10 From Research to Pedagogy: Multiple Pedagogical Approaches to Teaching Genres

Part 2's focus on empirical research—research into how genres are learned, how they function in particular contexts, and how they carry out communicative goals and reflect/reinforce ideologies—illustrates how research can inform our practices as writing teachers. Research into genre learning and acquisition has provided teachers with useful methods for situating learning and for fostering meta-cognition that connects new and already-acquired knowledge. In addition, research into genre knowledge and performance has motivated pedagogical applications that work to facilitate the transfer of genre knowledge and writing skills from one writing context to another, from first-year composition (FYC) courses to courses in the disciplines, and from academic writing to workplace writing. Finally, recent studies of how genres function socially and ideologically have led to increased attention to critical pedagogical methods and to approaches to genre grounded in critique and an awareness of genre difference and change. In order to examine the varied goals that drive differing agendas, this chapter will focus on a range of pedagogical approaches informed by genre research and scholarship, while the next chapter will focus on pedagogical approaches emerging from Rhetorical Genre Studies (RGS), as these have informed genre teaching in Rhetoric and Composition studies.

Multiple Pedagogical Approaches to Genre

Amy Devitt 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" ("Teaching" 346). This has led to

attempts to conceptualize and create taxonomies of varied, but over-lapping, pedagogical approaches. Devitt, for example, uses Kenneth Pike's metaphor of particle, wave, and field to describe genre pedagogies with different emphases on teaching particular genres (particle), building on prior genre knowledge for learning new genres (wave), and teaching students how to critique and change existing genres (field) (348-50; Aviva Freedman has likewise used the metaphor of particle and wave to distinguish between genre research traditions—see "Interaction"). Devitt's overview of pedagogical approaches corresponds to Marilyn Chapman's conceptions of genre learning as they apply to K-12 instruction: learning genres, learning through genres, and learning about genres—that is, teaching genres as rhetorical strategies, as processes, and as cultural tools or resources.

Researchers interested in Second Language (L2) instruction have further explored the tensions and differences in approaches to genre instruction. Ann Johns, in *Genre in the Classroom: Multiple Perspectives,* identifies three different pedagogical approaches to genre, drawing on the theoretical traditions earlier identified by Sunny Hyon. These three main traditions of genre teaching (which we examine in detail in Chapters 3, 4, 5, and 6) are as follows:

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" (Johns 7).

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

"[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" (Johns 9).

To this taxonomy we might add a fourth approach—the Brazilian educational model or didactic approach. This pedagogical approach, informed by the Swiss genre tradition and theories of "socio-discursive interactionism" (see Chapter 5), has influenced curricular initiatives and genre pedagogy in Brazil. 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 develop- ment; c) characterization of the context of production; d) analysis of the thematic content; and e) analysis of the compositional construc- tion of the genre, such as the genre's style and the author's style (Fur- lanetto 371). Whereas the Sydney School and ESP approaches might move from context to text, and the New Rhetoric from text analysis to context, the Brazilian model begins with early production of the genre based on writers' previous knowledge and experience, then moves to analysis of genre within rhetorical and social contexts, culminating with (re)production of the genre, thus bringing together a focus on genre awareness, analysis of linguistic conventions, and attention to social context.

While there is overlap in these perspectives in most genre pedago- gies, the next sections will examine different models or applications that emphasize implicit approaches to genre awareness (such as Freed- man's model), explicit or text-based approaches to genre acquisition (such as the teaching/learning cycle or Swales' model), and interactive models (models by RGS scholars like Devitt and Coe as well as Bra- zilian interactionist models) that bring into dynamic interaction the genre schemas of individual writers and the complex context in which the text is to be produced.

Implicit Genre Pedagogies

While early research on genre focused on cognitive views of prior genre knowledge (especially in development of children's learning), this research was largely displaced in the late 1980s by studies that applied a social perspective and examined how genre knowledge was shaped communally and culturally. 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. 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" (287).

Aviva Freedman's body of research on genre acquisition is closely
connected to her interest in pedagogical implications for how students
learn new genres ("Learning to Write Again"). 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. Student
writers begin with a broad schema for academic discourse based on
their previous school writings and assignments, and this schema is
modified when they face a new writing assignment or discipline-spe-
cific genre. This sense of genre that Freedman describes exists "below
the conscious" and draws on "creative powers that [are] neither verbal
nor rational" (104). There is no explicit teaching of features of the new
genre, no modeling of texts in the genre, and no attention to specific
strategies for acquiring the genre. Instead, writers "create the genre" in
the course of producing it, guided by a sense of genre that is modified
through the assignment, class lectures and discussion, and feedback
on writing. In "Learning to Write Again," Freedman describes what
she calls a "model for acquiring new genres"—an implicit pedagogical
model informed by her own research as well as the research of Sondra
Perl and Janet Emig. It is defined as follows:

Freedman's Model for Acquiring New Genres

1. The learners approach the task with a 'dimly felt sense' of the
   new genre they are attempting.

2. They begin composing by focusing on the specific content to be
   embodied in this genre.

3. In the course of the composing, this 'dimly felt sense' of the
   genre is both formulated and modified as (a) this 'sense,' (b)

the composing processes, and (c) the unfolding text interrelated and modify each other.

