unified notion of genre. Communicative genres are, pretty uncritically, viewed as (i) abstractions; (ii) “flexible macrostructures”; (iii) reflections and simultaneously activators and realizers of context; (iv) as engaging in discourse relations to other genres in their social fields; finally, (v) as assigners of (stable) interpersonal roles in these fields. Yet, such a conception of genre, drawing upon the medium and the setting as basic criteria for identification of genres, is nothing but intuitive and expressing a rather commonsensical observation that discourse involves conventional use of stable utterance groups which follow recognizable patterns that suit the accomplishment of certain social goals. Consequently, it does not capture, systematically, a number of modern, dynamically evolving, rapidly changing, hybridized, and often multimodal, discourses. By scrutinizing the five “common” points against instances of contemporary political/public discourse (from political interviews to election campaign clips), I show that a) most of the current “generalizations” on common properties of communicative genres should be toned down; b) the only sound generalizations might be those drawing upon the theme/function (as opposed to medium/setting) as the principal criterion for genre identification.

**Situating the Utterance in Bakhtin and Vološinov**

*Michael Volek, University of British Columbia, Canada*

This presentation begins by drawing on Bakhtin’s evocative distinction between a ‘Galilean’ and ‘Ptolemaic’ linguistic consciousness to argue that the centralizing (or ‘centripetal’) forces of language should be understood not as impulses directed toward a single, dominant standard (a linguistic ‘centre’), but as impulses toward one of many and conflicting standards (a ‘decentred’ centre) – and that each of these centres, each language of heteroglossia, exerts a centralizing force of its own, while simultaneously suffering (just as the centre suffers) from the ‘centrifugal’ forces of stratification.

Building on this interpretation, a case is made for seeing the individual utterance as situated between these opposing tendencies, bounded on the one hand by 'style' and 'theme' (the concrete, unreproducible, and thus centrifugal, aspects of form and content respectively), and on the other by 'genre' and 'meaning' (the typified, reproducible, and thus centripetal, aspects). It is hoped that by unpacking these ideas and their inter-relationships, useful insight can be gained not only into the notion of the utterance, but of genre as form of the utterance, and not merely as a category or template, but as essentially constitutive of it.

### **Social Aspect in Genre and Its Teaching**

*Maria Auxiliadora Bezerra, Federal University of Campina Grande, Brazil & Maria Augusta Reinaldo, Federal University of Campina Grande, Brazil*

Studies on genre directed by socio-discursive interactionism have influenced the teaching of first language in Brazil. It is noted that in this theoretical perspective, the social aspect in genres is not approached as emphatically as in different theoretical backgrounds. The aim of this work is to confront propositions for approaching genre to occur at school presented by Amy Devitt (2004 and 2009) and Jean-Paul Bronckart (1999, 2006 and 2008). In order to do so, texts from these authors were analyzed and the means by which they propose to explore the social aspect in genres during their teaching was compared. Devitt supports the teaching of genres as based on the development of the perception that different situations will ask for different genres. Bronckart's view is rather similar, however their aims are different. The point of teaching genre awareness is to lead students to understand the relations embedded between contexts and forms, to realize possible ideological effects in genres, and to distinguish the restrictions and possibilities enabled by them. Bronckart defends that teaching aims at the acquisition of genres by learners and the point of such teaching is to promote the socio-cognitive development of students, so that they can appropriate models of genres from a given language community (architext), from the situations in which the producer of the text is (physical and socio-subjective parameters) and text architecture (infrastructure, textualization mechanisms and mechanism of enunciative responsabilization). Devitt's proposition leads students to realize how genres function in their lives and how they function with genres. Bronckart on the other hand is interested in leading students to appropriate genres.

### **D4 1.03**

#### **Different Approaches, Different Genres**

##### **The Role of Teacher Feedback and Negotiation in the Development of Genre Knowledge**

*Yuching Jill Yang, Arizona State University, USA & Matthew J. Hammill, Arizona State University, USA*

In contrast to the more linguistically focused approaches to genre, (i.e., ESP and SFL), which emphasize the understanding of textual conventions of genre to infer possible rhetorical situations, New Rhetoric contends that writing pedagogy should not focus primarily on linguistic and discursive conventions, but should "enhance students' understanding of all of the 'life' embodied in texts" (Bazerman, 1988, p. 320). However, some scholars (e.g., Freedman, 1993) argue that explicit teaching might be ineffective because it might lead students to over-generalize. However, others argue that, "explicit teaching is beneficial, and we argue that it is particularly so for undergraduates, who are just at the thresholds of their disciplines" (Linton, Madigan & Johnson, 2012, p. 169). As Duff (2010) argues that, "the nature and effects of scaffolding and enculturation on students' acquisition and production of target genres and of the tacit cultural knowledge represented by such genres" (p. 170) has not been sufficiently addressed in the study of academic discourse socialization. "Genre pedagogy", consequently, is complicated not only



in terms of explicit vs. implicit instruction, but also in how genre knowledge develops through interaction.

The presenters will discuss the use of writing assignment with no explicitly required genre, and a classroom setting, where no clear rhetorical situation specified. In this regards, both students and teachers need to negotiate and reconfigure their existing genre knowledge to address the writing task, or the concept of “classroom genres”. Interviews with teachers and students, as well as textual data from student writing will be collected and analyzed to highlight the role of written teacher feedback in negotiating genre expectations and conventions. Students’ revisions based on teacher feedback will be traced to illustrate the role of negotiation, interaction and language socialization, which is essential to understanding genre knowledge and pedagogy in the composition classroom.

