













Discourse & Genre
presentation
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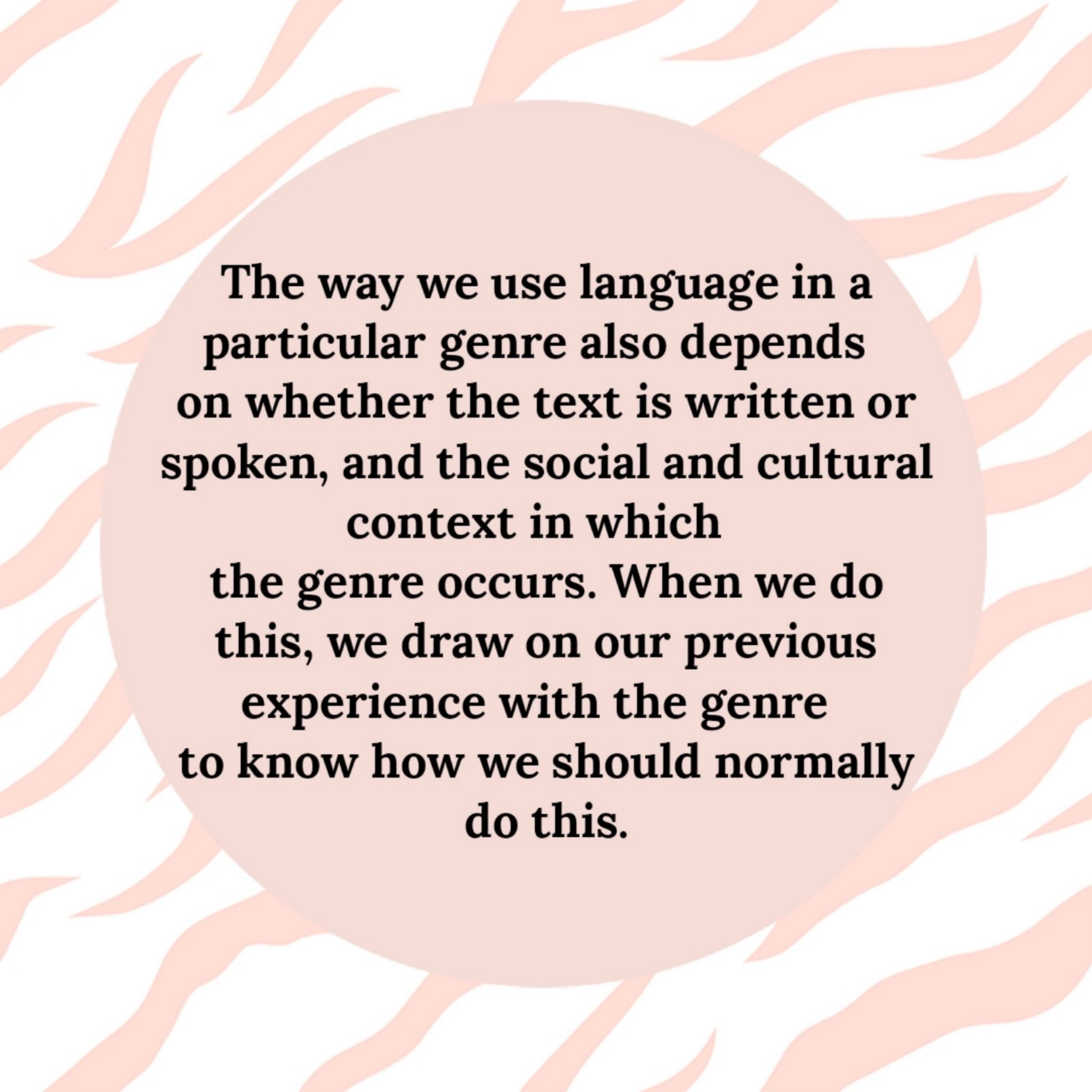
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What is genre?

**Genres are ways in which people
'get things done' through
their use of spoken and written
discourse.**

Two types of genre

- 1) spoken genres- academic lectures,
causal conversations, etc**
- 2) Written genres- reports,
academic essays, etc.**



The way we use language in a particular genre also depends on whether the text is written or spoken, and the social and cultural context in which the genre occurs. When we do this, we draw on our previous experience with the genre to know how we should normally do this.

