Implementing genre-based pedagogy for the advanced learner: Materials, tasks, and assessment

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Organization of Workshop

Time	Activity
2:00 – 2:05	Introduction and Overview (Maxim)
2:05 – 2:30	Introduction to genre-based pedagogy and moves analysis (Ryshina-Pankova)
2:30 – 2:45	Break-out session for moves analysis of fundraising email
2:45 – 3:00	Report and discussion of break-out session
3:00 – 3:15	Presentation of lexicogrammatical realization of moves (Maxim)
3:15 – 3:30	Break-out session for identification of lexicogrammatical realization of moves of fundraising email
3:30 – 3:45	Report and discussion of break-out session
3:45 – 4:00	Presentation of genre-based writing task (Liamkina)
4:00 – 4:15	Break-out session for development of writing task based on fundraising email (Liamkina)
4:15 – 4:30	Report and discussion of break-out session
4:30 – 4:45	Presentation of genre-based assessment (Crane)
4:45 – 5:00	Concluding discussion

Workshop Part 1: Genre and genre-based pedagogy

This paper discusses major characteristics of genre-based pedagogy as a form of explicit instruction toward fostering learner processing of meaning-form connections at the textual level. It presents a moves analysis of the genre *political appeal* to demonstrate these connections with regard to the generic stages.

I.   Introduction: Goals of Genre-Based Pedagogy

1. Grammar-driven approach: Recognition literacy (Hasan 1996)
2. Progressivist approach
3. Action and Reflection literacy (Hasan 1996)

II.   Linguistic Theory

1.   Systemic-functional linguistics: Halliday (1989, 1994), Martin (1985, 1997, 1998, 1999), Martin and Rose (2003), Hasan (1989, 1995, 1996)
2.   Genre theory:
        Genres are staged, goal-oriented social processes
        Level of culture   → generic stages (obligatory and optional moves)
        Level of situation   → field – activity, subject matter
                                    tenor – relationship between participants
                                    mode—role of language, information flow
        Level of lexicogrammar → field – ex. transitivity
                                    tenor – ex. mood system
                                    mode – ex. theme

III.   Genre-based Pedagogy

1. Teaching-Learning Cycle: The Wheel model (Martin 1986, 1989, 1999, Cope and Kalantzis 1993): Modelling, Joint Negotiation of Text, Independent Construction of Text
2. ESA/EAP Context: Swales (1990), Johns (2002)
3. Explicit Instruction
        a. Critique: reproduction of dominant discourses
        b. New Wheel: joint construction, independent construction, deconstruction
        c. Explicit instruction in SLA: Norris and Ortega (2000)
        d. Explicit instruction from a genre-based perspective: explicit but not prescriptive, explicit with regard to meaning-form-context connections, and discourse-level phenomena.

IV.   Theoretical and Empirical Bases for Genre-based Instruction

1. Learning theory: Scaffolding, Vygotsky (1978) → support an instructor can offer at the point when it is most needed, i.e. in the *zone of proximal development*.
2. Modelling and Joint Construction phases provide scaffolding that leads to approximation and control of genres.
3. Empirical studies show positive effects for genre instruction: Johns (1999), Johns (2002) Henry and Roseberry (1998), Mustafa (1995), more studies are needed.

V: Analysis of Political Appeals

1. Curriculum Context: Advanced level course on modern German history offered after 15 semester hours or coursework, Unit III: Fall of the Wall and its Consequences, Topic 1: Looking Back and "Ostalgia" ("East-nostalgia")
2. Socio-historical context:
    a. history of the genre of political appeal
    b. historical context of the Fall of Berlin Wall in 1989
3. Methodology:
    a. three researchers analyzed two political appeals used in instruction and worked out a moves structure for them
    b. 9 political appeals from an online historical archive LeMO were further analyzed in accordance with the worked out moves structure. Each of the nine texts was examined by two researchers.
    c. Discrepancies were resolved. Moves structure was refined
    d. Moves across 11 political appeals were further qualitatively analyzed by one researcher with regard to their linguistic realizations in terms of field, tenor, and mode.
4. Moves Analysis: obligatory and optional moves, purposes of moves
5. Linguistic Realizations of *Moves Problem Statement* and *Appeal for Action* across 11 Aufrufe in terms of field, tenor, mode

Communicative purposes of the moves of the genre "Aufruf" (political appeal)

I. **Title** – to draw attention, set up topic	What is this about?
II. **Address** – to identify and address the audience, to create rapport with it	Whom are you talking to?
III. **Contextualization** – to contextualize the appeal via mentioning any of the following: the body that created the *Aufruf*, the conditions under which the authors met (i.e., their responsibilities, titles, whom they represent, etc.), the place where they met. Additional functions: to introduce the main purpose of the *Aufruf*, to very generally summarize it.	What's the background to the text and the authors?
IV. **Problem statement** – to identify and/or describe the main problem that is the reason for the *Aufruf*.	What's the problem?
V. **Recognition of achievements** – to positively evaluate actions that have already been taken (often by the audience) to overcome the problems related to the main problem. Additional function: to create rapport with the audience; to encourage it to keep reading/listening; to give hope that the problems can be overcome.	What successful actions have been undertaken? Why do you think I can do anything?
VI. **Proposed action or Call for action** – to propose one or several alternatives for action to overcome the main problem identified in move IV; to urge audience to become involved, to answer audience's question "What can I do?". If several alternatives are	What can be done to solve the problem?

presented, some of them are presented as desirable, some as undesirable. In either case, the implicit goal is to persuade the audience to take a certain course of actions.	
VII. **Argument for action** – to present reasons for taking a certain course of actions.	Why should I take part in the proposed action?
VIII. **Date/Place** – to anchor the *Aufruf* temporally and geographically as a historic/political document	When and where was this appeal officially agreed upon?
IX. **Signatures** – to give audience a chance to express solidarity, to demonstrate how many people agree with the evaluation of the problem and proposed course of action	Who officially consented to this appeal?

Structure of the genre Aufruf

I. **Title** – obligatory, ordered (always first), unrepeated

II. Address – optional, unordered (can be embedded within Title), repeated

III. Contextualization – optional, unordered, repeated

IV. **Problem statement** – obligatory, unordered, unrepeated (tends to occur in the first part of the Aufruf and before "Proposed action or call for action" move)

V. Recognition of achievements – optional, unordered (but tends to occur together with Problem statement and can be embedded in it), repeated

VI. **Appeal for action** – obligatory, unordered (but tends to occur after Problem statement), repeated (when repeated – is intensified the second or subsequent time)

VII. Argument for action – optional, ordered (when it is present, it comes before and/or "Proposed action or Call for action" move), repeated

VIII. Date/Place – optional, ordered (occurs either after Title (or contextualization) in the beginning or before Signatures at the end), unrepeated

IX. Signatures – optional, ordered (last move), unrepeated

Moves that define the genre of Aufurf (moves that are obligatory): Title, Problem statement, Appeal for action (there are examples of this genre that consist solely of these three moves!)

Schematic structure (bolded – obligatory move, […] – optional move, ↵ - repeated move, ~ - unordered move)**:**

I. **Title** →II. [Address] ↵ ~ → III. [Contextualization] ↵ ~ →**IV. Problem statement** ~ →V. [Recognition of achievements] ↵ →**VI. Appeal for action** ↵ ~ →VII. [Argument for action] ↵ →VIII. [Date/Place] →IX. [Signatures]

Aufruf
Für unser Land

PROBLEM STATEMENT
Unser Land steckt in einer tiefen Krise. Wie wir bisher gelebt haben, können und wollen wir nicht mehr leben. Die Führung einer Partei hatte sich die Herrschaft über das Volk und seine Vertretungen angemaßt, vom Stalinismus geprägte Strukturen hatten alle Lebensbereiche durchdrungen.

