

### 1.1. Background to the Study

The importance of genre knowledge in helping language learners to understand and master academic, professional or educational discourse has widely been acknowledged for over two decades (Swales, 2004). Genre is a class of communicative event in which language plays a primary role. Genre analysis explores discourse features in the broad context of the communicative event and attempts to provide the rationale of the discourse features in terms of author's intentions and institutional conventions (Swales, 1990).

Three main traditions have been identified in contemporary genre studies, which can be seen as complementary, rather than competing approaches: English for Specific Purposes (ESP) genre analysis, New Rhetoric studies, and a distinctive Australian approach that draws extensively on Systemic Functional Linguistics (SFL). Among these approaches to genre studies, ESP and Australian genre scholars have shown more tendency than the New Rhetoric Studies to teaching different genres explicitly and have thus been more interested in construction of models and materials for teaching genres (Hyon, 1996). Especially, genre studies carried out within ESP tradition have proven to be of great assistance to those interested in writing and developing academic discourse in today's rapidly-growing multi-disciplinary fields. Within ESP, English for Academic Purposes (EAP) has shown a great capacity of research for scholars who have a desire to demystify seemingly complicated task of dealing with academic texts.

The applied nature of ESP has been a defining feature of the field from its inception (Swales, 1990). ESP approach to genre study, otherwise known as Swalsian approach, owes its flourish a lot to John Swales, whose great works on genre analysis are often cited. This approach to genre analysis is characterized by identifying a set of 'moves' and 'steps', embedded in a spoken or written discourse, which realize the communicative purpose(s) of a member of a discourse community. Scholars have tried to describe texts of different

disciplines through analyzing the moves or types of information presented in each text. Swales (2004) defined 'move' in genre analysis as "a discursual or rhetorical unit that performs a coherent communicative function in a written or spoken discourse" (p. 29). According to Skelton (1994), moves are consistent conventional patterns not learned by the users but are parts of their unconscious knowledge which can be recognized by means of move structure analysis.

Swales (1990), proposed his well-known CARS (Create A Research Space) model, in an attempt to discover the rhetorical structure of research articles introductions. Swales' work has provided a benchmark for many ESP- oriented genre studies. In fact, following Swales' seminal 1990 work on article introductions, different types of genres in academic written English, namely, textbooks, different sections of research articles and papers (especially their introductions), abstracts, theses and dissertations and their titles were analyzed in various EAP fields of study. Considering genre analysis of different sections of research articles, the works carried out on genre analysis of conclusion section are the most pertinent ones to the current study. To mention some of the significant ones, one can include Dudley-Evans' study (1994), on the Introduction and Discussion sections of seven Medical Science (MSc) dissertations, Yang and Allison's study (2003) on conclusion section of RAs, and Bunton's study (2005) on the structure of Ph.D. conclusion chapters.

Dudley-Evans (1986), found three main parts to the Discussions: Introduction, Evaluation of results and Conclusions and future work. The conclusions, the most relevant to current study, he found to contain: summary of main results, summary of main claims and recommendations about future work. Yet, in another study, Yang and Allison (2003), determined to see how writers in Applied Linguistics moved from results to conclusions, found conclusion sections in 13 out of 20 research articles. The more frequent moves they

found in the conclusion section were: summarising the study, evaluating the study and deducting from the research.

In a more comprehensive study, Bunton (2005) analysed the structure of Ph.D. conclusion chapters. He found that the structural status of Discussions and Conclusions in a RA was virtually reversed in a Ph.D. thesis. He identified two types of conclusion chapters: 'thesis-oriented' and 'field-oriented'. While 'thesis-oriented' Ph.D. conclusions consisted of a set of moves and steps, 'field-oriented' conclusions were characterized by clause-relational patterns like, Problem – Solution – Evaluation.

Unlike research articles which have been subject to extensive genre studies, only a few genre studies have been undertaken as far as English textbooks, in general, and Applied Linguistic books, in particular, are concerned. A textbook is made up of different sections including: preface, foreword, acknowledgment and introduction, often found on the first few pages of books. The rhetorical structure of these introductory genres (Bhatia's term) has been revealed by some scholars. For example, Kuhl (2008) analysed the preface section of 21 textbooks from the discipline of Applied Linguistics, with the hope of revealing their move structure, discourse functions and their dominant order. He came up with a four – move structure constituting the preface section of the books, namely: Announcing objectives, identifying audience, outlining organization and acknowledging others' contribution.

