ISSN: 1302-3241

ATATÜRK ÜNİVERSİTESİ

KÂZIM KARABEKİR EĞİTİM FAKÜLTESİ DERGİSİ

Temmuz 2013 Sayı: 27

JOURNAL OF KAZIM KARABEKİR EDUCATION FACULTY

July 2013 Number: 27 ERZURUM

ISBN: 1302-3241

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YIL : 2013 SAYI : 27
ERZURUM

JOURNAL OF KÂZIM KARABEKİR EDUCATION FACULTY

YEAR : 2013 NUMBER : 27
ERZURUM

(HAKEMLİ DERGİDİR)

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PEDAGOGICAL GENRE APPROACHES: A THEORETICAL STUDY

R.A.Merve GEÇİKLİ[1]

Abstract

The concept of genre, becoming more common and comprehensive, has been the raising issue in various platforms from workplace to media and to academia in terms of application and instructionin the last thirty years. Such that, besides the abundance of the definitions proposed on genre, there have been also many different conventions presented on the content, structure, system, of and training on particular genre based on the cultures, contexts, and discourses in which it is used and produced. That is, genre has become a multidimensional and multifold pehomenon. Concordantly, this study presents one of these aspects, "the genre notion in the written discourse", by promoting a specific point of the content, which is "genre pedagogies" followed to teach genres. By this way, The study provides knowledge on the different pedagogical approaches to genre instruction proposed by important scholars in the field, and thus draws the theoretical framework of genre pedagogy, actually, through which it is believed that genre awareness will beentailed.

Key Words: *Genre; Genre Pedagogies*

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Eğitbilimsel Tür Yaklaşımları: Kuramsal Bir Çalışma

Özet

Tür kavramı, uygulama ve eğitim noktasında, son otuz yıldır, iş yerinden medyaya ve akademik çevreye birçok platformda yaygın ve kapsamlı bir şekilde ön plana çıkan bir konudur. Öyle ki, tür kavramı üzerine ortaya atılmış tanım çeşitliliğinin yanısıra, belirli bir türün öğretimi, sistemi, yapısı ve içeriği üzerine, kullanıldığı ve üretildiği ortam, bağlam ve kültürlere dayalı olarak sunulmuş olan birçok farklı eğilimde bulunmaktadır. Yani, tür çok boyutlu ve çok çeşitli bir olgu haline gelmiştir. Bu bağlamda, bu çalışma bu boyutlardan birini oluşturan "yazma ortamında tür kavramını" konunun özel bir noktası olan "tür eğitbilimlerine" değinerek sunmaktadır. Bu yolla, çalışma alanda önemli uzmanlar tarafından tür eğitimi üzerine ortaya atılmış olan farklı eğitbilimsel yaklaşımlar hakkında bilgi vermekte ve böylece tür eğitbiliminin kuramsal çercevesini çizmektedir. Aslında, bu şekilde bir sunumla, tür bilinçliliğini sağlayacaktır.

***Anahtar Kelimler**: Tür; Tür Eğitbilimleri*

I.Introduction

The research studies carried out over the last three decades have changed the perceptions about genre by disputing the ideas that see genres as bare classifications of textual structures and emphasizing the importance of genre in terms of the links that are established between types of texts and types of social actions. These have resulted in the increase of different definitions of genres such as ways of identifying, reacting, behaving reasonably, and replicating of recurrence of the situations. The instructions to improve competency in writing have been strongly influenced by these various definitions and classifications of genres as specified rhetorical devices to provide interaction within recurring situations. Researchers and teachers working across borders (North America, Australia, Brazil, France and Switzerland), across disciplines (applied linguistics, TESOL, rhetoric, composition studies, technical communication, critical discourse analysis, sociology, education, literary theory), and across grade levels and contexts (primary, secondary, post-secondary as well as professional and public writing) have explored the analytical and pedagogical implications of genre in ways that reveal genres as

significant variables in literacy acquisition(Bawarshi and Reiff,2010;p3). In the next section, the theoretical knowledge on genre and genre approaches in terms of teaching writing are presented in the light of different and interesting perspectives presented by scientists and experts in this field with an emphasis on their studies.

