

# Teaching texts as genres in the second language classroom

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# Review of Day 1

- Why a text-based approach to L2 learning
  - Genre and genre analysis
  - Selecting and sequencing texts/genres
- Independent genre analysis before pedagogical treatment

# Overview of Day 2

- Discussion of homework
- Genre-based pedagogy
- Genre-based tasks and assessment
- Applications to own program

# Discussion of homework

“For our country” & *Mr. Summer’s Story*

- Purpose and context
- Field
- Tenor
- Mode
- Curricular placement

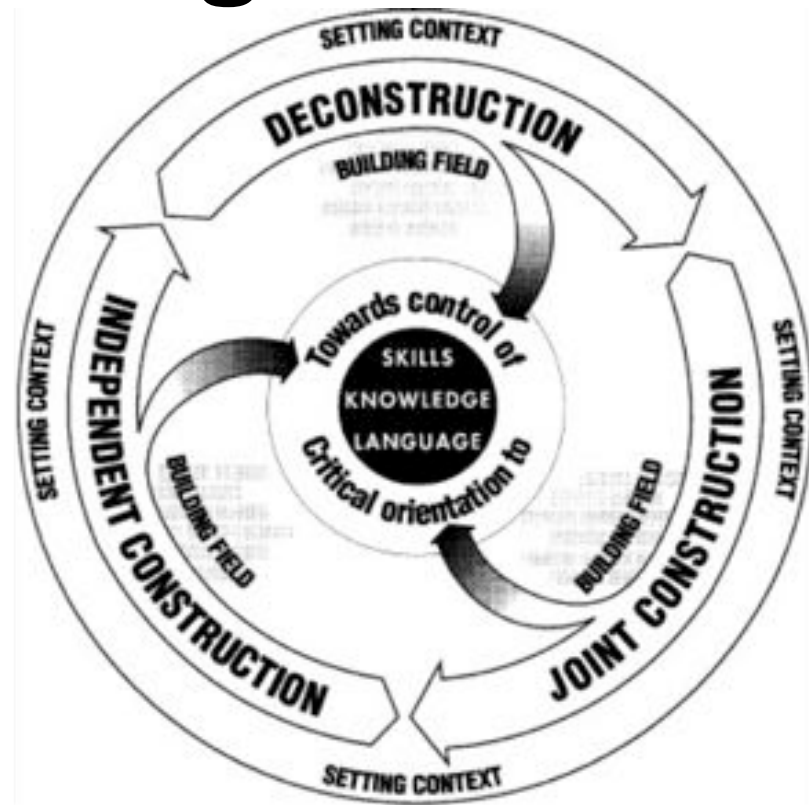
	<b>For our country</b>	<b>Mr. Summer</b>
<b>Purpose</b>	To appeal/call for action	To recount an unexpected event
<b>Field</b>	Mixture of concrete and abstract participants; nominalization of material processes; relational processes to show problem; lexical focus on change; negative lexis for problem; positive lexis for solution	Concrete participants; material processes to describe weather; mental processes to capture reaction to storm and Mr. Summer; verbal processes for dialogue; adjectives, comparisons, metaphors to describe weather
<b>Tenor</b>	Negative evaluation of problem; positive evaluation of solution; solidarity through 1 <sup>st</sup> person plural; urgency through imperative	Personal interjections; rich lexis to describe weather; direct speech
<b>Mode</b>	Affected citizens, characteristics of 2 sides; urgency thematized	Characters, weather, time, Mr. Summer thematized

# Genre-based pedagogy



# Sociocultural theory of learning

- Scaffolding
- Modelling
- Zone of Proximal Development (ZPD)
- The Teaching-Learning Dialectic (Lantolf, 2000)



# Genre-based pedagogy

(Rothery, 1996)

1. Negotiation of topic of text
  - What we already know and what we still need to know
2. Guided instruction in identifying ...
  - Purpose, users (cultural context)
  - Register (situational context)
  - Schematic structure - stages & their communicative function
  - Linguistic realization
3. Independent construction of new text, including challenging ideology and practices inherent to the genre



# Genre-based pedagogy as a pedagogy of multiliteracies

The New London Group (1996); Cope & Kalantzis (2009)