### **Selecting Genres for Transfer: The Role of Uptake in Students’ Antecedent Genre Knowledge**

*Angela Rounsaville, University of Central Florida, USA*

What is the role of antecedent genre knowledge for writing-related transfer? Amy Devitt (2004; 2006) and Rebecca Nowacek (2011) provide two consequential responses. For Devitt, antecedent genres can work as primers for future genre use. As she argues, “selecting genres with the most potential as antecedent genres for a particular student population while teaching how to learn genres [...] may be the most responsible reaction” (204-205). Here, transfer occurs when students have both the “right” antecedent genres and a theoretical understanding of genre as social action. Recently, Nowacek has suggested that prior genres are the lens through which writers either see or overlook how new genres are exigence for retrieving and acting with prior knowledge.

However, while attention to the ways writers bring past and present genre knowledge into alignment helps to theorize how learners create or dismiss similarities across contexts, these theories of transfer can be further enhanced through exploring the micro-discursive selection of prior genre knowledge within systems of distributed cognition. For this, I turn to Anne Freedman’s notion of uptake to ask how novice writers encounter and make sense of new writing tasks at the convergence of prior genre knowledge and current, local genred events.

To analyze uptake, I present data from discourse-based interviews of student talk about the first essay they wrote when entering a large state university. Research questions include:

- What genres do students select?
- What negotiation processes do students go through in making selections?
- What can these processes tell us about the role of uptake for genre-based pedagogies?

This analysis of uptake shows students hard at work inventing and constituting their own working theories of writing-related transfer. Given this, I argue for genre-based pedagogies that guide students to develop their own theories of uptake for how best to shuttle between diverse genres.

### **Exploring Genre Flexibility: Transformations in the New Zealand Tertiary Education Strategy**

*Derek Wallace, Victoria University of Wellington, New Zealand*

This presentation will draw on an analysis of three successive iterations of the New Zealand Tertiary Education Strategy: 2002/07; 2007/12; 2010/15. Each was produced under a different minister; the second and third under different governments. According to an inside source, there was significant continuity of authorial personnel across the three documents. The point of interest is to identify and

attempt to account for notable variations in the texts, with the aim of showing how writing helps to mediate transitions between ministers and accordant changes in policy.

In other words, the proposal grows out of an interest in genre flexibility and intertextuality, and their associated rhetorical effects, particularly with reference to written texts of public policy. As such, the focus is consistent with the established tradition of understanding genre as social action (in this case, the governmental definition of the commitments expected of tertiary education institutions). The points of difference of the proposed research from other studies in this tradition are that (1) the public policy domain has received relatively little attention, and (2) the texts selected for comparative analysis are more closely related instances of the same activity type than in previous studies, thereby offering the possibility of further insights into the functioning of genre, as well as into political rhetoric more generally.

The work will be in development up until the time of the conference, but initial observations include (1) a significant amount of variation in the documents appears to reflect the particular communicative style (and even perhaps the “personality”) of the responsible minister, and (2) the bureaucratic authors seem to possess a chameleon-like facility for adapting their style and rhetorical strategizing to whomever they are writing for.

#### **D4 1.04**

#### **ESP/PhD**

#### **Thesis (Almost) by Publication: A Genre in Transit**

*Rosemary Clerehan, Monash University, Australia*

The genre of the dissertation or thesis as part or whole of the work to fulfil requirements for a PhD has posed obvious problems for genre studies, the principal one being its length. In Australia, in contrast to other contexts, the thesis plus coursework combination is still relatively unknown: a thesis of up to a maximum of 100,000 words remains the norm. There exists some literature on the different possible structures of a thesis: the traditional thesis; the complex thesis; the topic based thesis; and the compilation of research articles or ‘anthology’ dissertations (Paltridge, 2002; Swales, 2004). Increasingly, in the professional and technical disciplines, there is pressure for the thesis to comprise a compilation of scholarly articles, whether published or in the process of publication. Students are uncertain, though, what form this projected thesis is expected to take, and supervisors, familiar with the permitted permutations in their particular discipline, are often not forthcoming with guidelines. The current study identifies and examines theses ‘by publication’ in the Monash University Library PhD thesis database repository, which dates back to 2005, in the disciplines of Medicine, Nursing and Health Sciences. The aim of the study is to determine the generic structure potential (Hasan, 1989) of these large texts. In the first phase of analysis, it appears that the thesis may be almost entirely by publication (e.g. chapters 2, 3, 4, 5 and 6 are articles); partly by publication (a couple of articles are included as chapters); or appear as a hybrid of the traditional and the anthology, where articles are appended to chapters. Questions are raised about the imagined and actual audience for different components of the thesis and whether the thesis by publication can be said to exist as a stable genre.

#### **A Genre Analysis of Introductory Chapters of Japanese and English Ph.D. Theses in Literature with a Focus on the Sequence of Steps**

*Masumi Ono, University of Essex, UK*

This presentation draws on a study investigating generic structures in the thesis introductory chapters of Ph.D.s in the field of literature by comparing texts in Japanese to English. This paper particularly focuses on the move structure and the sequence of steps, aiming to determine whether there are any differences between Japanese and English Ph.D. thesis introductory chapters in this respect. The corpus consisted of 51 Japanese and 48 English Ph.D. thesis introductory chapters written by native speakers, which were collected from three Japanese and three British universities. I conducted the move-step analysis (e.g., Bunton, 2002; Soler-Monreal, Carbonell-Olivares, & Gil-Salom, 2011; Swales, 1990, 2004) and ran the Compleat Lexical Tutor programme in order to investigate the sequence of steps appearing in the introductory chapters. Specifically, the function of the N-Gram Phrase Extractor was chosen in order to calculate the frequency of 2-step sequences, 3-step sequences, 4-step sequences and 5-step sequences.