II.LITERATURE REVIEW

II.I.Genre

Genre, as a classification system, been generally used. In other words, it has been used as a way of categorizing different text types. But more recently and, again, across various areas of study, genre has come to be defined less as a means of organizing kinds of texts and more as a powerful, ideologically active, and historically changing shaper of texts, meanings, and social action and from this perspective, genres are understood as forms of cultural knowledge that conceptually frame and mediate how we understand and typically act within various situations (Bawarshi and Reiff, 2010;p.4). It is seen that genres are not only used as text organizers but also text shapers in terms of social actions. Additionally, this shows that this comprehensive structure of genre emphasizes a need to study and teach genres both for the purposes of formal textual organization and for the some other purposes.

The need to share information around the world and to supply meaningful communication has resulted in an increase in studies on genre and genre traditions within different disciplines because, as it is indicated above, genres are gradually seen not only as textual organization systems bu also the share of meaning across different disciplines, borders and people. In fact, the globalization, which leads to the supply-demand relation within the communication systems worldwide, naturally affects these systems, genres, which are one of the information networks in different, and even same, contexts. Thus, genre and genre traditions are increasingly of importance to keep up with changes of the globalization and to meet the demands, especially communication-oriented ones, and so, which makes it essential to study and teach genre. As Bazerman, Bonini, and Figueiredo (2009) explain, the concept

of genre has been particularly useful in helping literacy educators respond to the demands of a global world and information-based economies. In short, genre conveys a sense of being global to the extent which it makes essential to get comprehensive knowledge about genres and to get competent in performing in them because these systems, as ways of globally meaningful communication, are important tools for the share of information within and between contexts from different dimensions.

Writing, one of the ways of transfer of meaning and/or message between transmitters and receivers, or between info sources and receivers, has been automatically influenced by these rapid changes in genre. There have been an increasing number of studies and researches within journals about teaching writing on genre, genre-oriented writing books and publications which aim to present knowledge about genre and writing in terms of theory and practice, all of which adress a large number of audiences and are effective sources as guides to comprehend the importance of genre within written discourse. Indeed, it would not be an exaggeration to say that we are witnessing something of a "genre turn" in Rhetoric and Composition studies, one that is informing various aspects of the field's commitments: from the teaching of writing at various levels and in various contexts to the study of writing as a form of ideological action and social participation to research on writing, metacognition, and transferability(Bawarshi and Reiff,2010;p.4).

II.II. Genre Approaches

There are different genre approaches that form the pedagogical and rhetorical parts of written discourse, which have developed as a result of the increased number of studies based on the multidimensional functions of genre. These genre approaches, each of which provides exclusive structures to complement the meaningful communication processes through writing, show the conversion within genre through years, and thus shape the perception of genre. There are two different traditions about genre approaches. The first one is *Pedagogical Approaches* and the other one is *Rhetorical Approaches*. In this study, rhetorical genre approaches are not presented because it is mainly based

on an approach connected to pedagogical implimentations of genre in writing. So, only pedagogical approaches are given in order to understand the function of genre from this point.

II.II.I.Multiple Pedagogical Approaches to Genre

The need to share meaning among and within different dimensions naturally results in the focus on the pedagogical domain of genres. That is to say, the need to understand brings the need to explain and comprehend the knowledge of genres as ways of communication clearly. Indeed, which processes will be followed for the teaching of genre comes into prominence. Amy Devitt (2009; p.346)argues that while all genre pedagogies "share an understanding of genres as socially and culturally as well as linguistically embedded. . . . [d]ifferent genre pedagogies result . . . from emphasizing different theoretical concerns".Anyway, these perspectives have resulted in the appeareance of new different pedagogical approaches, the aims of which are not only to teach genres but also to teach to learn genres through theoretical knowledge and applicable ways. Varied perspectives on second language instruction have lead to the appearance of new approaches and these have also brought out the differences between them. Ann Johns (2002), in Genre in the Classroom: Multiple Perspectives, shows three different pedagogical genres with a focus on the theoretical, which are:

1) The Sydney School approach, which is a carefully developed and sequential curriculum developed out of systemic functional linguistics. Educators begin by modeling genres and explicating the features of those genres using the Hallidayan socially based system of textual analysis. Students are then expected to reproduce these genres and thus "acquire" them.

2) English for Specific Purposes (ESP), which informs an approach to teaching specific genres (often disciplinary genres) and training in the formal and functional features of these texts. Swales' text-based theory of moves is central to an ESP approach, which includes "analyzing features of texts and relating those features to the values and rhetorical purposes of discourse communities" .

