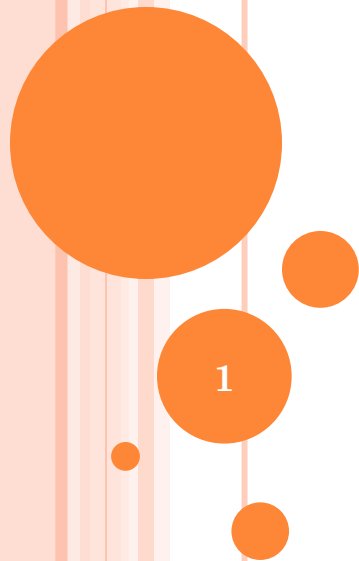


# TEXT AND COMMUNICATION 1

Genre



# WHAT IS A GENRE?

Genre is often confused with **text type**.

- Informative texts
- Persuasive texts
- Narrative texts
- Descriptive texts
- ...

→ These are all text types, not genres

## WHAT IS A GENRE?

A **genre** is distinguished by its specific **communicative purpose** and typical **textual characteristics**.

**E.g.** the text type ‘instructive texts’ contains the genres of ‘medical information leaflet’ or ‘manual’

On the other hand, a certain genre can contain elements of more than one text type.

**E.g.** A manual is mostly instructive, but can contain descriptive and/or persuasive elements.

# WHAT IS A GENRE?

A genre will only become a genre when it repeatedly uses a number of **genrespecific characteristics** in a **stereotypical situation**.

- Every genre has specific **conventions**
- Usually easy to recognize

# Нарушения на стройках к

13.11.2018 | Источник: Правд

В ходе подготовки к форуму АТЭС, который прошел в сентябре во Владивос.

К началу саммита в эксплуатацию была сдана только треть объектов - 23 из 67. Так, не были готовы две пятизвездочные гостиницы и театр оперы и балета. По словам большинства объектов велось без полного пакета документации.

председателя Счетной палаты Сергея Степашина, деньги на отели были выделены полностью, но они не осваивались, а "крутились" на банковских депозитах. Гостиницы и театр будут достроены только в следующем году, пишет "Российская газета".

Строительство большинства объектов велось без полного пакета исходно-разрешительной документации. Также в ходе проверки выявлены факты неэффективного.

Once upon a time...

c u l8er 2nite





# WHAT IS A GENRE?

A genre will be determined by four elements:

- The **context** of the text, including the **reason** for communication
- Characteristics concerning the **content**
- **Linguistic** characteristics of the text
- **Formal** characteristics of the text  
(conventions concerning form, e.g. layout)

# CONTEXT

Every text **interacts** with a certain context.

The same text in a different context can belong to a different genre.

## **Example:**

Revelation 3:20: "Behold, I stand at the door and knock. If any man hear my voice, and opens the door, I will come in to him, and will dine with him, and he with me."

A new pastor moved into town and went out one Saturday to visit his parishioners. All went well until he came to one house. It was obvious that someone was home, but no one came to the door even after he had knocked several times.

Finally, he took out his card, wrote on the back "Revelation 3:20" and stuck it in the door.

The next day, as he was counting the offering he found his card in the collection plate. Below his message was notation "Genesis 3:10".

Revelation 3:20 reads: "Behold, I stand at the door and knock. If any man hear my voice, and opens the door, I will come in to him, and will dine with him, and he with me."

Genesis 3:10 reads: "And he said, I heard thy voice in the garden, and I was afraid, because I was naked."

# CONTEXT

Context explains the development of **new genres**.

In a certain (new) situation, very similar texts are regularly used in the same circumstances.

In the same **context**, the same **type of text**, with the same **characteristics**

- Text will become **standardized**
- Text users will be **surprised** if a different type of text would be used in this context.

# Girl attacked by wolf

The inhabitants of Far, Far Away are in shock today after the occurrence of a gruesome incident. Around 11 a.m. this morning, Little Red Riding Hood, a girl of 10, was attacked by a savage wolf while visiting her ailing grandmother. Previously, the animal had already devoured the old lady herself. Riding Hood entered the house by herself, unaware that the beast was waiting for her in the bedroom.

Luckily, a passing huntsman was able to kill the wolf and save both victims before they were digested. “I heard screaming,” says the hero, “so I went to investigate. When I got there, I saw this big bad wolf with a grotesquely swollen stomach. Naturally, I shot the bastard.”

Both Riding Hood and her grandmother are still in shock, but otherwise unharmed.

# CONTEXT

Within the genrecontext, the **reason for communication** is very important.

The **goal** of the text comes from a certain need for communication in a specific situation.

**E.g.** if you buy an appliance, you need to know how to use it → manual

The goal of the text creates a genre: in similar situations, the same type of text will be used, with the same characteristics.

We need to know the goal of the text, or the communicative purpose, in order to determine the genre.

# CONTENT AND STRUCTURE

- Texts that pertain to a certain genre display certain typical characteristics regarding content
- they are important for the rhetorical structure of the text
  - the text cannot exist without these elements.

Elements are usually presented in a **fixed structure**. A writer employs a stereotypical sequence of **moves** (text fragments) linked to the communicative purpose.