In total, 18 types of steps were identified in both Japanese and English thesis introductory chapters. It was found that the steps appeared as either move-dependent steps, which belong to a particular move, or move-independent steps, which occur in more than one move. As regards the sequence of steps, the Japanese and English groups differed considerably in the use of REVIEW (reviewing previous research), GAP (indicating a gap in research) and TOPIC (making topic generalisations and giving background information). In the Japanese group, a cyclical pattern of REVIEW and STATE (writer-centred statement) was frequently found and GAP steps were often present in a cyclical manner. On the other hand, the English group favoured a combination of PRESEN (presenting fictional work and/or its author) and REVIEW and the frequent cycling of TOPIC. Pedagogical implications are suggested concerning thesis-writing conventions in Japanese and English.

### **Revising Moves Analysis: The Case of PhD History Introductory Chapters that Include Post-modern Personal Anecdotes**

*Tomoko Sawaki University of New South Wales, Australia*

This paper provides a revised method of identifying moves that considers relations among moves for the purpose of analysing moves in PhD thesis introductory chapters that contain post-modern elements, which until today, have not been classified into moves analysis, despite the advancement of the CARS (create a research space) model (Swales, 1981; 1990; 2004). This study attributes the limitation of the current CARS model having drawn on Propp's (1927/1968) structuralism, in that the components of moves are linearly fixed without allowing much flexibility. This study proposes to replace the foundational structuralist theory for the CARS model from Propp's with Greimas' (1966/1983), as Greimasean framework provides a methodology of reducing any generic componential realisations into two simple structures that constitute a binary opposition. Using forty introductory chapters of PhD history theses as examples, this study demonstrates how variations within discipline can be described with the revised generic structure analytical model. This study arrives at conclusions concerning both the CARS model and the diversity and evolution of research genre: 1) The functions of Move 1, Move 2 and newly identified moves are identical, in that they all increase the value of the research, therefore, these moves are sub-moves under an overarching move, which then forms a component which is in structural opposition to Move 3; 2) The diversity of the thesis introduction is at least partly attributed to the emergence of new strategies to increase research value; and 3) the thesis authors shows awareness towards the potential reader of different norms, instead of ignoring other conflicting values within the discipline.

#### **D4 1.05**

#### **Different Approaches, Different Genres**

##### **Genre Approach to the “Big Data”**

*Estella Qi, University of British Columbia, Canada & Tatiana Teslenko, University of British Columbia, Canada*

Our paper explores the genre of the statistical consulting report and accompanying issues of relevance, authority, culture and identity. It examines the concept of “big data” and employs genre analysis and activity theory to develop writing pedagogy for a graduate course in statistics at the University of British Columbia, a Tier One Canadian research-intensive university.

Our students are the statisticians of the future; they will work in “digital times” when data analysis and management will define the texture of the global networked economy. “Big data” arrive every day and cause changes whose scale and scope are “set to expand greatly, as a series of technology trends accelerate and converge” (McKinsey 2011). Data are a renewable and boundless resource which makes students’ ability to leverage data and their communication skills imperative for their professional success. “Big data” analysis is especially relevant for Vancouver which has become “the global hub for business intelligence” (Simpson 2011), thus creating increased demand for statisticians and making statistics a “hot” career path.

Coming from diverse cultural backgrounds, our students have to deal with identity negotiation and cultural competence. We observe how their North American professor teaches cultural and disciplinary values, how students negotiate meaning, culture, genre, and identity, and how they gradually take on the attitudes, values and actional possibilities enabled by genre (Bazerman 2011).

We employ a multi-dimensional methodology based on observation, interviews, and discourse analysis to locate the consulting report within the organized activities of statistics. We note how this hybrid genre provides the context for the collaboration of writing instructors and STEM educators. Our meta-generic encounters facilitate genre explorations from the perspectives of diverse disciplines and raise questions about balancing our pedagogical values and practices. Finally, we reflect on the evolution of our role and the impact of collaboration on our collective identity.

##### **The Evaluation of Laboratory Reports Written by Astronomy Students: An Interdisciplinary Perspective**

*Maria Cristina Arancibia-Aguilera, Pontificia Universidad Católica de Chile, Chile*

The production of academic discourse in its written mode has long been regarded as an automatic skill the development of which is to be completed in full by the time students leave high school (Bazerman, 2009; Carlino, 2009). Nowadays, an important number of investigations have proved that academic writing is a critical ability fostered and nurtured in the context of disciplinary areas where discourse is negotiated by members of each knowledge community (Cassany, 2000; Carlino, 2009; Harvey, 2006). This paper is the result of an interdisciplinary project which seeks to answer the question whether the generation, socialization and use of a rubric aim to serve as an instructional tool by undergraduate students of Astronomy and as an evaluative instrument by professors would benefit actors involved in the production and evaluation of laboratory reports. The description of the laboratory report genre is followed by the generation of a rubric that is socialized with professors and undergraduate students from the Astronomy Department. Subsequently, the rubric is applied in the evaluation of laboratory reports produced in two courses taught during the second semester of 2011 and the second semester of

2012. Preliminary results indicate that the rubric generated provides professors with an evaluative tool that directs their attention towards essential rhetorical aspects involved in the production of academic texts while students see it as a guiding and reflection tool.

