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GENRE KNOWLEDGE FOR INTERCULTURAL COMMUNICATION:
A CONTRASTIVE GENRE ANALYSIS OF THESIS INTRODUCTIONS AND
LITERATURE REVIEWS WRITTEN IN CHINA,
NEW ZEALAND AND AMERICA

研究生英语论文开篇章节 写作对比体裁分析研究

■ 靳光洒 著



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**Genre Knowledge for Intercultural
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总 序

对外经济贸易大学出版社最新推出了大型外语学术专著系列——《当代外国语言文学学术文库》，请我为文库写序。借此机会，谈谈我个人对外国语言文学研究的一些认识和感受。

综观 21 世纪的外国语言文学，就其语言学研究而言，形式语言学理论和功能语言学理论继续对抗和对话，认知语言学理论和社会文化理论发展迅速，各种语言学的理论思潮试图从不同的角度解释语言事实；在应用方面，语言学更加广泛地与多学科交叉，运用和借鉴包括数理逻辑、计算机科学、心理学、神经科学、认知科学、生态科学、经济学等各学科在内的研究成果和方法，不断凸显语言学作为人文科学和自然科学交叉学科的地位。就其文学研究而言，英美文学研究受经济全球化浪潮的冲击，文学及文论研究都关注文化全球化与本土性的关系。文化全球化的研究引发了文学现代性、后现代性和后殖民性的思考，文学和语言学研究的相互影响和交融日益明显，文学研究越来越多地引入语言学研究的方法，如话语分析等，反之亦然。我国的外国语言文学研究在全球化和中国入世以后与国际学术界的交流更加密切，发展更加迅速。

同时，我们仍清楚地看到，国内的外国语言文学研究依然存在“三张皮”现象：第一张皮是“汉语与外语”研究的合作与交流不够；第二张皮是“语言与文学”研究的沟通与对话不够；第三张皮是“英语与其他外语”研究的来往和交叉不够。这“三张皮”极大地阻碍着外国语言文学学科的发展。

这套文库的设计体现了兼收并蓄、博采众长、学科融通的思想，是一个开放和创新的学术平台，是各种研究的阵地和各方学者的家园，而进入文库的研究成果都经过精心挑选，出自学有专长的博士和学者。我衷心地祝愿这朵“原创的小花”在繁花似锦的学术花园里开得绚丽多姿，并愿有更多的学者去关心和呵护它。

对外经济贸易大学英语学院

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2015 年 2 月 1 日于北京望京花园

Preface

There has been a considerable amount of effort devoted to contrastive genre analysis. Previous studies typically focus on differences in genre practices between native and non-native speakers of English. The differences are often used as pedagogical suggestions for L2 learners to write more like native speakers. Fewer studies have investigated the social or learner factors underlying the genre differences (See Chapter 3 and Section 5.1.1 for reviews.).

The present study investigates the genre differences in the Introduction and Literature Review chapters of 90 Master's Theses in Applied Linguistics written in China, New Zealand and America, and explores possible factors in the context and learner's experience that may have contributed to the variation in genre practices. It is hoped that understanding the genre differences and factors underlying the variation can facilitate L2 learners and expert members of English-medium communities in their intercultural communication.

Three studies are reported in this book: first a move model of the opening section of Master's Theses is developed based on an analysis of the thesis writers' metatexts; the second study investigates genre differences among the three communities and explores possible influencing factors in the social context and epistemological traditions of the local disciplinary communities; Study 3 examines individual differences in genre practices and explores learner factors underlying the variation.

The results show statistically significant differences in genre practices among the three communities. Post-hoc tests reveal that the differences lie in the moves of *Providing Rationales*, *Establishing a Theoretical Framework*, and *Presenting the*

Study. The differences in local disciplinary cultures are examined as an attempt to explain the variations. Noticeable differences are also observed in individual practices within the communities. It is found that learner factors such as former communities may have contributed to the variations. The study highlights the importance of incorporating contextual and learner factors in the interpretation of genre differences and shows how contrastive genre analysis can be used in the investigation of genre knowledge for equal intercultural communication rather than as a tool for converting L2 learners to a particular set of genre conventions.

Guangsa Jin
August, 2019 Beijing

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Chapter 1

Genre Knowledge for Intercultural Communication

1.1 Genre Knowledge

The purpose of genre-based pedagogies is to make novice writers aware of the appropriate knowledge in order to enable learners to use genres effectively to meet communicative purposes in certain social contexts. The term *genre knowledge* is first used by Berkenkotter and Huckin (1995) to refer to “an individual’s repertoire of situationally appropriate responses to recurrent situations” (p. ix). Apart from form and content, which are the typical focus of genre-based instruction, knowledge of disciplinary culture along with process and discursive practice are also deemed to be important in gaining control over the use of genres (Berkenkotter & Huckin, 1995; Bhatia, 1999; Hyland, 2004; Johns, 1997; Tardy, 2009). The main components of genre knowledge identified in existing theories are summarized in Table 1.

