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Characteristics of different types of genres in Written Discourse

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Introduction

Developments in the last decade within such areas as text linguistics and, more generally, within the growing interdisciplinary study of discourse, have potential applications for the systematic analysis of mass media messages. Discourse analysis can make more explicit the classical approaches to "content analysis." It can also stimulate a research example within mass communication that sees textual analysis not only as a method of research—for example, in the study of media effects—but also as an autonomous work toward the construction of a sound theory of media discourse.

Because the study of discourse has become a large field in the past ten years, my discussion here must be limited to those aspects of discourse analysis that seem most relevant for the study of media discourse. Thus, I will be concerned with more specific textual structures that have been neglected in linguistics. Similarly, I cannot go into the details of stylistic and verbal analysis of media discourse, although much work in this area still needs to be done. Finally, I will also limit my application to news discourse in the press, so neglecting TV, film, and radio discourse, the role of images in audiovisual forms of discourse, and other types of newspaper discourse such as advertisements and comments.

Of course, the study of discourse is not limited to the structural analysis of texts. I will show that the psychology of discourse processing, concerned with the cognitive principles of the comprehension and remembering of texts, is of fundamental importance in mass communication research.

In each of these disciplines, an interest in texts seemed to mark a model shift with respect to earlier studies of the structures and functions of language. Besides a focus on the "system" of language, clearly accounted for within structural and generative-transformation- all grammars, a new emphasis was placed on the analysis of language use (e.g., within cognitive and sociocultural contexts), on language use as social action (e.g., within the study of so-called speech acts), and on the analysis of "natural" data (e.g., everyday conversations). In several of these areas, attention shifted from the study of individual words, phrases, or sentences to an analysis of structures and functions of actual forms of language use, that is, to discourse.

This wide interdisciplinary interest in the study of discourse has earlier historical antecedents, of course. Classical rhetoric, from the work of Aristotle to the present day, has always been concerned with the (persuasive) properties of discourse, and the sophistication of its analysis of rhetorical operations, such as the so-called "figures of style," has met with some competition only with the advent of structuralism.

Yet, in addition, a more general account of language use, interaction, and communication is needed. Despite its earlier emphasis on abstract sentence grammars, linguistics has been at the center of this development, providing the necessary explicit methods for the systematic analysis of discourse. Besides the mainstream paradigm of generative-transformational grammars, the 1960s saw the formation of several "schools" of linguistic discourse analysis. First, the tag Emic School, centered on the work in describing non-Western languages, has always paid attention to discourse, especially to stories and the structure of paragraphs. Second, among the European approaches to discourse in linguistics, the systemic grammar of Halliday has inspired many studies at the boundaries of grammar and stylistics and now manifests itself mainly in the school of discourse analysis at the University of Birmingham. The third major influence came from those working in (mainly German) text linguistics and text grammars, who advocated the construction of grammars that would account for linguistic structures beyond the boundaries of the sentence.

The linguists also had company in other fields. Sociolinguistics urged that more attention be paid to actual language use and that the hitherto silently presupposed social

nature of language be taken seriously. Apart from dialectal and sociolectal variations in language use, or the study of the interdependence of linguistic forms and social categories such as situation, institution, age, gender, status, and role or group membership, sociolinguistics also was confronted with language use in discourse, especially under the impetus of work. It has been increasingly accepted that language systems and language use are not autonomous, but are inextricably related to the interactional functions and the social contexts of verbal communication: language and discourse forms thus mark or "indicate" their relevant social parameters and are treated as manifestations of social action of a specific kind.

The analysis of discourse - frequently defined as "language use above the level of the sentence" - provides students with the opportunity to study the meaningful production and interpretation of texts and talk.

Novelty of the diploma work is that it adjoins some elements to what was studied earlier than. This topic is actual for nowadays and will always be. Many scientists are attracted in the features of discourse analysis and its different types of genres in written discourse. Due to the analysis what is used in this diploma paper is to find out the characteristics and to show their types of different types of genres in written discourse and teaching discourse analysis, to show the problems of it in ESL classes as well.

The subject of the study is specific features of Genres in Written Discourse and showing an effective ways and different approaches of teaching Discourse.

Contrastive studying of peculiarities of own and learning discourse analysis has a great importance when teaching.

Actuality of this topic is that practice of discourse analysis, mainly on the most important level.

Not only is discourse difficult to define, but it is also not easy to make a clear cut division of discourse as such. Therefore, depending on the form linguists distinguish various kinds of communicative products. A type of discourse might be characterized as a class of either written or spoken text, which is frequently casually specified, recognition of which aids its perception, and consequently production of potential response¹. One of

¹Cook 1990

such divisions, distinguishes three types of discourse depending of the aspect of language emphasized in the text. If the relation to the context is prevailing, it conveys some knowledge thus it is an informative type of discourse. When the stress is on a symptom aspect the fulfilled function is expression, as a result the discourse type is narrative. Last but not least in this division is argumentative discourse which is characterized by the accent on the signal aspect.

This distinction due to its suitability for written communicative products more than for spoken ones, faced constructive criticism whose accurate observation portrayed that there are more functions performed. Consequently there ought to be more types of discourse, not to mention the fact that these often mix and overlap. Thorough examination of the matter was conducted, thus leading to the emergence of a new, more detailed classification of kinds of spoken texts.

Naturally, this division into two ways of producing discourse is quite straightforward; yet, it is possible to combine the two like, for example, in the case of a lesson, when a teacher explains something writing on the blackboard, or when a speaker prepares detailed notes to be read out during his speech. Moreover, some of the foregoing features are not so explicit in the event of sophisticated, formal speech or a friendly letter.

The purpose of this diploma work is to define discourse analysis, to illustrate the difference between Written and Spoken discourse, to note different features of genres, to make reader aware of notion of genre in discourse, to make known features of Genres in Written discourse, to show effective ways and different approaches of teaching discourse, to express the problems of teaching discourse analysis in ESL classes, and to confirm the ways of teaching genres in discourse. There are unbelievable numerous of learners in Education foundations who are learning English for different goals and discourse helps them to learn language deeply and effectively. Who sets his or her heart to learn English extremely he/she come across Discourse.

Advantage of this diploma paper is that it will be useful both to teachers and learners. In teaching activity it can help to the teacher to deal with finding methods and to learners it helps to learn the subject effectively and deeply.

The main task is show characteristics of different types of genres in written discourse and effective ways and different approaches of teaching discourse. Besides that in this diploma it can be found the differences of written and spoken discourse, features of genres in written discourse and the problems of teaching Discourse analysis in ESL classroom.

The structure of the degree work. The present diploma work consists of the introduction, three chapters, the conclusion and bibliography.

The introduction explains the actuality, the novelty and the subject of the study as well as objective and tasks, theoretical and practical value of the study; enumerates the methods of research.

Chapter I is devoted to general explanation about defining Discourse analysis , the difference of Written and Spoken discourse. It includes the survey of various classifications of Discourse analysis and some similarities and variance of Written and Spoken discourse. At the end of the chapter there is a summary.

Chapter II includes different features of genres, first of all the notion of the genre and types of genres in Written discourse. And in this chapter it is illustrated the identification and analysis of text features of Discourse analysis. At the end of the chapter there is summary.

Chapter III deal with Effective ways and different approaches of teaching Discourse analysis, the problems of teaching Discourse analysis in ESL classroom and the ways of teaching genres in Discourse analysis. At the end of the chapter there is summary.

The conclusion sums up the results of the study.

Chapter I. DISCOURSE AS A LANGUAGE IN USE

§ 1.1. DEFINING DISCOURSE ANALYSIS

Analysis of discourse is a rapidly growing and evolving field. Recent studies in this field are now tributaries of the many disciplines that are very different from each other. Included, of course, is the discipline in which the models for understanding, as well as methods of analysis, the first discourse developed, such as linguistics, anthropology, and philosophy. But also included are disciplines that are used - and, thus, often extended - such models and methods to the problems within their own academic fields such as communication, cognitive psychology, social psychology, and artificial intelligence.

Given this disciplinary diversity, it is not surprising that the term "discourse" and "discourse analysis" has a different meaning for scientists in various fields. For many, particularly linguists, "discourse" generally has been defined as anything "out of the proposal." For others, the study of discourse is the study of language use. These definitions have in common to focus on specific cases or spaces of language. But the critical theorists and those influenced by them can speak, for example, "the discourse of power" and "discourses of racism", where the term "discourse" is not only a noun, but later refers to a broad conglomerate of linguistic and non-linguistic social practices and ideological assumptions, which together build a power or racism.

Discourse (from the Latin *discursus*, "works of") means a written and oral communication. The semantics and discourse analysis: discourse is a conceptual synthesis of conversation within each modality and context of the communication. The set of codified language (vocabulary) used in this area of intellectual inquiry and social

practices, such as the legal discourse, medical discourse, religious discourse, and so on. Social theorists he inspired: discourse describes the "nature of sequences of signs, that they are enunciations (énoncés)", the statement in the conversation².

In his speech, Announcements (statement) is not a unit of semiotic signs, abstract design, which allows the semiotic signs assign a value, and therefore to communicate a specific, reproducible connection between and among objects, objects and applications. Thus, discourse consists of semiotic sequences (the relationship between the characters that communicate value) between and among objects, objects and applications.

The term "discursive formation" (in French: discursive formation) conceptually describes regular communication (written and oral) that produce such discourses, such conversations. Philosopher used the discursive formation in the analysis of large bodies of knowledge, such as political economy and natural history.

In the first use of the senses (semantics and discourse analysis), the term discourse is studied in corpus linguistics, language, expressed in the body (samples) from the "real world" of the text. In the second sense (codified query language field) and in the third sense (application, unénoncé), discourse analysis examines and defines the relationship between language and structure and agency.

In addition, because the discourse is the body of the text meant to communicate specific data, information and knowledge, there are internal relations in the content of this discourse; Similarly, there are external relations between discourses. Thus, the discourse does not exist by itself (per se), but is associated with other discourses, by between inconsistently; Thus, in the course of intellectual inquiry, discourse among researchers especially frequently asked questions What is .,.? and what is not. .,, Carried out in accordance with the values (denotation and connotation) concepts (applications) used by the query in the art, such as anthropology, ethnography and sociology; cultural studies and literary criticism; philosophy of science and feminism.

²Michel Foucault (1926-1984)

So abundant de definitions of discourse, linguistics that many books on the subject is now open with an overview of de definitions. In his collection of classical works in discourse analysis, for example, it includes ten de definitions from a wide variety of sources. All of them, however, fall into three main categories mentioned above³: (1) nothing but supply (2) the use of language, and (3) a wide range of social practice, which includes non-linguistic and language specific instances.