### **Brazilian Last Wills between Syntactic Aggregation and Integration: the Correlation between Junction Patterns and Discourse Traditions**

*Alessandra Castilho da Costa, Universidade Federal do Rio Grande do Norte, Brazil*

The objective of the present study is to describe the transformation of the genre *last will* from a diachronic point of view. The *corpus* is composed by last wills from the 16<sup>th</sup> to the 19th century, collected in three Brazilian provinces: Rio Grande do Norte, São Paulo and Rio de Janeiro. As proposed by Kabatek (2001: 100), this study aims to identify continuities and discontinuities in the evolution of the last will and to recognize, parallel to the textual evolution, a linguistic evolution of the Brazilian Portuguese. This textual-linguistic evolution is characterized as a displacement of the genre *last will* in the proximity-distance-*continuum* (Koch & Oesterreicher 1990). The textual-linguistic analysis focus on junction patterns as postulated by Raible (1992), who understands that the expression of semantic relations (such as causality, finality, concessivity, etc.) occurs through linguistic forms that can be related to different levels of syntactic aggregation and integration, from the simple juxtaposition of sentences (the most aggregative level) to the use of conjunctions, prepositional phrases and prepositions (the most integrative level). Raible's model, adapted by Koch (1995), make it possible to establish a correlation between junction patterns and the expression of oral and written discourse conceptions (cf. Renwick 2006: 273-274). Based on Koch, Kabatek (2004: 15) presents the hypothesis of relation between junction patterns and discourse. As a result, preferences for certain junction patterns can be identified both in space as in time, pointing to diachronic continuity or discontinuity of the junction techniques in the last wills from the 16th to the 19th century in Brazilian Portuguese. These results confirm the hypothesis of correlation between discourse traditions, discourse conception (oral/written) and junction patterns.

#### **D4 1.06**

##### **Scientific and Public Genres**

###### **The Queen of Sciences: Approaching Mathematics from the Canon of Genre Analysis**

*Heather Graves, University of Alberta, Canada, Azirah Hashim, University of Malaya, Malaysia & Shahin Moghaddasi Sarabi, University of Malaya, Malaysia and University of Alberta, Canada*

Genre-centered approaches to the study of written discourse have been proved to offer efficient tools for situated analysis of institutional discourses. Swales' (1990, 2004) emphasis on *communicative purpose* as the defining criterion for genre variation and Bhatia's (1993) seminal question of *why members of specific discourse communities use the language the way they do* highlight the mutually constituting relationship between genres and institutions. In addition, text-linguistic corpus studies of different academic genres for their metatextual features (Hyland, 2000, 2005, 2006 and 2009) have shed light on subtle aspects of disciplinary discourses as means to epistemological ends of disciplines. This presentation will report on an investigation of 30 research articles (RA) in mathematics from the perspective of the ESP trend. It is supposed that in mathematics RAs, as in any other discipline, the authors are trying to establish knowledge claims, however the results of the analysis suggest disciplinary variations in the organizational structure of this genre in terms of the IMRD framework. As our corpus indicates, while there is typically more than one section for presenting Results through subject headings, distinct sections are hardly perceived for Method and Discussion. Our ethnographic data accounts for the motivation behind the macro-organization perceived in the textual data. Moreover, a triangulated

approach to generic study of our corpus shows that the way mathematicians create a space for the research to be announced reveals intimate connections with disciplinary culture and community ethos. While Swales' CARS model is efficient with Introduction sections in our corpus, variations are observed in the way math authors establish a niche for their research. Furthermore, the space devoted to introducing and defining the objects to be studied and the argumentative nature of the related moves, the relative order of their appearance and their recurrence suggest traces of mathematical formalism, a school of thought introduced by Hilbert.

### **The Montreal Declaration: Human Rights and the Social Action of a Meta-genre**

*Kathryn Alexander, The University of Western Ontario, Canada* On September 3, 2010 in Montreal,

Quebec, during the inaugural International Pain Summit, a remarkable discursive event occurred; 260 pain specialists and delegates from more than 64 countries drafted a charter global document that declared that access to pain management a fundamental human right. They called it the Montreal Declaration.

In one succinct page, the Montreal Declaration summarizes seven reasons why pain management is inadequate around the world; articulates three fundamental human rights related to the management of chronic pain; and identifies two primary obligations of government and healthcare professionals to ameliorate the barriers to the treatment of chronic pain. It also provides an example of a powerful meta-genre that seeks to articulate and coordinate profound social change while brokering a global recognition of the suffering and neglected human rights related to the endemic invisibility, denial of treatment and discrimination that five million persons living with chronic pain routinely experience on a daily basis.

The Montreal Declaration crystallizes major themes about chronic pain that can be identified across medical anthropology, narrative medicine, patient-centered care, and rhetoric of medicine, neuroscience, popular journalism, and self-advocacy sites. (Alexander, 2010) More importantly, it is a historically significant meta-genre that may potentially coordinate important social spheres of social, ethical and medical care that have historically created barriers between individuals living with chronic pain and the institutions and healthcare professionals who treat them.

My analysis will work backward from the Montreal Declaration text to identify similar themes in a narrative case study on chronic myofascial pain because the characteristic of this particular disease is eerily isomorphic with the problematic issues articulated in the Montreal Declaration. I will draw on narrative medicine, rhetoric of medicine, and new rhetorical studies to map these overlapping discourses and speech genres that echo within the Montreal Declaration and find their expression in personal experience.

### **Non-Linguistic Semiotic Resources and Genre: Mathematical Symbolism in the Teaching of Physics**

*Yaegan Doran, University of Sydney, Australia*

The teaching of science is inherently multimodal, with spoken and written language, mathematics image, gesture, models and demonstration apparatus all regularly being used to convey technical meaning. As yet, however, we understand very little about how non-linguistic semiotic resources function to convey the meanings of their discipline. Just as in language, these semiotic resources have consistent meaning-making patterns, and thus, in order to fully understand them, we must consider them from the point of view of genre. Utilising the framework of Systemic Functional Linguistics, this

paper focuses on the use of mathematical symbolism in the teaching of quantum physics. We will see that not only is mathematical symbolism used as a functional element within primarily linguistic genres, but also that the discipline contains many genres that are primarily symbolic, providing an opportunity for monomodal genres within mathematical symbolism. An understanding of the range of these genres, as well as their structure and function is vital to a full understanding of the difficulties teachers and students face when teaching and learning science.