RECOGNITION OF ACHIEVEMENT
Gewaltfrei, durch Massendemonstrationen hat das Volk den Prozeß der revolutionären Erneuerung erzwungen, der sich in atemberaubender Geschwindigkeit vollzieht.

APPEAL FOR ACTION
Uns bleibt nur wenig Zeit, auf die verschiedenen Möglichkeiten Einfluß zu nehmen, die sich als Auswege aus der Krise anbieten.

Entweder
können wir auf der Eigenständigkeit der DDR bestehen und versuchen, mit allen unseren Kräften und in Zusammenarbeit mit denjenigen Staaten und Interessengruppen, die dazu bereit sind, in unserem Land eine solidarische Gesellschaft zu entwickeln, in der Frieden und soziale Gerechtigkeit, Freiheit des einzelnen, Freizügigkeit aller und die Bewahrung der Umwelt gewährleistet sind.

Oder
wir müssen dulden, daß, veranlaßt durch starke ökonomische Zwänge und durch unzumutbare Bedingungen, an die einflußreiche Kreise aus Wirtschaft und Politik in der Bundesrepublik ihre Hilfe für die DDR knüpfen, ein Ausverkauf unserer materiellen und moralischen Werte beginnt und über kurz oder lang die Deutsche Demokratische Republik durch die Bundesrepublik Deutschland vereinnahmt wird.

Laßt uns den ersten Weg gehen.

ARGUMENT FOR ACTION
Noch haben wir die Chance, in gleichberechtigter Nachbarschaft zu allen Staaten Europas eine sozialistische Alternative zur Bundesrepublik zu entwickeln. Noch können wir uns besinnen auf die antifaschistischen und humanistischen Ideale, von denen wir einst ausgegangen sind.

APPEAL FOR ACTION
Alle Bürgerinnen und Bürger, die unsere Hoffnung und unsere Sorge teilen, rufen wir auf, sich diesem Appell durch ihre Unterschrift anzuschließen.

DATE/PLACE
Berlin, den 26. November 1989

SIGNATURES
Götz Berger, Rechtsanwalt; Wolfgang Berghofer, Kommunalpolitiker; Fank Beyer, Regisseur; Volker Braun, Schriftsteller; Reinhard Brühl, Militärhistoriker; Tamara Danz, Rocksängerin; Christoph Demke, Bischof; Siegrid England, Pädagogin; Bernd Gehrke, Ökonom; Sighard Gille, Maler; Stefan Heym, Schriftsteller; Uwe Jahn, Konstruktionsleiter; Gerda Jun, Ärztin/Psychotherapeutin; Dieter Klein, Politökonom; Günter Krusche, Generalsuperintendent; Brigitte Lebentrau, Biologin; Bernd P. Löwe, Friedensforscher; Thomas Montag, Mediziner; Andreas Pella, Bauingenieur; Sebastian Pflugbeil, Physiker, Ulrike Poppe, Hausfrau; Martin Schmidt, Ökonom; Friedrich Schorlemmer, Pfarrer; Andree Türpe, Philosoph; Jutta Wachowiak, Schauspielerin; Heinz Warzecha, Generaldirektor; Konrad Weiss, Filmemacher; Angela Wintgen, Zahnärztin; Christa Wolf, Schriftstellerin; Ingeborg Graße, Krankenschwester
Walter Janka, der - wie bekanntgegeben wurde - aus organisatorischen Gründen an der Pressekonferenz nicht teilnehmen konnte - stimmt dem Aufruf zu, hat diesen noch nicht unterzeichnet.

TITLE
Appeal
For our Country

PROBLEM STATEMENT
Our country finds itself in a deep crisis. The way we lived before, we cannot and do no longer want to live. The leadership of a party had assumed control over the people and their representation. Stalinistic structures penetrated into all areas of life.

RECOGNITION OF ACHIEVEMENT
Violence-free, through mass demonstrations, the people forced the process of revolutionary change to occur at breathtaking speed.

APPEAL FOR ACTION
For us little time is left to act on the various opportunities that appear as ways out of the crisis.

Either
we can insist on the independence of the GDR and attempt, with all our powers and in cooperation with those states and interest groups who are ready for it, to develop a society based on solidarity, in which peace and social justice, individual freedom and freedom of movement for all, as well as preservation of environment are guaranteed.

Or
We have to tolerate, that, caused by powerful economic forces and unacceptable conditions, by which influential economical and political circles in the Federal Republic justify their help for the GDR , the selling out of our material and moral values begins and that earlier or later the German Democratic Republic will be seized by the Federal Republic of Germany.

Let us take the first path.

ARGUMENT FOR ACTION
We still have a chance to develop a socialistic alternative to the Federal Republic in an egalitarian neighborhood with all states in Europe. We still can recall the antifascist and humanistic ideals, which once guided us.

APPEAL FOR ACTION
To all citizens, who share our hopes and concerns, we appeal to join this call for action with their signatures.

DATE/PLACE
Berlin, November 26th 1989

SIGNATURES
Götz Berger, lawyer; Wolfgang Berghofer, politician; Fank Beyer, producer; Volker Braun, writer; Reinhard Brühl, historian; Tamara Danz, rock singer; Christoph Demke, bishop; Siegrid England, educationalist; Bernd Gehrke, economist; Sighard Gille, artist; Stefan Heym, writer; Uwe Jahn, construction manager; Gerda Jun, doctor/psychotherapist; Dieter Klein, political economist; Günter Krusche, general superintendent; Brigitte Lebentrau, biologist; Bernd P. Löwe, researcher; Thomas Montag, health professional; Andreas Pella, ingenier; Sebastian Pflugbeil, physicist, Ulrike Poppe, housewife; Martin Schmidt, economist; Friedrich Schorlemmer, priest; Andree Türpe, philosopher; Jutta Wachowiak, actress; Heinz Warzecha, director; Konrad Weiss, filmmaker; Angela Wintgen, dentist; Christa Wolf, writer; Ingeborg Graße, nurse; Walter Janka, who, as was reported, could not take part in the press-conference for organizational reasons, joins the appeal, but has not yet signed it.

Communicative purposes of the moves of the genre "Fund-raising Letters"

II. **Address** – to identify and address the audience, to create rapport with it	Whom are you talking to?
a. Situation neutral – to anchor the letter in current events b. **Situation-Problem** – to identify the problem **c. Situation positive** – to present the situation in a positive light, to acknowledge past and current achievements in order to encourage the audience to take action	a. What are the immediate events that constitute the background of the appeal? b. What is seen as the problem that prompts the appeal? c. What is positive about the situation?

Appeal for Action
  a. **specific** – to ask for financial or other concrete support
  b. **general** – to ask for general support
  c. **ancillary** – to ask for additional (minor) help for support not mentioned by the specific (major) appeal
	a. What specific action needs to be taken by the audience?
	
	b. What action needs to be taken by the audience (formulated in general terms)
	
	c. What else can the audience do?

