



NFEAP Conference June 7th and 8th, 2018 Abstracts and biographies

PLENARY SPEAKERS

John M. Swales, University of Michigan, USA

The Future of Genre Studies

This talk is restricted to the future of genre studies in EAP; it does not speak to other disciplines, such as folklore, musicology or information science. However, before considering the future per se, I first touch on an old issue: The size of genres (bigger or smaller is better?) and argue the question is not really answerable. I then consider what we could do with less of (if we are to avoid a bleaker future). Five topics have, in my view, been overplayed: Studies that only investigate ESL/applied linguistics; unrevealing and pedestrian move-step analysis; textual studies of stance and engagement; lexical bundles; and studies devoid of pedagogical significance. Instead for a brighter future, we might revisit some old hypotheses; for one example, Tarone et al. (1981) and their hypothesis about the roles of active and passive in methods; for another, Graetz's 1985 claim negatives in abstracts; and for a third, the rhetoric of parentheticals. In effect, these are arguments for more attention to the "nuts and bolts" of written academic and research English. Another area that is ripe for further development is spoken academic English, especially in the ELFA era. Two quick illustrations, one based on Wierzbecka's (2007) interactional query formulae, while the second deals with the roles of phrasal verbs such as "end up". Finally, the discussion shifts to the jumbo question in genre studies--the role of context. In any given situation, how far is it sensible to go? What does it mean to strive for an "emic" insider perspective (Hyon, 2018)? And what are time- and cost-sensitive practical steps that we can take?

Biography

John M. Swales is Professor Emeritus of Linguistics at the University of Michigan, where he was also Director of the English Language Institute from 1985 to 2001. His latest book-length publication is a second edition of "Other Floors, Other Voices" (U-M Press, 2018).

Christine Tardy, University of Arizona, USA

Teaching and Learning Academic Genres: The Current (and Future?) Landscape

As interest in genre pedagogy has grown, increased scholarly attention has generated new insights into the learning and teaching of genres, particularly in academic contexts. In this talk, I will share an overview of the past decade of scholarship in genre teaching and learning, addressing four important areas for EAP practitioners. First, I will attempt to tease apart the often overlapping concepts of genre knowledge and genre awareness, and to consider the varying roles that each may play in a genre-based EAP course (drawing on Russell and Fisher's [2008] distinction between teaching for genre acquisition versus genre awareness and Swales' [1990] emphasis on rhetorical consciousness-raising). Next, I'll consider some of the pedagogical strategies that have been developed to support genre learning, including recent studies of such strategies. Third, I'll explore the potential role for variation, innovation, and play in genre-based classrooms, building on recent work in ESP/EAP. Finally, I'll draw attention to an area that is often overlooked in our scholarship: the importance of teachers' knowledge and practice in genre pedagogy. While the focus of this talk will be on recent developments in the landscape of genre pedagogy, I will also consider areas deserving of future scholarly-practitioner attention.

Biography

Christine Tardy is Professor of English Applied Linguistics at University of Arizona, where she teaches academic writing as well as graduate courses in TESOL/applied linguistics. Her research lies at the intersections of EAP/ESP, second language writing, and genre studies. She is past editor of the Journal of Second Language Writing.

Carmen Pérez-Llantada, University of Zaragoza, Spain

Research genres in contemporary academia: emerging issues and a future research agenda

This talk will situate research communication in the context of ongoing globalization processes —e.g. increasing mobility, interconnectedness and research networking— in order to address the multiple accountabilities of scientific knowledge dissemination and their ensuing rhetorical exigencies at a time of increasing reliance on new technologies and social networking. Taking this context as a point of departure, I will specifically discuss aspects of genre hybridization, innovation and change in relation to the central (transversal) role of academic languages in the production and dissemination of science. Supporting the view of genres as entities that are continually being shaped and negotiated by their users (Bazerman et al, 2009), I will finally set up a tentative agenda for genres and languages research.

Reference

Bazerman, G., Bonini, A. & Figueiredo, D. (Eds.) (2009). *Genre in a changing world*. Indiana: Parlor Press.

Biography

Carmen Pérez-Llantada is Professor of English Linguistics at the University of Zaragoza (Spain) and teaches undergraduate courses in Second Language Acquisition, Academic English and Intercultural Communication. Her research interests include genre analysis, English for Academic Purposes and academic writing. She is also editor-in-chief of *Ibérica: Journal of the European Association of Languages for Specific Purposes*.

SPEAKERS

Mira Bekar, Ss Cyril and Methodius University, Macedonia

What should both mentors and mentees take into consideration when defining the genre - thesis?

Conceptions of genre are mainly associated with literature and art; specifically with literary texts, music, films, painting, computer-mediated communication, and academic writing. The definitions of genres also depend on the media where they occur. Genre is an intuitively attractive concept that helps to organize the common-sense labels we use to categorize texts and situations in which they occur (Hyland, 2007). The purpose of this paper is to challenge the traditionally accepted perception of thesis/dissertation as genre. Although it is traditionally perceived that IMRaD structure is a default structure, still, in disciplines such as literature, it is not strictly followed, meaning that the methods section is allowed to be missing. The analyzed data come from the texts on semi-structured interviews with undergraduate and graduate students of four European universities. In the interviews, the students disclosed their experiences of writing BA or MA theses, focusing on different challenging issues they encountered. The study explores how students from four different countries talk about genres when being interviewed about the journey behind the thesis writing process. Findings, though limited since based on four cases, show that the definition of "genre" should take into consideration the students' individual understanding of genres and their personal struggles. Specifically, findings show that teachers should view genres more as socially mediated and be more flexible while teaching students' build rhetorical strategies with genres. Mentors should not only require students to show mastery of analyzing the rhetorical and linguistic elements, but also help them understand what factors had impact on shaping mentees' writing styles (e.g., working for local newspapers), then, what the process of self-study includes, and how it differs from the proper academic instruction. This presentation will invite the audience to discuss what should mentors do when mentees say "I didn't really like, to be honest, those technical things."

Biography

Mira Bećkar is Assistant Professor of Applied Linguistics at Ss. Cyril and Methodius University, Macedonia. She obtained her PhD at Purdue University, USA and has taught English and writing to Macedonian and international students. Her research interests include teaching of L2 writing and online written communication understood in a socio-cultural context.

Claudia Doroholschi & Madalina Chitez, West University of Timisoara, Romania

The genre of “scholarly paper” between tradition and innovation: a preliminary study at Romanian universities

The changes that have occurred in Romania in recent years have resulted in a dynamic and diverse landscape of academic genres in higher education, in which several traditions coexist: the French and German traditions which helped shape the Romanian educational system since the 19th century, the Soviet-inspired system that largely replaced them after World War II, and more recently the increasing influence of English, widely perceived as a vehicle for integration, internationalization, innovation and modernisation.