### **Keynote Session 8**

#### **The Right Tool for the Right Task: Methodological Pluralism and the Need for a Theory of Lying**

*David Russell, Iowa State University, USA*

This paper presents the results of a two-year study of genres of higher education in 14 European nations. Using a framework for analyzing the genres of writing in higher education outlined in my 2002 co-edited collection, researchers from the nations involved collected data on the genres in several disciplines of their higher education systems. This data was analyzed in order to reveal the similarities and differences among the national higher education systems, the languages employed, and the systematic accounts of progress in writing recoded by the EU. Funded by the EU, this study is the first attempt to describe the writing necessary to achieve the "harmonization" of assessment systems under the Bologna Process.

### **D4 2.01**

#### **Special Session 4**

##### **Illness as Exigence: Genres of Health Care**

*Dawn Allen, McGill University, Canada & Anthony Paré, McGill University, Canada*

“...the reality of everyday life maintains itself by being embodied in routines, which is the essence of institutionalization” (Berger & Luckmann, 169).

The routines of medical practice, like all patterns of institutional work, are efforts to stabilize and standardize daily activity. In the clinics, the wards, and the labs, procedures are developed in anticipation of the regular flow of people, objects, and events. Once procedures prove effective—that is, when they respond appropriately to the majority of situations that arise—they gradually settle into habit. This phenomenon depends on *typification*: the human practice of organizing objects and actions into types in order to reduce infinite variety to conceptually manageable groups. As Miller noted, “If a new typification proves continually useful for mastering states of affairs, it enters the stock of knowledge and its application becomes routine” (Miller, 157). Genres are integral components of institutional typification.

Rhetorical genre theory allows us to see many of the formal and informal rhetorical strategies that constitute medical discourse – the consults, records, annual exams, lab reports, regular hallway and clinic chats—as typified responses to the exigence of illness. Though each patient presents as uniquely ill, the typifications of pathology organize illness into a finite list of diseases. Each identified illness is its own exigence: a “set of particular social patterns and expectations that provides a socially objectified motive” (Miller, 158) for rhetorical action. However, since “no phenomena actually recur in their concrete wholeness, . . . they must be reduced through conceptualization” (McKinney, 3). Or, as Miller put it: “What recurs is not a material situation (a real, objective, factual event) but our construal of a type” (Miller, 157).

Our research shows that this construal of illness into types creates at least two key problems: first, the fragmentation of the body into separate pieces (and the resulting failure to treat the whole person); and, second, the creation of the ideal patient—the one whose illness most successfully responds to standard rhetorical strategies—(and the resulting marginalization of patients who fall outside this ideal). Our research focuses on a dialysis day-clinic in a major metropolitan hospital. Data include field notes, interviews, documentation, and focus group discussions.

#### **Are Automated Genres Still Genres?**

*Clay Spinuzzi, University of Texas at Austin, USA*

In rhetorical genre studies (RGS), genre is understood as a typified rhetorical response to a recurring social situation (Miller, 1984). Rather than defining genre in structural terms, RGS scholars define it in social terms, that is, in how it is apprehended and used within given activities. Yet we're currently seeing an influx of automated texts, particularly in workplaces: many workplace genres are now generated through electronic forms, according to programmed rules. They appear to be generated in structural terms. In this presentation, I discuss how to account for such automated genres within RGS: how to understand automated genres as rhetorical while still acknowledging the structural elements that generate them. I draw from a recent study to further theorize genre for rapidly developing work activities, using Manuel Castells' (2003) distinction between self-programmable labor and generic labor.

#### **D4 2.02**

#### **Historical Perspectives**

#### **Reading Rhetorical Genre Theory out of Genre Texts and Paratexts**

*Lindsay Rose Russell, University of Washington, USA*

Recent decades of genre scholarship have been marked by an attentiveness to genre performance as situated—in public and professional writing, in corpuses and classrooms. The conceptual frameworks that emerge from this research of situated genres tend to be aligned with various academic traditions—literary, linguistic, sociological, rhetorical. The comfort with which we understand genre theory to be happening among and across an array of disciplines seems, in some ways, counter to the spirit that insists on the primacy of genre work itself. Genre theory is not, in the end, *only* an academic pursuit. It is importantly and powerfully constructed in and through genre work itself. Enactments of a genre, guides to producing texts in a genre, critiques of texts participating in a genre, and histories about the emergence and evolution of a genre are themselves deeply theoretical. Using the dictionary as a case study, this paper argues for the value of reading rhetorical genre theory out of genre texts and paratexts. It looks to lexicographical guides and histories, dictionary makers' biographies and autobiographies, stories and novels about dictionary making, and dictionaries themselves to suggest that these “popular” theories of genre are often as important to and insightful about the ways in which the genre operates. Contrary, perhaps, to some expectations, generic self-theorization (so to speak) is not limited to classification of form and content kinds but rather savvy about genre as part of shifting social and ideological activity systems. In fact, the theoretical work happening in and through instantiations of and commentaries on the dictionary genre is better positioned to explore genre as an interwoven and dynamic set of sociocultural actions to concretize and complicate existing rhetorical theories.

#### **Benzeduras: What Kind of Discourse Genres Are They?**

*Renato Cabral Rezende, Universidade de Brasilia (UnB), Brazil*



In this work we aim at discussing benzeções – Brazilian popular healing practices (Magalhães, 1985) – as special kinds of communicative practices. According to communicative practice approach developed by Hanks (1996; 2008; 2010), discourse genres are not only formal linguistic artifacts but also social and cultural frameworks which orient actors for text production and reception. They are the guidelines whereby individuals produce and receive linguistic actions shaped as texts. Moreover they are also shaped by common sense ideas subjects have about their own language use. In this sense, we will support that benzeduras social acceptance and efficiency is built up due to the combination of their reception as a sacred text with the self legitimizing narratives told by benzedores about how they learned/were introduced into the benzimento process. By conducting field research based on ethnography methods such as observation and interview, we intend to demonstrate that this kind of communicative practice is embedded as a hybrid composition: it should be conceived as a ritualized discourse which lies between a sacred dimension, on the one hand, and a practical, on the other hand.