Also, genre analysis is one of the techniques that have proven of value in the evaluation of textbooks for classroom use. In an attempt to evaluate school science textbooks through genre analysis, Kearsey and Turner (1999) built their approach to textual analysis of these books on the basis of genre as the relationship between the author and the reader of a book and the method for genre analysis advocated by Swales (1981) and Nwogu (1991), known as 'move analysis'. They analyzed a particular textbook through Swales' genre analysis (1990) and it became obvious that the textbook controlled through direct teaching discourse, or indirectly

controlled the classroom teaching discourse, through strategically placed questions and the commentary provided by the Teachers' Guide.

However, as far as Applied Linguistic textbooks are concerned, genre analysis of a major informative section of these books, '*Chapter Summary*' or '*Chapter Conclusion*', has not been investigated yet and there is a total gap of research in this regard. Although genre scheme of conclusion section of Research Articles and Ph.D. dissertations has been disclosed, genre analysis of '*conclusions*' - '*summary*' in some cases - appearing at the end of different chapters of the books written by native authors is still an uncharted territory of research and needs to be charted.

## **1.2. Statement of the Research Objectives**

This study attempts to discover the possible rhetorical structure of 'Conclusions' or 'Summaries', typically coming at the end of different chapters of many Applied Linguistic books, written by native authors. The purpose of this study is two -fold: first to identify the possible move-structure of the chapter conclusions and summaries; and second to find dominant linguistic conventions which function as 'discourse markers' of the possible identified moves, based on manually calculated frequency for some of the significant linguistic features. In this study, Swalsian approach to genre analysis was adopted to accomplish these purposes. Peripheral to the main objectives, the study also sets out to pinpoint the probable discrepancy between a chapter conclusion and chapter summary.

## **1.3. Significance of the Study**

The focus of the present study is on one of the major academic genres—the textbook. It is a teaching genre in academic communication in which knowledge is represented in factual form. This is a genre which contains only 'accredited knowledge' with fewer knowledge claims and more factual information (Fleck 1933 & 1975, quoted in Salahshoor, 2000).

Therefore, the analysis of a section of textbooks which mostly contains the major findings of the textbooks will be really necessary to meet the needs of scholars who are looking for reliable concise knowledge in a short matter of time.

As the genre analysis of collected data revealed three main moves were found to make up the overall scaffolding of a chapter conclusion/summary: 1. Restating overall issue(s), 2. General concluding remarks and 3. Preparatory move for following chapter(s). The second move, in turn, was realised by a number of Steps. Also a set of linguistic features were noticed to frequently recur throughout the sample data, indicating that the arrangement of information presented through a chapter summary or conclusion is not a haphazard flow of sentences, but rather an organised array of information motivated by underlying purposeful communicative functions. Considering the increasing number of books written by non-native authors, the implications of this study may prove helpful to these people who are very mindful of exact phrasing when developing a well-organised chapter summary or conclusion. Also, the results of this study can be of significance to language learners in general and ESP students in particular both as readers and writers of academic genres, since it may foster their language awareness and equip them with useful rhetorical structures and linguistic conventions for understanding and producing academic summaries and conclusions. Moreover, as the study tries to illuminate the range of information presented in a chapter summary or conclusion, the findings of the study may help researchers come to grips with overall content of different chapters of a book in a short time.

#### **1.4. Organization of the Study**

Five chapters have formed the building blocks of this study. Chapter one, *Introduction*, presents an overview of the current study. Chapter two or *the Review of Literature* provides a historical development and theoretical assumptions of genre theory, followed by a description

of a set of genre studies relevant to the current study. The next chapter explains the methods that have been used for conducting the research and the analysis of the data used in this study. It also demonstrates how the data were collected. Chapter four or *Data Analysis* provides the results and detailed discussion of the findings of the study. Finally, chapter five, *Conclusions*, summarises the research findings, draws conclusions from those findings, and indicates the implications of the findings. Limitations of the study and suggestions for further research in the field are also considered in the last chapter.

## 2.1. An Overview of Genre Development

Over the past thirty years, researchers working across a range of disciplines have revolutionized the way we think of genre, challenging the idea that genres are simple categorizations of text types. There have been two competing views of genre over its history: genre as classifying and categorizing text types and genre as a means to help shape and even generate what is represented in culturally defined ways (Bawarshi & Reiff, 2010).