The ROGER project, conducted over a period of five years (2017-2022) at the West University of Timisoara, is an attempt to understand this complex landscape by creating an inventory of academic genres used at Romanian universities. An initial data collection process was undertaken via semi-structured interviews with faculty and a student questionnaire, as part of a mixed data collection methodology which will ultimately lead to the evaluation of academic genres both qualitatively and quantitatively: interviews (e.g. Jackson et al 2006), survey (e.g. Chitez, Kruse & Castelló, 2015) and corpus (cf. Gardner & Nesi, 2013).

The present paper draws on faculty interviews and student questionnaires to investigate the genre of the scholarly research paper, which has emerged as the main genre university students are required to write besides BA or MA theses. The genre shares a number of similar features across disciplines, despite bearing different names reflecting different academic and disciplinary traditions ('lucrare stiintifica', 'research paper', 'eseu academic/academic essay', 'referat,' etc.). We will look at the terminology and use of this genre in several disciplines, in degrees taught in English and in Romanian, in an attempt to understand how these relate to the different academic and disciplinary traditions at work in the Romanian academic environment, to what extent the different genre names reflect variations in the genre itself, what is the relation between the genres used in Romanian-language and English-language degrees, and what the implications are for teaching.

References

Chitez, M., Kruse, O. and M. Castelló. (2015) The European Writing Survey (EUWRIT): background, structure, implementation and some results. *Working Papers in Applied Linguistics* 9, Hochschul-online-Publikationen ZHAW.

Gardner, S., & Nesi, H. (2013). A Classification of Genre Families in University Student Writing. *Applied Linguistics*, 34(1), 25–52. <https://doi.org/10.1093/applin/ams024>

Jackson, L., Meyer, W., & Parkinson, J. (2006). A study of the writing tasks and reading assigned to undergraduate science students at a South African University. *English for Specific Purposes*, 25(3), 260–281. <https://doi.org/10.1016/j.esp.2005.04.003>

Biographies

Claudia Ioana Doroholschi is a lecturer at the Faculty of Letters, History and Theology, West University of Timișoara, Romania. She is the coordinator of the Faculty's Centre for Academic and Professional Writing and has been involved in research regarding writing practices and the teaching of writing in Romania.

Madalina Chitez has been coordinating the ROGER project (2017-2022), investigating the most proeminent academic genres in Romania by using a corpus-based constrative methodology. She previously worked as a research and teaching associate in Switzerland. She obtained her doctoral degree in English corpus linguistics from the University of Freiburg in Germany.

Åsmund H. Eikenes, University of Oslo, Norway

Indirect teaching of academic writing through science communication

Norwegian STEM (science, technology, engineering and math) students receive marginal writing education, and rely on mentorship or local initiatives to improve their communication skills. Furthermore, academic writing is often viewed as contrary to science communication, and the pressure to produce academic texts leaves few incentives to write for the public. This situation leaves STEM students without the required skills to effectively communicate their knowledge to peers and laymen.

We present a course for STEM students where we combine genre teaching from English for Specific Purposes (ESP) with design practices to teach science communication while also preparing students for academic writing.

We focus on three elements of academic writing: structure, language and argumentation, which share strong overlaps to central genres in science communication. Reading and writing assignments emphasizes each element in turn, and include a popular science article, an encyclopedia article and an opinion article respectively. Multimodal texts and oral presentations are also included in the curriculum.

The classroom teaching consists of lectures and critical reading of sample texts, combined with participatory design methods used to facilitate workshops, group discussions and writing assignments. Students choose topics that are related to their field of study, prompting them to apply their increased literacy to their academic disciplines.

In our experience, students learn to decipher key characteristics of academic writing by studying a selected combination of science communication genres. This indirect approach provides an alternative route to academic writing for STEM students, where increased literacy prepares students for future writing assignments both inside and outside of academia.

Biography

Åsmund H. Eikenes holds a PhD in cell biology from the Norwegian Radium Hospital. He then worked as a science journalist and is the author of a popular science book about the human hand. Eikenes works as a writing mentor and teaches science communication at the University of Oslo.

Seyran Erdogan, Sabanci University, Turkey

Whose job is it to teach different genres?

Long gone are the days of five-paragraph essay – at least at School of Languages, Sabanci University in Istanbul, which is an English-medium university. Students who enroll at university must satisfy the English level requirements of the university on entry. Should they fail to do so, what awaits them is a semester or a year of EAP study at School of Languages. Until recently, the 5-paragraph-essay was the driving force of the writing syllabus; yet, it was abandoned after a needs analysis carried out with lecturers. For nearly ten years, the emphasis has been on the development of a paragraph, both as a unit in itself and as a part of a group of paragraphs that develop different aspects of the same topic. This may seem to be the best approach to teach proper paragraph development with students doing their foundation year; however, the writing they will be expected to do once they move from the preparatory school to the freshman year will certainly be more than the sum of a series of paragraphs. They will need to address a variety of prompts using a variety of genres, each requiring their own unique style. Little is being done now to prepare students for this kind of writing except a generic approach to paragraph writing.

This talk will outline the rationale behind a study conducted with the teachers of English at the school regarding the teaching of different genres. The study focused especially on what teachers' perception of EAP genres are, when they think different genres should be taught and who should teach the necessary genres in Sabanci University. The talk aims to present the findings of the study as well as prompting discussion about 'when to teach genres,' a tricky issue for universities in non-native settings.

Biography

Seyran Erdogan received her BA and MA from the Middle East Technical University in Ankara and has been teaching English in EAP settings for more than 25 years. She has been involved in curriculum, course design, testing and materials production throughout her career as a teacher of English.

Ann-Marie Eriksson, University of Gothenburg, Sweden

Putting genre into practice: textually mediated encounters with scientific knowledge

Texts and text production play important key roles in the communication and conveyance of science and knowledge, and particularly so at universities. Academia not only holds a special responsibility for passing on scientific insights about the world and knowledge grounded in scientific explorations. It is also responsible for initiating and supporting processes where people repeatedly encounter and begin dealing with documented knowledge and knowledge practices that are new to them through genre.

Given the communicative and developmental aspects that characterize educational settings, this presentation approaches genre as tool in the Vygotskian sense. A sociocultural and dialogical perspective gives priority to people and their development. Accordingly, genres become interesting in their capacity as resources for mediating and coordinating social practices, i.e. genres are held as innovations used for specific actions such as describing scientific problems, documenting findings and passing such insights on to others. Operationalized as part of university education, genres therefore provide opportunities to make knowledge practices available to students.

On basis of empirical data sets covering text-based supervisory sessions in two different academic settings, nursing and engineering, the presentation aims at exemplifying and discuss empirical instances where genre implies situated participation in historically developed, epistemic practices through discourse. How can societal interests such as global citizenship or sustainability become scientific matters through genres used for academic purposes? What challenges does the teaching of scientific subject content by means of genres involve?