IV. **Assurance that money will be put to good use –** to convince the audience that money will be put to good use by describing concrete allocation	Where exactly is my money going?
V. **a. Justification for Action –** to persuade the audience to act, to provide concrete reasons for needed action **b. Personal Motivation (special type of Justification for action) –** to motivate the audience by appealing to their feelings, emotions, and values by connecting to their personal lives to build solidarity between the audience and the representatives of the organization behind the appeal (including the author)	Why does this action need to be taken now? Why should I take part in the proposed action?
VI. **How-to –** to give specific instructions for taking action	What exactly should I do to help?
VII. **Gratitude for Support –** to express gratitude for general support provided by the audience	
VIII. **Closing** – letter-writing conventions	
IX. **Signatures** – to identify the author of the letter	

Schematic structure (**bolded** – obligatory move, […] – optional move, ↵ - repeated move, ~ - unordered move)**:**

I. Address

  _

II. [Situation (positive, problematic, neutral)] ↵ ~

  _

III. Appeal Specific ↵ ~

  _

IV. [Appeal General] ↵ ~

  _

V. [Appeal Ancillary] ↵

  _

VI. How to ↵ ~

  _

VII. Justification/Personal Motivation ↵ ~

  _

VIII. [Assurance] ↵ ~

  _

IX. [Gratitude for Support]

  _

X. [Closing]

  _

XI. Signature

  _

ADDRESS
Dear XX,

JUSTIFICATION FOR ACTION
Whether John Kerry or George Bush sits in the White House for the next four years is up to us. The commitment you make throughout the final month of this campaign will decide this election.

ACKNOWLEDGEMENT OF PAST CONTRIBUTION
You've helped get us to this point. You helped raise more than $16 million online for the Democratic Party in September -- an incredible new record.

SPECIFIC APPEAL
Now, we've got to raise $20 million during the final month of this campaign.

HOW-TO
https://www.democrats.org/support/kerry.html

For one last time, we need your help to meet three October deadlines.

JUSTIFICATION FOR ACTION
Your actions during the next four weeks will mean the difference between victory or defeat for John Kerry, John Edwards, and Democrats down the ticket. Our first critical deadline is just two days away at midnight on Friday, October 8 -- just hours after John Kerry and George Bush meet in their next debate.

ASSURANCE
The money raised this week will guide critical decisions about the advertising aired in the crucial swing states.

Our goal this week is to raise an extra $5 million for vitally important ads. With that kind of support, the Democratic Party will use an aggressive ad campaign to build on the momentum stemming from the strong debate performances of John Kerry and John Edwards to help the entire ticket win this Novemeber 2.

SPECIFIC APPEAL
Help us meet our goal:

HOW-TO
https://www.democrats.org/support/kerry.html

JUSTIFICATION FOR ACTION
Two other deadlines loom right around the corner. By midnight on October 15, the final decisions about priorities in swing states must be made, and on October 27, the online fundraising drive must be finished if the money we raise is going to do us any good.

ASSURANCE
By that point, the Democratic Party must have all its money in hand as you and other loyal supporters help pour resources into the most extensive get-out-the-vote effort in our nation's history.

JUSTIFICATION FOR ACTION
Time is short. The stakes are high. And your determination to help our candidates pull through to victory counts for everything. To win this election, the Democratic Party must make every decision based on strategy, not finances. It's four weeks of hard work or four more years of Bush and Cheney. It is that simple.

GENERAL APPEAL
I want to end this message with the same words that we use to end our staff meetings here at headquarters.
Let's go win another day,
SIGNATURE Mary Beth Cahill, Campaign Manager

Workshop Part 2: Identifying the lexicogrammatical realization of generic moves

I. Salient Linguistic Realizations of 2 Obligatory Moves across 11 Political Appeals

<u>Problem Statement</u>

Field:
- Relational and existential processes: Present tense or statal passive voice are used to point to a currently existing problem and present it as an unquestionable fact
- Negatively connotated words and phrases are used to explain and underline the problem and appeal to the audience's emotions:
    o words that denote destruction, cruelty, war, hunger, death, crisis
    o words that denote lack of something, deficit
    o verbs in the passive voice that denote a powerful/compulsive action and presuppose a passive subject
    o words that denote politically inefficient authoritative societal mechanisms, Stalinism
    o words or phrases that denote hindrance, difficulties for further development
- Words that indicate change are used to point to the transitional historical moment or moment of crisis

Tenor:
- "We", "our" are used to refer to the authors and audience of the *Aufruf*. Can be seen as a salient alignment strategy, desire to show "we are in the same boat."

Mode:
- Participants or problematic aspects are thematized

<u>Appeal for Action:</u>

Field:
- Negatively connotated words used in Problem Statement are repeated in the Appeal for Action but in the function of a bad alternative (not a real alternative) to appeal to the negative emotions of the audience
- Positively connotated words in the function of a good alternative (vocabulary that describes a democracy) are used to call for a specific action
- Words that refer to struggle are used to appeal for the necessity of action

Tenor:
- Use of "we", "our", "us" in ALL *Aufrufe* to identify with the audience and emphasize common goals.
- Words that emphasize cooperation and collective work that involves everybody are used to appeal for communal effort

- Modulation: Modality used to argue about obligation:
    o typical commands expressed through imperatives, material processes ("Act to the best of your knowledge")
    o modulated commands expressed through high explicit subjective obligation, verbal processes ("We appeal to all citizens... to become members of the New Forum")
    o modulated commands expressed through high implicit subjective obligation ("The Hitler system must be destroyed in the catastrophe of its defeat")
    o modulated commands expressed through high implicit objective obligation ("The fate of the Italian Faschism should await the German National Socialism")
    o modulated commands expressed through low implicit subjective obligation ("The Left in our country cannot afford... negative polarity")
    o modulated commands expressed through median implicit objective obligation ("On this basis a founding congress should be organized")
    o requests ("ask for your help")
    o indirect requests, subjective ("We need an open discussion")
    o indirect requests, objective ("That requires programmatic efforts and such citizens")
    o nominalizations of obligation and actions to be taken ("Minimal demands", "suggestion", "realization")

Mode:
- Participants are thematized; appeal for action is organized through thematization of constructions that point out alternatives ("either … or…")
- Solutions to the crisis and proposed actions are rhematized

II. Salient Linguistic Realizations of Generic Moves across 10 Fundraising Emails

Text Number	1	2	3	4	5	6	7	8	9	10	
SITUATION	n/a							n/a			
election year phenomena: *polls, 2; battleground states, 2; electoral votes, 2; canvassers, 4; debates, 5*		x	x	x	x	x	x		x	x	field
positively connotated words to describe and promote candidate: *leading, 2; winning, 2; offering solutions, 6*		x				x	x			x	field
1st pers. plural pronominal reference: *our; we; us*		x	x	x		x	x				tenor
comparison/contrast: *the story here is even better, 2; simply put, he was presidential. Ironically, the president was not, 6*		x	x	x		x	x				tenor
present progressive: *is winning, 2; is spreading, 4; are trying, 6*		x		x		x	x				tenor
fronted temporal adverbs: *tonight, 6; right now, 6; Ninety minutes after, 10*			x	x		x				x	tenor
parallel morpho-syntactic structure between clauses: *five polls show the race tied, three polls have the race within one point, 2*		x				x				x	tenor
participants thematized		x	x	x	x	x	x	x	x	x	mode
APPEAL FOR ACTION											
phrases referring to fund-raising: *raise $20 million, 1; meet our goal, 1; make a donation, 2*	x	x	x	x	x		x		x	x	field
phrases indicating urgency of action: *final month, 1; deadline tonight, 3; this very minute, 7*	x		x			x	x	x	x	x	field
1st pers. plural pronominal reference to emphasize common goals and solidarity	x	x	x		x		x		x	x	tenor
commands, imperative: *please make a contribution, 3; please help us, 4*	x		x	x	x	x	x	x	x	x	tenor
modulated commands to indicate necessity and/or obligation of action: *we've got to, 1; you can put us over the top, 3; I need you to make sure, 5*	x		x		x		x		x		tenor
temporal adverbs to express immediacy/urgency: *now, 1; today,*	x	x	x	x			x	x	x	x	tenor