The definitional issues related to discourse and discourse analysis are not in any case unique. In his two-Reference Semantics example, Lyons illustrates ten different uses of the word means, and thus equal to the number of possible field domain semantics. Levinson discusses twelve de definitions of the field of pragmatics (including those that could easily cover any discourse or sociolinguistics analysis). Since the semantics, pragmatics and discourse of all concerns the language, communication, the meaning and the context it is perhaps not surprising that the three fields of linguistics are those whose de definitions to be the most volatile.

The variety of works in this guide reflectivity ECTS full range of variation in de definitions of - and approaches to - discourse analysis. Different understandings of discourse in this volume reflect the growing popularity of the field. Despite the fact that it is not our intention to explain how and why the discourse has acquired such a powerful appeal to such a wide range of analytical fantasies of our own intellectual / academic history - all in linguistics - to identify some of the different ways that have led us to an interest in discourse. Since each of our different ways, we speak in our own voices - in the order in which we arrived at Georgetown University, where we now teach. For those who want to develop their writing skills in another language, the language of authentic discourse, as it occurs in the context can be the primary resource. Writing class in English as a second language (ESL) can be arranged in such a way that the students themselves learn to analyze the written discourse of the society around them and the results of their analysis to their own writing goals. In doing so they can personalize their knowledge by choosing materials discourse suitable for their own skill level and areas of

³Jaworski and Coupland (1999: 1-3)

special interest. By introducing specific discourse and task analysis methods, teachers can contribute to greater independence in their students as they develop the ability to take control of their own development language. Analysis of discourse approach also leads to a greater flexibility of writing as student writers are subjected to a systematic manner in the various writing genres or types of writing. Every genre is a different set of rhetorical choice: from vocabulary and grammar in the format, content and organization-that students can learn and adapt to their own writing. Since culture genres are used to achieve their social interaction, discourse analysis provides a window on the values and priorities of the community that created them. In addition, the role of the analyst's discourse offers a more powerful identity for ESL students than a foreigner, an alien or non-native speaker. Students can become explorers or ethnographers of language, studying the surrounding culture methods in literature and adapt what they learn to their own purposes.

The approach of discourse analysis is presented in this volume is designed for high-intermediate and advanced students. It includes the organization of the class curriculum so that students study different genres of written discourse, for example, formal letters, recipes, stories, or academic reports. Following the recommendations in this book, students discuss the purpose and use of each genre, its structural characteristics and social roles and conventions that it stands for. Then they collect samples of these genres of authentic social contexts and to analyze, compare and evaluate rhetorical and linguistic conventions. Analyses focused on manageable, specific objectives: for example, students can learn politeness strategies in the official letters or to trace the use of certain grammatical features such as the verb in the college application essay. After each analysis, the students make their own work, taking into account the fact that they learned from their discussion and analysis of samples of the genre. Finally, they review and revise their work, using similar methods of discourse analysis and their own projects their peers. With the help of a more complex understanding of the discourse, they are in a better position to make informed choices in their future writing.

To understand what it means to take a discourse analysis approach to teaching writing, we must begin with an understanding of the analysis of the discourse of the term, which refers to a broad field of study, which includes several aspects and covers a range of disciplines. There's no limit to the number of possible sentences that can be derived from the grammar and vocabulary of the language.

However, stringing together a random group of proposals that can be grammatically acceptable does not lead to the discourse. Discourse should instead be organized in some coherent manner that makes sense in the context of the interaction. Thus, an important aspect of discourse analysis is that the texts are considered as wholes, with the level of grammatical sentences. This expanded structure is the sequence in which language occurs and the connection between the blocks, it becomes the object of study in itself. It is also possible to analyze very short text considered as a discourse analysis, there was argue that the sign posted in the field and with the single word "bull" can function as a warning. He was interested in how the language is a kind of action-in "speech act" warning. The fact that, regardless of its size, if considered as a functional entity, any text can be analyzed as discourse.

For the majority of scientists, however, analysis of the linguistic structure (extended or otherwise) is not enough to make a discourse analysis. Crystal (1987, 116) gives a general concern among analysts of discourse "to see language as a dynamic, social, interactive theoretical background phenomenon, whether it is between the speaker and listener or writer and the reader." He goes on to emphasize that it involves "the beliefs of participants and expectations, the knowledge that they share for each other and the world, and the situation in which they interact with each other." Thus, another important principle of discourse analysis is that language is always studied in its social context⁴. As indicates that when we speak or write, we rarely do it by accident; Rather, we mean a social purpose.

To understand the social context of the text, discourse analysis, as a rule, work with natural or using terminology "empirical" -data. "The data comes from a speech

⁴Jaworski and Coupland 1999; Van Dijk 1997)

community: information about the people in a language that linguists do not think about how people use language." It is not only the spoken language, but the written language, and we can say that there is a natural way.

In the previous example, the sign bearing the word "bull" can be considered natural that the author used the language of social order to prevent possible dangerous bull strangers. If it is written on the wall of the college canteen, like a piece of graffiti, the word "bull" can serve a variety of social goals, perhaps to express contempt to the comment of another writer (as in "I do not believe that this bull!") Or to make an existential lament the absurdity of life as a whole (as in "That's bull!"). In each case, the intent and interpretation of the language depends on social conditions. In addition to the immediate social context of a wider cultural context in which the discourse, which is also of interest to many discourse analysts. Communities develop norms and conventions for the writing and speaking, which are usually taken for granted, as "natural" as part of this group. In this sense, community discourse can be said to reflect the concepts of common sense, or the ideologies of this community. According to ideologies are belief systems that define the group, its social practice and its interaction with other groups. He points out that ideology tend to maintain the status quo of power relations between the members of the group. Then he cites a number of ways in which the ideology of the group influences its discourse: the rhetorical devices used, the kind of vocabulary considered appropriate, the choice of metaphors, and those same topics chosen under the influence of the ideology of the group. Moreover, ideologies impose restrictions on who can communicate with whom and under what conditions⁵. For example, the social act of applying for a job involves a lot of cultural norms, derived from the ideologies surrounding the analysis of discourse and Second Language Writing hierarchical structure of employment agencies: the proper time to apply a specific person or group of persons to whom one relates the fact, that you want to apply, and special genre of writing job application letters all very limited. It would be risky to ignore the letter of the genre conventions of job applications, writing greeting, like "Alice" instead of "Dear Professor Jones," or writing a letter by hand on a torn sheet of paper. We are not able to act in these

⁵Chomsky (1965)

ways, but in the cultural context of applying for a job to ignore the normal expectations of the genre will be interpreted as naive or disrespectful body gatekeeper invested in the recipient and the institutional structure of government jobs⁶. A person who violates cultural restrictions of the genre at risk of losing the ability to get the job done. In view of the relationship between ideology and discourse, yet another object of discourse analysts to better understand the culture, studying the discourse of its members. Ethnography, Cultural studies by intensive supervision and participation often involves a discourse analysis to understand the ideology of the use of language. The language with which we choose Xpress yourself and the contexts in which we do it displays our social identity and group affiliations. Thus, discourse analysis can lead to a better understanding of community values and social practices.

Discourse analysis (DA), or studies discourse, is a general term for a range of approaches for analyzing written, vocal, or use sign language or any significant semiotic event.

The object of discourse, discourse analysis, writing, conversation, communicative event variously defined in terms of coherent sequences of sentences, sentences, speech, or turn-to-talk. Unlike most of the traditional linguistics, discourse analysis can be used not only to study the language "of the border offers", but prefer to analyze the "naturally occurring," the use of language, and not think of an example. Text Linguistics is a field closely related to each other. A significant the difference between discourse analysis and text linguistics is that discourse analysis aims to identify the social and psychological characteristics of the person / persons, and not the structure of the text.

Discourse analysis has been considered in different social disciplines, including linguistics, education, sociology, anthropology, social work, cognitive psychology, social psychology, local history, cultural studies, international relations, human geography, communication studies and translation studies, each of which It is subject to its own assumptions, analysis and methodology of sizes. Some analysts believe the discourse of the larger discourse context to understand how it affects the meaning of the sentence. For

⁶Schiffrin (1987)

example, two proposals are taken together as a single discourse can have values different from each of them individually. To illustrate this, he asks you to submit two independent signs in the swimming pool, "Please, use the toilet, not a swimming pool," says one⁷. The rest, according to "a pool for members only." If you consider each sign independently of each other, they seem to be quite reasonable. But, taking them together as one discourse makes you go back and revise your interpretation of the first sentence, after you read the second.

⁷Charles Fillmore(1929–2014)

§ 1.2.DIFFERENCES BETWEEN WRITTEN AND SPOKEN DISCOURSE

There are some significant differences between speech and writing. It was clearly demonstrated that the letter is not only the spoken language recorded⁸. Differences in lexical and grammatical and rhetorical structures tend to occur between the spoken and written language, depending on the genre. For the second language learner, this means that, regardless of their ownership of speaking, writing conventions can be a problem.

One traditional view that a written discourse is of a higher order more logical, formal and complex than spoken language, and therefore superior to it⁹. Nevertheless, the features considered superior to the proponents of this point of view is not necessarily limited to the written genres. The notion of formality, for example, is one aspect of many genres, languages, such as in a courtroom argument or academic presentations, while some written genres such as e-mail or personal diaries, can be considered unofficial. Instead of using formal and informal terms, it may be more appropriate to talk about the planned and unplanned speech to describe the differences between these cases¹⁰. In addition, not spoken genres unstructured or illogical; work in conversation analysis has clearly demonstrated that the most casual of conversations is rigidly structured system¹¹. Orchestration taking place involves a high degree of social coordination.

One person can start talking to within one tenth, two tenths, that the order of the speed-second after another made what is, at a much later reflection of the analyst, is that there seems to offer.

Thus, the belief that the call by some random or chaotic in comparison with writing, is untenable. Instead, the point of view taken here is not that the written language is superior to say, but that any communication genre, most likely, have unique characteristics that distinguish it from other genres. However, in this view, certain

⁸Biber(1988, 1992, 1995)

⁹Goody and Watt (1968)

¹⁰Ochs (1979)

¹¹Sacks, Schegloff, and Jefferson (1974); Atkinson and Heritage (1984)

characteristics can be said to appear differently in writing compared with conversational genres. At the organizational level, there is a tendency to rhetorical structures to distinguish between the two modes. For example, the separation in this book, "the theme to pieces or paragraphs in many genres of writing contrasts with the gradual transition from one object to another, or a hatch theme, which is likely to occur in conversation"¹².

In addition, explicit cohesive devices, such as the phrase "The secondpoint" or "unlike" is often used to bind the topic units together in academic essays, while the conversation often abounds emphatic, such as "good", "the", "and" well "-to specify the organizational structure. On lexico-grammatical level, he found statistical evidence that the frequency with which specific grammatical structures occur between different spoken and written genres¹³. His method was to conduct a search based on computer housings huge texts to discover the set of linguistic features characteristic of different types of text. Some of these characteristics can be traced to a variety of functions that are specific genres.