Beautiful Life

Swales (2004 : 61) from the field of English for specific purposes says he prefers the notion of 'metaphor' for talking about 'genres, rather than 'definition saying that definitions are often not true in all possible worlds and all possible times and can 'prevent us from seeing newly explored or newly emerging genres for what they really are



The Sydney School of genre analysis

The notion of genre is important in the teaching of writing and reading Rose and Martin 2012

the term schematic structure is often used to describe the discourse structure of texts.

Martin's notion of genre corresponds to Malinowski's notion of context

of culture and is responsible for the schematic structure of a text.

The register (Halliday 1989c) of the text, on the other hand, corresponds to Malinowski's context of situation and

is responsible for the language features of a text.

Genres are culture specific and have particular purposes, stages and linguistic features associated with them, the meanings of which need to be interpreted in relation to the cultural and social contexts in which they occur.

Choice and constraint in the use of spoken and written genres

Practicing a genre is almost like playing a game, with its own .rules and conventions

Established

genre participants, both writers and readers, are like skilled players, who succeed by their -manipu

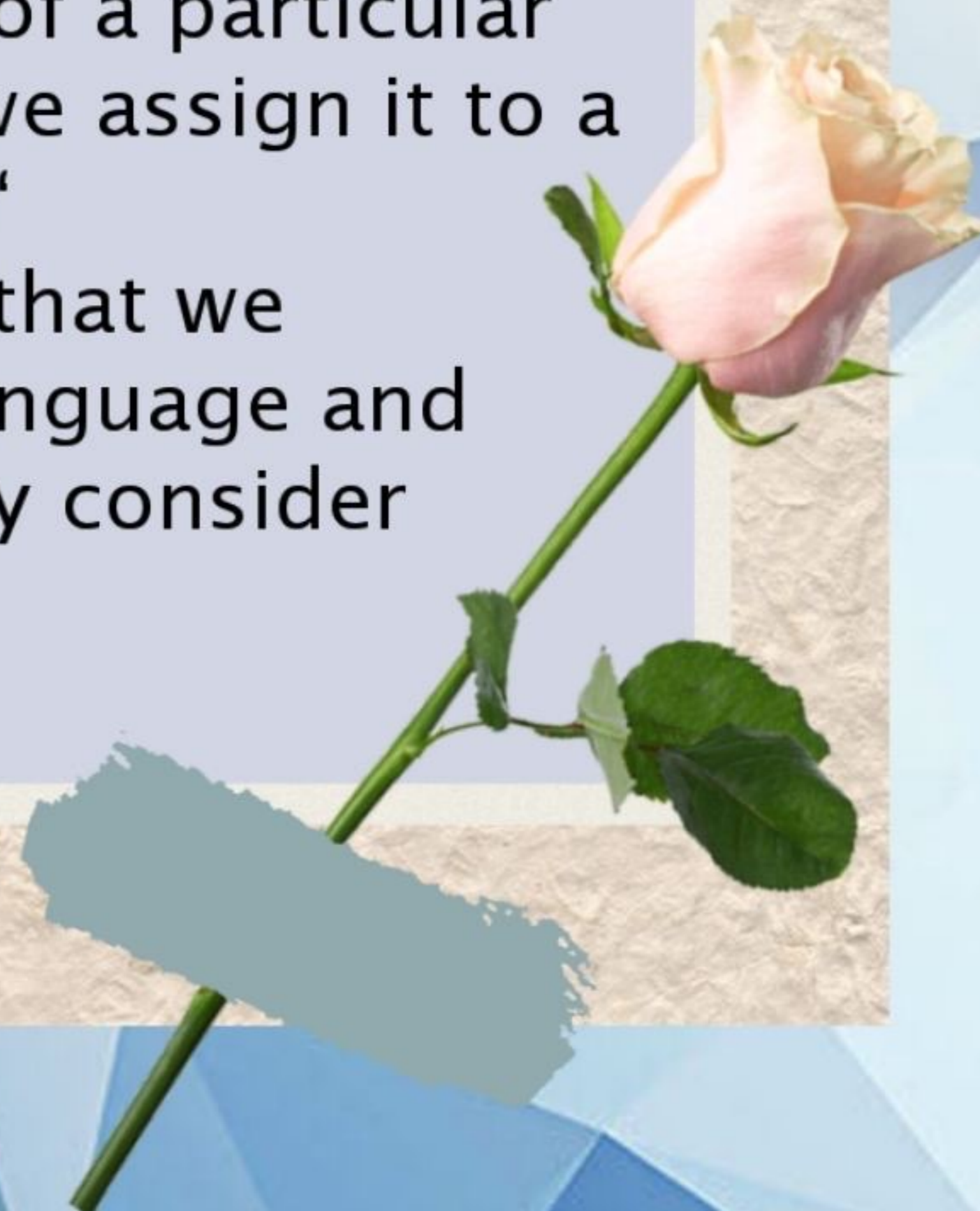
lation and exploitation of, rather ,than a strict compliance with the rules of the game. It is not simply a matter of learning the language, or even learning the rules of the game, it is more like acquiring the rules of the game in order to be able to exploit and manipulate -them to fulfil profes sional and disciplinary purposes.(Bhatia's 1998)