3) The New Rhetoric, or what we refer to as "Rhetorical Genre Studies" in Chapters 5 and 6, which is a contextualized approach to genre that teaches students to critically consider genres and their rhetorical and social purposes and ideologies. New Rhetoric theorists see genre as dynamic and evolving and From Research to Pedagogy "[prefer] to start (and sometimes end) with a discussion of the rhetorical situation rather than with a more specific analysis of lexico-grammatical elements within the text" .(p.237-48)

Bawarishi and Reiff (2010) adds a fourth approach to this taxonomy, which is "a Brazilian educational model or didactic approach informed the Swiss genre tradition"(p.177). Drawing on Bakhtinian perspectives of communicative interaction and Vygotsky's learning and activity theory, this approach is marked by a) characterization of the sphere in which genre circulates; b) study of the social-history of genre development; c) characterization of the context of production; d) analysis of the thematic content; and e) analysis of the compositional construction of the genre, such as the genre's style and the author's style (Furlanetto,2009;p 371). In the approaches of the Sydney School, ESP and New Rhetoric traditions, the texts are analyzed through ways, the tendencies of which are from text to context or from context to text. On the other hand, the begining point of Brazilian model is the background knowledge of the text producer, then it focuses on the rhetorical and social contexts, and the products, rhetoric or content of texts, emerging from these contexts.

There are many different pedagogical approaches that examine genres from different perspectives with an emphasis on the various parts of genre and by putting forward similarities and differences between them. Actually, it is important to indicate that, although it seems they are different approaches, each approach covers the another in terms of applications, analysis, scope and views. In the next sections, multiple pedagogical approaches- Implicit Genre Pedagogies, Explicit(Text-Based) Genre Pedagogies and Interactive Genre Pedagogies- will be presented under the light of theoretical knowledge on these pedagogies, their approaches or models and their applications.

II.II.I.I.Implicit Genre Pedagogies

The early studies on genre mainly examined the cognitive sides of genre teaching and learning and so, the prior knowledge about genre was based on the

genre instruction with a emphasis on the importance of mental processes of understanding in learning, especially in children's learning. However, studies carried out in the late 1980s changed this perspective by taking up social and cultural respects of learning and teaching genre and thus the ways to form the views on genre knowledge on the basis of cultural and social context became in the foreground. In his recent chapter, "Genre and Cognitive Development: Beyond Writing to Learn," Charles Bazerman renews our attention to genres as cognitive tools, providing a comprehensive overview of Vygotskian theories and perspectives on the "Writing to Learn" (WTL) movement (Bawarshi and Reiff,2010; cited in Bazerman,Bonini and Figueiredo,2009). According to Bazerman, research on WTL suggests "the possibility that the cognitive task and practices associated with the production of genres may be related to their potential for supporting various forms of learning" (Bazerman, Bonini and Figueiredo, 2009; p.287).

Aviva Freedman's model mainly focuses on the teaching methods of genre and their effects on the way that children learn genres. The basis of her model is formed of the implicit knowledge of genre. In other words, as Bawarshi and Reiff (2010) indicated, "Her model of genre learning, based on an understanding of genre knowledge as "tacit" knowledge, begins with students' "dimly felt sense" of the new genre they are attempting, which is modified and developed through the composing process and in the course of the unfolding text"(p.178). Academic writing starts in a context where the students brings their writing backgrounds based on their previous experiences and this knowledge is adapted through the process when the new genre is tried. This sense of genre that Freedman describes exists "below the conscious" and draws on "creative powers that [are] neither verbal nor rational" (Freedman ,1994:p.104). From this dimension, it is seen that the writing experiences through the courses, the tasks to do, the ways followed during the procedure of text productions contribute to the creation of a new genre. In this sense, the genre is implicitly produced and acquired during the process without any specific focus on text models and structures of the new genre. In "Learning to Write Again," Freedman(1987) describes her model comperehensively.

Genre within the domain of implicit pedagogies is worked out as a framework, the knowledge of which is not directly presented, and instead is

learned within the process of practicing writing. In other words, learners become competent in the theoretical knowledge and the application of the new genre through the procedure in which they are attempting to use the new genre by practicing without any detailed explanation on genre provided.