As the requests for information are less common in written language than in many genres, spoken, regularities of the issues are more likely to be found in everyday speech. To add other examples, writing scientific papers contain frequent Substantiation such as "perform the experiment" rather than "we conducted an experiment" the -and many genres of writing, probably include parallel structures, sentential organization and embedded, not united, reservations Furthermore, expression of emotions and different ratio compared with conversational written genres. Saying you can rely more on facial expressions, gestures, and prosody field, the timing and volume of the voice to convey a variety of meanings and emotions. Although written genres can be as expressive, expressions must be passed either through more sophisticated lexical and grammatical descriptions or by punctuation, special fonts, and so on. A related difference involves the relationship between the speaker / writer and audience. The spontaneous conversation tends to include a permanent approval to what direction to take the next interaction will be, because each participant responds verbally or non-verbally to the last installment. In

¹²Schegloff (1990),

¹³Biber (1988, 1992)

the event of a misunderstanding, for example, a speaker can immediately indicate that you want an explanation, and the other can be repaired or otherwise redirect what was said. Similarly, feedback one person to another Remark can affect the direction that takes the theme. In most genres writing, in contrast, must imagine the audience reaction. Planning, preparation and revision of the audience in mind, are part of the process. Written text can be "just Wastage" in the evolution of the finished product in writing. In general, the authors have more capabilities than speaker to revise, modify or otherwise "polish" their way out. This generalization does not apply universally, as there are genres of speaking, such as official statements, which include the preparation and polishing, as well as genres of writing, such as making a list and filling out forms, which can be relatively spontaneous. Moreover, revision luxury is not necessarily an advantage because higher expectations for writing audience genres. In the conversation, participants expect a false start, indecision, slips language, and so on, as a natural part of the interaction, while readers prepare written materials may be less tolerant of these so-called errors.

Below are some generalizations to which there are certain exceptions.

Written discourse is fixed and stable, so that reading can be done in whatever time, the speed and the level of care the individual wishes of the reader. Spoken Text unlike fleeting, and moves on in real time. Listener - although he or she may occasionally interrupt to ask for an explanation - should generally follow what is said at the speed set on the speaker.

Writing text clearly; it should make clear the context and all the links. In a speech situation in real time, and shared knowledge between speaker and listener means that some information may be assumed, and should not be clear.

The content is presented in a much more tightly written. In a speech information "diluted" and passed through many more words: there is a lot of repetition, shine, "fillers", creating text much larger and more extra passes.

Writing text off in time and space from his reading; writer typically works alone and may not be familiar with your readers. Speaking generally occurs in the known direct interaction with the audience, in the presence of an immediate feedback.

Written text is usually organized and carefully formulated as its composer has the time and opportunity to change it before you make it available to read. Speaker improvises as he or she says, the current changes in the form of glosses, self-corrections, and so on to produce apparently disorganized kind of "stream-of-consciousness" of discourse. Thus, the written text corresponds to the normal rules of grammar and vocabulary is more precise and formal.

Writing is much slower than talk. On the other hand, we can usually read the text and understand it much faster than we can take in the same text, if we listen in while someone reads it aloud to us.

Recording typically uses a whole range of acceptable standard language, while it can sometimes be a regional or a dialect, limited context. In some languages (Chinese, for instance), the different dialects spoken can even be mutually unintelligible, while all non-understand language.

Most people acquire spoken language (at least in their native language) intuitively, while the written form in most cases, consciously taught and learned.

Spoken texts more usually (in the sense that they contain more words) than the representation of the same information in writing. Also, I think it's fair to say that most people say a lot more than they write. Linked to this is the third point: that it is more important for the survival and effective functioning in society than writing. In this chapter we have offered several advantages to using a discourse analysis of the activities that take into account the genre to high intermediate and advanced ESL class letters. Students themselves can actively participate in the analysis of discourse types of emails that are relevant to their lives.

The concept of structure created intonation beginning phrase can be activated with the category level of the beginning of the phrase¹⁴. Home intonation phrases in English are defined as the first pitch accent in a phrase. If there is only one pitch accent, origin coincides with the so-called kernel, is usually defined as the last step of a focus phrase. At least three different upcoming levels can be identified in the speech: high, medium and low. They should be considered as levels of pitch with respect to that in the nucleus or initial preceding intonational phrase. In the absence of pre-sentence intonation, they are likely to be related to the speaker's pitch range by default (which is itself associated with real natural speaking voice range: see below). Brazil argues that the three different levels of the beginning or the keys have a distinctive function in speech. However, this statement is based more on introspection and carefully chosen examples, than a large number of natural built on data analysis. Are three levels essential in everyday conversational interaction is an empirical question, which remains open at present. If the interlocutors to work with only two, these fragments suggest that appropriate labeling may be high or high. In the reaction, there are two possible domains within which the intonation and prosodic phenomenon may be relevant: (1) turn or (2) a sequence of moves. In the first, prosodic phenomenon makes itself evident in relation to others within the prosody of the speaker line; Second, prosodic phenomenon manifests itself in relation to the prosody of the prior or subsequent rotation, that is, the speaker is turned. The attack rate is deployed in both domains by the interlocutors.

¹⁴Couper-Kuhlen (1986)

Summary

To summarize, discourse analysis involves the study of the natural origin of language in the context in which it is used. Discourse analysts, whether they are related to the coherence of the expanded structure or a finer interpretation of texts, are interested in the choice of language that people make in order to achieve their social objectives. For many analysts, the cultural ideologies, which are reproduced in the discourse of the community are in the center of the analysis. In this sense, discourse analysis can be used both as a structural tool to better understand how texts are organized in an ethnographic tool to broaden their understanding of cultural dynamics.

Most people acquire spoken language (at least in their native language) intuitively, while the written form, in most cases, consciously taught and learned.

Often spoken text (in the sense that they contain more words) than the representation of the same information in writing. Also, I think it's fair to say that most people say a lot more than they write. Linked to this is the third point: that it is more important for the survival and effective functioning in society than writing. In this chapter we have offered a number of advantages with the help of discourse analysis activities that take into account the genre of high-intermediate and advanced level ESL class letters. Students themselves can actively participate in the analysis of discourse types of letters, which are relevant to their lives.

The concept structure created sentence intonation start it may be activated by the level category onset. Home intonation phrases in English de defined as the first step in the accent phrase. If there is only one pitch accent coincide with the beginning of the so-called core is generally defined as the last step phrase focus. At least three different future levels can be identified in the speech: high, medium and low. They should be considered as field level regarding that in the kernel or the initial previous intonation phrases. In the absence of a preliminary proposal intonation, they are likely to be

associated with a range of pitch default speaker (which in itself is associated with a real natural speaking voice range: See below.) Brazil argues that the three different levels of the beginning or the keys have a distinctive function speech. However, this statement is based more on introspection and carefully chosen examples, rather than a large number of natural built on the analysis of data. There are three levels are important in everyday conversational interaction is an empirical question, which remains open at present. If the sides to work with only two, these fragments suggest that appropriate labeling may be high or high. In the reaction, there are two possible domains within which prosodic and intonation phenomenon may be relevant: (1) turn, or (2) the sequence moves. In the first, prosodic phenomenon manifests itself in relation to others within the prosody acoustic line; Secondly, the phenomenon manifests prosodic towards prosody prior or subsequent rotation, that is, a speaker is enabled. Attack speed is deployed in both domains with the speakers.

Chapter II DIFFERENT FEATURES OF GENRE

§ 2.1 NOTION OF GENRE IN DISCOURSE

In the last decade or so there has been an increasing focus on the concept of the genre and its use in language teaching and learning. This is largely a reaction to the changing views of discourse and learns how to write, which include more than an understanding of how language is structured in order to achieve social goals in specific contexts of use. For teacher educators, genre-based pedagogy offer basic ways to help both before and in service, writing teachers provide their students with a relevant and supportive instruction. By allowing teachers to ground their courses in the texts that students will have to write in professional, academic or social contexts, they help guide students to participate effectively in the world outside the ESL classroom. These theoretical advances have been particularly welcomed by the teachers, as they appeared in a period of significant social and demographic changes in the area of education in many countries. Not only that, we've seen the rise of modular and interdisciplinary programs, increase the complexity of writing in the academy, but with the expansion of the number of students from traditionally excluded groups enroll in universities, classes are now more culturally, socially and linguistically diverse place than ever before. These students bring a different identity, understanding and habits sense solutions to their learning, and teachers can not assume that the previous experience of teaching students to provide them with proper writing schemes for their research. not the old certainties of cognitive homogeneity, which supported the process of writing a model for so long no longer sustainable, and there is an urgent need for a more theoretically sound, linguistically-informed and evidence-based text descriptions to bridge the gap between home and school of writing and preparing students for their future .

Identification and analysis of text functions is usually fi configured in courses that train teachers for the second writing language instruction, as well as educational programs teacher instead, especially in the US tend to do more and more on the insights of the composition theory, cognitive psychology, or traditional grammars .Increasingly,

however, we have become even more conscious that the dominant pedagogical orthodoxy fails to address the language and writing, the needs of our students. By making clear what needs to be studied, providing a coherent framework for the study of both language and context, ensuring that the policy objectives are derived from the needs of the students, and the creation of resources for students to understand and challenge valued discourse, genre approaches provide effective writing pedagogy¹⁵. In this article, I will briefly present the way that the modern theory and research in the food genre L2 writing pedagogy, and discuss some of the educational practices of the teacher educators who could introduce to teachers. I believe that this approach to L2 teacher writing Education informed the genre may encourage teachers to participate in their own professional development, giving them the opportunity to reflect on their own writing experience, to understand how the language works samples of the formation of values, and to develop support writing classes. The document begins with a brief definition of de genre, and its value for the writing teachers. He then goes on to outline some principles of the genre on the basis of language learning, and a sketch of some general patterns in the classroom, looking at ESP and SFL approaches. Finally, I am learning what it means to implement the training of the genre in a more practical level, which outlines some of the key ways in which teachers can plan, consistency, support and assessment of learning. Genre refers to the abstract, socially accepted ways of using language. It is based on the idea that community members tend to have little difficulty in recognizing the similarities in the texts that they use often and can rely on their repeated experience of such texts to read, understand, and maybe write them relatively easy . This, in particular, because writing is a practice based on the expectations: the chances of the reader interpreting the purpose of the writer increases, if the author takes pains to anticipate what the reader can expect, based on previous texts they read the same kind of readers and writers dancers follow each other's steps, each installation the meaning of the text, anticipating what the other can do so by connecting to the previous text. At the time of writing, like dancing, it allows for creativity and unexpected set patterns often form the basis for any changes. We immediately know, for example, whether the text of the recipe, a joke, or a love