Interestingly, these competing views of genre are reflected in the etymology of the word genre, which is borrowed from French. On the one hand, genre can be traced to the Latin word *genus*, which refers to “kind” or “a class of things.” On the other hand, genre can be traced again to the Latin cognate *genre*, meaning to generate.

It may seem on a first reading of the genre analysis literature that the terms genre and text type refer to the same aspect of genre knowledge. There is not, however, universal agreement that genre and text type refer to the same aspect of a text. Biber (1988) observed that texts within particular genres could differ greatly in their linguistic characteristics; for example, newspaper articles could range from extremely narrative and colloquial in linguistic form to extremely informational and elaborated in form. On the other hand, he found that different genres could be quite similar linguistically. For example, newspaper articles and articles in popular magazines are often nearly identical in form.

Paltridge (1996) , clarifying the distinction between genre and text type, argued that the term genre characterized texts on the basis of external criteria such as a text that was written or spoken by a particular person, for a particular audience, in a particular context, for a particular purpose, and viewed by the discourse community as being an example of the particular genre , but text types were rhetorical modes such as “problem solution,” “exposition,” or “argument” type texts that were similar in terms of their internal discourse

patterns regardless of genre. He concluded that genre and text type represented different yet complementary perspectives on text.

Various traditions across borders, disciplines and grade levels and contexts have explored the analytical and pedagogical implications of genre in ways that reveal genres as considerable variables in literacy acquisition. Different approaches to genre have emerged over time, in different areas of study from literary theory to Systemic Functional Linguistics (SFL) to Corpus Linguistics to English for Specific Purposes (ESP) to Rhetorical Genre Studies to the French and Swiss pedagogical traditions to the Brazilian synthesis. Each of these approaches and trends has emerged in response to a number of various demands and needs.

To better understand the concept of genre and its development, one needs to trace it back in linguistic and rhetorical/sociological genre traditions. Current approaches to genre draw more from linguistic, rhetorical, psychological and sociological traditions. These traditions are to be briefly outlined in what follows.

### **2.1.1. Genre in Literary Studies**

Literary approaches to genre have traditionally maintained culturally-widespread, bipolar attitudes toward genre as either an exclusively aesthetic object or as a constraint on the artistic spirit. Recent literary genre scholarship challenged the bipolar attitudes and offered a larger landscape for genre action that can include linguistic and socio-rhetorical studies of genres (Bawarshi & Reiff, 2010).

Todorov (1976) clarified the issue of what genres were by rejecting the widely-held view of genres as classes of similar texts and instead putting forward a view that, genres irrespective of being literary or not were nothing but codification of discourse properties, thus



fluid and flexible. He distinguished between ‘theoretical’ and ‘historical’ approaches to genre. According to Todorov (ibid) ‘theoretical approaches’ define genres based on abstract, analytical categories that critics use to classify texts. These categories are ‘theoretical’ because, rather than beginning with actual practices and texts, they begin with apriori categories, which are then applied to texts for purposes of classification. ‘Historical’ approaches on the other hand, recognize genres as resulting “from an observation of literary reality,” meaning that genres are defined based on an inductive method, whereby critics identify genre categories based on perceived structural patterns in texts, as these texts exist historically within particular literary contexts.

Within Literary approach to genre, Fowler (1982) sees genre as a communication system for the use of writers in writing and critics in reading and interpreting. Neither Todorov nor Fowler accepts that genres are simply assemblies of more-or-less similar textual objects but, instead are coded and keyed events set within social communicative processes. Recognizing those codes and keys can be a powerful facilitator of both comprehension and composition of various types of discourse.

### **2.1.2 Systemic Functional Approach to Genre**

Within linguistic analysis, Systemic Functional approaches to genre have contributed richly to how genre is understood and applied in textual analysis over the last twenty-five years. SFL, otherwise known as ‘Sydney school’ of genre study, incorporates a number of features that are central to SFL theory and adopts a functional perspective in the study of language, a focus on the interrelationship between language texts and the contexts in which those texts occur. What is especially important within SFL is the concept of ‘realization’, since it describes the dynamic way that language realizes social purposes and contexts as