2; hours away, 3											
infinitive phrases to express cause-effect: *To win, we've got to .., 7; take some time to help voters, 9*	x	x	x	x	x		x	x	x	x	tenor
"by" + gerund: *can you join us by hosting a phone party?, 9; stand with us today by making a donation, 2*		x	x	x		x		x			tenor
participants thematized	x	x	x	x	x	x	x	x	x	x	mode
ASSURANCE				n/a	n/a	n/a	n/a	n/a	n/a	n/a	
earmarked projects for funds: *important ads, 1; response to vicious smears, 2*	x	x									field
future tense to assure results: *The money raised this week will guide …, 1; It's the money that will go to our final push, 2*	x	x	x								tenor
infinitival phrases: *I urge you to stand by us, 2; key decisions about how much to spend, 3*	x	x	x								tenor
relative clauses: *the money that is raised, 3; strategy choices that will win, 3*	x	x	x								tenor
JUSTIFICATION FOR ACTION											
words indicating time constraints, deadlines: *final month of this campaign, 1; closing days of this election, 3*	x	x	x	x	x		x	x	x	x	field
positively connoted characterizations of audience actions: *your determination to help, 1; stunning demonstration, 3; you will play a big role, 8*	x	x	x		x	x	x	x	x	x	field
3rd pers. plural pronominal reference to emphasize common goals and solidarity	x	x		x	x		x	x	x	x	tenor
2nd pers. pronominal reference to appeal directly to audience	x	x	x		x	x		x		x	tenor
future tense to assure reader of results: *will make a difference, 2; we will not yield an inch, 7*	x	x		x	x	x	x	x	x	x	tenor
modulated commands (must; need to, got to, can, could) to express obligation and/or necessity of action: *the Democratic Party must make critical decisions, 7; we need to put more canvassers on the streets, 4*	x	x	x	x	x		x		x	x	tenor

	1	2	3	4	5	6	7	8	9	10	
temporal phrases to emphasize urgency/immediacy: *between now and November 2, 2; all day long, 4; early tomorrow morning, 4*	x	x	x	x	x		x	x		x	tenor
commands, imperative to call for action: *make your voice heard, 8*		x					x	x			tenor
contrast with "but", "or", negation to discourage complacency: *we have the momentum, but that doesn't mean …, 2; good news in the polls isn't enough to win, 2*	x	x			x	x	x	x	x	x	tenor
cause-effect clauses with "in order to"; "if": *the fundraising drive must be finished if the money we raise is going to do us any good, 1; good news isn't enough to win, 2*	x	x		x	x	x	x		x	x	tenor
comparatives: *as close as it can be, 2; closer than 2000, 5; less than 36 hours, 10*	x	x		x	x		x		x	x	tenor
relative clauses: *the commitment you make, 1; everything we care about, 7*	x	x					x			x	tenor
participants thematized	x	x	x	x	x	x	x	x	x	x	mode
HOW TO											
imperative				x				x			tenor
web site address	x	x	x	x	x	x	x	x	x	x	mode
GRATITUDE FOR SUPPORT	n/a		n/a		n/a	n/a	n/a	n/a	n/a	n/a	
"thank you for everything you do"		x		x							tenor
"and everything you will do"				x							tenor
CLOSING		n/a		n/a							
"Let's go win another day"	x										tenor
"Thank you"		x					x		x		tenor
"Sincerely"					x	x			x		tenor
"On to victory"							x			x	tenor

Polling

One's lead / post-convention bounce has evaporated / increased / held steady

the polls indicate / show X leading / winning / losing
the polls have the race even / tied / within X point(s) / a dead heat / extremely tight
the polls look good / bad

to lead among swing voters and independents by X %
battleground-state occasional voter / swing-state supporters

to win / lose votes

pollsters / strategists

Fund-raising

to run / wage a good / negative / smear / well-coordinated campaign
to raise funds / money
to outraise one's opponent / the other party by X
to meet a deadline
to count on someone / someone's support

Election-year Politics

Campaign Rhetoric

momemtum is on our/their side
everything is on the line

to take back the White House

to be out of touch with reality
to pretend that problems don't exist
to refuse to level with the American people
to not get it (he doesn't get it)
to move the country in the wrong / right direction

to offer a/no plan for X
to offer solutions to X
to level with the American people
to (fail to) make one's case to the American people
to hold someone accountable for something
to demonstrate strength and character
to not yield an inch to X
to lead the country in a new, more promising direction

Campaigning for a candidate / party

to make a contribution / donation
to contribute / donate money / time / resources

to help X do something (Help us meet our goal)

to get out the vote

to be the difference between victory or defeat

to go /canvas door-to-door → canvassers
to campaign for X
to vote for X

Workshop Part 3: Exploring Genre-based Tasks in Advanced L2 Classrooms

I. Goals of this part of the workshop:

1) to discuss advantages of using genre-based tasks in advanced classrooms
2) to illustrate how genre-based instruction can be implemented
3) to demonstrate how to create genre-based writing assignments

II. Genre Framework

<u>Genres</u> are dynamic, goal-oriented, socially and culturally determined processes with typified
rhetorical and linguistic patterns that help realize particular communicative purposes of
their participants. (Systemic Functional Linguistics)

Primary discourses of familiarity ←→	Secondary discourses of public life
- involve "society of intimates", i.e. family and friends	- involve social institutions beyond the family (schools, workplaces, government offices, etc.)

- oral, interactively situated, dialogic ←→
 - concrete subject matter; literal meaning ←→
 	
 <u>congruent semiosis:</u> ←→
 	
     focus on process, flow, function
    verbal paradigm
    iconic forms of expression
	- oral and written, monologic
	 - abstract subject matter; metaphorical and figurative meaning
	
	 <u>synoptic semiosis:</u>
	    focus on product, stasis, "thinginess"
	    nominal paradigm
	    use of "grammatical metaphor" to
	    objectify the world for analysis and
	    manipulation

(Gee, 1998; Halliday, 1993; Halliday & Martin, 1993; see also Byrnes & Sprang, 2004)

For curricular decision-making, genre represents an intermediary structure that links
instructional content with long-term goals of language acquisition. For pedagogical decision-
making, genre-informed tasks specify what is to be done with texts at a particular instructional
level.

III. Implementation of genre-informed task-based instruction

<u>Context:</u> German department, Georgetown University; Level III course "German Stories: German
histories" (taught either as the third semester course of an intensive sequence or as the third year
course of a non-intensive sequence, after 12 semester credit hours of instruction).
<u>Focus of instruction:</u> Genre *Aufruf* (Political or public appeal) in Unit III "The Fall of the Wall
and its consequences".

Samuda (2001): <u>language-activating</u> tasks used to stretch current interlanguage resources and
processing capacities of the learners **vs.** <u>knowledge-constructing</u> tasks used primarily to enable
new form-meaning connections as part of a meaning → form → meaning progression.