¹⁵Matsuda (2003)

letter, and can answer it immediately, and even to build a similar one, if we need to. As teachers, we can participate in more specialized genres, such as lesson plans, student reports and feedback sheets, resulting in a degree of knowledge to the ways in which we understand and write familiar texts. More precisely, we have prior knowledge of the scheme, which we share with others, and can lead to situations in which we read and write, to express themselves effectively and efficiently. Classroom applications of the genre are the result of the communicative approach to language learning that emerged in the 1970s, continuing the tradition of emphasizing the teaching of language plays a role in helping students to achieve specific goals in the context¹⁶. They are also closely linked to current concepts of literacy, which show that writing (and reading) varies depending on the context and can be distilled to a set of abstract cognitive or technical capabilities. There are a wide variety of methods that are relevant to and appropriate for a specific time, place, participants and objectives, and these methods are not something that we just pick up and put down, but are an integral part of our personal identity and social relationships and group membership, The introduction of the genre pedagogy is also a response to the still widespread emphasis on the scope of the review-writing planning which focuses on students recording strategy, rather than on the linguistic resources they need to effectively express yourself. The value of this inductive discovery based approach has long been questioned, because it is not able to make clear what needs to be studied and minimizes the social power of powerful text forms¹⁷. Giving students "freedom " writing may encourage fluency, but that does not exempt them from the constraints of grammar in the construction of social values in public contexts. Instruction Genre, by contrast, stresses that genres are specific to particular cultures, reminding us that our students cannot share that knowledge with us and calls us to go beyond the syntactic structures, vocabulary, and works for inclusion in our teaching methods language used in specific contexts. This helps the students to use the expressive potential of the discourse structures of society, rather than simply being manipulated by them. Genre Pedagogy promise very real benefit u for students, as they bring together the

¹⁶Hyland (2004)

¹⁷Feez (2002); Hasan (1996)

language, content and context, while offering teachers a means of providing students with clear and systematic explanation of ways to write works for communication I am not suggesting here that all these characteristics are unique to the pedagogy of the genre; they obviously are not, but I cannot imagine a different approach to writing instruction, which embodies them all. Perhaps the most important feature is that the genre-based writing instruction offers students a clear understanding of how to target text is structured and why they are written in the ways that they are. It Explicitness gives teachers and students something to shoot for making the description of the results is clear, rather than relying on random inductive methods in which students are expected to acquire the necessary genres them from repeated experiments letters or notes of the teacher on their essays fields. Providing writers with knowledge of the relevant linguistic forms shifts the writing instruction from the implicit and exploration to the conscious manipulation of language and choice. This makes clear "the ways in which patterns of linguistic work for the formation of values" enhances both writers and teachers¹⁸. For teacher educators, pedagogy genre not only meet the needs of ESL writers, but also to involve teachers in the examination, as the texts actually work as links. This, of course, is not cheap. Teachers letter must clearly be teachers of language, as is the ability to take appropriate linguistic choices in the ways they are treated and organize your threads for individual readers, which help the students to give their ideas of power. Knowledge of grammar, focusing on how students can encrypt values in different and recognizable, it becomes a central teacher education programs. In short, this grammar first examines how the text is structured and organized at the level of the text in relation to its purpose, audience and message. He then looks at how all parts of the text, such as paragraphs and sentences, structured, organized and coded in such a way to make the text effective as written communications. Knowledge of genres has great potential for increasing the awareness of teachers, with the effects of the substance of fi cant seem to understand them and writing their professional development. If the classification and analysis of texts they ask their students to write, teachers are becoming more attuned to the ways and values are more sensitive to the specific communication needs of its students. Teachers, therefore, in a

¹⁸Christie (1987)

better position to reflect on their own writing and that of their students, offering them the means to understand, deconstruct, and call text. Embodying the teacher is therefore also a more effective teacher. The man who understands how the texts are usually structured, understood, and used in a better position to successfully intervene in the writing of his students, to provide a more informed opinion about the writing to make decisions about teaching methods and materials to be used, and approach to the current educational paradigm with a more critical eye.

Genre approaches have not been uncritically accepted in L2 writing classroom. However, proponents of the "new rhetoric of " 'approach to the genre, for example, argue that the letter is always part of the objectives and activities, which bring it about, and it can not be studied in the context of the false class¹⁹. Such a view, however, ignores the fact that the authors of L2 are often at a considerable disadvantage in such unfamiliar natural conditions, and the genre-based teaching writing can be shortened long process, situated acquisition. Critical theorists also attacked the teaching of genre as to accommodate the students to existing processes and practices the values and ideology of the dominant culture that valued genres embody. Genre supporters, however, argue that this argument can be leveled at almost all approaches to learning. The study of genres does not exclude the possibility of a critical analysis, but, in fact, provides the necessary basis for critical engagement with cultural and textual practices. Finally, the teacher genre were forced to defend themselves from the process, supporters and the charge that the genre instruction suppresses the expression of their own writers and creativity through the strait of conformity and prescriptivism. Obviously, the risk of static, decontextualized pedagogic very real, if teachers do not recognize the changes and apply what the "theory of the genre recipe"²⁰. But there is nothing inherently prescriptive approach to the genre. There's no reason why provide students with an understanding of speech should be more prescriptive than, say, giving them a description of the item, part of the sentence, or even step in the recording process. The fact is, of course, that the genre does have a deterrent effect, which limits the identity of the individual writers.

¹⁹Dias and Pare (2000); Freedman and Medway (1994)

²⁰Freedman (1994)

Selection of a particular genre involves the use of certain patterns, but it does not dictate the way we write. This gives us an opportunity to make a choice and facilitates expression. The ability to create meaning only became possible thanks to the possibility of alternatives. By providing these options are available to students, we give them the opportunity to make such a choice, and for many students this awareness L2 regularity and structure, not only relief, but also encouraged.

To summarize the main advantages, we can say that the genre of pedagogy is the question of medical meetings or interviews fundamentally speaking as appears in several basic texts. Frankel points to earlier studies in which researchers have suggested that the meeting "is essentially conversational in nature." "The case [not] been done convincingly." Instead, it offers a limited system of priority medical meeting contrasts with the fact that in everyday speech, especially in relation to issues. Discussion of the genre in medical meetings, suggests that there is a "simultaneous actuality several different formats interactions." Ten is considering one of these formats, malfunction-telling, interactive activities. Riots occur when patients think they are invited to make trouble-telling. So ten people see that the conversation can be one of the formats of interactions that meeting participants are guided, but that it could be "problematic" as doctors resist format.

Institutional discourse de defined restrictions on speech activity "Institutional cooperation, seems to be associated with specific and significant narrowing and respiration from the range of options, which act in a conversational interaction" But, unlike Frankel, Heritage wording suggests that it is. see medical discourse as essentially an interactive character²¹.

Definition of speech activity, which are in a conversation and medical meetings, the researchers studied. Maynard suggests that "doctor-patient interaction involves tapping sequences that are medical Encounters discourse of their house in a normal conversation." This sequence is neither a problem, because data of ten or peripheral. Consistency in both medical meetings and regular conversation is "Perspective Series

²¹Heritage and Frankel (1989)

display." For example, the clinician and his team have developed a diagnosis of developmental delay in a child, and the doctor must now pass the diagnosis to parents. The doctor asks the parents: "What do you see? -like his difficulty. " The doctor then uses the prospects of the parent, as shown in their responses to the joint construction of the wording of the difficulty. Because parents helped build the wording, they are more easily persuaded of its action. This credibility can be abused by clinicians. The theoretical significance cottage overlap between conversation and medical meetings: "If at the level of the spoken sequence, we find a profound link between daily life and medical meeting, the impact [of theories] clinical and other institutional discourses are enormous." One such consequence is that the speech institutional structure to be studied in conjunction with the usual conversation, and not separately, as is often the case at present.

Elementary structure is fundamental to medical appointments. She studied the narratives and stories that are used by physicians and patients in capitalizing on and eliminates the possible diagnoses. Three types of stories have appeared in this process: Labovian, normaland hypothetical . Doctors and patients have used these types of narratives to tell what happened , that usually occurs (the usual), or what might happen (hypothetical), which embodies the diagnosis in the story world. Labovian narratives about what had happened, were used in order to avoid possible story worlds that have been proposed. Often these Labovian, familiar and hypothetical narratives were assessed, becoming history.

There are a number of principles which underlie all the genre-based learning, which can be translated into objectives of the training program and teaching methods. These key principles Writing is a social activity. Communication is always the purpose, context, and the target audience, and these aspects can become the basis of the two writing tasks and curricula. This means that students have to participate in a variety of appropriate written experiences that draw on, analyze, and explore a variety of purposes and readers.

Learning to write is to meet the targeted needs. Effective teaching recognizes the needs, prior learning, as well as about the current shortcomings of the students, but in the genre-based, of course, this also means, as far as possible, to identify the kinds of writing that students should do in their target situations and the inclusion of these in turn.

Learning to write requires explicit results and expectations Education is more effective when teachers explicitly about what is currently being examined, why it is studied, and what will be expected of students at the end of the course, introducing what he calls " visible Bernstein pedagogy. "Learning to write supported in familiar routines or cycles, and linking new contexts and understanding of what students already know about the letter. Education, therefore, is always a series of scaffold steps of development in which teachers and peers play a major role. Teaching of genre suggests a clear explanation of how to texts grammatically on the model, but the grammar is integrated into the study of texts and contexts, not taught as a discrete component. It helps students to not only see how the grammar and vocabulary of creating value options, but to understand how the language itself, acquiring a way of talking about the language and its role in the texts. in practice, these principles can be expressed in different ways, as a genre approaches do not constitute a single set of methods. Two of the most influential trends in L2 classrooms around the world, systemic functional linguistics and English for specific purposes, for example, have different points of view and different genre pedagogy. Systemic Functional Linguistics (SFL), known in the United States as " Sydney school, " perhaps the most clearly articulated approach to the genre, both theoretically and pedagogically, with its basis in Hallidayan functional linguistics and socio-cultural

theories of learning. These perspectives complement each other, both of language and education are considered as social phenomena, embedded in specific cultural, historical and institutional contexts²². Genre in SFL emphasizes a focused and consistent nature of the various genres and systematic links between language and context. Since the concept of the genre originated in the language environment, genres, as a rule, can be described as ample rhetorical models, such as narratives, recounts the arguments and expositions. They are sometimes called elemental genres that come together to form more complex everyday genres macros. Thus, an elementary genre, such as the procedure can be found in the macro-genres such as laboratory reports, operating manuals, as well as recipes, while the macro genre as the newspaper may consist of several basic genres, such as presentation, discussion and refutation. Even very small or elementary level, students can understand the social objectives of these genres, how they are organized and their meaning peculiarities of the language in his search. Describing the typical stages and features of genres, teachers can provide students with clear options for writing, so that their texts seem well formed and it is advisable for readers. It also helps teachers to determine why weaknesses texts seem inconsistent and offer clear means to assist students. ESP differs significantly different from SFL in the way he conceptualizes genres and draws from more eclectic theoretical foundations. ESP teachers relate to the specific communication needs of the academic and professional groups, and so the genres are considered to be appropriate action, commonly used by community members in order to achieve a specific goal. Therefore Genres are the property of the communities that use them, rather than the general culture, as well as ESP teachers looks at specific methods fi With these groups and group members have a name for this practice. Thus, while more specific genres considered as associated with the groups, they are also considered in the broader context of which surround the use of text. Thus, verbal genres orchestrate life. These genres connect past and present, and thus to balance the forces of tradition and innovation. They structure the role of the individual within a broader framework to provide further assistance to these people with their communicative actualization of plans and objectives. Although Swales continues to show that it can be more difficult than it is,