Biography

Ann-Marie Eriksson holds a position as senior lecturer with the Department of Education, Communication and Learning, University of Gothenburg. She also works as the Director of the Unit for Academic Language (ASK), where she develops academic writing initiatives directed at both staff and students in English and Swedish.

Anna-Lena Fredriksson, University of Gothenburg, Sweden; Becky Bergman, Chalmers University of Technology, Sweden; Kathryn Strong Hansen, Chalmers University of Technology, Sweden; Juho Lindman University of Gothenburg, Sweden

Genre recognition and production: a comparative study of L1 and ESOL speakers

Students frequently struggle between recognizing and producing different genres. One challenge for university teachers meeting first year students is the extent to which students can do this. Artemeva and Fox (2010) designed and implemented a diagnostic test to demonstrate students' abilities in this area, in which students are given five short texts, required to identify the genre and justify their identification of these texts, and then produce a technical report based on those texts. We reproduced this study on first-year students from three technical

disciplines as a diagnostic test at the start of a technical communication course. Two groups wrote in their first language, Swedish, and one group wrote in English as a second or other language (ESOL). Students also filled in a survey where they self-reported their previous experience of writing and their reflections on the test itself. The aim of using the test was to raise student awareness of their abilities in connection to one of the key goals of the course which was to produce a technical report.

In this study, a key interest is the differences between the Swedish and ESOL speakers in their test results. The tests were analyzed from the following parameters: recognition of different genres; quality of justification for the recognition; length of text produced; and the type of text produced, both in terms of genre and appropriacy of language use. Preliminary results show that all groups were able to identify the genre types relatively proficiently though there were differences between the different genre types. In terms of production, however, considerable differences were noted between the length, structure, and genre of texts produced. In conclusion, we will discuss the reasons for and the pedagogical implications of these differences, based partly on students' self-reporting on their previous exposure to technical reports as well as their rationale for writing the text they produced.

Reference

Artemeva, N., & Fox, J. (2010). Awareness versus production: Probing students' antecedent genre knowledge. *Journal of Business and Technical Communication*, 24(4), 476-515.

Biographies

Anna-Lena Fredriksson is a senior lecturer at the Department of Languages and Literatures, University of Gothenburg, Sweden, where she obtained her PhD in English Linguistics. Her teaching and research interests include language teaching and learning, EAP, contrastive linguistics, functional linguistics and grammatical voice phenomena.

Becky Bergman is a lecturer at the Division for Language and Communication, Chalmers University of Technology in Gothenburg, Sweden. Her teaching involves communication courses for engineering students of all disciplines and levels. Research interests are intercultural communication, integrated language and content teaching (ICL) and peer reviewing.

Kathryn Strong Hansen is a lecturer at the Division for Language and Communication, Chalmers University of Technology in Gothenburg, Sweden. Previously, she taught English as a second/other language as well as literature at The Citadel in Charleston, South Carolina and earned her Ph.D. in English from the University of Southern California.

Juho Lindman is an associate senior lecturer at the Department of Applied IT at the University of Gothenburg and Docent in Faculty of Information Technology and Electrical Engineering at the University of Oulu. Lindman received a PhD in Information Systems from the Aalto University School of Economics.

Lubie Grujicic-Alatriste, City University of New York, College of Technology, USA

Is the Role of Feedback in GBI "in the Cards" for the Future of EAP?

Although there is research on the role of genre instruction, the impact of direct feedback on developing proficiency in writing specific genres is rare. Studies in genre-based instruction (GBI) in second language writing classrooms tend to examine the feedback on grammar, vocabulary, or accuracy (e.g, Chandler, 2003). The impact of feedback on the acquisition of genre moves and steps has not been studied with any particular focus. Even when the studies claim to look at genre feedback, they do so within the framework of other types of organizational and contextual error feedback (e.g., Mirzaii & Aliabadi, 2013). So how do instructors provide feedback to students who are learning a new genre?

This paper discusses the results of a small-scale pilot study of multilingual writers (N11) at the four-year urban university. Entering freshmen taking a second language writing class were guided how to write a discussion essay in response to five short, adapted New York Times articles. The teaching method utilized was genre-based instruction/GBI. Within this framework, dynamic teaching frame included a range from discovery of genre moves and discussion of successful models to practicing in group and pair genre construction and assessment. Additionally exemplars of successful papers were discussed related to genre purpose, lexico-grammatical, and discourse level requirements. For each writing topic, instructor provided guided genre feedback particularly focusing on the level of achieving communicative purpose (author 2015) and managing to navigate specific genre moves. In order to establish a baseline, instructor conducted two sets of writing assessment: a pre- and post-'pilot study treatment' essays. The comparison between first and final written samples afforded opportunities to review gains: 9 out of 11 students showed strong development of target genre elements and improvement of genre-specific communicative purpose.

Biography

Grujicic-Alatriste: Professor of English/Applied Linguistics, English Department, City University of New York; SLW Coordinator, ESOL Lab director; NYS TESOL Journal Editor-in-Chief. Her research interests: genre analysis, GBI, genre knowledge transfer, and the translation of research into practice. Recent publication in: *Journal of Second Language Writing, Language and Psychoanalysis* and *Multilingual Matters* (edited book).

Glenn Ole Hellekjær, University of Oslo, Norway; Renate Klaassen, Delft University of Technology, the Netherlands; Jennifer Valcke, Karolinska Institute, Sweden

Unpacking the EMI Lecture Genre: A look at the relationship between language quality, subject difficulty, effective lecturing behavior and student comprehension

One of the perennial problems with EMI lectures is student complaints about lecturers' English proficiency as a source of comprehension difficulties. However, studies have shown that student comprehension difficulties may just as well be due poor lecturing behaviour, weaknesses in the students' English proficiency, or due to more general difficulties with subject understanding and understanding key terms and concepts – problems that are present in L1

lectures as well. In other words, the reported gaps between in lecturers' performance and students' perceptions may not as simple as one may at first presume, and unpacking this aspect of the EMI lecture genre is the goal of the present study. Our main research question is therefore whether the source of perceived misunderstanding is due to the students' or lecturers' language proficiency, to poor lecturing behavior, or due to difficulties understanding the subject matter/subject difficulty.

In the present study, we will use a mixed methods approach combining lecture observations using checklists with scoring categories in combination with a student survey from the same lectures (with possible follow-up student interviews) to examine this issue. Our sample comprises engineering, medical school, natural and computer science lectures at the University of Oslo in Norway (or a neighboring institution), the Karolinska Institute in Sweden, and Delft University of Technology in the Netherlands. We are interested in discussing our findings, and about how to combine the observation and survey data.

Biographies

Glenn Ole Hellekjær is a professor of TEFL at the Department of Teacher Education and School Research at the University of Oslo, Norway. His research areas are CLIL/EMI, Academic Reading, and Language Needs Analyses. He was among the first EMI researchers in Europe.