Genre-based pedagogy		Pedagogy of multiliteracies
Negotiation of topic of text	↔	<i>Situated practice</i> – “weaving” between learners’ experience & school learning
Guided instruction in identifying moves & linguistic realization of register	↔	<i>Overt instruction</i> – development of a metalanguage to describe meaning making
Challenging ideology and practices inherent to the genre	↔	<i>Critical framing</i> – analysis of text’s purpose and critical interrogation of users’ interests in the communication process
Independent construction of new text	↔	<i>Transformed practice</i> – production and use of own texts

# Genre-based pedagogy

1. Negotiation of topic of text → What we already know and what we still need to know (i.e., situated practice)
    - *Learners' experience with the topic*
    - *Examination of relevant photos*
    - *Discussion of socio-historical context*
    - *Examination of title*
- Possible approaches with sample texts?

# Genre-based pedagogy

2. Guided instruction in identifying purpose, author, and audience/users
- Possible approaches with sample texts?

# Genre-based pedagogy

2. Guided instruction in identifying moves & linguistic realization of register (i.e., overt instruction)
  - Matrix: “a grid for identifying a particular perspective and logical system for information available in any genre, ... a tool for flexible pedagogical and curricular design” (Swaffar 2004, p. 38)
    - Focuses learners on **patterns** and **message system** for presenting content
    - Focuses learners’ attention on the major episodic structure
    - Empowers L2 learners by providing them with guidance for reading, structures that would help them avoid word-word, translation techniques as they read

# Matrix 1: Personal Recount

Focus on chronology of events in “Our first foraging outing”

Recreate the chronology of the events by filling in the table

<b>Moves</b>	<b>Markers of time</b>	<b>Event</b>
<b>Orientation</b>	<i>In the winter of 1946/47</i>	
	<i>Now</i>	
<b>Record of events</b>	<i>Sometimes</i>	
	<i>Often</i>	<i>There were sandwiches</i>
	<i>When it got dark</i>	
	<i>After an extensive breakfast</i>	
	<i>At night</i>	<i>We reached the town of Hammikeln</i>
<b>Reorientation</b>	<i>Only after the currency reform on June 20, 1948</i>	

# Matrix 2: Personal Recount

Focus on expressions of emotion in “Our first foraging outing”

Indicate the emotions that Mr. Schulz expresses and the language he uses to convey those feelings

Moves	Emotions	Linguistic realization
Orientation	Frustration, anguish	

## Record of events

Gratitude

After an extensive  
breakfast we headed out  
full of thanks

Reorientation     Pride

# Matrix 3: Personal Recount

## The contrasts in the text in “Our first foraging outing”

Find examples in the text of both positive and negative moments for the narrator

	<b>Negative</b>	<b>Positive</b>
	got nothing	a real meal
	from farm to farm	being called in
	Dark	light in the kitchen
	bitter cold	warmed up with hot drinks
	When we got to the counter, it was sold out	When we got home, we proudly gave our parents a few items

# Matrix 4: Historical account

## Focus on causation in “Postwar years in Germany”

Identify the cause and effect of different historical events. Also, specify the linguistic device used to express causation.

<b>Cause</b>	<b>Causal structure</b>	<b>Consequence</b>
Unavailability of supplies	caused	emergency situation
Emergency situation	such that	flourishing black market
Lack of supplies	from	The old and sick suffered



# Matrix 5: Political appeal

**Focus on the different political scenarios in “For our Country”**

Fill in the table with language from the text used to portray each of the political contexts

<b>Former East</b>	<b>West</b>	<b>New East</b>
The way we lived before, we cannot and no longer want to live	Powerful economic forces	Independence
The leadership of one party assumed control over the people	Unacceptable conditions	Solidarity, peace, social justice
Stalinistic structures penetrated into all areas of life	Selling off of material and moral values	Antifascist and humanistic ideals

# Genre-based pedagogy

2. Guided instruction in challenging ideology and practices inherent to the genre (i.e., critical framing) → analysis of text's purpose and critical interrogation of users' interests in the communication process
  - “Foraging” text (personal recount): Examine context and site of its publication:
    - When was it published? What was the political climate in Germany at the time?
    - For whom was it published?
  - “Postwar years” text (historical account): Examine the perspective from which the text was written:
    - How is the West portrayed? How is the East portrayed? Identify language used to refer to both

# Genre-based pedagogy

## 3. Independent construction of new text (i.e., transformed practice)

- “Foraging” text (personal recount): *Retell the story from the perspective of the parents. Where is the new perspective most evident in the retelling of the events?*