²²Martin (1992)

the idea that people acquire, use and modify the language of written texts in the course of their duties as members of the academic / professional groups offers teachers a powerful way of understanding the needs of their students to write. While genres are conceptualized in different ways, both approaches seek to reveal the rhetorical patterning genre together with its major functions. This involves examining a representative sample of text to identify a series of communication steps or strokes that make up genre. Thus, linguistics becomes a practical tool that teachers can use in their classes, showing how the distinctive patterns of vocabulary, grammar and structures consolidation of texts in stages, which, in turn, support the goal of the genre. While SFL seeks to highlight the language, and more in this process, based on functional grammar to do it, and the ESP emphasizes the importance of situational genres in specific contexts through rhetorical consciousness, and recognize that the ability to see the text as the same or different, and write or respond to them appropriately is vital to achieve literacy in a second language. "The repertoire of the individual learns situational responses to recurrent situations." While it may be that the genre more complex and require pedagogy for teachers than earlier approaches to writing instruction, they also offer more opportunities for conscious intervention through greater specialization and situational focus. In the following sections I will attempt to outline some of the key elements in the implementation of the pedagogy of the genre. Genre writing classes are usually planned around a theme, like many SFL classroom, or genres that can occur in an appropriate context, as in ESP learning situations. Threads are best seen, as in real life activities in which people are doing specific things through writing, providing a potentially relevant and motivating ways in writing by drawing on the students' personal experience and previous knowledge. Some topics, such as health, work, pollution environment, relationship, or a crime can be a useful way to contextualize the research and writing skills of the report, although they may also stimulate other kinds of writing²³. Technology theme, for example, implies a factual description (explaining how something works), the story about personal experiences (meeting with a computer hotline), argumentative essay (pros and cons), ICQ to, and so on. As they progress, students are better able to discuss the big ofttopics range

²³Berkenkotter and Huckin (1995)

in more abstract ways, using the genres that are more and more complex in structure and language requirements. More commonly, however, the genre-based writing courses arranged around texts students need to use in a particular context of the target, and these requirements easier to identify situations in ESP. Professionally oriented writing course, for example, can be organized around a range of oral and written genres needed in a particular workplace. Laboratory group, for example, may have to hold stocks of materials, to receive oral and written instructions from the scientists take notes during experiments produce written reports and project proposals to help production. It is often possible for the first class of genres we find in the situation, in accordance with their rhetorical claims or their direct significance for the students, and then subsequently they reflect these priorities.

Possible steps involved in the development of the genre on the basis of the course of the text focus perspectives were summarized as follows: To determine the general conditions in which the language to be used; Development policy goals, based on the given context of use; Note the sequence of events in the context of the language; Genre list used in this sequence; Driving socio-cognitive knowledge students should be involved in this context; Collect and analyze samples of texts; Development unit of work associated with these genres and to develop learning objectives to be achieved. These steps are more often than at the same time sequential; Steps three and four, for example, are usually conducted simultaneously as difficult to distinguish linguistic events in the context of the genres that contain them. Although it is not apparent in these points, design, of course, always starts with what students know, what they do, and that they are interested in learning to do. Teachers working in final demand on the basis of the genre, " why these students learn to write? " And seek to answer this question by identifying the competencies that will be needed in the contexts of their target. Help students to move from the current target becomes the target about the shortcomings of the course, and defines the objectives, materials and tasks which it applies. Thus, the ability to assess the current needs of students and analyze the target text is a key feature of the role of the teacher and learning, which leads to the formation of a teacher writing. Needs Analysis expresses the fact that the acquisition of literacy does not happen in a vacuum. This is a

concept that strives to ensure that learning to write is considered in the context in which it occurs and the contexts in which these skills will be used; it is a means of establishing how and what speed. As a rule, the needs referred to include an analysis of the current situation in relation to information about current professional shortcomings, perceptions and ambitions of students; analysis of target situations of communication needs, not the needs in education and, referring to the language skills and knowledge of students must perform competently in their future roles with the participation of professors consideration, methods, materials, facilities and courses relevant to his immediate environment, although sometimes is regarded as a kind of educational technology for measuring purposes, we must ensure that trainee teachers know that the idea of student needs both subjective and controversial²⁴. Needs analysis is always influenced by ideological prejudices of the analyst, and so "needs" would be defined differently by different stakeholders, administrators, provided educators, teachers and pupils may have different points of view. Decisions about what to teach and how to teach it, thus not neutral professional issues, but address issues of authority in making decisions with important consequences for students. In fact, considering the need exists as something measurable and very ideological stance, and teachers should be encouraged to reflect the adoption of exclusively pragmatic and instrumental goals if the students' needs are best served, or they need to help them in a more participatory and critical position. Therefore, teacher training programs can highlight the dangers conflict needs of students in order to create "and institutional requirements and the importance of encouraging students to assess their capabilities and prioritize what they need for themselves. In this way, teachers can use the needs analysis to support students in taking an active responsibility for their education, at a point that resonates with literature on autonomy in language learning. Reflection on the needs of complexity can also help teachers to see that writing learning is not simply a neutral transfer of skills or competencies and determine the appropriate context and genres that students Fi-be second in this context does not just include the understanding of the institutional context. in addition, beyond the scope of intelligence reasons genres requirements themselves helps students see the assumptions

²⁴Berwick (1989)

and values that are implicit in these genres and helps them to understand the attitudes and interests in this context. In other words, seeing the needs of contexts and genres together is both a means of examining a written form within a broader framework and a basis for the needs of developing students' skills to participate in the academic and professional communities and their ability to critically understand these communities.

A number of different principles can tell the order in which genres are studied, but some of the most common is to identify the most important skills or functions related to the urgent needs of students; sequence following the genre set in the real world, a series of interactions; and the classification of genres on the perceived level of difficulty increases.

In many ways, sequencing genres in terms of urgency implied in the other two approaches, and so I will concentrate on those who are in this section. One of the key features pedagogic ESP is that considerable attention is usually paid to the context in which genres are busy, and in particular to how genres form a "constellation" and "colony" for users in particular domains. Genres are almost never isolated in the real world. The concepts of "genre sets" to refer to the full spectrum of genres specific group should be dealt with in the context of, and "genre systems or chains," or, as they say, and written texts cluster together in this social context, it has proven useful. These methods offer contextualizing concept that should be studied on the basis of instructions of how genres sequenced and used in real events. Some of these genres are dependent on others, some of them may be an alternative to other, some of them can speak, others read, and some of them require the written competence. Sometimes, for example, genres follow each other in a predictable chronological order, and the sequence of events can be useful when ordering genres in writing course and allow teachers to decide third and fourth principles mentioned above: to provide the students clearly and with the language resources they need to communicate. A simple illustration of the linear sequence of events genres often required job search. In other circumstances, the appearance of a genre may be less, depending on the result of another, so that the work takes place with more genres employed simultaneously. An example of this genre is involved in the process of

writing an academic appointment, which combine different skills and genres and can resemble circuit.

Approaching genres thus also helps to integrate reading, speaking, and writing, of course, activities in the classroom. "One of the most consistent effects of two decades of reading and writing relationship is that they should be taught together and that the combination of both literacy skills improve learning in all areas." Teaching genres in the sequence they occur in targeted contexts, we not only help students to develop an understanding of the context and the ways texts can be used for the realization of the goals placed, but also to reap the benefits of the vehicle read-write integration. A possible alternative approach to learning Sequencing custom genres according to their apparent increase in the level of difficulty. SFL model provides a principled way teachers understand how genres differ in the requirements they make on students, and so help to inform the sequence in which genres are presented in the course.

As far as possible, teachers engaged in genre-based writing courses to try to ensure that the assessment tasks are entered only when the students are ready, and the chances of success. The SFL approaches, for example, teaching cycle allows students to move towards greater independence in the use of a specific genre, as a teacher gradually takes support. This allows the current diagnostic assessments to be made to help teachers identify areas where students need extra practice and target additional training to help them. Evaluation of Achievement can then occur at the end of each cycle, if the institutional constraints allow, when the students are on their most proficient in the use of the genre and the most confident and comfortable with their writing. Thus, the writing abilities of students gradually stretched until they can not achieve a successful independent exercise in the genre, and one result of this is that teachers can make the transition from education to evaluation as seamless as possible.

Summary

Genre in discourse analysis and discourse studies is an overall term for a range of methods for examining written, vocal, or use sign language or any significant semiotic event.

The article of discourse, discourse analysis, writing, conversation, communicative event variously defined in terms of coherent sequences of sentences, sentences, speech, or turn-to-talk. Unlike most of the traditional linguistics, discourse analysis can be used not only to study the language "of the border offers", but prefer to analyze the "naturally occurring," the use of language, and not think of an example. Text Linguistics is a field closely related to each other. An important difference between discourse analysis and text linguistics is that discourse analysis aims to classify the social and psychological features of the person / persons, and not the structure of the text.

Structures of the genre in discourse analysis was considered in various social disciplines, including linguistics, education, sociology, anthropology, social work, cognitive psychology, social psychology, local history, cultural studies, international relations, human geography, communication studies and research on translation each of which obeys the assumptions of its own dimensions and analysis methodology.

As far as possible, educators involved in genre-based writing courses to try to ensure that the assessment tasks are entered only when the students are ready, and the chances of success. Approaches SFL, such as training cycle allows students to move towards greater independence in the use of a specific genre, as a teacher gradually gets support. This allows advanced diagnostic evaluation should be done to help teachers identify areas where students need extra practice and target additional training to help them. Assessment of achievements can then take place at the end of each cycle, if the institutional constraints allow, when the students are on their most experienced in the use of the genre and the most confident and comfortable with their writing. Thus, the writing abilities of students gradually stretched until they can reach a successful independent exercise in the genre, and one result of this is that teachers can make the transition from education to evaluation as seamless as possible. This process works to create a recording medium, and not the adjoining class grouping.

