Faculty of Education - Papers (Archive)   Faculty of Arts, Social Sciences & Humanities

May 2008

Learning in new times: writing through the "eyes of genre"

H. Chen
University of Wollongong, honglin@uow.edu.au

Recommended Citation

Chapter 12

Learning in new times: writing through the "eyes of genre"

Honglin Chen

Introduction

The concept of genre has emerged as a subject of interest in cross-disciplinary areas such as arts, literature, media, linguistics and applied linguistics (see Paltridge 1997 for a detailed review). In applied linguistics, the term genre has been considered as a powerful means for classifying and describing discourse. A journal article, a job application letter, a novel or a newspaper article is each regarded as belonging to a genre and having its own typical schematic structures. Genres, in this sense, provide us with resources for interpreting and participating in communicative events.

Important implications have grown out of this emergent research. One has been the recognition that the nature of language should be viewed as a functional tool for achieving particular communicative purposes. Further, genre-based language teaching has been seen as an effective form of language pedagogy in primary and secondary schools (Derewianka 1990), at tertiary settings (Swales 1990), and in the workplace and other professional contexts (Bhatia 1993). The underlying rationale is that explicit teaching of schematic structures that characterise particular genres is critical to learners' success in appropriating these genres.

As a concept that has such extensive applications, genre has been conceptualised differently according to different theoretical camps. Theorists argue as to how genre should be described and what the concept means for teaching pedagogy. There are two major approaches to genre. This includes a text-based and a situation-oriented approach (Flowerdew, 2002). The major divergence can be seen in the theoretical and pedagogic foci of these studies. A text-based approach has a primary interest in describing and teaching generic features of genres whereas a situation-oriented approach views genre as a response to repeated rhetorical situations with its pedagogic focus on fostering students' contextual awareness. While both textual scaffolding and contextual awareness have places in genre pedagogy, little is discussed about what students learn from texts and what has led to the development of a writer's capacity to use genre forms creatively.

Drawing on Medvedev/Bakhtin's (1978, pg134) notions of the eyes of genre, inner genre and ideological becoming, this paper intends to explore what it means to learn to appropriate an academic

genre in a second language. Implicit in these concepts is a new way of thinking about how genre forms can be appropriated and used effectively by second language learners to make meaning. The chapter will start with reviewing various approaches to the notion of genre. This will then be followed by an exploration of a Bakhtinian perspective on what it means to appropriate genres. Pedagogical implications for teaching academic writing in tertiary settings will be canvassed.

Approaches to genre and genre pedagogy

Genre theory in the field of applied linguistics has been strongly influenced by genre studies in the areas of the systemic functional linguistics (SFL) (e.g. Martin 1987 1992), English for Specific Purposes (ESP) (Swales 1990) and the North American New Rhetoric (e.g. A. Freedman & Medway 1994; Miller 1984). These three schools of thought have had great impact on genre theory in applied linguistics (Hyon 1996). Recently, these schools are increasingly seen as representing two major approaches to genre theory: a text-based approach and a situation-oriented approach (Flowerdew 2002).

Genre as text

Both SFL and ESP genre studies have a strong research focus on analysing and describing textual patterns of different genres. SFL genre studies draw heavily on Halliday's (1978; 1994) systemic functional linguistics, whose theory of language represents the first attempt in applied linguistics to seek a systemic connection between the social context and text meanings. Choices of language are seen as determined by three contextual variables including *field* (the nature of social action), *tenor* (the roles taken up by participants) and *mode* (the channel of communication – spoken or written). Textual meanings vary with different combinations of these contextual variables. In applying this framework, SFL genre researchers represented by Jim Martin move beyond Halliday's description of the relationship between text and immediate situations and seek to capture the contextual interaction between social purposes and text meanings. Genre is viewed as a staged, goal oriented process (Martin 1984). Under this conceptualisation, a text unfolds through a predictable sequence of stages that are deployed to achieve certain communicative purposes. A typical expository essay, for example, would involve an opening stage where the thesis is introduced, followed by a number of arguments in support of the thesis (each consisting of a point accompanied by supporting evidence), and concluding with a reinforcement of the thesis, drawing on the argumentation presented (see Derewianka 1990).