### **Les marques de personne dans le genre autobiographique**

*Alyanne de Freitas Chacon, Universidade, Federal do Rio Grande do Norte, Brasil*

Notre travail a été basé sur deux récits de voyage écrits en langue française. Ces récits racontent l'histoire d'une brésilienne qui a habité en France pendant le XIX<sup>e</sup> siècle. Nous pouvons y trouver une forte présence de marques autobiographiques, ainsi, nous avons étudié comment ces marques apparaissent dans ces récits. Le genre autobiographique se caractérise, généralement, par l'intergenericité, de cette façon, nos *corpora* sont deux récits de voyages (*Itinéraire d'un Voyage en Allemagne*, 1857, et *Trois ans en Italie, Suivis d'un Voyage en Grèce*, 1864/1872), mais c'est possible d'y voir le genre autobiographique et épistolaire, où c'est possible aussi de faire face à des marques de première personne. A partir des études menées sous l'optique de Dominique Maingueneau (2006), Patrick Charaudeau (1992), et Philippe Lejeune (1975), nous avons pu analyser ces récits et vérifier quelles sont les marques de personne, les pronoms, qui sont présents dans les oeuvres autobiographiques. Chez Maingueneau (2006), quand on peut identifier dans un texte la présence de « la personne », « l'écrivain » et « l'inscripteur » il y a le pacte autobiographique. Cette notion de pacte autobiographique a été amenée par Lejeune (1975), pour lui, il y a le pacte quand l'auteur, le personnage et le narrateur sont la même personne. Alors, nous avons fait une analogie entre ces définitions traitées par Maingueneau et Lejeune. Un autre point intéressant de notre recherche, fait référence à l'utilisation des pronoms utilisés dans les textes autobiographiques qui, généralement, sont marquées par l'utilisation des pronoms de première personne « je », « nous ». Selon Charaudeau (1992) le genre autobiographique est indiqué, surtout, par les marques de la première personne du singulier « je », néanmoins, nous pouvons aussi trouver d'autres marques dans les récits ici étudiés. De cette façon, nous avons exploité ces concepts pour analyser ces récits et montrer comment se manifeste le genre autobiographique.

### **D4 2.03**

#### **Different Approaches to Genre**

#### **The Discourse of Continuous Improvement: A Common Generic Structure Found in a Range of Applied Disciplines, and Its Implications for Teaching**

*Tim Moore, Swinburne University of Technology, Victoria, Australia*

Developments in higher education in the last decades have seen a major expansion of studies in the applied disciplines, a shift that can be related to developments in the broader society and economy. Collectively, these disciplines suggest a practical problem-solving orientation to knowledge, as well as a specific type of discourse designed to realise these practical outcomes (Becher & Trowler, 2001). In this

paper, I discuss a generic structure identified in assessment tasks set across a range of disciplines. While many of these tasks fit with the classic 'problem-solution' pattern described by Hoey (1983, 2001), significantly they are also accompanied by an important theoretical component, variously referred to in tasks as 'models', 'principles', 'concepts' etc.

The prominence of this structure in academic tasks, one that can be described under a variety of analytical categories - 'macro-speech act' (Bazerman, 1994), 'macro-pattern' (Swales, 1990), 'generic structure potential' (Hasan, 1985) or 'deep genre structure' (Longacre, 1976) - is thought to have important implications for teaching and learning on higher education programs. The structure also invites analysis within the field of sociology of knowledge into the ways that knowledge is now being constructed for students in the modern academy, and also the ways that it is preparing them for their role as workers in the knowledge economy. Pragmatic and critical approaches to the teaching and study of this structure will be considered in the paper.

### **University Teachers' Negotiating Different Approaches to Students' Difficulties in Acquiring Academic Genres**

*Lotta Bergman, Malmö University, Sweden*

Many students experience difficulties in acquiring the academic language, especially writing texts that meet the expectations and requirements of the education but also to read and understand academic texts. This is a challenge for university teachers who teach and supervise students in academic writing. The purpose of the research project *To read and write in higher education - a challenge for university students and teachers* is to explore ways to support students in developing their ability to read and write academic texts in close relation to curricular content. The theoretical framework Academic Literacies approach (Lea & Street 1998) is often used to assess and critique different approaches to student writing not to inform practice. In this project however it serves as a frame in exploring how dialogic interaction around written texts give possibilities to make discourses, expectations and requirements visible, create conditions for participation, identity work and develop students' critical thinking. The question is how these activities can be designed to support students in their academic language development. The data collection takes place within a research circle where colleagues from different parts of the university, with support from a research mentor, get the opportunity to discuss and reflect on different approaches to academic writing and the conceptualisations of language implicit in them. In a following part the participants designs and implements a project in their own teaching to explore how dialogic interaction around written texts can support students' in their academic language development. Thus my data consist of recordings of meetings and documentation of teachers' projects through observations, recordings and interviews with teachers and students. This paper concerns findings from the first part of the study where teachers negotiating different approaches to students' difficulties with academic genres.