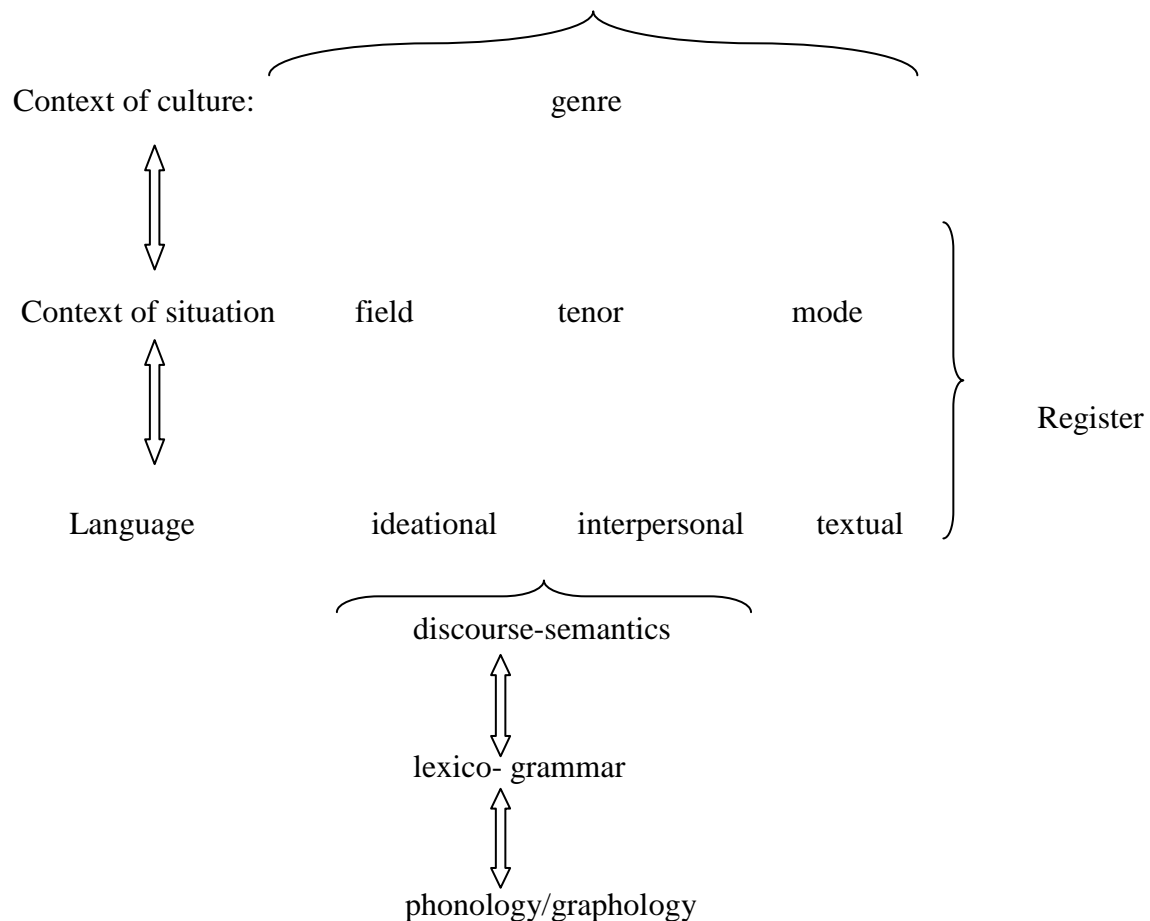
specific linguistic interactions, at the same time as social purposes and context realize language as specific social actions and meanings (Bawarshi & Reiff, 2010).

Influenced greatly by Michael Halliday's works, Systemic Functional Linguistics (SFL) is based on the premise that language structure is integrally related to social function and context (Halliday, 1978). A great deal of work in SFL can be traced to Halliday's *Language as social Semiotic* (ibid). He argues that language plays a crucial role in the process of socialisation and performing meaningful actions within what he calls 'contexts of situation'. These contexts of situations recur as 'situation types' and become conventionalised over time. As a result, they begin to 'specify the semantic configurations' that the speaker will typically fashion. Halliday refers to this clustering of 'situation types' as register. By linking a situation type with particular semantic and lexico grammatical patterns, register describes what actually takes place (*the field*), how participants relate to one another (*the tenor*) and what role language is playing (*the mode*). What happens at the level of context in terms of field, tenor and mode corresponds to what happens at the linguistic level in terms of what Halliday refers to as three language 'metafunctions' : *ideational, interpersonal and textual*. In connecting situation types and semantic lexico-grammatical patterns, Halliday's work has served as a foundation for Systemic Functional approaches to genre.