Form and content are essential components of genre knowledge. Genres typically have their own set of formal features or conventions, which are recognizable to members of the community that the genre is usually associated with (Bhatia, 1999). As the surface realization of a genre, form and content knowledge refer to an understanding of the macrostructure (e.g. Introduction-Method-Results-Discussion), the rhetorical move structure, and the sentence-level linguistic features (Johns, 1997). The use of register (i.e. field, tenor and mode) is also part of the formal realization (Hyland, 2004; Johns, 1997). As the most tangible aspect of genre knowledge, form and content have received the most attention from researchers, instructors and learners. However, the appropriateness of form and content is largely determined by

the disciplinary culture. As argued below, knowing the surface realization (i.e. form and content) alone is far from enough to be able to produce genre instances acceptable to community audience in the real world.

Table 1 Main components of genre knowledge proposed in previous studies

	Components	Mentioned in
Form and content	<ul style="list-style-type: none"> ● Macrostructure ● Move structure ● Sentence-level linguistics features: grammar, vocabulary, etc. ● Register ● Content 	Hyland, 2004; Paltridge, 2001; Tardy, 2009; Bhatia, 1999; Berkenkotter & Huckin, 1995
Disciplinary Culture	<ul style="list-style-type: none"> ● Communicative purposes ● Audience characteristics ● Subject-matter knowledge ● Community structure ● Philosophical underpinnings: epistemology, ideology, and social ontology 	Hyland, 2004; Paltridge, 2001; Tardy, 2009; Bhatia, 1999; Berkenkotter & Huckin, 1995; Johns, 1997
Process and Discursive practice	<ul style="list-style-type: none"> ● Process ● Activity systems ● Intertextuality 	Tardy, 2009; Bhatia, 1999; Johns, 1997

The knowledge of social context is essential in understanding the complex nature of a genre (Bhatia, 2002). Social context, in the case of academic genres, typically refers to the culture of disciplinary communities. Compared with form and content, the culture of a disciplinary community is less tangible and thus more difficult to conceptualize and investigate. Researchers have identified three main aspects of genre knowledge related to disciplinary communities that are helpful for genre learners to achieve effective communication, namely communicative purposes of a genre, audience characteristics and subject-matter knowledge (Berkenkotter & Huckin, 1995; Bhatia, 1999; Hyland, 2004; Johns, 1997; Paltridge, 2001; Tardy, 2009). An understanding of the intended purposes of a genre and the characteristics of audience (e.g. their expectations on “good” writing; the background knowledge of the audience) can help learners to structure their writing rhetorically in order to be more persuasive, and make their writing better received by the community (Berkenkotter & Huckin, 1995; Bhatia, 1999; Hyland, 2004; Tardy, 2009). Subject-matter knowledge is especially important for academic genres compared with genres used in daily life in which one’s professional role is less important, such as invitations, thank-you letters

and eulogies (Parkinson, 2000; Tardy, 2009). It not only includes the discipline-specific knowledge which is essential in the production of content, but also information about the research front of a discipline, the popular methodological approaches and current paradigm of a disciplinary (e.g. narrative enquiry vs. experiment) (Berkenkotter & Huckin, 1995). Apart from these three aspects, the roles of writers in relation to the structure of a community and the philosophical underpinnings of disciplinary cultures (i.e. epistemology, ideology, and social ontology) have also been suggested as useful aspects of genre knowledge (Berkenkotter & Huckin, 1995; Tardy, 2009).

The composing process and discursive practice are activities leading to the production of genre instances. Discursive practice refers to the activities directly related to the production of a genre. For example, a research article is written as the end product of a series of research activities, such as searching literature in databases, and conducting empirical investigations (e.g. experiments). Hence, the methodology of empirical investigation and literature search is also an aspect of genre knowledge. Other discursive practice encompasses submitting, examining and oral defending of theses. In addition, discursive practice also includes the production of related genres, such as research proposal, seminar presentation, and grant proposal in the case of theses. Intertextuality, the knowledge of the relation between discursive genres and the target genre, has been included in many genre knowledge theories (Tardy, 2009; Bhatia, 1999; Johns, 1997; Hyland, 2004). Hyland (2004) describes the relation between genres and discursive practice as the link between texts and the real-world activities. The process of composition, such as the process of drafting a thesis, seeking comments from supervisors or peers, redrafting until the thesis takes its final form, is intertwined with discursive practice. For example, a researcher may draft the methodology section of an article while carrying out empirical investigation, or redraft the article based on feedback received at seminar presentation. Since the writing process and discursive practice are closely related, the two aspects are grouped together in my genre knowledge model.

Figure 1 illustrates the relation of the three main components of genre knowledge. The form and content of a genre are shaped and determined by disciplinary cultures in the sense that genre exemplars are produced to meet the expectations of a disciplinary community. Process and discursive practice are activities carried out for the purpose of the formal realization of a genre instance. The formal