Renate G. Klaassen is an Educational Consultant at the Centre of Expertise on Education FOCUS at TU Delft. At TU Delft she has been involved in several internationalisation projects to promote the international classroom and has consistently researched CLIL issues from English-Medium Instruction, including PhD on EMI.

Jennifer Valcke is Educational Developer and Senior Lecturer for the Unit for Medical Education (UME) at Karolinska Institutet (KI) in Stockholm, Sweden, where she trains teaching staff for the challenges of multilingual and multicultural learning spaces and works to ensure quality in English-Medium instruction (EMI).

Janice Hinckfuss, University of Leicester, UK

Page Presence and The Cultural Force of Genre

It is Paris. 1949. Not long after the end of the Second World War. Yet new ideas are circulating and Parisian intellectuals gather and discuss their ideas. Jean-Paul Sartre and Simone de Beauvoir are having an aperitif in the Café de Flore and are engaged in intense discussion. We can't be sure what they are discussing with such intensity but it is perhaps not unreasonable to imagine that it was during such a discussion that de Beauvoir aired her now immortal words "one is not born, but, rather, becomes a woman" (cited in Butler, 1988, p. 519).

De Beauvoir explores this idea in her most well-known work *The Second Sex* (1949) which has had a significant influence on generations of gender studies scholars so that her thinking continues to resonate and although not always acknowledged, it informs current debate and discussion around the fluidity of gender. But not just gender.

I want to argue that de Beauvoir's insight can allow us to think of genre in a different way. Butler uses de Beauvoir's claim "one is not born, but, rather, becomes a woman" as a point of departure to make the case that gender is a performance. In this paper, I transfer some of Butler's characterisations of the performative quality of gender namely, "a stylized repetition of acts" that involves "a reenactment and reexperiencing of a set of meanings already socially established" to an understanding of genre (1988, p. 526).

The constraints that derive from the cultural force of the genre create tensions between the agency of the writer and the social authority accorded the genre and these tensions inform how the writer's identity is performed on the page. I want to therefore suggest that perhaps genre has a future as a performatively staged, audience-oriented, social process.

Biography

My background in Dance and Performance Studies underpins my scholarly research and teaching practice. In particular, it informs my focus on embodiment and performed identity and my understanding of academic writing as a performance. To enact this view of academic writing in my classroom teaching, I use a rhetorical framework.

Joanna Johnson, University of Miami, Florida, USA

The role of student-directed learning in crossing disciplinary and pedagogical genres

A recent survey at the University of Miami revealed very few undergraduate classes were being taught using student-centered approaches. To address this, a quality enhancement plan has suggested employing more dialogue and discussion-based learning in all disciplines at the undergraduate level. While most of us teaching writing have been using such student-centered practices for decades, the extent of student involvement in some of the techniques proposed (especially the Harkness model) was significant. For example, having round tables and learning spaces where students always face each other encourages particular forms of interaction while discouraging others, and one important potential outcome of these student-directed classes is increased awareness of diversity, inclusivity, and promotion of tolerance. This outcome may be especially notable in content-based classes that have historically excluded certain demographics.

This presentation details not only the ways in which our university is beginning to use more of these approaches in its content-based courses to increase active student learning and promote a culture of belonging, but equally importantly how those of us teaching writing are learning from specific disciplines and genre conventions about what we might do to better involve students in our own writing classrooms. I outline how using these undergraduate teaching methods promotes collaboration and tolerance not just among students, but also among colleagues in multiple disciplines, and may thus enable more effective transference between different disciplinary and pedagogical genres. Specifically, following Wolfe, Olson and Wilder ("Knowing What We Know about Writing in the Disciplines: A New Approach to Teaching for Transfer in FYC"), when students and faculty better understand multiple disciplinary genres

and their characteristics, they can more effectively transfer writing knowledge and avoid mistaking "the genres of English studies for genres-in-general" (Wardle). This presentation will be interactive, and will both describe and demonstrate these techniques.

Biography

As Director of Writing at the University of Miami, Joanna Johnson, Ph.D., is responsible for undergraduate and graduate writing classes, three writing centers, university-wide faculty grant and research writing support, and a summer writing institute in which faculty from all disciplines learn to incorporate more writing into their content-based classes.

Hannah Jones, University of Bristol, UK

Expectations and Ambiguities in Disciplinary Writing: A Context-specific Exploration of Genres in the Periphery

As higher education diversifies and internationalises, a wider range of students are required to produce an increasing variety of genres across contexts, raising the profile of EAP but also bringing new challenges. Questions have been raised concerning the effectiveness of conventional EAP writing programmes, which may not effectively prepare students for the variety of genres encountered in their disciplinary communities. Some theorists have taken a critical perspective, seeing writing as a social practice grounded in institutional power relationships and arguing that student writing needs to be re-valued against discourses of deficiency. Others take a more pragmatic perspective, arguing that a coherent pedagogy can be provided through the identification and teaching of a range of genres. Most studies, however, have focused on home students in the centres of higher education, with little emphasis on the experience of international students, particularly in more peripheral contexts. In this talk, I report on research conducted in 2016 in my previous teaching context – a transnational college in China. Although most students were Chinese, the presence of students and faculty from a diversity of linguistic and cultural backgrounds suggests that such contexts are increasingly becoming 'global contact zones', sites where cultures clash and coalesce, leading to the construction of new identities and practices. My research explored the attitudes of students, EAP teachers and subject lecturers to disciplinary writing, and found key areas of ambiguity and divergence, particularly in relation to genre. Expectations were often opaque, conflicting both across and within subjects, and causing confusion and frustration as students attempted to navigate disciplinary requirements. Institutional and pedagogic implications are considered, for both peripheral and more central contexts, as globalisation blurs the distinctions between the two.

Biography

I am an EAP Coordinator at the Centre for English Language and Foundation Studies (CELFS), University of Bristol, overseeing non-credit bearing academic language and literacy provision for current students. Previously, I worked for the British Council in Taiwan, and was Head of EAP at a transnational college in China.

Becky Kwan, City University of Hong Kong

Macro-structures of action research articles: Old bottles for new wine?