Instructional sequence for the genre *Aufruf*

A. Modeling phase:

Text 1: Für unser Land („For our Country")

1. Contextualization: speculation on meaning of the title (What is "our country"?); visual structure of the text (entweder/oder – *either/or*); examination of signatures, date, place and their significance
2. Task sheet 1: together with Contextualization serves as a knowledge-constructing task (illuminates the area of discourse where knowledge will be created and serves as semantic priming to introduction of new language)
3. Definition of genre *Political appeal*; identification of its structure (moves) on the basis of the text
4. Parallel to 3: work with content (discussion of the proposed solutions)
5. Identification of rhetorical devices typical of the genre *Political appeal* (on the basis of the text and with the help of Task sheet 2)

B. Modeling + Joint Negotiation of Text phase

Text 2: Appeal by Stefan Heym

1. Contextualization: information about the author; video tape with Heym presenting his appeal at a public demonstration in Berlin
2. Identification of the text structure (moves); comparison with the text structure of *Für unser Land*
3. Identification of rhetorical devices
4. Creation of a semantic field centered around the concept of power (based on Texts 1 & 2)

Text 3: Parody

1. Identification and comparison of parody's text structure and rhetorical devices to Texts 1 and 2

C. Independent Construction of Text phase

Preparation for the writing assignment *Political or public appeal*:

1. Introduction of the task (on the basis of the Writing task sheet)
2. Discussion of possible topics (including light-hearted ones to create a parody effect)
3. Discussion of possible text structures (obligatory parts: problem statement, proposed solution(s), call for action)

IV. Concluding remarks

In comparison to traditional communicative task-based teaching, genre-informed task-based instruction:

requires much higher levels of responsibility among practitioners for knowing the texts and genres as well as knowing how meanings are realized. Curricular setting creates this kind of shared knowledge base among practitioners;

enables setting of long-term goals for language learning;

enables literate, culturally appropriate language use through fostering development of secondary discourses;

offers a way to sequence instructional content while relating it to the goals and trajectories of L2 development;

caters to adult advanced L2 learners by capitalizing on their L1 literacy abilities;

promotes culturally-based language use and supports native-like selection dubbed by Pawley and Syder (1983) as one of the two puzzles for linguistic theory and by extension L2 development;

fosters development of individual voice within stable yet flexible generic structures by creating texts in a socio-linguistically recognizable fashion.

Three Considerations for Writing Task Guidelines:

Task Appropriateness, Content, and Language:

Task Appropriateness
- is best understood in terms of *generic moves*
- is further captured by positioning of writer to imagined reader-audience
- Metaphor: *breadth of generic moves* required by the genre and *interpersonal tenor*

Content
- is best understood in terms of the information that writers provide in fulfillment of the moves
- Metaphor: *depth of content/information*

Language focus

- is best understood in terms of the three language levels that the writing profile specifies (discourse, sentence,
  lexicogrammatical features)
- Metaphor: *quality*

Translation of German task sheet 1

Level III
Theme III: Fall of the wall and its consequences
Text: *For our Country*

1. What is an *Aufruf*? (Look up in the dictionary). What purpose does it serve?

2. Look over the political appeal *For our Country*. How is the text structured? In what parts can it be divided? How many parts are there? How would you call the different parts?

3. Which language means are used in this appeal, e.g. what specific words or grammatical forms are used? List examples from the text.
       a. The "we" form (we, our, us)
       b.
       c.
       d.

4. Read the appeal and answer the following questions:
       a. Who speaks in this appeal? Who is the targeted audience?
       b. How is "our country" represented and described?
       c. Which two alternatives are contrasted? List the expressions from the text. Which alternative is preferred?
              Either   Or

       d. To which professions do the people who signed the appeal belong? List examples from the text.

Translation & analysis of German task sheet 2 used in instructional sequence for the genre *Aufruf*

Task sheet: Rhetorical devices for the genre *Aufruf* ("Political or public appeal")		Analysis
Rhetorical devices	**Example**	
Impeartive	example in "For our country": "Lasst uns den ersten Weg gehen" – *let us take the first road*	Move: Appeal for action tenor
Establishment of an „us-feeling"	example in "For our country": "Unser Land steckt in… Wie wir bisher gelebt haben…" – *our country is stuck in... the way we have lived until now*	Move 1: Appeal for action mode ("we, us" is thematized) tenor and field (emphasis on cooperation and collective worl Move 2: Argument for action tenor (common goals for author and audience) Move 3: Problem statement tenor
parallel sentence beginnings	example in "For our country": "Noch haben wir die Chance… Noch können wir uns darauf besinnen..." – *Still we have a chance... Still we can remember…*	Move: Argument for action mode (fronting of what is thematized)
direct address	example in "For our country": "Alle Bürgerinnen und Bürger" – *All citizens*	Move: Address
direct command	example in "For our country": "… rufen wir auf, sich diesem Appel anzuschließen" - *...we call to join this appeal*	Move: Appeal for action tenor (command through highly explicit subjective obligation)
words that emphasize the urgency of the action	example in "For our country": „Uns bleibt nur wenig Zeit..." „Noch..." – *Only little time remains... Still...*	Move: Argument for action field
words with strong positive and negative connotations	example in "For our country": "Eigenständigkeit", "Zusammenarbeit", "müssen wir dulden", "unzumutbare Bedingungen" – *independence, cooperation, we have to endure, unreasonable conditions*	Negatively connotated words: Move 1: Problem statement field mode (problematic aspects are thematized) Positively connotated words; contrast with negatively connotated ones Move 2: Recognition of achievements field Move 3: Appeal for action field (juxtaposition between good and bad alternatives)

Translation of the German task sheet for the writing assignment *Aufruf* ("Political or Public Appeal")

Level III, Theme III, Topic 1

Task: Public appeal
As an engaged student and citizen, you are well informed about hot topics and problems at Georgetown University as well as around the world. At this point, you are actively involved with a particular topic/problem. To address this problem, you write a public appeal, which you want to publicly present and publish.
Your public appeal should have the following parts:
      an engaging title
      description of the problem
      one or more suggestions how to solve it
      an appeal to concrete action
The goal of your public appeal is to motivate the audience to act. The style of your appeal (formal, informal) depends on the particular audience that you want to reach.

Content
The political appeals that we have worked on in class ("For our Country" and appeal by Stefan Heym) serve as the basis for this assignment. Particularly relevant are organizational structure and rhetorical means employed by the model texts.

The following points need to be present in your appeal:
      you define the topic of the appeal: it can either concern the (world) politics or life at Georgetown University
      your audience and your relationship to it must be clearly identifiable
      place and date, on which you publicly present your appeal
      description of the problem, including background information for and effects of the problem
      Suggestion(s) how to solve the problem, e.g. made by presenting alternatives or contrasts
      appeal for concrete action – what should readers/listeners do?
      signature(s): individual or as a fictive group

Language focus
on the discourse level:
      describe, justify, persuade, call for action
on the sentence level:
      complex syntax (focus on the correct verb position):
          - relative clauses for describing
          - temporal clauses for defining time periods
          - dependent clauses for justifying (e.g., "because")
      use of adjectives to describe (focus on correct adjective endings)
      imperative sentences addressed to the audience to call for action
on the word level:
      relevant to the chosen topic vocabulary
      use of rhetorical devices typical for a public appeal

Writing process: preparation worksheet, first draft, and revision. Length: 1.5-2 pages, double-spaced.

Assessment criteria:

The three categories of task, content, and language focus are weighed equally. The overall grade is an average of the three grades for these categories. You can improve your grade for the second draft maximally up to 6 points (very good revision: improvement by 6 points, e.g. from B- to B+; good revision: improvement by 3 points, e.g. from B to B+; satisfactory or poor revision: no improvement of the grade).

Coffee-Parody Text (Model)
Dear fellow drinkers of (Building) ICC!

Our coffee is stuck in a deep crisis. Up to now, we have drunk and endured the common stuff. (And) have said nothing. To have uttered a voice of protest – that we have not dared till now. But, each person smells it und no one can escape the odor stuck in the ICC. Now, we call on you to support our initiative and fight against the bad taste of the coffee-bigwigs!

A year ago, we rejoiced that finally a café in our building was opened. No more would we have to push the heavy doors to the outside. No more would we have to battle the cold in winter in order to get a cup of coffee or tea. Our dreams were fulfilled. At least, so we thought. Today, we stand before an unforeseeable situation, in which unfulfilled coffee conditions have led to monstrous disappointment.

This crisis, dear coffee addicts, has to do with a considerably worsened quality of the beans which up to now we have accepted without question. If we want to take on the goal to no longer tolerate this coffee, then only two ways out of the danger remain (for us).