### **The Research Article Abstract and the IMRD Model: Counter(examples) from Brazilian History Journals**

*Alessandra Baldo, Federal University of Pelotas, Brazil*

Research article (RA) abstracts play two main roles in academic settings: they assist their members in selecting relevant information from RAs efficiently and, if properly written, they also help RA authors to catch prospective readers' attention. The relevance of RA abstracts within the academic community justifies, therefore, studies focusing on their characterization (MOTTA-ROTH & HENDGES, 1996; BITTENCOURT, 1996; PEZZINI, 2005; DZUNG PHO, 2008). Findings from these studies suggest that the three RA abstracts' most prototypical moves, following Swales' IMRD model (1990), are (i) introducing

the research, (ii) describing the methodology, and (iii) showing the results. Within this context, this presentation describes a study in which 40 RA abstracts from two Brazilian History journals were analyzed in order to verify to what extent the same rhetorical moves could be found. In the opposite direction, most RA abstracts presented different move patterns from previous research findings. Introducing the research was the only consistent move identified in most abstracts, with neither the description of the methodology nor the presentation of the results being detected frequently. Results are discussed taking into account the concept of discourse community and recent findings from Li's study (2011) on RA abstracts.

#### **D4 2.04**

##### **ESP/Teaching**

###### **A Brazilian Experience in EAP Genre-Based Courses: Development and Challenges**

*Rosinda de Castro Guerra Ramos, Catholic University of São Paulo,, Brazil, Maria Aparecida Gazotti Vallim, Federal Institute of Education, Science and Technology of São Paulo & Technological College of São Paulo, Brazil & Cynthia Regina Fischer , Federal Institute of Education, Science and Technology of São Paulo, Brazil*

The emergence of English for Specific Purposes – ESP (Hutchinson & Waters, 1987; Dudley-Evans & St John, 1998) in Brazil was a milestone in the language teaching in the country (Celani et al, 1988, 2005). In the early 1980's, the National Project Teaching English for Specific Purposes in Brazilian Universities identified reading skill as priority. Consequently, the project team began to develop courses to teach this ability, focusing on strategies and a minimum discourse grammar (Deyes, 1981). However, new demands for the use of genres both from theoretical developments (Swales, 1990, 2004; Bazerman, 2006; Bhatia, 1993, 2004) and from the educational sector (BRASIL, 1998, 1999) brought about a need to change. This presentation aims at reporting the experience of the research group GEALIN to bring into practice this change. The starting point was a needs analysis conducted with a group of postgraduate students at the Catholic University of São Paulo that had the objective of learning what genres are most commonly read by these students, which would allow us to re-think the objectives of the course. The results of this needs analysis were the basis to design a genre-based English for Academic Purposes (EAP) course. Next, we present the decisions made concerning syllabus selection (Ramos, 2004), sequencing and the basis that guided the production of teaching materials to be used. Then, we discuss the problems and solutions encountered in this task, due to discussions and use of the material in the classroom. Finally, our final remarks point out aspects related to the implementation of courses now devoted to the teaching and learning of languages for specific purposes based on genre and the new challenges we face that are posed by the use of genres.

###### **Needs Analysis: Identifying Professional Genres in the Legal Context for an ESP Course**

*Adriana Marroni Z. P. Rossini, Catholic University of São Paulo, Brazil & Juliana Belmonte, Catholic University of São Paulo, Brazil*

The study of the language of legal English has become an area of growing interest in Applied Linguistics Studies in Brazil. This is due mainly because of the fast development of the Brazilian economy which has attracted many foreign companies and has placed Brazil in the International Commercial scenario with. This paper presents the results of a research conducted in an ESP reading course in English for Brazilian lawyers at the Catholic University of São Paulo (PUC-SP), Brazil, that is offered as an extra-mural course at the university. The objective of the research was to find out what specific professional genre Brazilian lawyers need to be familiar with in order to perform their professional activities. The theoretical foundations of the needs analysis used in this research followed Hutchinson & Waters (1987), Dudley-

Evans & St John (1998), Ellis & Johnson (1994) and Brindley (1989), and, for the genre analysis was done according to Swales (1990, 1992), Bhatia (1991, 1993). This research was carried out from 2006 to 2011. Lawyers from different areas of legal practice answered the same questionnaire. Qualitative and quantitative procedures were used to analyze the data. The results showed that international contracts in English are documents used by lawyer in the course of their work therefore it is an important genre that Brazilian lawyers need to be familiar with. The outcome of the research which will also be presented was the design of a reading course of International Contracts in English. This course was designed according to a pedagogical proposal (Ramos, 2004) of implementing genres in the classroom.

### **Rethinking Writing Assignments: Learning Peripheral Genres across One Nursing Curriculum**

*Susan Chaudoir, University of Alberta, Canada*

How do undergraduate students learn the genres they are asked to write? Some conceptual frameworks have been created by writing research scholars to definitively understand how students transfer genre knowledge from school to work or between courses while they are in college (Beaufort, 2007; Bazerman, 2004; Dias, Freedman, Medway & Parè, 1999; Light, 2001; Russell, 2001; 2012). This presentation builds on a previous study at one large Canadian university that analyzed over 1200 writing assignments from five different disciplines (Chaudoir, 2011; Graves & Chaudoir, 2011). That study provided evidence of how students are brought into their discipline through writing assignments. The presentation proposed here is an extension of that study and examines a set of *peripheral* genres students are asked to write within one nursing curriculum through the theoretical framework of rhetorical genre studies (RGS).