Owing to the pressure on higher education institutions to produce scholarship of societal relevance, action research (AR) has in the last decade gained much legitimacy in various disciplines of social sciences as can be evidenced by the growth of AR journals and increasing editorial space devoted to AR articles in established journals that have in the past published positivist work mainly. AR readers for beginners and AR manuals have also proliferated, many of which include instruction in AR-reporting and dissemination. Two observations about this body of literature are worth some attention. One is that the advice offered varies greatly. With AR's distinct epistemological assumptions, as well as its cyclical, emergent, and reflective nature, some writers propose experimenting with alternative forms of writing (e.g., Canagarajah, 2016) such as performing art (e.g., Fisher & Phelps, 2016) which break away from existing traditional norms typical of positivist writing. They also encourage AR authors to disseminate outcomes in less conventional outlets (e.g., Twitter and Facebook) which allow greater creativity and flexibility (see, e.g., Stringer, 2014). Yet, given that academics nowadays are required to publish in recognized journals, other AR manuals offer less radical suggestions such as adapting existing formats and writing styles such that they will be recognizable (and hence acceptable) to journal gatekeepers. Another observation is that advice from both camps has mostly drawn on anecdotal evidence coming from students' theses and has rarely been informed by systematic analyses of published AR articles. This paper is an attempt to address the research gap by examining the macro-structures of AR articles published in journals of tourism and hospitality. Findings suggest that AR writers employ various strategies to improvise the macro-structures of their writing out of the traditional IMRD format, giving rise to distinct forms which set them apart from positivist and interpretivist writing.

Biography

Becky S. C. Kwan is Associate Professor of English at the City University of Hong Kong where she teaches a variety of Applied Linguistics and ESP courses at both undergraduate and postgraduate levels. Her areas of research include thesis writing, academic discourse, genre analysis and doctoral publishing. Her work has appeared in English for Specific Purposes, Journal of English for Academic Purposes, Higher Education, and Studies in Higher Education.

Lisa McGrath, Sheffield Hallam University; UK, Raffaella Negretti, Chalmers University of Technology, Sweden; Karen Nicholls, Sheffield Hallam University, UK

Hidden expectations: Scaffolding subject lecturers' genre knowledge of the assignments they set

In higher education, the need to develop students' literacy, both in terms of their immediate academic context and future roles in the world of work, is now widely recognised. While students' writing needs have traditionally been seen as the domain of writing centres, skills centres and English for Academic Purposes (EAP) specialists, genre research tells us that the different facets of genre knowledge required for writing expertise - formal, process, rhetorical

- need to develop alongside the development of content knowledge (e.g. Tardy, 2009), the domain of the subject specialist. Often, however, even these subject specialists have difficulty in formulating explicitly the complex expectations embedded in the writing assignments given to students in subject courses, as these assignments reflect disciplinary ways of thinking that are, for them, “tacit knowledge” (Elton, 2010). Therefore, the aim of the present study is two-fold. First, we explore to what extent Tardy's (2009) model of genre knowledge is a useful interview stimulus for needs analysis, i.e. for the EAP practitioner to gather data on the various facets of genre knowledge that inform writing interventions. Second, we investigate to what extent the model can metacognitively scaffold subject specialists' awareness of the (often tacit) genre knowledge that writing assignments require students to master for successful completion.

References

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Biographies

Lisa McGrath is a senior lecturer at the Sheffield Institute of Education, Sheffield Hallam University. Her research focuses on academic writing, writing for publication, disciplinary discourse and genre, and has appeared in the Journal of Second Language Writing, ESPJ and Applied Linguistics.

Raffaella Negretti is associate professor in academic and scientific writing in English at Chalmers University of Technology, Department of Communication and Learning in Science. Her research focuses on academic writing, genre pedagogy, metacognition, and self-regulation, and has appeared in the Journal of Second Language Writing, Written Communication, ESPJ, and Applied Linguistics.

Karen Nicholls is a principal lecturer at the Sheffield Institute of Education, Sheffield Hallam University. She is currently studying for a PhD in the development of language use in HE contexts. She has published in the English Language Teaching Journal, Modern English Teacher and various BALEAP publications.

Anna Maldoni, University of Canberra College, Australia

Embedded, integrated and discipline specific – the future of teaching academic genres

This study offers an exemplar of ‘genre innovation’ which moves beyond the pre-sessional EAP classroom to an interdisciplinary context within the university itself. This paper reports on a research project which evaluates the impact of embedding academic language and literacy instruction into various disciplines across first, second and third years of an undergraduate degree program.

Currently, there is a plethora of EAP courses available to prepare students for study in higher education. Many of these are founded on the premise that an understanding of the features of different genres may be adequate to equip students with the necessary knowledge and skills to manage the demands of tertiary study. However, with increased rates of access and participation in higher education, there is now a need and demand for 'EAP' type programs to be delivered within the university itself. At the same time, the provision of academic language and learning has moved away from more generic programs offered as pre-requisites or adjunct co-requisites to university courses, to more collaborative and integrated approaches. Therefore, there is now a growing body of research which supports the view that academic language and literacies should be embedded within discipline subjects rather than taught generically outside the subject area.

This study proposes a unique model of embedding - the Unit Specific Model - an embedded, integrated and team-taught model, that champions a collaborative and cross-disciplinary approach to teaching and learning within academic disciplines and represents a model of best practice. The model assumes that 'genres' are not static; they are in constant flux and differ according to the discipline-specific requirements and expectations of each field. Moreover, the study explores whether the future of genres may be inextricably connected with the capacity of non-EAP specialists (i.e. discipline teachers) to not only become meta aware of the unique genres of their discipline, but also teach those genres within the context of their own classrooms.

Biography

Anna Maldoni is the Academic Manager for the University of Canberra College. She is currently undertaking her doctorate exploring the impact of embedding academic language and literacies across the curriculum to improve student learning. She has worked in the field of international education for over 20 years and is passionate about supporting student learning.

Jayne Parry, University of Hertfordshire, UK

An exploration of the factors impacting on the variation and evolution of the Pharmacy masters' dissertation: a preliminary study

The dissertation is an important assessment task utilised in Higher Education (Van Dijk, 1972; Swales, 1990; Bhatia, 1993; Halliday and Martin, 1993; Hyland, 2002; Pilcher, 2011) but has been described by Pilcher (2011) as an 'elusive chameleon'. According to Swales (1990) and Bhatia (1998, 2001) quantitative methods alone have not provided sufficient knowledge of the academic literacies of different disciplines. Therefore, many researchers have suggested that an exploration of the norms and standards of disciplinary discourse communities (DCs) should be conducted in order to not only guide the application of the language and rhetorical structures noted by genre analysis, but also to increase the understanding of the factors that may influence variation in genres within and across disciplines (Swales, 1990, Martin, 2001; Bhatia, 2008; Gross and Chesley, 2012). As part of an EdD project exploring variation in the structure and cohesion of Pharmacy Masters dissertations, a preliminary study into students' experience and views of writing a dissertation was conducted utilising a focus group. This elicited the opinions

and experiences of two masters' students who had recently submitted dissertations in the Department of Pharmacy at the University of Hertfordshire. The data collected confirmed the influence of research articles and supervisors' advice on dissertation writing. In addition, it revealed students' awareness of the complexity of the discussion section. Further student focus groups are planned as part of the study in addition to interviews with lecturers teaching on the Pharmacy programme.