Either
  We can look forward each morning to a fresh, hot coffee in the ICC and begin the day right.

Or
  We must swallow unsastisfied each morning cup after cup of old and cold coffee. A more miserable life could not exist.

The administration is old hat. [literally: cold coffee]

Guidelines for Creating Genre-based Writing Tasks

Decisions regarding creation of a writing assignment at a particular point in a course are made based on an intricate interrelationship between a) course content, b) a variety of genres through which this content is realized, and c) particular learning goals of the course specified in terms of (a) and (b). Convergence of these three factors should ensure the acquisition of both appropriate content and novel linguistic features tied to generic conventions that would push learner interlanguage development. Since language learning occurs as a result of language use in meaningful ways, we should aim to create <u>an authentic need to mean</u> for the learners by contextualizing writing tasks within discursive practices of the target culture.

1. Choose a particular course unit for which you want to create a writing assignment. Looking at all content materials that are used for the unit, consider two levels of context that will inform the shape your task will take on:

    a. <u>Genre as context:</u> Imagine all possible genres that could act as textual frames for the assignment. In other words, what genres are habitually used in the target language culture to deal with a particular content? What kinds of genres are the students likely to be already familiar with? Keep the instructional level of the classroom in mind – not only in regards to the level of language and the level of engagement with the content that you expect of the learners, but also in terms of what textual models they have been exposed to in instruction, or *could be realistically* exposed to in instruction. What kind of language would those genres require of the learners? What kinds of stages/moves does the genre contain?

    b. <u>Situation as context:</u> Imagine all possible situations, or scenarios, that could serve as specific contexts for the assignment. Again, keep the instructional level of the classroom in mind. What kind of language would these situations require of the learners? What would the learners be practicing/learning (at the sentence level, at the larger discourse level)? How would learners be engaging with the content at hand?

2. From a different angle, consider the different meanings that are being constructed in the assignment. The Systemic Functional Linguistics (SFL) framework of a tripartite meaning structure is a useful one for getting at the relationship between language and context:

    a. Ideational meaning: <u>What are we talking about?</u>

    b. Interpersonal meaning: <u>Who are the participants involved? (… and what is their relationship to each other?)</u>

    c. Textual meaning: <u>What role does language play? (… and how are cohesion and coherence created?)</u>

3. Once you have determined a genre and situational framework for your task, once again look more carefully through the texts that are used for a unit. Consider which ones of them represent the best examples of the genre that you chose for the task and could be used to model this genre in the classroom; choose the ones that could potentially provide the greatest learning opportunities for your students at the respective level. At this point, you may realize (as certainly did we, many times) that you don't have an appropriate textual model for your students to emulate. Unless your students can be expected to be thoroughly familiar with the chosen genre and its conventions, you may want to consider finding a good textual example and including it in instructional materials (it may prove to be a good litmus test of your intuitions regarding genre-content compatibility in the real world).

4. Now you can begin writing up the guidelines. The following four major sections should be addressed:

a. <u>The Writing Task:</u> Here, you will want to briefly describe the scenario motivating the task. This is where the major contextual variables are presented, i.e., actors involved, textual mode of the assignment, and content focus. Based on this short description, students should get a good sense of the register required for the assignment. This is also where basic expectations are spelled out in terms of genre, i.e., the obligatory, or optional, moves of which the genre is made up.

b. <u>Content Focus:</u> Here, you will want to delineate your expectations of students' engagement level with the content foci. Additionally, make sure to specify if students are to incorporate, or respond to, text materials from class.

c. <u>Language Focus:</u> This is where you specify what kind of language the students should be drawing on in order to adequately accomplish the task. The guidelines presented here should be seen as linguistic tools for the students as they write. These should address discourse-level features (e.g., sentence types, the linking of sentences with the help of discourse markers), sentence-level features (e.g., conjugation, word order, case, etc.), and lexicogrammatical-level features (e.g., use of specific lexical items and collocations that are topic-appropriate and possibly were discussed prior in class). To clarify for the students further assessment criteria that you will be using to grade their work, you may also make explicit expectations of language use in terms of accuracy, complexity and fluency.

d. <u>Writing and Task Conventions:</u> Here, you will want to clarify all other expectations that you have for the assignment, including writing process (one or two drafts), spelling/capitalization, submission deadline, and, yes – the student's favorite, text length.

5. Once you have created a draft of assignment, use the following questions to check whether your assignment truly reflects a *task*:

a. What is the communicative purpose of the text students are asked to produce?

b. Is the assignment primarily meaning-based (as opposed to a form-focused language exercise that involves practicing grammar forms or using vocabulary for the sole sake of practicing these forms)?

c. Is the emphasis on language in context (as opposed to "straightforward" semantic meanings)? This is similar to the above question on how the lexicon is employed in the assignment.

d. What is the role of the writer in the assignment? Does she/he act as user of the language, or solely as learner?

e. Does the assignment reflect a real-world communicative event, or is it merely a classroom writing exercise?

6. Now, consider how assessment of the task will be handled. A good framework is the three-part structure of task appropriateness (a combination of "The Writing Task" heading and certain "Task Conventions"), content focus and language focus (also include here spelling and capitalization conventions) – as represented in the guidelines:

a. **Task Appropriateness**

b. **Content Focus**

c. **Language Focus: (1) Discourse-level; (2) Sentence-level**

As you convert the learner expectations to the assessment criteria, you may find that certain items in the guidelines need to be revised. This anticipated wash-back effect is very important to the task writing process. <u>If you want to hold the students accountable for something to be graded, then you need to make that explicit in your expectations to them.</u> Often such items are not immediately noticeable when drawing up task guidelines – and sometimes they take much longer to come to light!

7. Assessment should be intimately linked to the pedagogical practices. Therefore, at this point you should consider – if you haven't already done so – what and how you would need to teach your students in order for them to successfully complete a particular writing assignment. Consider to what degree genre specifications are (un)familiar to your learners and how you can address the gaps through explicit modeling and joint construction phases of instruction. Good luck!

(created by Cori Crane, adapted by Olga Liamkina)

Workshop Part 4: Describing and Assessing Student Performance on Genre-Based Tasks

I. Text Appropriation, Intertextuality and Advanced L2 Learning
- Getting from Point A to Point B: From *Gourmet* Magazine to "For our Stomachs"
  What do we mean by *intertextuality*?
    All language, all texts are connected to prior and subsequent texts, from explicit presence of other texts to discourse conventions evocative of particular genres, activity types, or styles
  What do we mean by *text appropriation*?
    Making a text one's own via imitation
  The Notion of Intertextuality and L2 learning:
    General consensus that text appropriation is a crucial, if not necessary, component to learning process (Pennycook 1996; Seidlhofer & Widdowson 1999; Johnstone 2002), and plays important role in the socialization process into certain privileged discourse communities (Pennycook 1996; Currie 1998)
    Notion of *appropriation* in socio-cultural theory (e.g., Lantolf 2000)
    Lexical borrowings in ESL writing (Campbell 1990; Ortega 2002; Barks & Watts 2001; Pennycook 1996)
    Genre studies (Johns 1997, 2002; Swales 1990)
  Why use the construct of intertextuality to conceptualize advanced, instructed L2 development?
  (1) Centrality of *choice* emphasizing the *agentive* and *creative* process writers engage in
  (2) Text-based approach supports goals of content-based instruction and construction of knowledge: the context, in which texts are situated, becomes thematized
  (3) Richer understanding of instruction's role in writing process: treating the learning environment, and teaching in particular, as *textual* entities

II. Study and Methodology
  Research Questions:
  (1) What patterns of intertextuality pertaining to genre conventions can be identified across advanced-level L2 learner texts in relation to source texts used in instruction?
  (2) How do textual borrowing practices relate to the development of voice within L2 student writing?