Using Freedman's (2008, p. 101) contention that genres are "redefined" and modified to rhetorical circumstances, this speaker considers genre flexibility (Artemeva, 2008), genre repertoire (Spinuzzi, 2004), and genre as verb (Schryer, 2002) to focus on students' development as they try to learn the peripheral genres in one BScN program. The study adapts Patton's (2011) evolutionary analogy as a framework for peripheral genres that rhetorically shift and evolve in a series of sequenced assignments across the nursing curriculum, and Yates and Orlikowski's (2004) notions of communicative interaction are used to contextualize the intentions of instructors and writing strategies of students as they negotiate the writing assignment prompt. How does a 'scoping assignment' or 'management proposal,' "explicitly move students progressively toward" the identity of a nursing professional? (Beaufort, 2007, p. 15). Discussion will include examples of assignments, interviews with students and instructors, and conclude with implications for nursing students as they learn the rhetorical moves necessary to replicate a culture of public agency in the nursing profession.

### **D4 2.05**

#### **Research Article: A Genre System**

#### **(Im)politeness in Written Academic Discourse: A Case of a Reply to Article Genre**

*Joanna Nijakowska, University of Łódź, Poland*

The paper is devoted to an analysis of (im)politeness strategies used by academics to propose claims, criticize scientific work performed by other scholars and deal with judgmental opinions in relation to their own research findings in a *reply to (response to) article* genre. Methodologically, the study draws from the framework of linguistic politeness (Brown and Levinson, 1987), impoliteness (Culpeper, 2011; Culpeper et al. 2003; Bousfield, 2008) and metadiscourse (Hyland, 1998, 2000, 2005, 2009) in order to identify ways of showing (dis)agreement and dealing with conflictive situations in written academic discourse (Myers, 1989, 1992).

The paper concentrates on instances of non-harmonious communication and intentionally conflictive linguistic behavior in *reply to article* genre and its aim is to identify particular impoliteness strategies used for criticizing scientific work performed by other scholars and dealing with judgmental opinions in relation to one's own research findings. The corpus analyzed in the study comprises 30 *reply to/response to* articles, also referred to as 'notes' or 'discussions', retrieved from the SAGE Journals Online database, from the section *Language and Linguistics*

Dialogic writer-reader interaction in *replies to* seems quite complex and multilevel as it involves multiple audiences. Putting forward, defending, accepting, criticizing, contradicting and rejecting claims, rather unsurprisingly, position writers, their adversaries as well as scientific readership against serious threats to face. Authors seem preoccupied with conflict mitigation and resolution resorting to on- and off-record politeness strategies. However, also hostile, aggressive, uncooperative or simply impolite communication occurs in this type of discourse. Criticism, disapproval, contempt and ridicule can be conveyed directly and purposely with no face-saving strategies employed. The nature of the data suggests that direct face threats might cease to be atypical in this genre.

### **The Problem of Genre Membership: The Case of Manuscript Reviews**

*Betty Samraj, San Diego State University, USA*

Genre relationships, such as genre chains, sets and repertoires, have been focused on in recent research on genres (Swales 2004, Tardy 2009, Devitt 2004). Underlying the notion of genre relations is that of genre membership. However, there has not been much discussion of genre membership following Askehave and Swales's (2001) discussion of the problems associated with using a single communicative purpose for determining genre membership.

This paper reports on a study of texts belonging to the manuscript review genre and explores the issue of genre membership through the analysis of two sets of reviews, one with the final recommendation of "reject" and the other with the recommendation of "major revision." 25 "reject" and 25 "major revision" manuscript reviews written for the journal *English for Specific purposes* were analyzed for their discourse organization and a number of grammatical features, using both qualitative genre analysis and quantitative corpus analysis. The analyses revealed that the "reject" reviews are mostly characterized by evaluation units and the "major revision" reviews mainly contain recommendation units. These discourse organizations are paralleled by different frequencies and somewhat varying functions of certain grammatical features, such as the use of personal pronouns (*I* and *we*), negations, and modal auxiliaries (such as *may*, *could*, and *should*) across the two sets of texts. Based on these results, it is argued that the reviews can be placed on a continuum with the majority of "major revision" reviews foregrounding the purpose of recommendation and the "reject" reviews foregrounding the purpose of evaluation. This study proposes that the use of fluid notions of continua and prototypicality may help elucidate genre membership in some cases. It also suggests that some genres may be characterized by more heterogeneity than others.

### **Integrating Discourse and Ethnographic Approaches to Genre Analysis: An Investigation of the Rhetorical Structure of Research Article Results, Discussion and Conclusion Sections in Soft and Hard Sciences**

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This study reports on a genre analysis investigating the relationship between the Results, Discussion, Conclusion sections of empirical research articles from the soft and hard sciences: Applied Linguistics,

Applied Mathematics and Economics. Twenty articles were compiled systematically from one journal for each discipline after consulting with specialist informants (see Bruce, 2009; Hyland, 2000), making 60 RAs in all. A second-coder independently coded fifteen articles (see Crookes, 1986), and nine Move analyses of the articles were checked by the actual authors of the articles (see Bhatia, 2003). The data were collected from specialist informants via face-to-face and e-mail interviews (N=42). By integrating a discourse analytical approach with an ethnographic approach and by triangulating methods, a two-level rhetorical structure (Moves and Steps) has been proposed (Swales, 1990). The findings reveal that results are reported accompanied by some interpretations (see Brett, 1994; Kanoksilapatham, 2005) and Move (Referencing previous studies) is identified in each discipline in the Results section. When the appearances of the articles are examined, there are ten separate Discussion sections in TESOL Quarterly whereas in Journal of Global Optimization, there is only one, and only three in Journal of American Economic Review. The most notable disciplinary difference is the presence of Move (Evaluating the study), which is identified in Journal of Global Optimization and Journal of American Economic Review but not in TESOL Quarterly in the Results section. The authors in hard sciences tend to start evaluating their studies when they announce their findings by not concentrating on the significance of the study with a positive evaluation; rather, their focus is a negative evaluation. In contrast, the Conclusion section is where the authors often focus on the significance of their studies. The interview data analysis is discussed and pedagogical implications for future practices are provided.