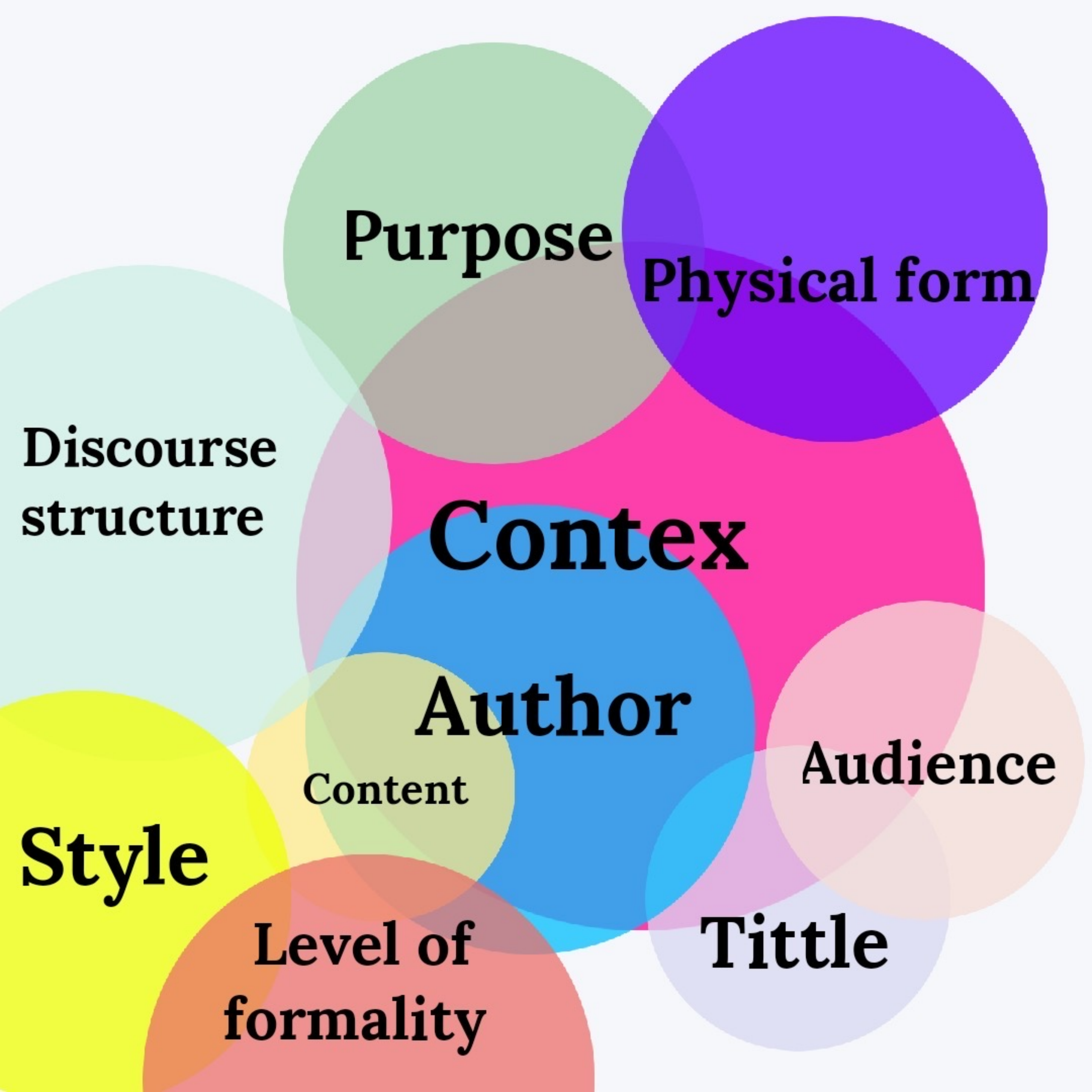
J O U R N E Y

Assigning a text to a genre category

A key issue underlying this discussion is how we define a text as an instance of a particular genre, or in other words, how we assign it to a 'genre category'