From another perspective, Systemic Functional approaches to genre arose in part in response to concerns over the efficacy of student-centred, process-based literacy teaching, with its emphasis on learning through doing. This approach has been most widely influenced by the work of J. R. Martin (1997), who defined genre as "staged, goal-oriented, social processes through which social subjects in a given culture live their lives" (p. 43). He builds on Halliday's work by locating genre in relation to register so that genre and register relate to and realize one another in important ways. According to Martin, while register functions on

the level of context of situation, genre functions on the level of context of culture. The relationship can be diagrammed as follows:

Diagram 1: The Relationship between Register and Genre (illustrated in Bawarshi & Reiff, 2010).



In such a model, genre connects culture to situation, and register connects situation to language, or as Martin puts it, “register (encompassing field, tenor and mode) contextualizes language and is in turn contextualised by genre” (ibid, p.37).

This perception of the relationship between genre and register is echoed in Bhatia (1993). Outlining four levels of linguistic description, he considers register analysis as a kind of ‘surface-level linguistic description’, arguing that this level of description “falls some way short of offering an explanation why a particular variety takes the form that it does.” In order

to move towards a 'thicker description', encompassing socio-cultural, institutional and organizational explanation, Bhatia introduces the concept of genre which complements register analysis (Bhatia, 1993 pp.5-10).

Back to Martin's formulation, it enriched understanding of genre by showing how social purposes are linked to text structure, and how these are realised as situated social and linguistic actions within register. Indeed the most common trajectory in SFL genre analysis has been moving from the identification of social purpose as represented in generic structural elements to the analysis of text register as represented in field, tenor and mode, to language metafunctions, to more micro analysis of semantic, lexico-grammatical, and phonological features.

However, critics of SFL approach to genre have raised concerns about its trajectory, moving from social purpose to register analysis to linguistic analysis. They have noted that SFL model does not examine the ways in which genres not only realise but also help reproduce ideology and social purpose. Threadgold, for instance, criticised SFL genre theory's use of genres as a starting point for textual analysis while overlooking the web of social, political and historical realities in which genres are embroiled. At the same time he argued that because texts were always performances of genres, genres are less stable than SFL approaches imagine (as cited in Bawarshi & Reiff, 2010, p. 36).

### **2.1.3. Genre in Corpus Linguistics**

Another approach within linguistic traditions is historical/corpus linguistics. It has contributed to research and teaching of genre by accounting for the nature of 'typology' and for language change. The field of historical linguistics became interested in text classification when it expanded its scope of study from sentence to text (Diller, 2001). Diller described two trajectories of classification: deductive and inductive text typologies. Deductive text

typologies, according to Diller (2001, pp.12-13), seek to create overarching categories for genre and text classification. On the other hand inductive text typologies classify text types based on perceived textual patterns.

Douglas Biber's work (1988) in corpus linguistics has greatly influenced corpus linguistic approach to genre classification. He has been able to identify a great deal of linguistic variation within genres, suggesting that genres can be identified in terms of 'more or less complexity'.

This notion of 'more or less' has played an important role in historical and corpus linguistic approaches to genre categorization. Based on Eleanor Rosch's Theory of Prototypes (1970s), which takes a psychological view of human categorization, such a typology identifies membership within genre on the basis not of 'either or' but on the basis of 'more-or-less, better and poorer' (Diller, 2001, p.21). The notion of prototypes, allows genre researches to define text membership within genres on the basis of how closely their structural and linguistic patterns relate to the genre prototype. Some texts, thus, are closer to their genre prototype while others function more on the periphery of prototypicality, or, more accurately, on the boundaries of different prototypicalities, as in the case of mixed genres. This perspective towards genre is also advocated by Swales (1990), where in his working definition of genre he states that: "exemplars or instances of genres vary in their prototypicality." (p.49)

Prototype theory has also had important implications for genre study and teaching. Within SFL genre theory, Martin (1997) has used it to distinguish between typological and topological genre classifications: "For purposes of typological classification, we have to define just what percentage of causal relations is required for a text to qualify [as a member of the genre]. The topological perspective on the other hand allows us to position texts on a cline, as more or less prototypical . . ." (p.15)

Corpus linguistics, using large scale electronic text databases or corpus, allows researchers to conduct systematic searches for linguistic features, patterns, and variations in spoken and written texts. Analyses of genres based on corpus linguistics have also allowed researchers and teachers working in English for Specific Purposes to identify the most and least salient features of different academic and workplace genres.