Biography

English for Academic Purposes (EAP) lecturer, Department of Pharmacy Academic Skills Tutor and the Pre-sessional English Programme Leader at the University of Hertfordshire (UH). My main interests are in academic discourse structure and cohesion, and the development of course materials and schedules. Studying for an EdD at UH.

Diane Pecorari, City University of Hong Kong, China; Hans Malmström, Chalmers University of Technology, Sweden

Receptive and productive vocabulary knowledge in the English-medium environment

Recent years have seen a rapid growth in English-medium instruction (EMI), the popularity of which is due in part to the belief that it will produce incidental language learning outcomes; that is, by being exposed to English, students will become more proficient users of English. At the same time, success in the EMI environment requires students to be able both to produce academic genres such as essays and other writing assignments, and to consume 'receptive' genres such as textbooks. Good skills in English are therefore an enabler of EMI, while improved skills are an expected outcome.

One important area of academic literacy is vocabulary, as it underpins the ability to read, write, speak and listen at university; in other words, tasks involving both receptive and productive genres. This paper will report the results of an investigation into the receptive and productive academic vocabulary knowledge of students in the EMI environment. Tests of receptive academic vocabulary were administered to university students. Productive academic vocabulary knowledge was measured through a corpus of academic writing produced by similar students at the same university. The corpus was profiled for academic vocabulary. The findings were then compared with the results on the test of receptive vocabulary, to establish the extent to which the students' receptive and productive vocabularies differed.

Biographies

Diane Pecorari is Professor of English Linguistics at City University of Hong Kong. Hans Malmström is Reader (Docent) in English Linguistics and works in the Division for Language and Communication at Chalmers University of Technology.

Silvia Pessoa, Divakaran Liginlal, Maria Pia Gomez-Laich, & Thomas Mitchell, Carnegie Mellon University in Qatar

Explicit instruction of genre and student writing development: Results from an interdisciplinary collaboration

In this presentation, we describe a collaboration between applied linguists and two Information Systems (IS) professors that aimed to scaffold the writing of the case analysis and case development genres at a branch campus of an English-medium university in the Middle East, where the majority of the students have English as an additional language.

We discuss: (1) the iterative process we followed to unpack the professors' tacit writing expectations to revise the writing assignments, (2) the SFL-based approach to genre instruction we employed to deliver writing workshops to make explicit the linguistic features of these genres to students, and (3) the outcomes of the collaboration based the analysis of student writing after they participated in the writing workshops.

The valued linguistic features of the targeted genres were identified through interviews with the IS faculty, think-alouds where the IS faculty read and commented on student writing, and detailed analysis of the linguistic resources present in higher-and lower-graded assignments. These data informed the re-design of the assignment guidelines and rubrics, and the scaffolding materials for the writing workshops.

Our analysis of the students' final drafts reveals improvement in student writing compared to a previous semester. Specifically, we found more evidence of analytical writing, as students grounded their evaluations in relevant key concepts from the courses using given taxonomies from the discipline and taxonomies they generated as a result of their analytical work. Survey and interview findings confirm that both IS faculty and students valued the explicit scaffolding of the genres and were satisfied with the outcomes.

This study provides a model of writing collaboration between language experts and disciplinary faculty that can be used to scaffold students' development of disciplinary-specific writing in order to help students adhere to the genre conventions that are accepted within their particular discourse community.

Biographies

Silvia Pessoa is an Associate Teaching Professor of English at Carnegie Mellon University in Qatar. Her areas of expertise are genre knowledge development through interdisciplinary collaborations. Her work has appeared in *English for Specific Purposes*, the *Journal of English for Academic Purposes*, and the *Journal of Second Language Writing*.

Divakaran Liginlal is a Teaching Professor of Information Systems at Carnegie Mellon University in Qatar. Liginlal is the recipient of various teaching and innovation in curriculum design awards from the University of Wisconsin-Madison, the University of Arizona, and Carnegie Mellon University in Qatar. He has published extensively in information systems.

Pía Gómez Laich is a postdoctoral fellow at Carnegie Mellon University in Qatar where she is part of an interdisciplinary research project that aims to scaffold academic writing development in the field of information systems. Her work has appeared in the *Modern Language Journal* and *Foreign Language Annals*.

Thomas D. Mitchell is an Associate Teaching Professor of English at Carnegie Mellon University where he teaches and researches second language writing using systemic functional linguistics. His work has appeared in the *Journal of Second Language Writing* and *Linguistics and Education*.

Jerry Plotnick, University of Toronto, Canada

Revisiting the Premises of Contemporary Genre Theory

In my presentation, I revisit the roots of contemporary genre theory in rhetorical studies. I focus first on what writing studies generally regards as the founding document in our theorizing about genre: Carolyn Miller's 1984 "Genre as Social Action." Now is an opportune time to rethink Miller's central assumption — not just that genre is a social category but that those who participate in a genre and the world in which they move should be examined solely in their social dimension. Two circumstances suggest that a re-evaluation is in order: (1) recent attention to empirical evidence that transfer can occur between different knowledge domains; (2) an undeniable degradation of standards of truth in the public sphere that we in the humanities and social sciences cannot credibly protest if the word truth remains forever in inverted commas. I argue, however, that the turn in the 1980s to a social understanding of knowledge, while signalling the growing influence of poststructural thought, also reflects a longstanding division of labour in the academy between the sciences and the humanities and social sciences, between matter and the creation of meaning. At opposite poles, scientific materialism and social constructionism represent competing attempts to reduce the world, respectively, to either matter or meaning. In the second part of my presentation, I examine an earlier document in rhetorical studies to which Miller was deeply indebted: Lloyd Bitzer's 1968 "The Rhetorical Situation." I suggest that Bitzer's introduction of the situation, which drew attention to the social dimension of discourse but without making it paramount, offered a way of bridging the Cartesian divide. Bitzer saw the situation as objective. Miller, who rejected Bitzer's epistemological claims, saw situation as defined by the social group. Bitzer's epistemological self-assurance notwithstanding, I argue for the greater wisdom of his approach.

Biography

Jerry Plotnick has been director of the University College Writing Centre at the University of Toronto since 2000. He studied physics and mathematics as an undergraduate and Computer Science and then English Literature as a graduate student. He is currently researching the unsettled history of passive voice in the sciences.

Rachel Riedner, Megan Siczek & Zachary Wolfe, George Washington University, USA

Scaffolding Genre Awareness across the Writing Curriculum: EAP, First-Year Writing, and WID

Building on the conference's focus on genre through time, this presentation asks: What are students' timelines for genre uptake and how are they reflected in our institutional academic writing sequences? This paper describes how a genre-based pedagogy is applied across the curricular sequence at the George Washington University (USA), in which L2 students move from an EAP academic writing class to First-Year Writing (FYW) to Writing in the Disciplines (WID). Rhetorical and genre awareness are integral to all students' writerly development but create particular challenges for L2 international students who are new to U.S. academic communities and still acquiring the language skills needed to participate in these communities (Bazerman, 2013; Hyland, 2004; Tardy, 2009).