**Chapter III. EFFECTIVE WAYS AND DIFFERENT APPROACHES OF
TEACHING DISCOURSE**

§ 3.1 THE PROBLEMS OF TEACHING DISCOURSE ANALYSIS IN ESL CLASSES

The purpose of this chapter is to argue in favor of adapting point of view of discourse analysis to describe and explain how to actually use the language. After pointing out that it should not be seen as another level in the description language, but rather as a change in point of view, the author offers three rooms, which have to assume that the cause of discourse analysis in the classroom. In the central part of the article the author proposes a number of and illustrates concepts from discourse analysis, which can be easily introduced in order to allow students to reflect on the discourse and communication. The last section of this chapter contains specific recommendations for the development of language curriculum based on the discourse approach to the use of language.

Bringing analysis of the discourse in the language class cannot be reduced solely to the adoption of a number of new categories and analytical methods. This requires the teacher in the first place, and the students, then look at their education and training needs in quite different: the main focus of this study is not a language, and communication. While this may sound like a very obvious thing to say after so many years endorsing communication in our classrooms and conditional-functional approach, in my opinion, so far there was no real change in the approach to language teaching and learning. The reason for this lies in the fact that, with few exceptions, linguistic education of most modern language teachers is still very much dependent on the structural approach, which attaches great importance to the study of language as an autonomous system of rules, rather than as a means of communication, he still can It takes a few years before we start to see the effects in the classroom this new change of perspective, which is gradually taking place in the linguistic sciences. This change is already reflected in the registration of experts in the field of discourse analysis and pragmatics in literary departments and the inclusion of university courses in these names in the curriculum for future teachers of foreign languages.

The introduction of the concept of communicative competence has been positive in the sense that the relationship is now conceived as a result of successful implementation of not only grammar, but also pragmatic knowledge and skills. Nevertheless, it did not change the perspective many teachers have the language as pragmatic information

usually was provided as an auxiliary component to be used only when the grammar explanations difficult or impossible. The result is that there is still the main element of which they must be especially careful to many language teachers: competent. Pragmatic competence became the equivalent of ice cream topping: it is good if we can have it, but it is not ice cream. The communicative approach to language teaching could make us aware of some factors that were not taken into account earlier, but she was not able to integrate these factors into the new way of looking at language in use.

One of the most clarifies the definition of a new point of view of language, which is promoted by many discourse analysts have been put forward in the form of what he calls the daring question, as a way to a pertinent answer: What and how does language contribute to human survival at the level of the human race, the smaller and more large community, and individual day-to-day situations? Language, according to the author, should be considered as a means for a person to adapt to the psychological / cognitive, physical and socio-cultural conditions. This adaptation process is not only in one direction; sometimes, people can adapt the circumstances to their needs and goals with the help of language. Grammatical choices that people make when communicating are only one level of adaptation. Other levels of adaptation have to do with the choice of the sign system, channel, code, style, speech event, discourse, speech act, propositional content, word and sound.

Educational consequence of this new functional point of view is that language and communication are placed in a broader framework. They can no longer be defined as a pedagogical aim in itself but as a means of adaptation and survival in the world. Another consequence is that, if the choice of lexical and grammatical structure is presented as a level adjustment, side by side with other levels (choice of pronunciation, style, situation, channel function), we have to start thinking about distributing our teaching accordingly efforts, instead of giving a grammar as a priority over other levels. As some teachers pointed out to me, the main problem is that they are bringing the frame into the classroom discourse is not a grammar-blindness, but the lack of a systematic description of integrating adaptation all levels of pedagogical materials.

According to the dictionary definition, the premise is that you think it's true, and that you use as the basis for the development of an idea or statement. Each language teacher approaches his/her problem with certain premises that language and how it is used. These facilities are usually based on the experience of academic teachers in the description and the study of languages and inevitably penetrate their pedagogical task regardless of the method they follow the text book.

An example of the premises of teachers can be seen in a study conducted in England with secondary school teachers of English and foreign languages. Both groups of teachers equate knowledge of the language to morph syntactic knowledge of the traditional type, with a focus on written language. While the English teachers were skeptical about the value of this kind of knowledge in improving communication efficiency, foreign language teacher considered it necessary to learn the language. The ability to analyze the variation was engaged in one of the goals of the English teachers in their classrooms; this concept was entirely absent in the case of foreign language teachers. The researchers note, it is quite surprising finding, given the popularity of the concept commutative competence. Finally, when asked about what was in the knowledge of the language, neither of these two groups discussed such important topics in this linguistic research in the structure of discourse beyond the level of individual proposals, the spoken language in all its aspects, and in particular / second acquisition / development language.

In my opinion the discourse of language use is based on three common areas that can be summarized under the following headings: (I) communicative competence; (II) context and language change the real data; and (III) coordination of intentions and interpretations. It is true that these familiar concepts to most language teachers, and it is also true that many have tried to take on their teaching practice by introducing specific communicative tasks. Nevertheless, it seems to me that for many teachers, in the vicinity of their classes, discourse premises have not yet become a real basis of their language curriculum, nor their evaluation systems, both of which are still under the strong influence of the structural approach to language. If a teacher wants to take the point of

view of discourse in the teaching of the language he must make an effort to change some of their premises of language, and it certainly will have an impact on the design of the curriculum and the methodology employed.

We could say that the first assumption implies recognition that learner ability to communicate in a foreign language involves the knowledge of not only (i) whether and to what extent the structure can be formally, and whether and to some extent (II) psychologically possible (i.e., that can be handled without effort game), (III) it is expedient and (IV) actually said. Presentation of each linguistic structure should not ignore any of the four types of knowledge, because the AL1 are taken into account in more or less consciously competent users of the language. These four types of knowledge are integrated, that communicative competence, and that could be defined as the ability to perform successfully in oral and acceptable manner. The consequence of this is that the grammar which tries to explain the characteristics of verbal rather than competence should not accumulate, but to integrate information about the four aspects mentioned above. This grammar must combine the following components:

a) Complex descriptive apparatus structural and generative approaches.

b) The general approach of functional grammar is not in accordance with which no language can be understood without taking into account its three main functions: ideational (i.e. to speculate over the world), interpersonal (i.e. affect the other) and the text (i.e. build adequate posts, which can perform functions of the previous two).

c) The required sociolinguistic and ethnographic information to assess the extent to which use specific linguistic structure and social connotations that it carries.

One of the most interesting attempts to systematically analyze the concept of communicative competence with a view to its inclusion in the curriculum was proposed in a foreign language. In accordance with the communicative competence can be seen, for teaching purposes, as a result of the successful application of four different types of knowledge and skills: grammatical, sociolinguistic, discourse and strategic.

Some authors share the view that the analysis of the language in various fields of knowledge and classification verbal features in the areas of the house can serve as a basis for curriculum development. These authors priorities of language use in the classroom by implementing appropriate tasks with.

The second premise is based on the idea that the use of the language is different and has different functions depending on the context. Faced with this change, the teacher can take two options: to focus only on one type of use as the most important, or take a more realistic point of view and accept the fact that successful communication is based on the ability of speakers to manipulate these different uses. The only way to capture and explain this option is the definition of context as closely as possible and try to figure out how to use the language under the influence of various contextual aspects and, at the same time, as the same contextual aspects can be changed under the influence of speakers.

In order to be able to explain the relationship between the formal features of the text and the context of their social communicative offer to share the world of discourse in various genres, which are lexical and grammatical level1 implemented using registers. In this sense, the joint is regarded as the genre "communication format" is defined in accordance with its social function.

The importance of context for communication forces us to recognize that, if we really want to train our students to become competent in communication, speech patterns of behavior that we show them should be as contextualized as possible. Otherwise, in our attempt to simplify or idealize the data that we are going to create an artificial form of communication, thus depriving students of context indices, such as dialect, social relations between the parties, or social function definition communicative situations that we do not use in our everyday social contacts. Teaching the consequence of which is the result of this is that the best (and perhaps only) way to contextualize the language just to use real examples of the use of language, in which the full potential of the language can be assessed by looking at its social consequences.

The third room, which should be considered when we come to the language as a discourse that communication cannot be explained as a simple transfer of already existing values. Most likely, a communicative event should be conceived as the locus where values are created by matching the intentions and interpretations. Verbal interaction is the result of joint work of speakers to make sure that their messages come as they were intended, as well as students, to ensure that their interpretation coincides with the intentions of the speakers.

Devices that speakers use to provide insight to go from placing his discourse to the discourse of the interlocutor (optionally the same style, register, dialect or discourse procedure) for the deployment of specific strategies, such as adjusting the level of explicitness to the source needs to clarify or supply backchannel, use paraphrases and metaphors. It lists a number of strategies to negotiate meaning in spoken interaction, which can be deployed through the speaker (for example, to announce its target in advance, to clarify the meaning / intent by summarizing, paraphrasing, illustrated) or listener (for example, point to an understanding of gestures or verbal token, ask clarification, indicates the current interpretation).

Question negotiation of meaning is particularly important in the teaching of a foreign language / teaching for two main reasons:

(I) argued that the acquisition process is enhanced when students are put in a position where they have to negotiate the value to understand them. It seems that when students participate in communicative situations where they have to negotiate the value to make himself understood by his interlocutors (ie, problem solving and task information divide) their competence is pushed to the limit, and this contributes to the acquisition process .

(II) The use of a foreign language is very often synonymous with participation in intercultural communicative when the risk of misunderstanding is increasing as the sides do not share the same cultural values and have different expectations about how to do something with language. In this situation, the negotiation of meaning is even more important than in intercultural communication.

One of the innovations in the new curriculum in foreign languages for secondary education in Catalonia (EducationSecondaryObligatory, ESO) was the inclusion, as a teaching procedure, the need to engage students in reflection on the language and processes of communication and training. According to one of the problems that the inclusion of this particular may procedures include the fact that until very recently, tasks and exercises are not designed to promote reflection on the language was clearly prescriptive accent speaking students what is right and what is wrong, instead of tell them what is appropriate and what is not, depending on the context. The reason for this is that the traditional way of reflection from the language has been done by applying the method of grammatical and concentrating only on the level of form, structure of the language, and ignores the other two layers: the function and socio-cultural significance.

Turning to promote awareness of the communication as a procedure for training will force us to reconsider some training methods that assign little importance to the development of students 'potential' to reflect the language. Defenders of these techniques claim that instead of promoting productivity, excessive degree of self-awareness will prevent it and, in addition, will make the task of learning more difficult by increasing the number of metalinguistic terms and categories with which the student will have to deal, however, referring to different authors and empirical studies, that the promotion of a common understanding of the language, not only improves productivity, but also increases the students' empathy towards the target language, develop social and cultural tolerance and enhances general cognitive ability.

The problem is that the inclusion of procedures, including raising awareness about the link creates for Applied Linguistics is that showing the teachers of that discourse can be described and explained in a systematic manner by proposing a set of rules and principles which can hardly be found in linguistic theory the strict sense but in the human / social action theory. Some efforts have already been made in this direction a new curriculum for secondary education -ESL and a new curriculum for the training of public examinations for secondary schools and schools in the bulletin of the Official Languages Official.