	Aspects to keep	New aspects
Orientation		
Record of events		
Reorientation		

- “For our country” text (political appeal): *Rewrite the appeal from a West German perspective*

# **Text didacticization:**

*Mr. Summer's Story*

# Break

# Pedagogical Practice

1. Teacher's own text analysis
2. Situated practice to contextualize text's topic
3. Matrix to highlight how the text means
4. Critical framing and/or transformed practice
5. Task-based performance and assessment

# Assessment



# Genre-based tasks

## Characteristics:

- Modeled on pedagogically treated texts → further scaffolding of student learning of content and language
- Conceptualized to elicit language features targeted in instruction
- Contextualized culturally and situationally
- Presented with clear guidelines and assessment criteria
- Produced independently (spoken or written)



# Genre-based task construction

- Genre
  - What is the communicative purpose of the text students are asked to produce? What is the context? Who is the audience? What discourse role does the student take on (i.e., tenor)? What is the role of language (i.e., mode)?
  - What is the generic structure/stages for achieving the communicative purpose?
- Content
  - What are the necessary content points that help fill the structure that students need to address (i.e., field)?
- Language: What are the language features that are in focus?
  - **At the discourse level?** Linguistic realizations of the discourse structure: e.g., through certain discourse markers; sentence types, the linking of sentences
  - **At the sentence level?** Conjugation, word order, case, etc.
  - **At the lexicogrammatical level?** Use of specific lexical items and collocations that are topic-appropriate and possibly were discussed prior in class

# Pedagogical issues in the construction of genre-based tasks

- How would the context, purpose, linguistic features relate to the content that students have been engaged with through unit materials?
- Have students been sufficiently engaged with the field/topic and its linguistic realizations necessary for the task?
- Are they prepared to construct a particular relationship with the audience through interpersonal strategies (e.g., use of informal vs. formal form of address, use of imperatives or modal verbs, explicit attitude vs. implicit attitude, etc.)?
- What is the process for task completion? How many drafts? If oral presentation: produced with the visuals , spoken freely etc.

# Writing task

- Curricular context: Unit on migration in second-year German
- Genre: Personal recount as part of oral history project for local *Vertriebenenverband* (organization of post-war refugees)
- Content: Experience of parent with younger children on the move at war's end
- Language
  - Adverbs of time to connect events chronologically
  - Construal of events through material processes
  - Thematization of people, temporal and spatial elements
  - Attitudinal lexis to indicate emotional response
- Process: Multiple drafts

# Speaking task

- Curricular context: Unit on *Vergangenheitsbewältigung* (= coming to terms with the past) in fourth-year German
- Genre: Debate
- Content: 1945 was “Year Zero” for Germany: Pro und Contra
- Language:
  - Relational processes for stating thesis, evidence
  - Temporal phrases to situate events
  - Causal links between events and their causes/consequences
  - Nominalization of causes and events
  - Evaluation through judgment and appreciation
  - Rhetorical devices for agreement & disagreement
- Process: One notecard allowed

# **Development of additional genre-based tasks based on sample texts**

# Lunch

# Summary:

## Genre in a FL program

→ Possibility of organizing entire language programs on the basis of textual genre, both oral and written, to achieve upper levels of ability in an articulated curriculum

- **From the pedagogical perspective**, a genre approach helps define the nature and focus of pedagogical practices and specify the tasks teachers guide and students perform.
- **From the assessment perspective**, genre-based pedagogical tasks readily translate into assessment tasks with high validity and high potential for feedback into curriculum and instruction.
- **From the curricular standpoint**, textual genre can motivate decisions for selecting and sequencing materials across longer instructional sequences, thereby contributing to articulation across instructional levels.

# Next steps programmatically

- Seek departmental consensus
- Identity possible starting points for curricular work → “weak spots”
- Remain realistic; start small
- Share experiences
- Document work and performances
- Establish commonly held practices and shared beliefs within program



# Work within own programmatic context

- Identity possible starting point for curricular work → “weak spots”
  - Select text to model and to serve as basis for language-based content instruction
  - Analyze text according to genre-based principles
  - Develop pedagogical treatment, including assessment item

# Presentation of pedagogical treatment

# Looking ahead

Concerns?

Questions?

Plans?

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# Thank you

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