This paper discusses how we scaffold genre in each step of the curriculum. In EAP, developing rhetorical and genre awareness is a key learning objective because L2 students are often unfamiliar with the range of genres encountered in the U.S. undergraduate curriculum. EAP provides scaffolded instruction so students can develop a conceptual understanding of genre, including connections to audience and purpose, rhetorical arrangement, and discourse features. In FYW, genre is taught through writing tasks and lessons (prompts will be shared with the audience). Lessons introduce the concept through daily genres that students already engage in, and build to asking students to analyze academic articles from different disciplines. Ultimately, FYW prepares students for WID where writing practices are not generic across disciplines but are products of disciplinary communities, conventions, and debates about those conventions within disciplines. This portion of the presentation will discuss how WID helps students attain academic literacies through attention to different disciplinary writing practices, meta-genres, audiences, and purposes. The panel will conclude by sharing resources and recommendations to promote a genre-based pedagogy across writing curricula.

Biographies

Rachel Riedner is Associate Professor of University Writing and Executive Director of the University Writing Program at GWU. She oversees the WID Program. Megan Siczek is Assistant Professor of EAP and the Director of the EAP Program.

Zachary Wolfe is a professor, attorney, and author in Washington, DC. He is the Director of First-Year Writing at The George Washington University and teaches scholarly writing courses themed around law and social justice. He holds a B.A. in Politics from the University of California at Santa Cruz and a Juris Doctorate from GW Law.

Kamila Etchegoyen Rosolova & Alena Kasparkova, VSB-Technical University of Ostrava, the Czech Republic

"A new world has opened up:" The effect of teaching the move-structure of abstracts to Czech doctoral students and academics

Czech doctoral students generally display a very low self-esteem in writing academic texts in English not only because English is a foreign language to them, but also because the educational system has offered them no systematic preparation in writing and composition. Language courses where writing is tackled tend to be linguistically driven and the idea of writing as a way to communicate is severely underestimated in Czech schooling. The Czech Republic is thus an uncharted territory to experiment with various teaching approaches to writing. In this context, it is fascinating to observe the power genres approach combined with process approach seem to exert on students' writing skills as well as their confidence in writing. In this presentation, we share our experience in developing a blended-learning course in academic writing and more specifically with teaching the move-structure of abstracts to doctoral students and junior researchers in the Czech Academy of Sciences. Using an example abstract, we walk you through some of our teaching strategies that we have used and refined over the past five years, and the tasks associated with them. We also share our students' responses to the course we obtained from written feedback or interviews at the end of the course sessions. We are repeatedly struck to see the positive transformative power that the combination of genre and process approach has on our students' self-confidence in writing and their overall perception of writing. We also discuss the pros and cons of teaching the move-structure of abstracts to a mixed audience of various disciplinary backgrounds. We hope our presentation will contribute to the debates on genres and teaching practices in graduate education.

Biographies

Kamila Etchegoyen Rosolova

Graduated with a PhD in Educational Policy from Michigan State University where she also worked at the MSU's Writing Center. Since 2011, she has headed and shaped the services of the Center for Academic Writing of the Czech Academy of Sciences in Prague, geared primarily to doctoral students and academics.

Alena Kasparkova

With a background in translation and ESP, she works with students and colleagues at VSB-Technical University of Ostrava, the Czech Republic, in the area of academic writing. She is running a project of a writing centre to offer consultations and courses in academic writing to both doctoral students and academics.

Leah Schweitzer, High Point University ,USA

The Genre of Feedback: A New Approach to Instructor Comments on Academic Writing

This presentation looks at what makes feedback a unique genre and suggests ways to teach students to approach and use it as such.

Students receive feedback on their writing from a young age, but while we spend time in school teaching them about genres such as poetry and fiction or, for academic purposes, the differences between scholarly sources and popular sources, we do not spend time instructing students on how to read and utilize feedback.

This presentation theorizes that instructor feedback on academic writing is its own genre with its own unique features which necessitate explicit instruction on how to read, understand, and utilize it. While scholarship has focused on how to write more effective comments or on how students react to feedback (Sommers, 1982; Zamel, 1985; Dorrow and Boyle, 1998; Ackerman and Gross, 2010; Agbayahoun, 2016; Kim and Kim, 2017), what hasn't been addressed in any substantial way is the idea of approaching feedback as a genre which students can be taught to read in unique ways and apply to both the current project and future academic writing. Put another way, the majority of the scholarship focuses on suggesting ways in which instructors can write more effective comments, but not on how we might teach students to approach those comments in ways that will allow for them to read them more effectively and apply them to their academic writing.

Biography

Leah Schweitzer is an Associate Professor of English and Director of the Writing Center at High Point University. Her work has appeared in journals such as Composition Forum and Southern Discourse in the Center.

Erhan Simsek, Bielefeld University, Germany

Cultural awareness as genre awareness: Teaching argumentative writing in international contexts

It is a well-known fact that writing is a culturally embedded activity. Different cultures not only have their own writing systems, they also have different habits of writing. Accordingly, different writing genres, genre sets, and meta-genres are more commonly observed in some cultures and educational systems than in others. Argumentative writing is a dominant meta-genre in the English-speaking world. However, in other, more collectivist cultures, where membership to a group is emphasized, argumentative writing surfaces less frequently. As this meta-genre requires writers to have personal opinions and inevitably to disagree with others, it is likely to be considered a deviation from the group and thus inappropriate in some cultural contexts.

In spite of this, argumentative writing is a major component of the EAP curriculum in many parts of the world. In fact, for most instructors, teaching EAP is teaching argumentation. It includes training students in making propositions, taking a reflective stance on their

assumptions, considering other alternatives and responding to them, and ideally persuading the reader – highly useful skills in the 21st century. This incongruity between the significance of argumentation in EAP courses worldwide and the minor role several cultures ascribe to argumentation creates major challenges for students as well as instructors, rendering this promising meta-genre arduous and unintelligible.

To increase genre awareness, I propose a cultural turn in teaching argumentative writing: EAP classes can be designed as classes of cultural awareness where this meta-genre is explained as part of the values, attitudes and communication strategies dominant in the English-speaking world. To that end, this paper analyzes the place of argumentation in the social, political and legal life of Britain and North America and offers ways of using this embeddedness to teach argumentative writing in international contexts.

Biography

Erhan Simsek is a research fellow at Bielefeld University, where he teaches academic writing to students of British and American Studies as a member of the “richtig einsteigen” (“Getting Started”) project. Among his research interests are writing in the disciplines, writing across cultures and genre theory. He completed a Ph.D. in American literature.