§ 3.2 THE WAYS OF TEACHING GENRE IN DISCOURSE

For teacher educators, genre-based pedagogy offer a valuable resource to assist both before and in service writing instructors to help their students to produce effective and

relevant texts. Instead of focusing on the process of composition, the content of texts or regulations disembodied abstract grammars genre pedagogy allows teachers to justify their courses in the texts that students will have to write in their target contexts, thereby supporting students to participate effectively in the world outside the ESL classroom. Genre Theory and research, so give their teachers a greater role in training people to learn a second language writing and to confidently advise them on the development of educational materials and activities for writing classes. In this article I will briefly introduce the principles of the genre on the basis of language learning, and a sketch of some general patterns in the classroom, looking at ESP and SFL approaches. I then explore what it means to implement the training of the genre in a more practical level, which outlines some of the key ways in which teachers can plan, consistency, support and assessment of learning.

In the last decade or so there has been an increasing focus on the concept of the genre and its use in language teaching and learning. This is largely a reaction to the changing views of discourse and learns how to write, which include more than an understanding of how language is structured in order to achieve social goals in specific contexts of use. For teacher educators, genrebased offer basic pedagogic ways to help both before and in service, writing teachers provide their students with a relevant and supportive instruction. By allowing teachers to ground their courses in the texts that students will have to write in professional, academic or social contexts, they help guide students to participate effectively in the world outside the ESL classroom.

These theoretical advances have been particularly welcomed by the teachers, as they appeared in a period of significant social and demographic changes in the area of education in many countries. Not only that, we've seen the rise of modular and interdisciplinary programs, increase the complexity of writing in the academy, but with the expansion of the number of students from traditionally excluded groups enroll in universities, classes are now more culturally, socially and linguistically diverse place than ever before. These students bring a different identity, understanding and habits sense solutions to their learning, and teachers cannot assume that the previous experience of

teaching students to provide them with proper writing schemes for their research. not the old certainties of cognitive homogeneity, which supported the process of writing a model for so long no longer sustainable, and there is an urgent need for a more theoretically sound, linguistically-informed and evidence-based text descriptions to bridge the gap between home and school of writing and preparing students for their future .

Identification and analysis of text functions is usually fi configured in courses that train teachers for the second writing language instruction, as well as educational programs teacher instead, especially in the US tend to do more and more on the insights of the composition theory, cognitive psychology, or traditional grammars (eg, Matsuda, 2003). Increasingly, however, we have become increasingly aware that the dominant pedagogical orthodoxy fails to address the language and writing, the needs of our students. By making clear what needs to be studied, providing a coherent framework for the study of both language and context, ensuring that the policy objectives are derived from the needs of students, and the creation of resources for students to understand and challenge valued discourse, genre approaches provide effective writing pedagogy.

In this chapter, I will briefly present the way that the modern theory and research in the food genre L2 writing pedagogy, and discuss some of the educational practices of the teacher educators who could introduce to teachers. I believe that this approach to L2 teacher writing Education informed the genre may encourage teachers to participate in their own professional development, giving them the opportunity to reflect on their own writing experience to understand how patterns of language work on the formation of values, and to develop support writing classes. The document begins with a brief definition of de genre, and its value for the writing teachers. He then goes on to outline some principles of the genre on the basis of language learning, and a sketch of some general patterns in the classroom, looking at ESP and SFL approaches. Finally, I am learning what it means to implement the training of the genre in a more practical level, which outlines some of the key ways in which teachers can plan, consistency, support and assessment of learning.

Genre refers to the abstract, socially accepted ways of using language. It is based on the idea that community members tend to have little difficulty in recognizing the similarities in the texts that they use often and can rely on their repeated experience of such texts to read, understand, and maybe write them relatively easy . This, in particular, because writing is a practice based on the expectations: the chances of the reader interpreting the purpose of the writer increases, if the author takes pains to anticipate what the reader can expect, based on previous texts they read the same kind,

Readers and writers dancers follow each other's steps, each installation the meaning of the text, anticipating what the other can do so by connecting to the previous text. At the time of writing, like dancing, it allows for creativity and unexpected set patterns often form the basis for any changes. We immediately know, for example, whether the text of the recipe, a joke, or a love letter, and can answer it immediately, and even to build a similar one, if we need to. As teachers, we can participate in more specialized genres, such as lesson plans, student reports and feedback sheets, resulting in a degree of knowledge to the ways in which we understand and write familiar texts. More precisely, we have prior knowledge of the scheme, which we share with others, and can lead to situations in which we read and write, to express them effectively and efficiently.

Classroom of the genre are the result of the application of communicative approach to language teaching, which originated in the 1970s, continuing the tradition of emphasizing the teaching of language plays a role in helping students to achieve specific goals in the context. They are also closely linked to current concepts of literacy, which show that writing (and reading) varies depending on the context and cannot be distilled to a set of abstract cognitive or technical abilities. There are a wide variety of methods that are relevant to and appropriate for a specific time, place, participants and objectives, and these methods are not something that we just pick up and put down, but are an integral part of our personal identity and social relationships and group membership,

The introduction of the genre pedagogy is also a response to the still widespread emphasis on the scope of the review-writing planning which focuses on students recording strategy, rather than on the linguistic resources they need to effectively express

you. The value of this inductive discovery based approach has long been questioned, because it is not able to make clear what needs to be studied and minimizes the social power of powerful text forms. Giving students "freedom" writing may encourage fluency, but that does not exempt them from the constraints of grammar in the construction of social values in public contexts. Instruction Genre, by contrast, stresses that genres are specific to particular cultures, reminding us that our students can not share that knowledge with us and calls us to go beyond the syntactic structures, vocabulary, and works for inclusion in our teaching methods language used in specific contexts. This helps the students to use the expressive potential of the discourse structures of society, rather than simply being manipulated by them.

Genre Pedagogy promise very real benefit u for students, as they bring together the language, content and context, while offering teachers a means of providing students with clear and systematic explanation of ways to write papers report summarize the main advantages, we can say that the genre pedagogy (Explicit - it is clear that should be studied in order to facilitate the acquisition of writing skills; systematic - provides a coherent framework to focus on both language and context based on the needs - ensures that the purpose and content of the course are derived from the students' needs, teachers Supportive -Gives central role learning and creativity of students for scaffolding, the Empowering -Provides access to the patterns and the possibility of changes in the standardized text; -Provides Critical resources for students to understand and challenge prized discourses; Consciousness-raising- raises awareness of teachers con- texts to confidently students on writing)

I'm not saying that there are all of these characteristics are unique to the pedagogy of the genre, they obviously are not, but I cannot imagine a different approach to writing instruction, which embodies them all. Perhaps the most important feature is that the genre-based writing instruction offers students a clear understanding of how to target text is structured and why they are written in the ways that they are. It Explicitness gives teachers and students something to shoot for making the description of the results is clear, rather than relying on random inductive methods in which students are expected to

acquire the necessary genres them from repeated experiments letters or notes of the teacher on their essays fields. This makes clear " the ways in which patterns of linguistic work for the formation of meaning " extends the capabilities of both writers and teachers.

For teacher educators, pedagogy genre not only meets the needs of ESL writers, but also to involve teachers in the examination, as the texts actually works as links. This, of course, is not cheap. Teacher's letter must clearly be teachers of language, as is the ability to take appropriate linguistic choices in the ways they are treated and organize your threads for individual readers, which help the students to give their ideas of power. Knowledge of grammar, focusing on how students can encrypt values in different and recognizable, it becomes a central teacher education programs. In short, this grammar first examines how the text is structured and organized at the level of the text in relation to its purpose, audience and message. He then looks at how all parts of the text, such as paragraphs and sentences, structured, organized and coded in such a way to make the text effective as written communications.

Knowledge of genres has great potential for increasing the awareness of teachers, with the effects of the substance of fi can't seem to understand them and writing their professional development. If the classification and analysis of texts they ask their students to write, teachers are becoming more attuned to the ways and values are more sensitive to the specific communication needs of its students. Teachers, therefore, in a better position to reflect on their own writing and that of their students, offering them the means to understand, deconstruct, and call text. Embodying the teacher is therefore also a more effective teacher. The man who understands how the texts are usually structured, understood, and used in a better position to successfully intervene in the writing of his students, to provide a more informed opinion about the writing to make decisions about teaching methods and materials to be used, and approach to the current educational paradigm with a more critical eye.

Genre approaches have been uncritically accepted in L2 writing classroom, however. Supporters of the "New Rhetoric " 'approach to the genre, for example, argue that the letter is always part of the objectives and activities, which bring it about, and it cannot be

learned in a false class context. Such a view, however, ignores the fact that the authors of L2 are often at a considerable disadvantage in such unfamiliar natural conditions, and the genre-based writing instruction can be shortened long process, situated acquisition. Critical theorists also attacked the genre teaching how to accommodate students to existing methods of practice and the values and ideology of the dominant culture that valued genres embody. Genre supporters, however, argue that this argument can be leveled at almost all approaches to learning. genres study did not exclude the possibility of a critical analysis, but, in fact, provides the necessary basis for critical engagement with cultural and textual practice.

Finally, the teacher genre were forced to defend themselves from the process, supporters and the charge that the genre instruction inhibits the expression of writers and creativity through the strait of conformity and prescriptivism .Obviously danger of static, decontextualized pedagogic very real, if teachers do not recognize the changes and apply the "theory of the genre recipes ". But there is nothing inherently prescriptive approach to the genre. There's no reason why provide students with an understanding of speech should be more prescriptive than, say, giving them a description of the item, part of the sentence, or even step in the recording process. The fact is, of course, that the genre does have a deterrent effect, which limits the identity of the individual writers. Selection of a particular genre involves the use of certain patterns, but it does not dictate the way we write. This gives us an opportunity to make a choice and facilitates expression. The ability to create meaning only became possible thanks to the possibility of alternatives. By providing these options are available to students, we give them the opportunity to make such a choice, and for many students this awareness L2 regularity and structure, not only relief, but also encouraged.

There are a number of principles which underlie all the genre-based learning, which can be translated into objectives of the training program and teaching methods. These key principles

Entry is a social activity:

Communication is always the purpose, context, and the target audience, and these aspects can become the basis of the two writing tasks and curricula. This means that students have to participate in a variety of relevant written experiences that draw on, analyze, and explore a variety of purposes and readers.

Learning to write is a demand-oriented

Effective teaching recognizes the needs, prior learning, as well as about the current shortcomings of the students, but in the genre-based, of course, this also means, as far as possible, to identify the kinds of writing that students should do in their target situations and the inclusion of these in turn.