SFL genre theory provides systematic descriptions of schematic structures of a range of pedagogical genres used in primary and secondary schools including *recounts*, *reports*, *explanations*, *expositions*, *descriptions*, *procedures and narratives* (Derewianka 1990). Recent attempts have seen a finer distinction and categorisation of genres (Coffin 2006; Martin and Rose 2008). The notion of genre typology is proposed to characterise genres with similar social goals but which are actualised with

distinct strategies. For example, recording genres are distinguished between *recounts* that unfold through temporality and *accounts* that unfold through causal relations (Martin and Rose 2008).

A significant contribution of the SFL genre theory has been its applications to mainstream and ESL literacy instructions in primary and secondary schools and in the adult migrant program in Australia. A central goal of the SFL genre pedagogy is to provide at risk children with the linguistic resources needed for success in mainstream classrooms. Textual scaffolding is seen as fundamental to genre pedagogy and is implemented in a three-stage teaching-learning cycle, comprising modelling, joint construction and independent construction of text (see Derewianka 1990). Consistent with Vygostky's notion of zone of proximal development, SFL genre pedagogy aims at assisting students to understand the ways in which language is used to realise social purposes and thereby to develop their gradual control over the schematic structures.

Genre studies in ESP share a similar conceptualisation and application of genre. Genre analysis in this context takes the forms of the development of a taxonomic description of the generic structures for the realisation of certain communicative purposes in academic and workplace genres. Swales (1990), the forerunner in this field, finds evidence that expert writers deploy a series of structured rhetorical moves to achieve their communicative goals in the Introduction of a research article. These moves are known as the CARS (Creating-A-Research-Space) rhetorical pattern and are captured in a three-move structure including *establishing a territory, establishing a niche, and occupying the niche* (Swales 1990, pg 141). The moves are regarded as rhetorical tactics writers deploy to achieve communicative purposes (e.g. promoting one's candidature in a job application letter). The potential of genre analysis as a pedagogic tool has provided impetus for researchers working in the ESP area. Subsequent work in genre analysis examine and identify the generic structures of other sections (such as the Discussion) of a text or other text types (e.g. Bhatia 2002; Brett 1994; Dudley-Evans 1994). In teaching, provisions of exemplar models are regarded as fundamental to developing tertiary students' control over academic discourse (Kay & Dudley-Evans 1998; Swales 1990).

Although what constitutes effective genre pedagogy is still much debated, the perspective that explicit teaching of schematic structures would lead to genre development is limiting. It is not clear what learners can learn from decontextualisation and what level of specificity and description is appropriate for the classroom. Just as the place of grammar teaching in second and foreign language classrooms has been regarded as necessary and has been rehabilitated through a more functional approach to meaning, the functionally oriented teaching of rhetorical conventions can also gain an important place in teaching second language academic writing. However, the primary focus placed on the acquisition of genre as the mastery of move structures leads to a conception of genre as fixed rules constraining the production of texts. Success in academic writing, under this conceptualisation, means a mechanical replication of the

generic structures of English academic writing. Bizzell (1986, pg 295) criticises this formalistic focus on academic writing as "a matter of pouring one's thoughts into the 'formal shells'".

Genre as situation

While the text-based approach makes a focused attempt to describe the formal linguistic features of a text, the New Rhetoric studies based in North American turn to the dynamic and evolving nature of genre and seek a thick description of the situational contexts in which writing takes place. Genre, in Miller's (1984) original proposal, embodies a writer's response to repeated rhetorical situations. Miller (1984) further argues that genre is a situated and motivated action. This means that there are no stable and fixed text types but texts that are generated for a particular purpose. Along a similar line, Coe (2002) takes an ecological perspective and suggests that genre should be interpreted as a motivated and functional relationship between a text type and a situation. The crux of this argument is that genre, like a living organism, evolves and takes form as a functional response to a recurring rhetorical situation. Most new rhetoric theorists (e.g. A. Freedman & Medway 1994) are sceptical about the extent to which students can learn from structural scaffolding. In their view, there is more to replicating the identical structures of the prototypical genres. They argue that teaching should proceed from an ethnographic exploration of the characteristics of the rhetorical situation. This includes the purposes and functions of genres, the attitudes, beliefs, values of a particular community where genre is situated. Such a pedagogical perspective is evident in the following quote:

> Producing an example of a genre is a matter not just of generating a text with certain formal characteristics but of using generic resources to act effectively in a situation through a text. While a learned structure provides a crude framework as well as a set of constraints, achieving an effective text involves innumerable local decisions for which the decontextualised formal rules learned in advance will provide no guidance (Freedman & Medway 1994, pg 10).