This kind of approach to genre has informed the way we understand language change by locating genres as the center of such change. For instance, in his study of the adverbial's first participle construction in English, Thomas Kohnen (as cited in Diller, 2001) described how that construction first appeared in the English religious treaties and then soon afterward spread through English via its use in different genres. What is significant is that the adverbial's first participle achieved a certain status by appearing in prestigious and powerful religious genres. As Diller explains "the presence of a form in a prestigious genre may trigger its reception in other genres and thus speed up its diffusion throughout the written language." This suggests that genres can be understood as sites of debate within histories of language change.

#### **2.1.4. Genre as Social Action**

In developing the idea of genre as social action, Carolyn Miller (1994), informed by the works done in rhetorical criticism and social phenomenology, arrived at the understanding of genre as socially derived, intersubjective, rhetorical typification that helps us recognize and act within recurrent situations. This understanding is reflected in her famous definition of genre as 'typified rhetorical actions based in recurrent situations' (Miller, 1994 pp.23-42). She adopted an inductive approach to genre studies, what she called an 'ethnomethodological' approach, which is best suited to allow genre researchers to identify and locate genres in the environments of their use as well as to describe the actions genres

help individuals perform in the environments. As Miller argues, “situations ... are the result, not of ‘perception’ but of ‘definition’ meaning that our recognition of a situation as calling for a certain response is based on our having defined it as a situation that calls for a certain response”.

Miller’s important contribution to the field was how genres participate in the constructions of the situations to which they respond. Key to the view of genre as social action is the concept of rhetorical situation, defined by Bitzer (1986) as ‘the context of rhetorical action’ (as cited in Miller, 1994). This view of genre reinforced the concept of genre as a means of social action, one centered not on the substance or form of discourse but on the action it is used to accomplish. Defining genres as rhetorical actions means recognizing genres as forms of social interpretation that make possible certain actions. In this view, genres play an important role in mediating between recurrent situations and actions and the existence of genres helps us both recognize situations as current and provide the typified strategies we use to act within them.

The tenets and implications involved in Miller’s notion of genre as social action helped shape the field of Rhetorical Genre Study (RGS), enabling researchers to study cultural patterns and practices while also challenging researchers to consider how genres might be used to help students understand and participate in social actions.

### **2.1.5 Rhetorical Genre Studies (RGS)**

This approach to genre emphasised the study of genre as forms of situated cognition, social action and social reproduction. Within RGS, the focus of genre analysis was directed towards an understanding of social practices and events: the ideologies, power relations, epistemologies and activities that animate these practices and the roles that genre plays in how individuals experience and enact these practices in various sites of activity (Berkenkotter & Huckin, 1985).

According to Berkenkotter and Huckin, several important genre claims emerged from RGS:

- “Genres are dynamic rhetorical forms that develop from response to recurrent situations and serve to stabilize experience and give it coherence and meaning”.
- Genres are dynamic because as their conditions of use change genres must change along with them or become obsolete.
- Variation is an inherent part of recurrence and so genres must be able to accommodate that variation.
- Genres are forms of situated cognition.
- For genres to perform actions they must be connected to cognition, since how we know and how we act are related to one another. Genre knowledge is linked to both procedural knowledge and background knowledge.” (ibid, pp. 475-509)

The emphasis within RGS has been to show that genres are not only communicative tools but also socially derived, typified ways of knowing and acting; they embody and help us enact social motives, which we negotiate in relation to our individual motives; they are dynamically tied to the situations of their use; and they help coordinate the performance of social realities, interactions and identities.

Bazerman (1988), a prominent figure within RGS approach to genre, suggests that a genre is associated with a pattern of regularity that includes not only repeated features in multiple texts, but also regularities in the production and interpretation of those texts and in the social relations of writers and readers.

Building on the work of Bazerman and others, Anthony Paré and Graham Smart (2005) argued that:

Until recently the study of written genres focused on textual patterns. When researchers wanted to examine a particular genre, they looked across multiple texts



for regularities of form and effect. Over the last decade, scholars have been reinterpreting genre as social action: a complex pattern of repeated social activity and rhetorical performance arising in response to a recurrent situation” (Pare and Smart, 2005, pp.122- 126)

They (Pare and Smart) proposed to define genre as a distinctive profile of regularities across four dimensions:

1. Regularities in textual features
2. Regularities in social roles
3. Regularities in composing processes
4. Regularities in reading practices

Unlike SFL and ESP approaches to genre which advocate explicit teaching of genre, RGS is averse to adopt explicit genre teaching. Rather this level of genre knowledge requires “immersion into the culture and lengthy period of apprenticeship and enculturation.” (Berkenkotter & Huckin, 1985).

