**ESP Session IV Genre**

**Task 1 Study the definitions of genre. How do they differ? Consider the purpose, audience, structure, grammar and vocabulary.**

1. “You read the signs you see along the road. You read the menu at your favourite restaurant. You read the television guide to find when your favourite show is on. If you think about it, you're probably reading all day long!

But what do you really like to read when you have the time to sit down and relax with a good book? Maybe you like real-life stories about sports heroes. Perhaps thrilling zombie stories are more your speed. Or maybe a romance lifts your spirits. Still others might prefer to read a biography of a famous scientist or inventor. These are all different examples of genres.

A genre is a category of literature or other form of art or entertainment (such as paintings or music) based on certain defining criteria. Genres change over time. Some become unpopular and go away while new ones spring up as trends emerge.

Genres can be very broad or very narrow. The broadest literary genres are fiction and nonfiction.”

1. “Genre is arguably one of the most significant influences on ESP in recent years. Genres can be understood at the most basic level as types of text – for example, an academic journal article. These genres are constructed by the community in which they occur and are subject to change. Norms of published research have evolved over the years and so journal articles may look very different from similar texts of 30 years ago. One change is that there are many more writers who use English as an additional language rather than a dominance of native English writers.”
2. “Swales (2004) argues that the concept of genre serves us most productively as metaphor. Genres can be seen as “*frames*  for social action” (Bazerman, 1997, p. 19; italics added)*,* *chains* of sequential communicative events, *sets* of related occupational and institutional practices, *networks* of intertextuality, and purposeful activity *systems*, or *spheres* of communication that human actors engage in, affected by and affecting countless other systems (Bawarshi, 2003; Swales, 2004). This increasingly complex conceptualization of genre, and of life as genrefied (Swales, 2004), clearly affords a far fuller view of the world in which learners must function than the templates and taxonomies that many may still too readily think of when they think of *genre*.”

**Task 2 Discourse communities**

Think about a discourse community you are a member of. This could be a professional community or a general community based on a free-time activity, e.g. gym membership. Make a list of genres associated with your discourse community.

Please note: a discourse community has a broadly agreed set of common public goals, has mechanisms of intercommunication among its members, uses the mechanisms to provide information and feedback, and has some specific lexis, etc. (Swales, 1990)

**Task 3 Genre networks**

Genres do not occur in isolation but in networks. Think of a genre chain for *job application* that would capture the chronological aspect of genres.

**Task 4 Genre in teaching**

Genre is gaining attention in L2 writing instruction. For the ESP course designer an ESP perspective on genre is valuable and informs many current teaching materials. Think e.g. of the CARS framework (´creating a research space´ structure). How does it support the writer?

How does the ESP material you have analysed teach genres? (Top-down / bottom-up approach, contrasting examples, etc.).

**References:**

Belcher, D. (2006). English for Specific Purposes: Teaching to Perceived Needs and Imagined Futures in Worlds of Work, Study, and Everyday Life*. TESOL Quarterly*. 40. 10.2307/40264514.

Hyland, K. (2007). *Genre and Second Language Writing.* The University of Michigan Press.

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<https://www.wonderopolis.org/wonder/what-is-a-genre>