While the situation-oriented approach puts forward new theoretical and pedagogical foci, it did not attempt to account for what has led to the learner's creative deployment of genre forms and therefore his or her genre development. The ensuing section explores how a Bakhtinian perspective may extend the current understanding of genre learning and development. This paper argues that genre in new times needs to be interpreted as a linguistic, situated and relational process.

Genre learning and development in new times

In his original contribution to understanding of the nature of language, Bakhtin's (1973; 1981; 1986; Voloshinov 1973)[1] dialogic principle offers a reading of a philosophy of language from which genre learning and development may be theorised. The major tenet of his language theory is that the study of language should not be concerned with abstract system of language as is assumed in Saussure's *langue* nor with a mere instantiation of language (parole) (Voloshinov 1973). Linguists' attention, according to him, should be focused on concrete utterances (i.e. communicative events), which give words (or genres) life and meaning. Rather than a static interpretation of what constitutes genre, Bakhtin's theory provides a dynamic view of genre forms as emanating from their actual use in different situations.

Genre as typified utterances

As noted, Bakhtin takes *utterance* as the object of the study. Utterance is regarded as a communicative event and regulated by "extralinguistic" factors (Bakhtin 1986, pg 109). For him, the abstract grammatical systems are like "age-old crystallizations" (Voloshinov 1973, pg 118), which can only gain their life in concrete situations. In this sense, his theory of language is one which privileges actualisation over abstractness of language.

> Thus the constituent factor for the linguistic form, as for the sign, is not at all its self-identity as signal but its specific variability; and the constituent factor for understanding the linguistic form is not recognition of the "the same thing," but understanding in the proper sense of the word, i.e., orientation in the particular, given context and in the particular, given situation – orientation in the dynamic process of becoming and not "orientation" in some inert state (Voloshinov 1973, pg 69).

In a similar vein, Bakhtin (1986) defines genres as typified utterances that emerge within situated communication. In fact, the term *speech genres* is particularly chosen to signify genre as a living form of language rather than 'age-old crystallisations'.

For Bakhtin, language is dialogic. It is social and situated. It responds to past utterances and is oriented towards current situated contexts. Its structure is determined by both "(t)he immediate social situation and the broader social milieu wholly" (Voloshinov 1973, pg 86). Any instance of language use draws on conventions that embody particular social and ideological practices; any use of genre forms reproduces the practices of a community. Genre forms like all language forms provide textual realisation to

---

[1] There is much dispute over the ownership of Voloshinov's *Marxism and Philosophy of Language* (Clark & Holquist, 1984; Morris, 1994; Morson & Emerson, 1990; Wertsch, 1991). Bakhtin has been argued strongly to be the author of the book. The paper follows the common citation practices of attributing the text to Voloshinov, but the ideas taken from *Marxism and Philosophy of Language* will be attributed to Bakhtin.

discourse and discursive practices. The meanings of texts thus, as are held by Kamberelis and Scott (1992, pg 362), reside in "the meanings of the discourses and discursive practices that have given form to and reside in the texts."

While recognising the role of the social context in shaping genre forms, Bakhtin (1981) holds that this role is not reducible to unification and centralisation (e.g. standardisation through language). Utterances are oriented towards unification as well as heteroglossia brought about by centrifugal forces and stratification process (Bakhtin, 1981, pg 271). He emphasises that language remains unitary only at the level of abstract grammatical system of normative forms. What is stratified is the situated meaning of language represented by the writer's attempt to accentuate their language with their own intonation and evaluation (Bakhtin 1981, pg 288). The bringing together of the social and individual is evident in his concept of *dialogic overtones* (Bakhtin 1986, pg 92), which suggests that any utterance is both constrained by others' utterances and re-accentuated and intoned by the author.

Genres as dialogic engagement

While utterances draw on past utterances for substance and emanate from the immediate contexts of situations, they are also oriented towards future utterances (possible responsive reactions). Bakthin (1986, pg 95) refers to this dialogic orientation as addressivity and considers it an essential element governing the "quality of being" of an utterance. In writing, this dialogic orientation occurs in the form of 'hidden dialogicality' (Wertsch 1991). Writers with an anticipation of readers' future responses will actively engage with the addressee's "apperceptive background" and the actual meaning of the utterances (Bakhtin 1981, pg 281). Writers with a passive reception of others will be concerned with "the linguistic significance of a given utterance".