II.II.I.II.Explicit Genre Pedagogies

The model introduced by Freedman basicly supports the implicit teaching of genres rather than explicit one which is the main procedure followed by the scholars of Sydney School. At this point, it seems that Freedman's thought goes against the idea of direct imposing of genre knowledge to its practitioners. Thus, J.R. Martin and David Rose (2008) have recently published a book, Genre Relations, in which they provide the content of the points specified in Sydney School Approach. At this point, one of the Sydenye School approaches, Systemic Functional Linguistics (SFL), as a trend one of this line, is commonly examined by specialists.

Mary Macken-Horarik(2002;p.26) describes the SFL approach as an "explicit pedagogy" in which "the teacher inducts learners into the linguistic demands of genres which are important to participation in school learning and in the wider community". According to Macken-Horarik (2002), explicit approaches are important assistants in terms of rhetorical competence as well as data carriers about the sources which can guide practitioners in producing genres and about the context in which they are produced. Mainly, Macken-Horarik studies and applies the SFL pedagogies in academic discourses of Australia therefore the data gathered are naturally exclusive to Australian context. As to another context, Brazilia, another scholar, Desiree Motta-Roth (2009), takes to the stage in terms of the SFL theories application. She introduces a pedagogical model called the "academic writing cycle" (P.329) in her work, "The Role of Context in Academic Text Production and Writing Pedagogy,", whichprovides specific implementations through categorization of tasks and exercises in terms of analysis manner. That is, the model covers "analysis of a community and its genre system and sets; analysis of genre exemplars in the community and their linguistic and rhetorical patterns; and, finally, more focused analysis of the lexico-grammatical features of

texts"(2009, p.329). Here, it seems that both Motta-Roth and Horarikput emphasis on the analysis of discourse, or in other words, discourse analysis, which actually demands deeper knowledge on community specific implementations and which basicly forms the main concern of anothergenre pedagogy, English for Specific Purposes Tradition, and directly reminds its frontier, John Swales.

John Swales' novel work on genre analysis has been the main basis of English for Specific Pusposes tradition, which has been developed and advanced through the improvement and supplementation of new pedagogies to teach, to learn and to produce genres, devices *communicating communication* purposes at the service of discourse communities,for years.The system introduced by Swales mainly involve phases in order to create a genre awareness in practitioners, and thus, toprovide sustainable and practical use of different genres. At the begining of the stage, the first thing to do , according procedure content, is to inform prospective genre utilizers about many different genres. Students then complete four tasks: 1) analyzing the similarities/ differences in the subject and purpose of the samples; 2) describing what changes they might make to increase rhetorical effectiveness; 3) examining the sentences and word choice and their appropriateness to the situation, followed by composing their own request letters; and finally, 4) gathering examples of correspondence they have received in the form of short letters (Swales, 1990; pp. 80-81). Swales defines the features of "task" in this task-oriented pedagogical approach as "one of a set of differentiated, sequenceable, goal-directed activities drawing upon a range of cognitive and communicative procedures relatable to the acquisition of pre-genre and genre skills appropriate to a foreseen or emerging sociorhetorical situation" (1990;p.81). The format Swales has presented aims to establish a platform where practitioners of genres from differet parts of the world can utilize genre system through disciplinary guides in order to be a member of a discourse community. Thus, Swales and his followers have introduced several textbooks (e.g. Academic Writing for Graduate Students(2004), which was co-authored with Christine B. Feak) to provide such guidance for practitioners. Especially, among these textbooks, Genre Analysis (1990) has been the foremost for years with its scope and has worked as a practical genre writing pedagogy by drawing a systematic rhetoric model (CARS

model: Creating a Research Space) through the analysis of research article introductions, which has beenimplemented and modified commonly:

Move 1: Establishing a territory
Step 1: Claiming centrality, and/or
Step 2: Making topic generalization(s), and/or
Step 3: Reviewing items of previous research

Move 2: Establishing a niche
Step 1A: Counter-claiming, or
Step 1B: Indicating a gap, or
Step 1C: Question raising, or
Step 1D: Continuing a tradition

Move 3: Occupying the niche
Step 1A: Outlining purposes, or
Step 1B: Announcing present research
Step 2: Announcing principal findings
Step 3: Indicating research article structure (Swales, 1990; p.141)

Genre pedagogy system outlined by Swales has been very influential in other genre pedagogies (such as English for Academic Purposes(EAP) and New Rhetoric)by focusing on the linguistic and social structures reflected in rhetoric of these genres.