  Participants: 20 L2 students of German enrolled in two parallel 6th semester sections of course "Advanced German II: German Stories and German Histories" in Spring 2003
  The Writing Task: Political appeal on open topic; manipulation of field (i.e., content) register variable
  Source Texts: Two authentic political appeals from 1989 situation in GDR: "Für unser Land" (*For our Country*) and speech by writer Stephan Heym. Third source text: parody written by GUGD instructor in 2001 based on "For our Country"
  Student Texts: Topic foci of texts: calls to reform global, local and personal issues

  Analysis Procedure:
  (1)   Moves and lexicogrammatical analyses of 9 L1 German texts of the genre *political appeal* from modern German history web-site (LeMO), and of 3 model texts used in instruction.
  (2)   Moves analysis of the L2 student texts
  (3)   List of overall impressions of textual appropriation (see Appendix A)
  (4)   Analysis of 2 crucial, obligatory moves for the genre: *Problem Statement* and *Appeal for Action*: Determination of dominant semantic categories across moves and their linguistic realizations

III. Analyses

Degrees of textual borrowing (adapted from Campbell 1990): (1) *exact copies*, i.e., direct quotations; (2) *close copies*, i.e., core content words or collocations taken from instructional model, with altered syntax, and/or additional/substituted words; and (3) *alternative choices*, i.e., synomous words belonging to same semantic categories as those found in L1 instructional texts.

Textual Borrowing – Coding along a Continuum:

←——→

| exact textual | close textual | alternative |
| borrowing | borrowing | phrasing |

A. The "Problem Statement" Move: Tracking Textual Borrowing

Example #1: "Unser Land steckt in einer tiefen Krise."*(Our country is stuck in a deep crisis.)*
➢ line opens Problem Statement move and beginning of text

Exact Textual Borrowing	*1. Our country is stuck in a deep crisis.*	1. Unser Land steckt in einer tiefen Krise.
↓	*2. Our [basketball team, health, environ-ment, living conditions] is stuck in a deep crisis.*	2. Unser(e) [Basketball Team, Gesundheit, Umwelt, Wohnverhältnisse] steckt in einer tiefen Krise.
Close Textual Borrowing	*3. Almost 20 years later, our basketball team is stuck in a deep crisis*. *4. ... but soon we will be stuck in a deep crisis*.	3. Fast zwanzig Jahre später steckt unser basketball Mannschaft in einer tiefen Krise 4. ..., aber bald stecken wir in einer Krise.
↓	*5. This crisis which we are describing is ...* *6. But, it is a crisis when ...*	5. Diese Krise, die wir beschreiben, ist ... 6. Aber es ist eine Krise, wenn ...
Alternative Phrasing	*7. problem, catastrophe, lie, confusion, hell, battle*	7. Problem (14x), Katastrophe (5x), Lüge (3x), Verwirrung (1x), Hölle (1x), Schlacht (1x)

Table A: Frequency of textual borrowing patterns in L2 texts across move "Problem Statement"

Major semantic categories across move	Exact Textual Borrowing	Close Textual Borrowing	Alternative Phrasing
portrays gravity of situation	1	10	27
notes prior compliant behavior of participants	1	7	1
expresses frustration, discontent; or expresses hope, desire for better situation	-	4	4
notes past sufferings of participants	1	-	8
Total instances of textual appropriations for major categories	**3**	**21**	**40**

B. The "Appeal for Action" Move: Tracking Textual Borrowing

Example #2: "Entweder wir können… oder wir müssen …." *(Either we can … or we must…)*
➢ opens "Appeal for Action" move in instructional model text and instructional parody text
➢ in original texts, "either-or" structure with modal verbs used to present audience with illusion of "choice" to create difference between desirable and undesirable outcomes

Exact Textual Borrowing	1. *Either we can ...* *Or we must…*	1. Entweder Können wir ... Oder Wir müssen ...
Close Textual Borrowing	2. *Either: The students at Georgetown University must ...* *Or: We must ...*	2. Entweder: Die Studenten an der Georgetown Universität mußen ... Oder: Wir mußen ...
Alternative Phrasing	3. *First, I recommend ...* *Second (= second of a minute), make an appeal to...* 4. *To move forward blindly – with the narrow hope that …* *To stop us here – with the knowledge that …*	3. Zuerst empfehle ich ... Sekunde machen Sie einen Aufruf zu ... 4. Blindlings voranzugehen – mit der geringen Hoffnung, dass... Uns hier anzuhalten – mit dem Wissen, dass...

Table B: Frequency of textual borrowing patterns in L2 texts across move "Appeal for Action"

Major semantic categories across move	Exact Textual Borrowing	Close Textual Borrowing	Alternative Phrasing
portrays gravity of situation; negatively evaluates situation	-	2	39
emphasizes cooperation and solidarity with audience	4	12	11
presents audience with a "choice"	1	11	9
signifies desired change, actions, solutions	4	21	-
Total instances of textual appropriations for major categories	**9**	**46**	**59**

IV. Discussion: Development of Learner L2 Voice and Assessment
▪ Acknowledging L2 students' own experiences and backgrounds: Whose intertextuality?
▪ Charting the act of appropriation: The role of parody in instruction (see Appendix B)
▪ Imagining student production: Topics, textual borrowing behavior
▪ Considering assessment issues: the role of textual borrowing in writing assessment (see Appendix C)
▪ Discussing the "thornier" issues:
    ➢ Where to draw the lines between acceptable and unacceptable text appropriation?
    ➢ How can we specify the relationship between learning and copying, and make this comprehensible for our students?
    ➢ What sorts of consequences (desirable and undesirable) may result from this instructional approach? Consider students' language development, their learning strategies, their L2 (and L1) writing, their work in subsequent classes? How can any anticipated problems be handled?
    ➢ Could explicit encouragement of textual borrowing be applied to other advanced L2 learning context? How?

Appendix A: Similarities between the L1 source texts and the L2 student texts

<u>Similar lexical – semantic categories and their use in L1 and L2 texts, including:</u>
- Negatively-connotated words signifying crisis, undesired change, situation
- Positively-connotated words denoting possibility and choice
- Words pertaining to emotional state of writer
- Words referring to a collective, united front
- Negatively- and positively-evaluated words associated with power
- Word-for-word lexical borrowing seemed to appear typically at beginning of new moves.

<u>Similar lexical patterns between L1 source and L2 texts in terms of lexico-grammatical systems of field, tenor, mode:</u>
- Transitivity patterns (i.e., relational and existential verbs in move *Problem Statement*; material process verbs in move *Appeal for Action*)
- Mood patterns (i.e., declaratives in move *Problem Statement*; imperatives in move *Appeal for Action*; high use of modal verbs of obligation and ability)
- Theme-Rheme patterns (i.e., thematization of: (1) "we" voice, (2) temporality to emphasize urgency of proposed action; (2) conjunctions as framing devices)

<u>Specific textual structures appropriated in L2 texts</u>
- High degree of grammatical parallelism, and overall repetition of forms for rhetorical effect
- Use of dialogue similar to one of the source texts (i.e., "they said: XXX, and I said: XXX")

<u>Additional similarities between the L1 and L2 texts:</u>
- Negation
- At the visual-textual level: certain words and sections bolded or set off from other sections (as was done in one of the 2 authentic L2 source texts and the parody of that same text); centered title
- Address conventions with possessive pronouns (i.e., "Meine Mitstudenten," *"my fellow students"*) and productive use of "mit-" *("co-")* as prefix.