Intonation and addressivity constitute what Bakhtin views as the internal dialogism of utterances. The internal dialogic interactions together with social and situated dialogic orientations contribute to "the finalised wholeness of the utterance" (Bakhtin 1986, pg 76). Thus the process of creating utterance (or genre) is one that entails the continuous and constant interaction at different levels. The generic patterning of texts can only be accounted for in terms of these dialogic relations and interactions rather than in terms of fixed rules or formalistic expressions.

Giving priority to meaning potential, and stressing that genre forms emanate from the actual use has a significant implication for how academic genre can be appropriated. This suggests that learning to write in the English academic genre does not mean reproducing identical generic forms but grasping their meaning-making potential. Like Vygotsky (1978; 1986), Bakthin (Medvedev/Bakhtin 1978) turns to the cognitive resource *inner genre* and views it as intrinsic constraints on the actualisation of genre potential.

Inner genre as index of genre development

In his social cultural account of children' language development, Vygotsky (1962, pg 6) sees "generalised reflection of reality" as the "essence of word meaning". In a similar vein, Medvedev/Bakhtin (1978, pg134) views "eyes of genre", the individual's ways of conceptualising the world as fundamental in representing a genre in a particular form. He suggests that "human consciousness possesses a series of inner genres for seeing and conceptualising reality" (ibid). Mastery of genre forms would then reside in the development of an inner genre that enables the writer to see the world through the "eyes of genre".

Although genre is a product of Bahktin's later work (Morson & Emerson 1990), the conception of inner genre as the driving force for the generation of genre forms resembles his early discussion of the role of inner speech in the production of outer speech (Voloshinov 1976). He argues that "the outwardly actualised utterance is an island rising from the boundless sea of inner speech" (Voloshinov 1976, pg 96). This analogy foregrounds prominently the role of inner genre (speech) as the shaper of genre forms, bringing together language and thought in "a living dialectic synthesis" (Voloshinov 1973, pg 41). This dialectic synthesis, as he argues, is the locus where human consciousness is shaped and ideology is given its existence. In this sense, eyes of genres are constructed within and through discursive systems and practices of a community.

This theorisation of genre formation seems to echo Vygotsky's (1978) account of children's cultural development. For Vygotsky, every higher order of mental functioning originates in social interaction but later become internalised as cognitive resources for self-control and regulation. In child cognitive development, the emergence of inner speech paves the way for children to appropriate symbolic resources for construing experience and enacting social relation (Hasan 2004). This transformative process represents two essential processes of genre development: social interaction and formation of inner genre.

Like inner speech, a writer's inner genre serves to direct him/her to attend to the specific aspects of his/her meaning making experience and guide his/her choices of language resources for construing the experience (Chen, 2001b). This means that in academic writing inner genre functions to mediate a writer's interpretation of context and thereby his or her choices of genre forms. From a Bakhtinian perspective, the structural organization of a genre unravelled by linguists will need to occur in thought before it may be deployed effectively in writing.

Writing with eyes of genres would mean to adopt an ideological position implicit in the genre and invoked by the community's epistemic values. Developing an inner perspective, consistent with ideology and values of genres, would thus be fundamental to a writer's genre development in either first or second language. For Bakhtin (1981), only insiders can fully understand and appreciate the denotational meanings of genres. Outsiders such as second language learners may be denied access to evoking contextual meanings. This lack of access may prevent them from participating in this creative process of accentuating language forms with their own intonation. Explicit instruction with its focus on explicating schematic structures may offer only limited opportunities for second language writers to develop discursive eyes of genres essential for the creative use of genre forms.

Ideological becoming

While Bakhtin's concept of inner genre contributes significantly to understanding what genre is and what it entails for creative deployment, he further suggests how inner genre can be shaped and formed. Though not directly theorising the development of a writer's inner genre, Bakhtin (1981, pg 341), in his *Discourse in the novel*, discusses what leads to the "ideological becoming" of a writer.