Ingrid Stock, Norwegian University of Science and Technology

The concept of writing acts – an alternative approach to the concept of genre?

The concept of genre has contributed to valuable insight in academic writing. However, the concept has been criticized for being too static, drawing too much attention to formal features. Berge et al. (2016) suggest an alternative approach. Through their comprehensive study on teaching and assessing writing in Norwegian schools, they developed the Wheel of Writing. This model emphasizes writing as a communicative activity where writers employ different types of writing acts in order to achieve various purposes in their texts. Writing acts as a term and a tool for the analysis of texts seems to be rarely used in research on writing, especially in higher education. This study is interested in how the concept of writing acts can contribute to insights into academic writing research, more precisely to knowledge about bachelor theses. Investigating 15 bachelor theses from two disciplines, English (Cultural Studies and Literature) and Media Studies, the main question was: What are the students doing in the different parts of their theses and how are they doing it? The analysis shows that the concept of writing acts can contribute to useful insight in academic writing, for example revealing the complexity of academic writing and/or disciplinary differences. However, I argue that the concept of writing acts can complement, but not replace the concept of genre. The concepts of genre and discourse community (Swales, 1990) are important in explaining and understanding disciplinary differences. The students are not writing in a vacuum – the writing acts they perform are shaped by the students' experiences with previous writing, by the genres of the disciplinary community, the texts they are reading in their studies. They seem to be aware of textual norms, characteristic features of their discourse community, which they capture and imitate more or less consciously and try out in their theses.

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Biography

Ingrid Stock is PhD candidate and Assistant Professor of Applied Linguistics in the Department of Language and Literature at the University in Trondheim, Norway (NTNU). Her PhD research is on academic writing with a special interest in issues such as writer identity and voice.

Katherine Taylor, University of Leeds, UK

Facilitating the development of early-stage doctoral writing through the use of 'intergenre' texts

*****Ann Torday Gulden Scholarship Winner*****

The concept(s) of genre, particularly Nesi and Gardner's classification (2012) of genre families, has been central to my design of a discrete programme to facilitate the language/writing development of early stage doctoral students (initially for non-native speakers but increasingly including native-speaker PGRs). Adopting a genre approach contributes to an underpinning aim of this provision: to render more transparent both the occluded practices of writing, and the processual nature of becoming a writer, i.e. addressing both 'textwork' and 'identity work' (Kamler & Thomson, 2014), necessary for the development of doctoral author/ity.

However I argue that the use of (only) the finished/polished products of expert writers - e.g. successful theses, and published journal articles - to explore and experiment with genre, makes unrealistic demands on early-stage doctoral candidates (as well as often being beyond the expectations of sympathetic supervisors). And the (currently) unobtainable proficiency of such examples demotivates rather than motivates their writing by highlighting the extent of their apparent 'deficiencies'. Focussing (solely) on completed products also reveals little about the process and labour through which better texts are achieved. More useful in scaffolding writer development of the students I work with is the exploration of early drafts of near peers' work (generously donated by previous students) which provide insights into the normal developmental stages of producing increasingly genre-appropriate writing, analogous to Selinker's (1969; 1972) idea of interim grammar(s)/ or interlanguage.

In this presentation, I share examples of these 'intergenre' texts and how they are explored with current students. I invite discussion of their usefulness in supporting early doctoral candidates develop as writers.

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Biography

In Leeds University's Language Centre, I direct the in-sessional language/writing development programme for PhD students across campus. I am also currently working with the University's doctoral training organisation to extend/integrate writing support for native/non-native speaker PGRs. My work is increasingly informed by my recently completed PhD into practice-based learning.

Katja Thieme, University of British Columbia, Canada

Method Descriptions in the Genre of the Research Article in Literary Studies: An Uncertain Future

The research article (RA) in literary studies seems to resist structural genre analysis (e.g., of genre moves, or of language features in typical subsections). That there is no shared structure across articles—along with a lack of applied language research on literary studies RAs—make it difficult to mobilize the full potential of genre-based pedagogy in the teaching of literary studies (Hyland). In a bid to open the teaching of literary scholarship to genre-based pedagogy, this project focuses on descriptions of method in literary scholarship. In other disciplines, method sections are not only a typical feature of the genre of the research article but also a valuable resource for students as they design research projects and produce research genres (Linkon).

Applied language research has shown that because of the implicitness of method in literary studies, the field's teaching heavily relies on students' abilities to infer their own strategies for reading and writing (Fahnestock and Secor; MacDonald; Wilder and Wolfe; Wilder; Banting; Fee; Herrington). Although literary studies RAs do not usually have demarcated method sections, they can include brief references to research design and process. I study a textual corpus of 20 recent RAs from Canadian Literature and Studies in Canadian Literature and identify discursive patterns that are used when referencing methods of literary scholarship. My findings include that—against the discipline's strongly held view that close reading is its central method (Bass and Linkon; Tinkle et al.; Howe)—authors in the corpus use made-to-order terms for their methods rather than rely on shared method terms that can link related projects, thus depriving the field of names for shared practices (Thieme and Makmillen).

On the basis of these findings, I ask pedagogical questions: how can teaching of research genres better demystify the practices of this discipline? I also ask questions for genre change: how can

literary studies RAs better reflect the practical decision-making that goes into each project and shapes the knowledge produced?

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Biography

I focus on the genre of the research article in literary studies with EAP's pedagogical concerns in mind: what insight on method does the genre make available for students to use in their own research design? I end by suggesting strategies for genre change that address the critical questions I ask, as well as may bring the literary studies RA into a more secure future.

Pavel Zemliansky, University of Central Florida, USA

Teaching genre as "function" first and "form" second: practical strategies for the EAP classroom

Inexperienced academic writers often approach the problem of genre as simple learning and imitating the "form" of a piece of writing. They think of genre conventions as rigid rules created to be followed rather mindlessly. What is missing from this view, of course, is the fact that the primary defining characteristic of a writing genre is its rhetorical function. It is that rhetorical function that determines and dictates the genre's formal features.

Overcoming this view is as crucial and it is hard. Patterns of language use are difficult to change, and order to develop a more authentic understanding of genre, students need varied and constant practice in the reading and writing of texts, which would disabuse them of their old notions of genre.

In this presentation, I offer a method of teaching a rhetorically and functionally-centered understanding of the notion of genre, designed for a typical "academic writing" class, almost regardless of discipline. The methods includes training students in rhetorical reading of genre models, designed to teach them to discern and explain "functional moves" by authors. The other part of the method consists of regular writing practice in the form of low and high stakes writing assignments, both within the students' own academic discipline and outside of it.

Biography

Dr. Pavel Zemliansky is a professor in the Department of Writing and Rhetoric at the University of Central Florida in Orlando, where he also directs the university writing across the curriculum program. His research on professional writing and WAC appeared in leading US and international journals and other publication outlets.