**E.g.** Advertisements, fairy tales, recipe

## **New City Sensation**

### **Soon... Senseo Sydney**

As you know, Douwe Egberts has developed a surprising variation of coffee pads, inspired by the big cities of the world. After Senseo Milano, Senseo Rio de Janeiro and Senseo Vienna, soon you will be able to enjoy Senseo Sydney!

This fresh and sunny coffee gets its unique taste from a hint of vanilla and lime.

From the beginning of August, Senseo Sydney will be available in a great number of supermarkets.

So hurry up and try the new coffee sensation!



- Once upon a time, in a kingdom far, far away, there lived...
- A problem is presented
- A hero arrives
- The hero encounters difficulties
- The hero solves the problem
- They live happily ever after

# CONTENT AND STRUCTURE

## ○ Marketing

Moves are made explicit:

PPPP-model or AIDA-model

- *Picture*: the problem is presented → *Attention*
- *Promise*: a solution is presented → *Interest*
- *Prove*: prove that this is a good solution → *Desire*
- *Push*: encourage to do something → *Action*



# Tired of doing the dishes???

Why not get a dishwasher?

The Siemens S400 dishwasher is eco-friendly and available on credit.

So visit your nearby Siemens store today!

- I bought this mauve colored t-shirt which I think will go great with my black jeans and the blue earrings that my aunt sent me from London. And you know what, I was thinking of wearing it on Ronnie's birthday party this weekend. Do you think I should wear my green sweater too? Or do I look better in the red one, you know, the one with the buttons down the side.

PS2. Because your girlfriend bores you shitless.

# CONTENT AND STRUCTURE

- Research paper

Sequence of moves more or less ‘obligatory’

**E.g.** First paragraph:

- Introducing the problem
- Short recapitulation of the current insights
- Preparing for the present research
- Introducing the present research

# CONTENT AND STRUCTURE

Moves are **normative**

- reviewers, editors demand this sequence of moves
- no deviations for genre-conventions allowed!

The **demands and expectations** of important members of the community can **influence** the way texts are written.

## CONTENT AND STRUCTURE

The **stereotypical sequence** of moves is mostly used every time the genre is used

→ **genre-distinguishing convention**

However, different **strategies** can be employed for every move. Moves can be realized from different perspectives, with a different emphasis, with linguistic differences,...



# CONTENT AND STRUCTURE

## **Implicit strategy vs. explicit strategy**

→ how clear is the communicative purpose?

### **Implicit:**

The Beaufort School will organize a course in creative writing, led by R.T. Williams. This course will cost \$100 and includes lunch.

### **Explicit:**

The renowned Beaufort School will organize another excellent course in creative writing, led by famous author R.T. Williams. This course will only cost \$100, and includes a sumptuous lunch. Subscribe now!

- Buy this book!
- Will you buy this book?
- You need a new book!
- Wouldn't you like to buy a book?
- Would you like to buy a book?
- You could buy a new book.
- People who buy books are cool!
- Buying books is cool!
- Books are cool!
- This store sells books.

# LINGUISTIC CHARACTERISTICS

- On a **sentence level**, every genre has certain specific linguistic characteristics that typify the genre.
  - combined, they create a certain overall effect
- impersonal vs personal
- formal vs informal
- absolute vs qualified
- objective vs subjective
- positive vs negative

# LINGUISTIC CHARACTERISTICS

Distance markers	Writer distances himself from text	could be, maybe, more or less
Subjective boosters	Writer emphasises involvement in text	in fact, absolutely, it is clear that...
Subjective evaluations	Writer gives opinion on subject	sadly, I agree, important
Writer-reader relationship markers	Writer addresses reader of the text	keep in mind that, as you can see, you
References to the author	Explicit reference to author	I, we, mine, our, the company

# LINGUISTIC CHARACTERISTICS

## **Implicit vs explicit**

Subject: shoe-shopping

Explicitly positive

Implicitly positive

Neutral

Implicitly negative

Explicitly negative

# LINGUISTIC CHARACTERISTICS

! Texts that are supposed to be **objective** often do convey some judgement through implicit language use:

- use of adjectives
- use of nouns with a positive or negative connotation
- trying to involve/persuade the reader with rhetorical tricks
- ...

# FORMAL CHARACTERISTICS

Most genres also have **formal characteristics** that are typical for that genre:

lay-out, pictures, colors and font,...

Some genres are fairly **free** in choosing a lay-out (such as literature, advertisement,...)

Other genres are more **normative** (such as newspaper articles, letters of application, academic papers,...)

Can I change the lay-out without changing the genre/creating a different effect on the audience?

## FORMAL CHARACTERISTICS

Poetry is both **strongly normative** and **very free** in its formal characteristics.

**E.g.** a sonnet

14 verses

rhyme scheme: a-b-a-b, c-d-c-d, e-f-e-f, g-g

(3 quatrains and a couplet)



Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate.  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date.  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou ow'st;  
Nor shall Death brag thou wander'st in his shade  
When in eternal lines to time thou grow'st:  
So long as men can breathe or eyes can see,  
So long lives this, and this gives life to thee.

# On the other hand: experimental poetry

the  
sky  
was  
can dy lu  
minous  
edible  
spry  
pinks shy  
lemons  
greens coo l choc  
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