Learning to write requires a clear definition of the results and expectations

Training is more effective if teachers obviously that is currently being examined, why it is studied, and what will be expected of students at the end of the course, introducing what he calls " the visible pedagogy. "

Learning to write is a social activity

Learning to write is supported in familiar routines or cycles, and linking new contexts and understanding of what students already know about the letter. Education is therefore always a number of steps scaffold development in which teachers and peers play a major role.

Learning to write involves learning to use the language

Doctrine Genre requires a clear explanation of how the texts grammatically modeled, but the grammar is integrated into the study of texts and contexts, not taught as a discrete component. This helps students to not only see how the grammar and vocabulary of creating value options, but to understand how the language itself, acquiring a way to talk about the language and its role in the texts.

In practice, these principles can be expressed differently as genre approaches do not represent a single set of methods. Two of the most influential trends in L2 classrooms

around the world, systemic functional linguistics and English for specific purposes, for example, have different points of view and different genre pedagogy.

Systemic Functional Linguistics (SFL), known in the United States as "the Sydney School" is perhaps most clearly articulated approach to the genre, both theoretically and pedagogically, with its basis in functional linguistics and socio-cultural theories of learning. These perspectives complement each other that both language and training are considered as social phenomena, embedded in a specific cultural, historical and institutional contexts. Genre in SFL emphasizes a focused and consistent nature of the various genres and systematic links between language and context. since the concept of the genre originated in the linguistic structure, genres, as a rule, can be described as ample rhetorical models, such as narratives, recounts the arguments and expositions. They are sometimes called elemental genres that come together to form more complex everyday genres macro. Thus, an elementary genre, such as the procedure can be found in the macro-genres such as laboratory reports, operating manuals, as well as recipes, while the macro genre as the newspaper may consist of several basic genres, such as presentation, discussion and refutation.

The following figure, he showed that even very young or elementary level, students can understand the social objectives of these genres, how they are organized and their meaning peculiarities of the language in his search. Describing the typical stages and features of genres, teachers can provide students with clear options for writing, so that their texts seem well formed and it is advisable for readers. It also helps teachers to determine why weaknesses texts seem inconsistent and offer clear means to assist students.

	A Procedure	A Report
Purpose	Tells how to do something	Informs reader about something
Structure	Goal-material required-steps	Identifying statement-

	needed	description
Grammar	Imperatives, action verbs, describing words, adverbials to express details of time, place, manner, connectives and sequencers.	General nouns, relating verbs, action verbs, timeless present tense, topic sentences to organize bundles of information.

Identification of features for procedures and reports at elementary level

ESP differs significantly different from SFL in the way he conceptualizes genres and draws from more eclectic theoretical foundations. ESP teachers relate to the specific communication needs of the academic and professional groups, and so the genres are considered to be appropriate action, commonly used by community members in order to achieve a specific goal. Therefore Genres are the property of the communities that use them, rather than the general culture, as well as ESP teacher's looks at specific methods fi With these groups and group members have a name for this practice. Thus, while more specific genres considered as associated with the groups, they are also considered in the broader context of which surround the use of text.

Although the issues may be more complex than it is, the idea that people acquire, use and modify the language of written texts in the course of performing his duties as academic / professional groups, members of the teachers offers a powerful way to understand the writing of their students' needs,

While genres are conceptualized in different ways, both approaches seek to reveal the rhetorical patterning genre together with its major functions. This involves examining a representative sample of text to identify a series of communication steps or strokes that make up genre. Thus, linguistics becomes a practical tool that teachers can use in their classes, showing how the distinctive patterns of vocabulary, grammar and structures consolidation of texts in stages, which, in turn, support the goal of the genre. While SFL seeks to highlight the language, and more in this process, based on functional grammar to do it, and the ESP emphasizes the importance of situational genres in specific contexts through rhetorical consciousnessraising, to recognize that the ability to see the text as the

same or different, and write or respond to them appropriately is vital to achieve literacy in a second language.

Summary

In this chapter I have tried to outline some of the key elements in the implementation of the pedagogy of the genre. Genre writing classes are usually planned around a theme, like many SFL classroom, or genres that can occur in an appropriate context, as in ESP learning situations. Threads are best seen, as in real life activities in which people are

doing specific things through writing, providing a potentially relevant and motivating ways in writing by drawing on the students' personal experience and previous knowledge. Some topics, such as health, work, pollution environment, relationship, or a crime can be a useful way to contextualize research and reportwriting skills, although they may also stimulate other kinds of writing. the topic of technology, for example, implies a factual description (explaining how something works), the story about personal experiences (the meeting with computer helpline), argumentative essay (pros and cons), ICQ to, and so on. As they progress, students are better able to discuss a wide range of 154 K. Hyland / second input language Magazine 16 (2007) 148-164 topics, more abstract ways, using genres, which are more and more complex in structure and language requirements

More commonly, however, the genre-based writing courses arranged around texts students need to use in a particular context of the target, and these requirements easier to identify situations in ESP. Professionally oriented writing course, for example, can be organized around a range of oral and written genres needed in a particular workplace. laboratory group, for example, may have to hold stocks of materials, to receive oral and written instructions from the scientists take notes during experiments produce written reports and project proposals to help production. It is often possible for the first class of genres we find in the situation, in accordance with their rhetorical claims or their direct significance for the students, and then subsequently they reflect these priorities.

This article was an attempt, albeit briefly, to offer some of the ways that the genre can be considerable theoretical and practical interest for teacher trainers that train people to teach writing in L2 classes. I have argued that an understanding of the ways language is used to create value in the writing offers to teachers, offering them ways of analyzing texts to reflect on the work, language, as well as to provide more reliable and targeted support for pupils. Because they underscore the importance of the show, which can be extracted and evaluated, genre theory and research provides teacher training a more important role in the training of people to learn a second language writing and con- Simo advise them on the development of educational materials and activities for writing classes.

L2 writing teacher may feel discouraged at the prospect of re-inventing itself as a genre- teachers. We can not, as a rule, we see ourselves as applied linguists and discourse analysts and can be considered as an analysis of " research " activities removed from the day to day activities' 'doctrine'. All the more variety we find students in our classes, however, offer a convincing argument for attracting knowledge of the language to understand writing. We have come to realize that we can no longer subordinate to the way the values traditionally designed to emphasis on individual creativity, and that part of what it means to teach writing is to meet the social, political and cultural needs of the students outside the classroom.

Writing instruction should help demystify the prestigious forms of discourse, it opens the creative and expressive abilities of students, and facilitate their access to a better chance at life. To achieve these goals, we need a systematic description of the texts and means of creating our students to control them more achievable. In short, a well-formulated theory about how language works in the human interaction has become imperative in the field of teaching second language writing. Genre Pedagogy is the main response to this need, giving teachers a way to understand how writing is formed by individuals making the choice of language to achieve the objectives of social contexts.

Conclusion

After analyzing the discourse analysis and finding effective ways of teaching discourse we can come to the following conclusion:

Discourse analysis aims to perceive and categorize the different meaning-making processes, networks and practices of data. Analysis of discourse analysis as a practice includes different starting points and discipline-specific applications. Some variations of stress, for example, consistent and rigorous analysis of language, conversation and interaction. Other options include stress Textuality meanings and relationships of genres and discourses in a situation of interaction, or in a broader historical and social situation or process. Typical discourse analysis combines the analysis of language use at the micro level and macro-level analysis of the situation. Analysis of discourse, which focuses on the production, modification and negotiation of values in terms of power and empowerment is critical discourse analysis.

Regardless of the orientation of discourse analysis, the findings of our research is always based on detailed data analysis. We can analyze several kinds of phenomena of discourse analysis: text, media texts, pictures, movies, environment, practice, or combinations of them. General factors that combine different orientation and method of variation is their shared philosophical foundations: social constructionism, and linguistics. Discourse analysts, whether they are related to the consistency of the extended structure, or more subtle interpretation of the texts, are interested in choosing a language that people do to achieve their social objectives. For many analysts, the cultural ideologies, which are reproduced in the discourse of the community are in the center of the analysis. In this sense, discourse analysis can be used both as a structural tool to better understand how texts are organized in the ethnographic tool to broaden their understanding of cultural dynamics.

Most people acquire spoken language (at least in their native language) intuitively, while the written form, in most cases, consciously taught and learned.

Often said text (in the sense that they contain more words) than the representation of the same information in writing. Also, I think it's fair to say that most people say a lot more than they write. Linked to this is the third point: that it is more important for the survival and effective functioning in society than writing. In this chapter we have offered a number of advantages to using a discourse analysis of the activities that take into

account the genre of high-intermediate and advanced level ESL class letters. Students themselves can actively participate in the analysis of discourse types of letters, which are relevant to their lives.

genre structures in discourse analysis was considered in various social disciplines, including linguistics, education, sociology, anthropology, social work, cognitive psychology, social psychology, local history, cultural studies, international relations, human geography, communication studies and translation studies each which is subject to the conditions of their own size and analysis methodology.

As far as possible, teachers engaged in genre-based writing courses to try to ensure that the assessment tasks are entered only when the students are ready, and the chances of success. Approaches SFL, such as the cycle of learning allows students to move towards greater independence in the use of a specific genre, as a teacher is gradually gaining support. This allows advanced diagnostic evaluation should be done to help teachers identify areas where students need extra practice and target additional training to help them. Assessment of achievements can then take place at the end of each cycle, if the institutional constraints allow, when the students are on their most skilled in the use of the genre and the most confident and comfortable with their writing.

In this degree, an attempt was made, albeit for a short time, to offer some of the ways that the genre can be a great theoretical and practical interest for teachers, teachers who prepare individuals to teach writing in L2 classes. I have argued that an understanding of the ways language is used to create value in the writing of proposals for teachers, offering them ways of analyzing texts to reflect on the language of work, and to provide more reliable and targeted support for pupils. Because they underscore the importance of the show, which can be extracted and evaluated, genre theory and research provides the teacher training a more important role in teaching people to learn a second language writing and CO- Simo advise them on the development of educational materials and activities for writing classes .

L2 writing teacher may feel discouraged at the prospect of re-inventing itself as a genre- teachers. We can not, as a rule, we see ourselves as applied linguists and discourse analysis, and the analysis can be considered as " research " activities remote from the day to the "doctrine" of everyday activities. "More and more we find many students in our classes, however, offer a convincing argument for attracting knowledge of the language to understand the writing. we have come to realize that we can no longer subordinate to the way traditional values are designed to focus on individual creativity, and that part of what it means to learn to write to meet the social, political and cultural needs of the students outside the classroom,

Writing instructions should help clarify the essential forms of discourse, he reveals the creative and expressive abilities of students, and facilitate their access to a better chance at life. To achieve these goals, we need a systematic description of the texts and means of establishing our students to monitor them more achievable. In short, a well-formulated theory about how language works in the human interaction has become imperative in the teaching of a second language writing. Genre Pedagogy is the main response to this need by giving teachers a way to understand how writing is formed by individuals making the choice of language in order to achieve the objectives of the social context.

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