"Für unser Land" (Model Text)

Unser Land steckt in einer tiefen Krise. Wie wir bisher gelebt haben, können und wollen wir nicht mehr leben. Die Führung einer Partei hatte sich die Herrschaft über das Volk und seine Vertretungen angemaßt, vom Stalinismus geprägte Strukturen hatten alle Lebensbereiche durchdrungen. Gewaltfrei, durch Massendemonstrationen hat das Volk den Prozeß der revolutionären Erneuerung erzwungen, der sich in atemberaubender Geschwindigkeit vollzieht. Uns bleibt nur wenig Zeit, auf die verschiedenen Möglichkeiten Einfluß zu nehmen, die sich als Auswege aus der Krise anbieten.

Entweder
können wir auf der Eigenständigkeit der DDR bestehen und versuchen, mit allen unseren Kräften und in Zusammenarbeit mit denjenigen Staaten und Interessengruppen, die dazu bereit sind, in unserem Land eine solidarische Gesellschaft zu entwickeln, in der Frieden und soziale Gerechtigkeit, Freiheit des einzelnen, Freizügigkeit aller und die Bewahrung der Umwelt gewährleistet sind.

Oder
wir müssen dulden, daß, veranlaßt durch starke ökonomische Zwänge und durch unzumutbare Bedingungen, an die einflußreiche Kreise aus Wirtschaft und Politik in der Bundesrepublik ihre Hilfe für die DDR knüpfen, ein Ausverkauf unserer materiellen und moralischen Werte beginnt und über kurz oder lang die Deutsche Demokratische Republik durch die Bundesrepublik Deutschland vereinnahmt wird.

Laßt uns den ersten Weg gehen. Noch haben wir die Chance, in gleichberechtigter Nachbarschaft zu allen Staaten Europas eine sozialistische Alternative zur Bundesrepublik zu entwickeln. Noch können wir uns besinnen auf die antifaschistischen und humanistischen Ideale, von denen wir einst ausgegangen sind.

Alle Bürgerinnen und Bürger, die unsere Hoffnung und unsere Sorge teilen, rufen wir auf, sich diesem Appell durch ihre Unterschrift anzuschließen.
Berlin, den 26. November 1989
Götz Berger, Rechtsanwalt; Wolfgang Berghofer...

Kaffee-Parodie Text (Model)

Liebe Mittrinker und Mittrinkerinnen des ICCs!

Unser Kaffee steckt in einer tiefen Krise. Bisher haben wir das übliche Zeug getrunken und ertragen. Nichts gesagt. Dass eine Stimme sich dagegen hätte äußern können, haben wir bisher nicht gewagt. Aber jeder riecht es, und niemand kann den in ICC festsitzenden Geruch entgehen. Jetzt rufen wir Sie auf, unsere Initiative zu unterstützen und gegen den schlechten Geschmack der Kaffeebonzen zu kämpfen!

Vor einem Jahr jubilierten wir, dass endlich ein Café in unserem Gebäude eröffnet wurde. Nie wieder mussten wir die schweren Türen nach außen drücken. Nie wieder mussten wir im Winter die Kälte bekämpfen, um eine Tasse Kaffee oder Tee zu holen. Unsere Träume wurden erfüllt. Jedenfalls dachten wir. Heute stehen wir vor einer unvoraussehbaren Situation, in der unerfüllte Kaffeebedingungen zur Riesenenttäuschung geführt haben.

Diese Krise, liebe Kaffesüchtige, geht um eine wesentlich verschlechtete Qualität der Bohnen herbeigeführt, die wir bisher ohne Fragen angenommen haben. Wenn wir uns mit dem Ziel befassen wollen, diesen Kaffee nicht mehr zu dulden, dann bleiben uns nur zwei Auswege aus der Gefahr.

Entweder
können wir jeden Morgen auf einen frischen, heißen Kaffee in der ICC freuen, und den Tag richtig gut anfangen.

Oder
wir müssen jeden Morgen mit Tassen nach Tassen von altem und kaltem Kaffee unzufrieden herunterschlucken. So ein miserableres Leben kann es nicht geben.

Der Verwaltung ist das Problem kalter Kaffee.

"Für unsere Mägen" (Student Text)

Freunde, Mitstudenten!

Unsere Gesundheit steckt in einer tiefen Krise. Täglich sind wir, als Studenten an der Georgetown Universität, abhängig von schrecklichen Essenzuständen beim Neuen Süd Mensa. Nicht nur das, aber wir müssen lächerliche hohe Preise für nict eßbar Essen bezahlen! Dann essen wir in einem schmutzigen und unhygienischen Platz. Jedes Jahr geben wir vierzig tausend Dollar für Unterricht aus, und wir werden Pizza, Hamburger, Pommes-Frites und andere ungesunde Nahrungsmittel zu essen gezwungen. Jeden Tag haben Studenten Hunger, weil sie nicht die Nahrung essen können. Noch haben wir die Chance, Maßnahmen zu ergreifen. Noch müßen wir zurück kämpfen!

Entweder:
Die Studenten an der Georgetown Universität müßen ihre Mahlzeitpläne annullieren, bis das Essen verbessert, weil wir ein Recht haben, bessere Nahrung zu essen! Wir werden die Mensa boykottieren! Dann können wir „take-out" Essen bestellen, weil es weniger als New South kostet und besser schmeckt, zum Beispiel Wisemillers und Philadelphia Cheesesteak Factory. Auch können wir mehr in den Studentenwohnheim kocken. Schließlich müßen wir Protesten außerhalb des Büros des Dekans machen. Wenn wir zusammen arbeiten, können wir unser Ziel erreichen.
Oder:

Wir müßen durch die starke Zeiten und unzumutbare Bedingungen vor uns dulden. Jeden Tag werden wir die gleiche Nahrung ohne Vielzahl essen. Jeden Tag werden wir in lange Menschen Schlange für schreckliche Essen warten. Es ist vollständig verrückt und absurd! Ohne Ihre Unterstützung ändert nichts! So tut doch etwas! Noch haben wir die Chance, unsere Situation besser zu bilden.

Laßt uns den ersten Weg gehen! Wir haben die Macht, den Personal zu überzeugen und unsere Situation zu verbessern. Dann werden wir bessere und gesundere Nahrung zu essen haben. Alle Studenten, die meine Hoffnung und meine Sorge teilen, rufe ich auf euch. Kein mehr Hunger auf dem Georgetown Universität Campus!

Appendix C: Translation of the German task assessment sheet for the writing assignment *Aufruf* **("Political or Public Appeal")**

Name: _____

Advanced German II/Intensive Advanced Essay: Theme 3, Topic 1 (Looking back and Nostalgia for the East, "Ostalgie") Appeal		

Task Appropriateness (33%):
Your appeal contains the following parts:
    An engaging title
    Description of the problem
    One or more suggestions how to solve it
    An appeal to concrete action
The style of your appeal (formal, informal) depends on the particular audience that you want to reach.		

Content (33%)
    You define the topic of the appeal: it can either concern the (world) politics or life at Georgetown University
    Your audience and your relationship to it must be clearly identifiable
    Place and date, on which you publicly present your appeal
    Description of the problem, including background information for and effects of the problem
    Suggestion(s) how to solve the problem, e.g. Made by presenting alternatives or contrasts
    Appeal for concrete action – what should readers/listeners do?
    Signature(s): individual or as a fictive group		

Language Focus (33%)
Discourse level:
    Describe, justify, persuade, call for action
Sentence level:
    Complex syntax (focus on the correct verb position):
        o   Relative clauses for describing
        o   Temporal clauses for defining time periods
        o   Dependent clauses for justifying (e.g., "because")
    Use of adjectives to describe (focus on correct adjective endings)
    Imperative sentences addressed to the audience to call for action
Word level:
    Relevant to the chosen topic vocabulary
    Use of rhetorical devices typical for a public appeal		

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