II.II.I.III.Interactive Genre Pedagogies

Genre pedagogies suggested by explicit approaches as well as implicit ones heavily emphasizes the importance of development and conceptualization of genre notion in practitioners. At this point, Freedman (1994) states that "explicit teaching must always be done in the context of, or in very close proximity to, authentic tasks involving the relevant discourse" (p.205). Two important scholars, Anne Beaufort and John A. Williams, remark this important aspect while studying on the problematic side of teaching genre writing just

through the knowledge on unsettled conventions without touching authentic genre use and production. They argue, "While genre theory is not a panacea, these problems of pedagogy and evaluation can. . . be ameliorated by clearer articulation of the genres students should learn and a well thought-out pedagogy to teach those genres" (2005;p.63). Namely, they introduce such a system that involves both explicit and implicit genre teaching through involvement of practitioners to the context. A similar pedagogy is also porposed by Mary Soliday (2005; p.66)who proposes how "writers acquire genre knowledge both consciously and unconsciously". As a result, she (2005) recommends;

"...making tacit knowledge explicit by designing rubrics prompting students to analyze the purposes of formal features and by providing maps of textual features while also emphasizing learning via modeling genres and discussing them in class, offering feedback, and sequencing assignments" (p.80).

Similar ideas supporting and applying simultaneous genre teaching, that is, both implicit and explicit genre teaching simultaneously are suggested by different scholars, as well. Lingard and Haber (2002) , for example, are those ones who state that "there is a role for rhetorically explicit genre instruction in the context of situated practice" (p.168). Again, Amy Devitt (2004) supports pedagogical models employing simultaneous instructional methods and proposes an approach which involves a "meta-awareness of genres, as learning strategies rather than static features" (2004;p. 197). Besides these , a genre project, called the Unfamiliar Genre Project, drawing on both implicit and explicit methods, is presented by two important scholars, Fleischer and Andrew-Vaughan, who (2009) argue that "learning writing from a genre-based stance will result in strategies that can help [students]when they face multiple genres in the real world" (p.4). Brief lythis involves the following steps: 1) picking a challenging genre and explaining why it was chosen; 2) collecting samples of and reading in the unfamiliar genre; 3) analyzing generic patterns and composing a "how-to book" on writing the unfamiliar genre; 4) creating an annotated bibliography of model samples of the genre; 5) writing in the unfamiliar genre; 6) writing a ref lective letter on the experience of studying and producing the genre; and soliciting a letter of response from an outside reader (Fleischer & Andrew-Vaughan, 2009; pp.67-68).

III.Discussion and Conclusion

Genre, as an information-exchange device and system, has been the main concern of scholars studied in various fields and platforms for the last three decades. Naturally, this uprising position of genre has resulted in the appearance of several dimensions and ideas on this notion. Moreover, this versatile content of genre has canalised scholars and experts in different platforms to establish pedagogical systems for effective instruction and learning of particular genres exclusive to different discourses and contexts. Thus, there have appeared many different pedagogical genre approaches to teach genres under the light of knowledge on the social, cultural, and contextual background of these systems which are determinant factors of several principles and parameters in the application.

The related literataure on genre instruction approaches presents these pedagogies by placing them under two specific categories: *MultiplePedagogical Approaches* and the *Rhetorical Approaches.* As this study is based on the genres of written discourse, Pedagogical Approaches are the main subject of the study and detailed-information is submitted with through the citations of the upward pedagogical approaches. According to the literature, this category covers three inter-related pedagogical genre tools: Implicit Genre Pedagogies, Explicit Genre Pedagogies, and Interactive Genre Pedagogies, each of which is commonly practiced by authorities and practitioners of genres involved in several disciplines thanks to the techniques and methods they provide in the training and use of genres to their contexts, and today is still analysed and studied in detail by scholars to further practical ways for practitioners. Actually, when the systems used for genre teaching are reviewed, it seems that the expertise field of the scholars plays important roles in terms of the technique and model choice to train the practitioners of written genres. Besides this, however, the change of information share systems around the world appear to be of importance in the improvement and use of several genre pedagogies for genre training and to become a significant impact factor on the occurence of multiple pedagogies.

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