Cook (1989) argues that we draw on many aspects of language and context to do this. We may consider





Relationships between genres

A recent development in genre theory has been the notions of genre networks , genre chains , genre sets and repertoires of genres (Tardy 2003) , Devitt 2004 , Swales 2004). A key issue here is the way the use of one genre may assume or depend on the use of a number of other interrelated genres. An example of this is the academic essay which may draw from and cite a number of other genres such as academic lectures, specialist academic texts and journal articles

job interview may then be followed by an offer of appointment and, perhaps a negotiation of offer, each of which interrelate closely with the genres which precede them



Written genres across cultures

The area of research known as contrastive rhetoric (Connor 1996) or cultural rhetoric (Connor 2004) which looks at the use of genres across cultures also has implications for discussions of genre. Many studies in the area of contrastive rhetoric have focused on the discourse structure of academic writing in different languages and cultures



Cahill (2003), for example, argues that in Chinese and Japanese essay writing, for example, the discourse structure is not always as different from English essay writing as is sometimes supposed. Some Western teachers, he argues, influenced by contrastive rhetoric discussions may expect to see 'Asian ways of writing' in their Asians students' essays 'when they are in fact not there at all'



spoken genres across cultures

,He found however, gender specific behaviour in the performance of this genre such as the Japanese women avoiding silence during the date and asking a lot of questions to find out more about their dating partner

Much less attention has been given, however to differences in spoken genres across cultures. One interesting study that does do this is Nakanishi's (1998) examination of 'going on a first date' in Japanese, which in his study meant mostly having dinner with someone for the purpose of getting to know them better. Nakanishi collected data from 61 Japanese women and 67 Japanese men. He then compared his findings with similar research carried out in the United States

Genre and academic writing

The notion of genre is especially important for the teaching of academic writing. This has

been taken up, however, in different ways in different parts of the world. the last decade has been seen increasing attention given to the notion of genre and its application in language teaching and learning. genre represents how writers typically use language to respond to recurring situations, pointing to the fact that texts are most successful when they employ conventions that other members of the community find familiar and convincing.



Steps in genre analysis

we may decide to start by looking at typical discourse patterns in the texts we are interested in (a text-first approach), or we may decide to start with an examination of the context of the texts we want to investigate (a context-first approach). The steps, then, should be used flexibly and selectively depending on the starting point of the analysis, the purpose of the analysis, the aspect of the genre that we want to focus on and the level of prior knowledge we already have of the particular genre.

We also need to consider the goal, or purpose, of the texts. That is, why do writers write this genre, why do readers read it and what purpose does the genre have for the people who use it?

The third step is to refine the analysis by defining the speaker or writer of the text, the audience of the text and their relationship with each other. That is, who uses the genre, who writes in the genre, who reads the genre and what roles the readers perform as they read the text.

The first step is to collect samples of the genre you are interested in. Take few randomly chosen texts for exploratory investigation, a single typical text for detailed analysis, or a larger sample of texts if we wish to investigate a few specified features.

The next step is to consider what is already known about the particular genre. This includes knowledge of the setting in which it occurs as well as any conventions that are typically associated with the genre.

The social and cultural context of genres

An important stage in genre analysis, then, is an examination of the social and cultural context in which the genre is used. In the case of a written text, factors that might be considered include:

- . the setting of the text;
- . the focus and perspective of the text;
- . the purpose(s) of the text;
- . the intended audience for the text, their role and purpose in reading the text;
- . the relationship between writers and readers of the text;
- . expectations, conventions and requirements for the text;
- . the background knowledge, values and understandings it is assumed the writer shares with their readers, including what is important to the reader and what is not;
- . the relationship the text has with other texts.

The discourse structure of genres

There are a number of ways in which the discourse structure of genres can be analysed. One of these is by identifying its generic structure based on its genre category membership such as letter to the editor, doctoral dissertation, etc

- Another is to examine its rhetorical structure by looking at rhetorical types such as argument, description and problem-solution that occur within the text

Applications of genre analysis

Genre-based teaching can help students gain access to ,texts and discourses which will -hopefully, help them participate more successfully in second language spoken .and written interactions

Teachers equally need to think about how they can help students bring their own individual voices into their use of particular genres
Students .(Swales 2000)
also need to be careful not to overgeneralize what they have learnt about one genre and apply it inappropriately to their use of other genres

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THANK YOU