4. On the basis of external feedback (the grade assigned), the learners either confirm or modify their map of the genre. (102)

What, then, are the pedagogical implications of this implicit understanding of genre learning? If students acquire a new genre "in the course of writing—in the performance itself" and in "learning to write by writing" (107), a pedagogy that stresses composing processes, invention, and feedback is crucial. Freedman advocates teaching genre by immersing students in writing genres. Instead of having students read and explicate models, a successful genre pedagogy is based on "eliciting appropriate thinking strategies" (111) through indirect or implicit methods. Freedman argues that "full genre knowledge (in all of its subtlety and complexity) only becomes available *as a result of having written.* First comes the achievement or performance, with the tacit knowledge implied, and then, through that, the meta-awareness which can flower into conscious reflexive knowledge" ("'Do As I Say'" 205).

Explicit Genre Pedagogies

Freedman's immersion model stands in contrast to more text-based or linguistic models that focus on explicit teaching of genres, such as those advocated by specialists in Systemic Functional Linguistics (SFL), particularly the Sydney School approaches (see Chapter 3 for further discussion of this approach). The theories and pedagogical applications of the Sydney School approach to genre—aimed at primary and secondary school and adult education programs—are outlined in a recent book by J.R. Martin and David Rose, called *Genre Relations: Mapping Culture,* which examines a scaffolded curricula and attention to "staged" pedagogical genres (stories, histories, reports, procedural accounts). Mary Macken-Horarik 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" (26). She also describes one of the most salient features of this pedagogy, the "teaching-learning cycle," which involves three stages:

1. *Modeling:* The teacher builds up the context relevant to the field of inquiry and provides learners with models of the genre in focus in this context, helping learners explore the social purpose of text, its prototypical elements of structure, and its distinctive language features.

2. *Joint Negotiation of Text:* The teacher prepares learners for joint production of a new text in the focus genre. Teachers and students compose a new text together drawing on shared knowledge of both the learning context itself and the structure and features of the genre.

3. *Independent Construction of Text:* The learners work on their own texts using processes such as drafting, conferencing, editing, and publishing. . . . (26)

Macken-Horarik goes on to focus on a case study of one teacher's application of the above model and her movement between teaching text and context and relating linguistic patterns to social, disciplinary patterns. She concludes that explicit approaches, such as SFL-based genre pedagogies, can provide students with meta-linguistic resources that assist them in producing genres while also developing long-term rhetorical competence that transfers to other writing situations.

While Macken-Horarik describes an SFL-oriented genre pedagogy that functions in Australian academic settings, Desiree Motta-Roth applies an SFL approach to Brazilian educational contexts, proposing a pedagogy that emphasizes the reciprocal relationship between text and context. With this in mind, she argues that it is important to teach students selected SFL principles, such as discourse analysis, a model of training students that has also been proposed by Ann Johns (*Text, Role, and Context*) and Ian Bruce. In "The Role of Context in Academic Text Production and Writing Pedagogy," Motta-Roth describes a pedagogical model she calls the "academic writing cycle," which consists of three activities:

1. Context Exploration: involves learning to interact with the environment in order to learn the language, observing research practices and understanding the role of language in knowledge production practices.

2. Text Exploration: involves experiencing analytically the relationship between text and context, how language appropriately

constructs the context and vice versa, by analyzing genre systems and genre sets;

3. Text Production, Revising and Editing: involves becoming a discourse analyst by writing, revising and editing one's text as well as others,' focusing on how linguistic resources are used for engagement and participation in social and discursive academic practices. ("The Role of Context" 329)

This cycle breaks down into specific tasks and exercises that involve 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. Teaching novice academic writers how to become discourse analysts, according to Motta-Roth, increases their awareness of the social and discursive practices within communities they wish to join, which is the centerpiece of other text-based pedagogies, such as ESP approaches.

John Swales' groundbreaking work on analyzing genres as they carry out the communicative purposes of a discourse community has played a central role in English for Academic Purposes (EAP) and English for Specific Purposes (ESP) pedagogical approaches. In his chapter, "The Concept of Task" in *Genre Analysis*, Swales offers a pedagogical illustration of a task-based genre approach. This rhetorical approach begins with providing students with several samples of a genre (in this case three short request letters). 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 (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" (81). Swales' goal of moving students toward membership in a disciplinary community via study and use of genres within that community has formed the basis of his textbook for non-native graduate students, *Academic Writing for Graduate Students* (co-authored with Christine

B. Feak). In addition, his text-based theory of rhetorical moves (CARS model: Creating a Research Space), emerging from his genre analysis of research article introductions, has been very influential in genre and writing pedagogy at both the undergraduate and graduate levels. Swales' CARS model has been adapted and used widely, and provides an example of how genre analysis can be turned into a heuristic for writing instruction:

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 (141)

Swales' "move analysis" of research articles, while designed for professional writers or advanced academic writers, has been adapted to teaching research papers to first-year writers as well. By connecting rhetorical actions to rhetorical structures, the model provides a useful heuristic for investigating rhetorical structures and the underlying

motives of writers' rhetorical choices. In addition, the moves can lead students through a process of staking their claim and establishing the significance of their topic, to contextualizing the topic and the conversations surrounding it, to, finally, joining the conversation by presenting their claim or "occupying the niche." Brian Sutton, in "Swales's 'Moves' and the Research Paper Assignment," describes a checklist he developed, based on Swales' CARS model, for teaching the genre of the research paper in FYC:

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Checklist for Using Swales's Moves in a
Research Paper Introduction

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1. Do you begin by establishing the significance of your research area?

2. Do you summarize previous relevant research in the area?

3. Do you point out a "gap" in that previous research—perhaps an area the research has overlooked (such as whether or not its conclusions apply to the local situation), or possibly a question as to whether the research methods or interpretations of results in previous studies are completely reliable?

4. Do you make clear (whether or not you state it explicitly) that in the rest of your paper you will present your own original research to fill the "gap" pointed out in #3? (451)

Swales' genre-centered approach has had a significant impact on EAP and ESP pedagogies (Hyon, "Genre and ESL Reading"; Hyland, *Genre and Second Language Writing*; Paltridge, *Genre and the Language Learning Classroom*); in addition, with its focus on linguistic and sociorhetorical dimensions of genres, Swales' work on genre analysis has significantly influenced New Rhetoric or North American approaches, which we will discuss in the following sections.

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Interactive Genre Pedagogies

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Whether genre study is situated within text-based pedagogies, such as SFL or ESP, or situated within implicit approaches that develop students' "felt sense" of genre, scholars seem to agree that "explicit teaching must always be done in the context of, or in very close proximity

to, authentic tasks involving the relevant discourse" (Freedman "Do as I say" 205). Anne Beaufort and John A. Williams, in their study of teaching history writing, noted the difficulty instructors faced with articulating tacit knowledge of conventions, thus creating a problem of clear expectations. 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" (63). Their pedagogical approach includes both immersion in a context in which students discuss and analyze the knowledge, assumptions, and values of a disciplinary community as well as receiving practical, explicit instruction for writing that community's genres. Based on similar findings from her case study research, Mary Soliday proposes a pedagogical approach that considers how "writers acquire genre knowledge both consciously and unconsciously" (66). As a result, she 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 (80). Agreeing with this simultaneous focus on both implicit and explicit methods, Lingard and Haber, based on their study of medical student apprenticeships, conclude that "there is a role for rhetorically explicit genre instruction in the context of situated practice" (168).Devitt agrees with pedagogical models employing both explicit and implicit instructional methods, proposing an approach based in explicit teaching of genre awareness, which entails a "meta-awareness of genres, as learning strategies rather than static features" (*Writing Genres* 197). In "Teaching Critical Genre Awareness," Devitt shares her sequence of assignments for teaching critical genre awareness, building on her particle-wave-field approach to teaching particular genres, building on prior genre knowledge, and teaching students to critique and change existing genres:

- Project 1: analyzing a familiar, everyday genre, as a class, learning the techniques of rhetorical analysis
- Project 2: writing that familiar genre differently, with a major shift in treatment of purpose, audience, subject, or setting
- Project 3: analyzing a genre from another culture or time, working in groups to gather samples, analyze the genre, and learn about the historical or cultural context

- Project 4: analyzing an academic genre chosen as a potential antecedent genre, working as a class on a common genre
- Project 5: writing that academic genre within a specific writing task for this class
- Project 6: critiquing that genre and recommending specific changes that might better meet each student's needs
- Project 7: analyzing, critiquing, and writing flexibly another potential antecedent genre, chosen individually to serve the individuals' needs (depending on the group, either a public genre or a future [academic] major or workplace genre) (353)

Devitt describes a model of moving back and forth between familiar and unfamiliar genres—and between analysis and production of genres—in order to teach an awareness of how contexts shape generic responses.

Similarly, Richard Coe describes an approach that seeks to teach students "an understanding of genre as the motivated, functional relationship between text type and rhetorical situation" ("The New Rhetoric of Genre" 197) by developing assignments that ask writers to analyze and produce unfamiliar genres, such as brochures or political briefs. Coe describes a three to four-week unit in which students are exposed to three persuasive genres (traditional argument, Rogerian argument, and the political brief) and are asked to produce the one "that is most rhetorically complex" (207). For political briefs, which are designed to influence a public decision-making body (giving students experience with diverse audiences), students evaluate their rhetorical situation and, in the process of shaping their topic, purpose, and audience, "come to understand generic structures as rhetorical strategies and genres as social processes" (207).

Applying this analysis of unfamiliar genres to K-12 teaching in their book *Writing Outside Your Comfort Zone*, Cathy Fleischer and Sarah Andrew-Vaughan describe a sequence of assignments they call an Unfamiliar Genre Project (UGP) that draws on the potential for genre study to "truly [integrate] the English language arts" and to explore multiple kinds of writing for varied situations and the multiple processes that writers might use for various genres (2-3). Noting the limitations of text-based approaches that focus on the learning of particular genres (five paragraph essay, personal narrative, reports, etc.), Fleischer and Andrew-Vaughan 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" (4). Briefly, the Unfamiliar Genre Project 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 reflective letter on the experience of studying and producing the genre; and soliciting a letter of response from an outside reader (67-68). This approach emphasizes implicit methods as students are immersed in reading and writing genres, with opportunities for metacognitive reflection on the process as well as opportunities for feedback. But it also draws on explicit teaching as students read model genres, analyze generic features and move from description of these features to production of the genre.

Also synthesizing implicit and explicit pedagogies and cognitive, textual, and social approaches is the Brazilian model. Based on sociodiscursive interaction theory (which we describe in Chapter 5), the Brazilian didactic model emphasizes a "didactic sequence," which is "a set of teaching-learning sequential activities which must necessarily include an initial and a final written production" (Guimarães 33). One of the key steps of this sequence is the initial "early production" of a text in the genre under study, based only on the student's previous knowledge and/or experience; this is followed by analysis of the textual and rhetorical features of the genre, analysis of the communicative situation, and finally, the student's final production of the genre. In "A Genre Teaching in Different Social Environments," Guimarães provides an example of the didactic sequence as it was applied to the teaching of detective stories in a fifth-grade classroom, which illustrates this interactive approach and which is summarized below (see her article for a fuller discussion of workshop components):

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Guimarães's Didactic Sequence for
Genre of the Detective Story

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Students' early productions: The teacher briefly introduced the project, mentioned its aims and asked the students if they knew terror, mystery, crimes and detective stories. After that, students were asked to write their early production of a detective story.

Workshop 1: Characterization of the detective story genre with the students through questions such as "Has anyone here already read detective stories, watched them on TV or at the movies?"; "Do you know a book, movie, story or even a famous detective?" Discussion of the main aspects of the detective story genre: vocabulary, structure, character analysis, analysis of the cover.

Workshop 2: Identification of the text that shows detective story characteristics, using as material three texts of different genres (fairy tale, detective story and terror story).

Workshops 3 to 7: Reading and analysis of samples in a "reading diary"; creation of a poster of the narrative sequence.

Workshop 8 to 10: Beginning the production stage of the detective stories; development of outline; final production of detective story.

Workshop 11 to 12: Proofreading and feedback. In groups, students selected 5 narratives to be "published" in a special book based on genre characteristics.

Workshop 13: Students received a book containing the 5 best detective stories they selected. They also received another book containing the 5 best detective stories from the 5th grade class from another school where the same didactic sequence was developed (37-38).

Based on various studies of the curricular implementation of the didactic model (Cristovão, "The Use of Didactic Sequences and the Teaching of L1"; Baltar et al, "School Radio: Socio-Discursive Interaction Tool in the School"; Furlanetto, "Curricular Proposal of Santa Catarina State"), researchers claim that students are more apt to in-

ternalize writing strategies by participating in learning approaches that develop cognitive capacities while encouraging participation in socio-communicative activities. For example, the activities of students reading and analyzing genres and then producing and sharing their detective stories with each other and with other fifth-grade classes can teach socio-discursive interaction by helping students situate and negotiate their socio-discursive actions in relation to various genres, while learning and practicing authentic texts-in-use. This socio-discursive approach shares similar goals with the socio-cognitive approach described by Bazerman in which "[s]tudents learn how to produce the kinds of thoughts appropriate to the assigned genres, using the concepts and discursive tools expected in the genres, and they learn how to locate their findings, analysis, and thought within the communal project of academic learnings" ("Genre and Cognitive Development" 295). While defining distinctive genre approaches for different audiences (K-12 versus college-level writers), RGS and Brazilian models promote multiple, overlapping methods that develop cognitive abilities related to genre awareness, that teach acquisition of linguistic or text-based strategies, and that demonstrate how cognitive and textual knowledge of genres are shaped by the sociocultural context. The next chapter will focus on interactive models from RGS.