For Bakthin, to appropriate a genre requires individuals' effort to assimilate ideological points of views through an active and engaged process (Bakhtin 1981, pp.345-346). This process is referred to as a responsive understanding and viewed as essential in genre development. Its opposite, passive understanding, marked by a major concern with the linguistic structure of utterances, is regarded as a hindrance to the ideological becoming of a writer (Bakhtin 1981, pg281). This suggests that while text-based instruction could yield positive learning outcomes, what we intend to teach may only indirectly be related to what is learned. What ultimately matters is how individual learners decide to engage with genre forms.

An important implication arising from this is that the writer's coming to ideological consciousness is crucial to the development of generic competence. As discussed above, for a particular form to be used in the discourse production presupposes an inner perspective that has been assimilated into his or her thought. To be able to access a greater range of symbolic resources for thinking, reasoning and construing experience, the writer's own discourse will have to be independent from the authority of others' discourse and become innerly persuasive discourse as is observed in the following quote:

> Its creativity and productiveness consist of precisely in the fact that such a word awakens new and independent words, that it organises masses of our words from within, and does not remain in an isolated and static condition. It is not so much interpreted by us as it is further, that is, freely, developed, applied to new material, new conditions; it enters into interanimating relationships with new contexts … The semantic structure of an innerly persuasive discourse is *not finite,* it is *open*; in each of the new contexts that dialogize it, this discourse is able to reveal ever newer *ways to mean* (Bakthin 1981, pp. 345-6).

An innerly persuasive discourse is marked by a writer's emerging awareness of his or her perspectives and interpretations of its relations to others (Chen 2001b). This transformative process underlies the essential condition for genre development, which is manifested in writers' ability to manipulate genre forms to construct meanings. Learners will have to undergo a transformative process whereby they become less dependent on others' discourse. According to S. Freedman and Ball (2004) this transformative process should underlie curriculum changes in any language and literacy classrooms.

Genre development of second language writers

To write with eyes of genres means that students would need to learn to think with others' values and beliefs, to test ideas, and to shape convictions that are innerly persuasive in response. As is held by Hasan (2002), different forms of semiotic mediation give rise to varied forms of human consciousness. Drawing on Berstern's sociological insights, Hasan (2004) identifies two forms of semiotic mediation conducive to schooling. One is 'visible semiotic mediation' and the other is 'invisible semotic mediation'. According to her, official pedagogical discourse (e.g. explicit genre pedagogy) constitutes a form of visible semiotic mediation, which may help generate understanding of some specific concepts, logical structures and, in the context of this paper, schematic structures of genres.

However, mental functioning (or eyes of genres in this case) may only be mediated through invisible semiotic mediation such as everyday social transactions with more capable others. In Hasan's (2004) view, children do not acquire a set of formal syntactic structures. Instead, they are involved into the dialogue structures and processes of the meaning making activities which function as forms of invisible semiotic mediation through which children learn to master a wide range of discourse types or genres and develop into a mature member of the community.

As has been discussed above, emergence of an ideological consciousness is seen as fundamental to a writer's genre development. Bakhtin further suggests how this may be made possible. He locates writers' ideological becoming in a dialogic interaction between the writer's past inner system and new normative structures (Voloshinov 1973, pg 27). The characteristics of discourse production means that human consciousness in itself needs to be extended and transformed by the possibilities which written texts afford for the semantic or semiotic integration of meanings. In the context of second language writing, a new inner unity has to be formed for the creative deployment of genre forms. This is shown in the following quote:

> In point of fact, any cognitive thought whatever, even one in my consciousness, in my psyche, comes into existence, as we have said, with an orientation toward an ideological system of knowledge where that thought will find its place. My thought, in this sense, from the very start belongs to an ideological system and is governed by its set of laws. But, at the

same time, it belongs to another system that is just as much a unity and just as much in possession of its own set of laws – the system of my psyche. The unity of this second system is determined not only by the unity of my biological organism but also by the whole aggregate of conditions of life and society in which that organism has been set … (Voloshinov 1973, pg 35).

This account of dialogic interaction brings together the situated moment of how normative structures are conceptualised and how writers go about redefining their past systems, that is, their previous ways of knowing shaped through their engagement with other genre-mediated activities. This demonstrates that the appropriation of academic genre forms requires the reformulation of writers' past cognitive resources appropriate for new language mediated activities. The need to reformulate the writer's cognitive resources is supported by Pavlenko and Lantolf's (2000) study of second language acquisition. Their study suggests that second language learners' abilities to adapt to a changed language-mediated world reside in their efforts to reinterpret their ongoing narrative history. Chen's (2000; 2001a; 2001b) studies provide further empirical evidence that developing new ways of knowing is critical to second language learners' appropriation of academic genres.

Implications for teaching second language academic writing

As has been argued above, Bakhtin's dialogic principles provide a new perspective on genre learning and development. This perspective views the use of genre as the mediational tool for the development of inner genre and inner genre as the indication of the mastery of academic genre. From this perspective, the process of appropriating and deploying English academic genres can be understood as involving a process of self-redefinition and shaping a new way of knowing, appropriate for English academic writing. In this process, the writer's engaged agency is an important resource through which L2 students could gain a responsive understanding of the English academic genre.

The conception of genres as typified utterances means that genres should not be viewed as "patterns of texts in isolation" (Paltridge 2007, pg 935) but rather a repertoire of resources for responding to rhetorical situations. Structural scaffolding is definitely a necessary condition for the development of students' generic competence but it is not a sufficient condition. In teaching, we should focus on the development of students' adaptability to dynamic and changing situations, that is, their abilities to respond to a variety of writing tasks and situations.

The conception of genres as dialogic engagement suggests that promoting dialogue is indispensable in teaching second language academic writing. It follows that the accompanying pedagogical emphasis should be on creating conditions in which a particular kind of dialogue can be fostered. This would mean using classroom as the sites, creating opportunities for the students to interact with the teacher, peers, and themselves to explore contextual meanings embedded in academic genres; to engage with the

meanings and values of a particular discourse community; and to incorporate the voice of cultural others into their inner genre.

Writing with 'eyes of genres" would mean to acknowledge that development of 'eyes of genre' is an ongoing and developmental process. This requires that we as teachers develop a responsive understanding of students' evolving inner genres so as to identify more effective strategies to facilitate their growth and change.

Learning in new times would also mean we should go beyond our local context and address the issues of teaching English as a global language. As discussed earlier, students' responsive understanding of a genre is derived from their active participation in situated interactions. Creating an authentic learning environment is critical to classrooms situated in contexts where English is taught as a curriculum subject (e.g. in Japan and China). Setting up electronic discussion groups between the students in various contexts will create opportunities for them to participate in the real situated meaningful activities and thereby facilitate their gaining of an active understanding of academic genre for their deployment.

To conclude, learning to appropriate academic genres in a second language is thus not simply a matter of learning the formal rules but a matter, of changing, acquiring new ways of knowing and being. The development of the writer's inner genre calls for a particular kind of experience, a particular form of consciousness, which may or may not be generated through a text-based approach. This means that we should explore different forms of pedagogic mediation that may afford opportunities for the transformation of genre forms into the writer's innerly persuasive voice.

References

Bakhtin, M. M. (1973). *Problems of Dostoevsky's poetics* (R. W. Rotsel, Trans.). Ann Arbor: Ardis.

Bakhtin, M. M. (1981). Discourse in the novel (M. Holquist & C. Emerson, Trans.). In M. Holquist (Ed.), *The dialogic imagination: Four essays by M. M. Bakhtin* (pp. 259-422). Austin: University of Texas Press.

Bakhtin, M. M. (1986). *Speech genre and other late essay*s (V. W. McGee, Trans.). Austin: University of Texas Press.

Bhatia, V. K. (1993). *Analysing genre: Language use in professional settings.* Burnt Mill, England: Longman.

Bhatia, V. K. (2002). Applied genre analysis: Analytical advances and pedagogical procedures. In A. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 279-284). Mahwah, New Jersey: Lawrence Erlbaum Associates Publishers.

Bizzell, P. (1986). What happens when basic writers come to college? *College Composition and Communication*, 37(3), pp 294-301.

Brett, P. (1994). A genre analysis of the results section of sociology articles. *English for Specific Purposes*, 31(1), pp 47-59.

Chen, H. (2000). *Contextualising citation behaviour: Chinese graduate students' thesis writing*. In K. Chanock (Ed.), Refereed proceedings of the National Australian Academic Skills Conference: Sources of Confusion (pp. 80-92). Bundoora: the Language and Academic Skills Units of La Trobe University.

Chen, H. (2001a). Ways of knowing and the development of Chinese ESL students' critical thinking. In S. Gunn & A. Begg (Eds.), *Mind, body and society: Emerging understandings of knowing and learning:* Collected discussion papers from a one-day workshop at University of Melbourne, April 22nd 2001 (pp. 65-72). Melbourne: Department of Mathematics and Statistics, the University of Melbourne.

Chen, H. (2001b). *Ways of knowing, ways of citing: A study of Chinese ESL graduate students' citation behaviour in thesis writing.* Unpublished PhD Thesis, La Trobe University, Melbourne, Australia.

Coe, R. (2002). The New Rhetoric of genre: Writing political briefs. In A. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 197-210). Mahwah, New Jersey: Lawrence Erlbaum Associates.

Derewianka, B. (1990). *Exploring how texts work.* Rozelle, N.S.W.: Primary English Teaching Association.

Dudley-Evans, T. (1994). Genre analysis: An approach to text analysis for ESP. In M. Coulthard (Ed.), *Advances in written text analysis* (pp. 219-228). London: Routledge.

Flowerdew, J. (2002). Genre in the classroom: A linguistic approach. In A. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 91-102). Mahwah, New Jersey: Lawrence Erlbaum Associates.

Freedman, A., & Medway, P. (Eds.). (1994). *Genre and the new rhetoric.* London: Taylor and Francis.

Freedman, S., & Ball, A. (2004). Ideological becoming: Bakhtinian concepts to guide the study of language, literacy and learning. In A. Ball & S. Freedman (Eds.), *Bakhtinian perspectives on language, literacy, and learning* (pp. 3-33). Cambridge: Cambridge University Press.

Halliday, M. A. K. (1978). *Language as social semiotic: The social interpretation of language and meaning.* London: Edward Arnold.

Halliday, M. A. K. (1994). *An introduction to functional grammar* (2nd ed.). London: Edward Arnold.

Hasan, R. (2002). Ways of meaning, ways of learning: code as an explanatory concept. British *Journal of Sociology of Education,* 23(4), pp 537-548.

Hasan, R. (2004). The concept of semiotic mediation: perspectives from Bernstein's sociology. In J. Muller, B. Davies & A. Morais (Eds.), *Reading Bertein, researching Berstein* (pp. 30-43). London: Routledge.

Hyon, S. (1996). Genre in three traditions: Implications for ESL. *TESOL Quarterly,* 30(4), pp 693-722.

Kamberelis, G., & Scott, K. D. (1992). Other people's voices: The coarticulation of texts and subjectivities. *Linguistics and Education*, 4(3-4), pp359-403.

Kay, H., & Dudley-Evans, T. (1998). Genre, what teachers think. *ELT Journal*, 52, pp 308-314.

Martin, J. R. (1984). Types of writing in infants and primary school. In L. Unsworth (Ed.), *Reading, writing, spelling: Proceedings of the Fifth Macarthur Reading/Language Symposium* (pp. 34-55). Sydney: Macarthus Insitutute of Higher Education.

Martin, J. R. (1987). *Factual writing: Exploring and challenging social reality* (2nd ed.). Geelong: Deakin University Press.

Martin, J. R. (1992). *English text: System and structure.* Philadelphia: John Benjamins Publishing Company.

Medvedev/Bakhtin, M. M. (1978). *The formal method in literary scholarship: A critical introduction to sociological poetics* (A. J. Wehrle, Trans.). Baltimore: The Johns Hopkins University Press.

Miller, C. (1984). Genre as social action. *Quarterly Journal of Speech,* 70, pp151-167.

Morson, G. S., & Emerson, C. (1990). *Mikhail Bakhtin: Creation of a prosaics.* Stanford: Stanford University Press.

Paltridge, B. (1997). *Genre, frames and writing in research settings.* Amsterdam: John Benjamins Publishing Company.

Swales, J. (1990). *Genre analysis: English in academic and research settings.* New York: Cambridge University Press.

Voloshinov, V. N. (1973). *Marxism and the philosophy of language* (L. Matejka & I. R. Titunik, Trans.). New York: Seminar Press.

Vygotsky, L. S. (1962). *Thought and language* (E. Hanfmann & G. Vakar, Trans.). Cambridge: The M. I. T. Press.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes.* Cambridge: Harvard University Press.

Vygotsky, L. S. (1986). *Thought and language* (A. Kozulin, Trans.). Cambridge, Mass.: The M.I.T. Press.

Wertsch, J. V. (1991). *Voices of the mind: A sociocultural approach to mediated action.* Cambridge, Mass.: Harvard University Press.