#### **2.1.6. ESP Approach to Genre**

Here, it should be pointed out that since the ultimate concentration of the present study has been on the language of textbooks as an academic discourse, in this chapter, it has been attempted to embark, initially, on the ideas and studies relevant to the EAP branch of ESP and, therefore, studies of other branches of ESP, such as English for Occupational Purposes (EOP), have not been specifically taken into account. Nevertheless, wherever need has arisen, the term ESP has been employed implying that the idea(s) of that particular occasion is (are) shared by all branches of ESP in general and EAP in particular.

Subsumed under the overarching category of Language for Specific Purposes (LSP), ESP focuses on studying and teaching specialized variety of English. Although ESP has been in existence since 1960s, it was John Swales' groundbreaking book *Genre Analysis: English in Academic and Research Settings* that mostly theorized and developed the methodology for bringing genre analysis into ESP research and teaching. He identified two key characteristics of ESP genre approaches: their focus on academic and research English and their use of genre analysis for applied ends.

The applied nature of ESP has been a defining feature of the field from its inception. As Swales (1990) explained, ESP approaches can be traced to "quantitative studies of the linguistic properties ... of registers of a language" in order to identify the frequency of occurrence of certain linguistic features in a particular register and then make these features the focus of language instruction (p. 2). Therefore, the early work in ESP represented research in corpus linguistics with its quantitative studies of linguistic properties of different texts.

However, ESP studies have become narrower and deeper in their orientation. They are narrower in the sense that the focus has changed from broader register categories to a narrower focus on actual genre varieties. They are deeper in the sense that they describe not only linguistic features of language varieties but also their communicative purposes and effects (Swales, 1990). This kind of approach to genre, locates genres within more specifically defined contents, what Swales first named 'discourse communities' where the genres' communicative purposes are more specific.

A typical ESP approach to genre analysis will begin by identifying a genre within discourse community and defining the communicative purposes the genre is designed to achieve. Then the analysis turns to an examination of the genre's organization, its schematic

structure – often characterized by rhetorical moves it undertakes and from there to an organization of textual and linguistic features that realize rhetorical moves. The trajectory of analysis thus proceeds from a genre's schematic structure to its lexico-grammatical features, while keeping track of genre's communicative purpose and the discourse community which defines it. To put it in other words, most ESP genre approaches in analysing texts move from context to textual analysis and at the textual level, various levels of linguistic analysis are applied from lexico grammatical features to language patterns to larger structural patterns (Bhatia, 1993).

An exemplar of this approach to genre analysis was Swales' seminal work in analysing the introduction section of Research Articles (RAs). His CARS (Create A Research Space) model to genre analysis of research articles introduction has been very influential in the field and consequently in writing pedagogy. Through this model he identified three typical moves authors make within the introduction section of research articles: from 'establishing a territory' (move 1) to 'establishing the niche' (move 2) to 'occupying the niche' (move 3). Within each of these moves, Swales identified a range of possible 'Steps' that RA authors can take, such as 'claiming centrality' and 'reviewing items of previous research' which are subsumed under move 1. From there he examined Steps more specifically by analysing text patterning and lexico grammatical features:

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 (p.141)

He also provided the most detailed blueprint for a social genre construct, “a construct he described as a class of communicative events the members of which share the same communicative purpose”. In his definition of genre, Swales included the following defining features:

- A genre is a class of communicative events.
- The principal criterial feature that turns a collection of communicative events into a genre is some shared set of communicative purposes.
- Exemplars or instances of genres vary in their prototypicality.
- The rationale behind a genre establishes constraints on allowable contributions in terms of their content, position and form.
- A discourse community’s nomenclature for genre is an important source of insight (pp. 45-55).

Bhatia (1993), taking genre after Swales, raised a new definition of genre. Although his definition of professional and academic genres owes its debt to Swales’ work (1990), it differs from it in the way it brings in the psychological, particularly cognitive, level of genre construction. This insightful definition is directly quoted here: