

DISCOVERING ACADEMIC WRITING THROUGH THE TEACHING- LEARNING CYCLE

Nigel A. Caplan

(nacaplan@udel.edu)

University of Delaware

Assistant Professor, English Language Institute

Doctoral Student, School of Education

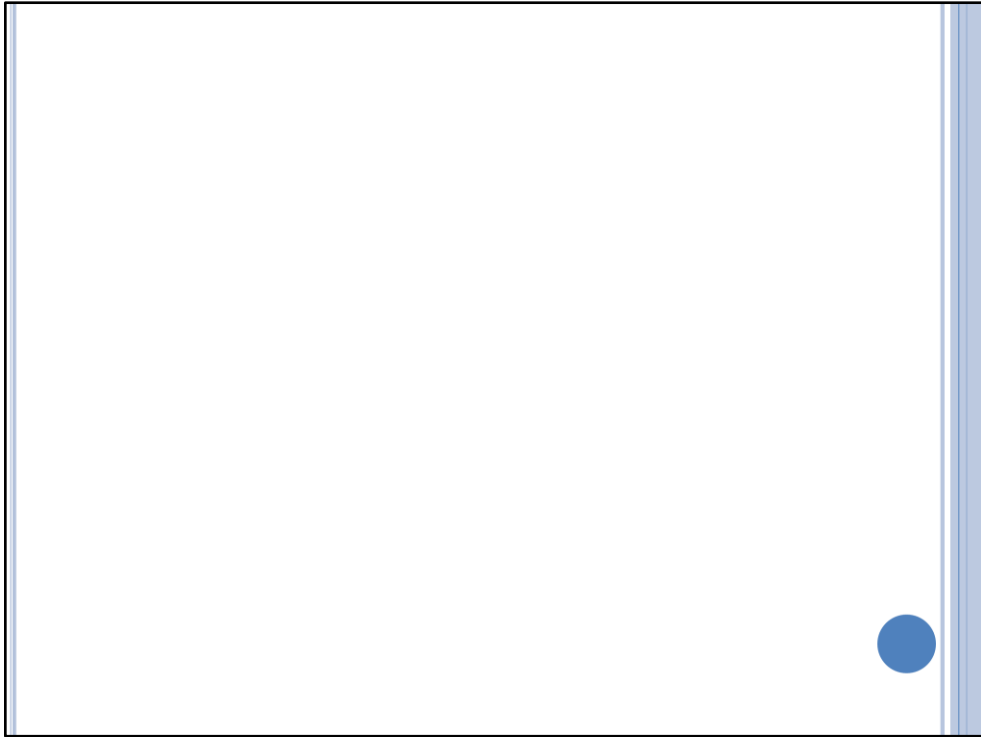
<http://nigelteacher.wordpress.com>

AGENDA

- The problem with process
- A genre-based pedagogy
- Using the teaching-learning cycle

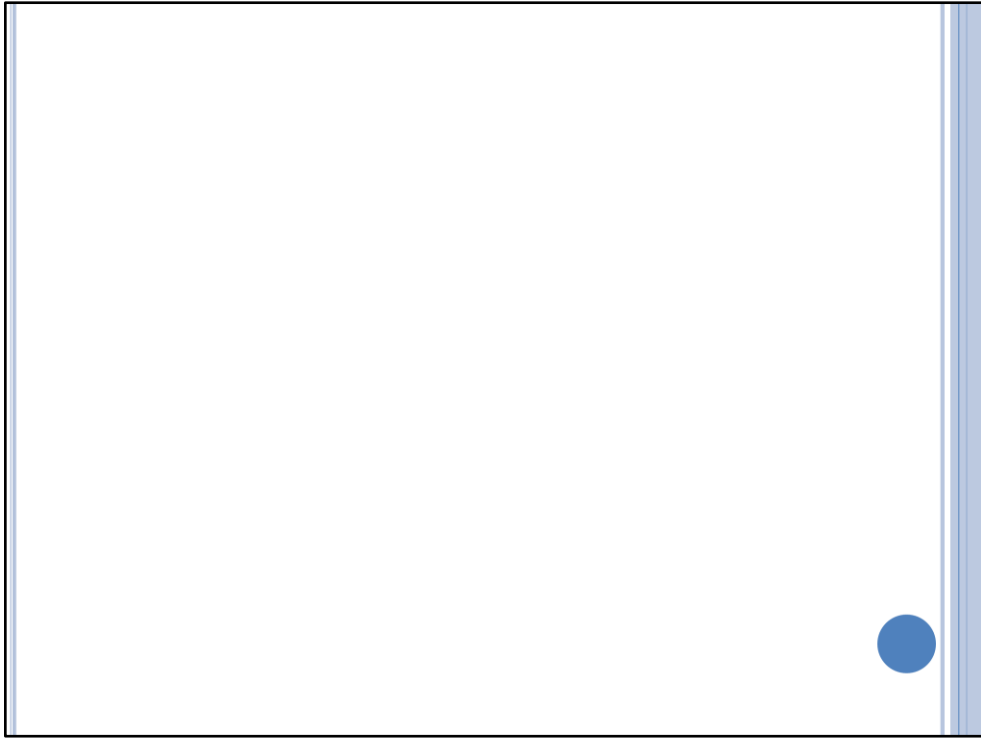
The problem with the writing process is the definite article. Really 2 strands – process writing (expressivist) and the writing process (what how to expert writers compose?). In ESL, mixed with “current traditional rhetorical” to the point where we have a calcified process for teaching five-paragraph essays. Not academic writing. Genre pedagogies are a response to several problems: (1) lack of attention to language in use; (2) need to situate writing in social contexts; (3) give all learners access to culture of power.

TURN




Process writing/writing process – ideas and the forms are in the writing, waiting to emerge fully formed. No explicit attention to form is needed – or in 5-p essay, simply using a fixed form to contain any ideas. Lonely writer in the garret or UL struggling with their muse.

What's missing ...



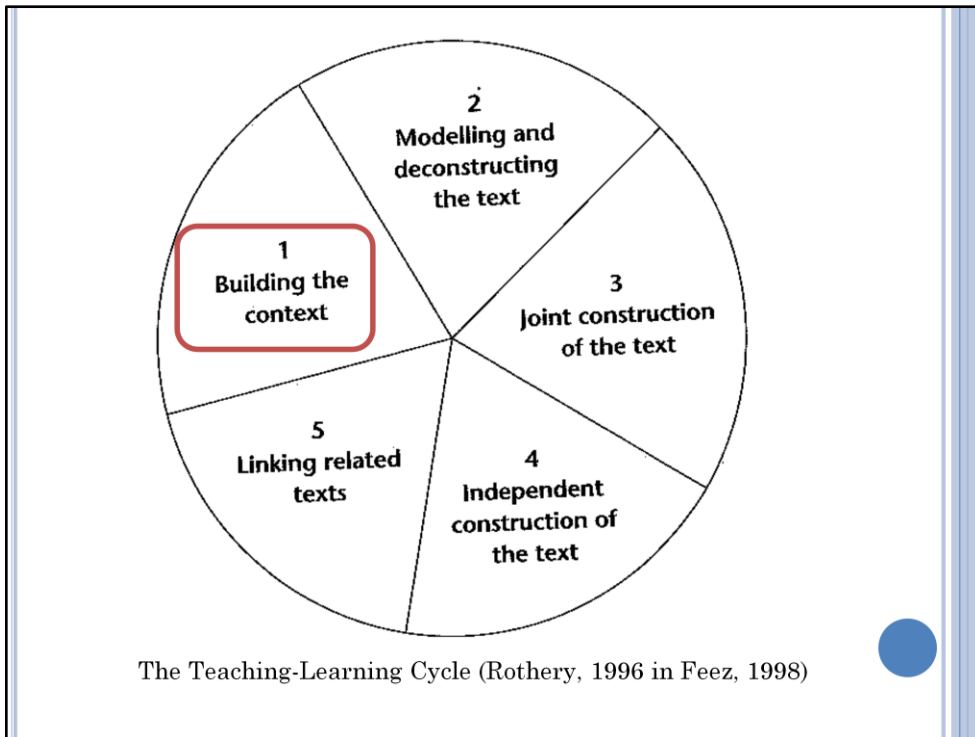
Social context. As the girl is saying, we use language to do stuff – or more technically, genre is a social.

GENRE PEDAGOGY

- Genres are “staged, goal-oriented social processes” (Martin & Rose, 2008, p. 6)
 - “We can’t not mean genres” (Martin)
 - “Writing is a sociocognitive activity that involves skills in planning and drafting, as well as knowledge of language, contexts, and audiences” (Hyland, 2004, p. 20)
 - Explicit teaching of “powerful” genres through scaffolded writing practices that integrate “knowledge about language” with a social purpose.
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Different types of genre pedagogy – drawing here mostly from SFL.

- 1) – not rigid structure, but a recognition that people begin to do things the same way in language
- 2) -- e.g. presentation, Q&A, conversation or argument – we recognize and name genres. For Martin, genre is the organizing principle of lx.
- 3) But what about the cognitive skill instruction? Hyland compromise.
- 4) Summary: when we teach genre, students get ...



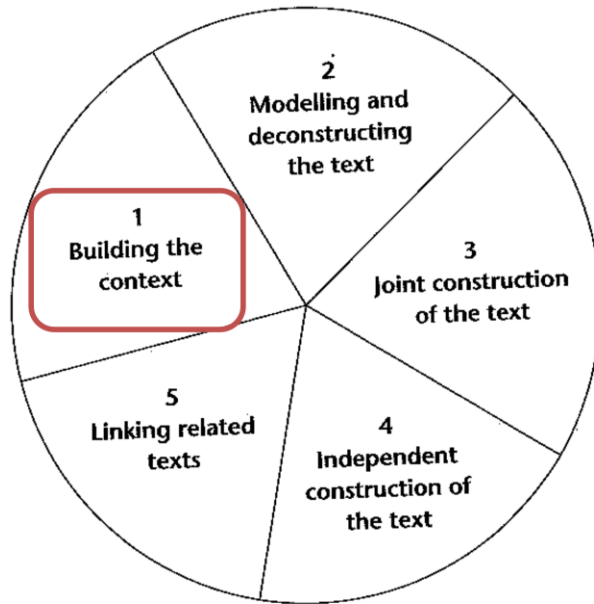
Recursive not linear – forward or backward depending on students’ mastery. Principle is simple – writing must be about something and in some genre, and those genres need to be analyzed and practiced before students can write them. Notice that “building context/field” – reading – is part of the TLC, not a separate activity.

1. BUILDING FIELD

- Chinese/German joint venture
- A new customer wants a kickback for a large sale
- This is against German ethics
- But it's widely practiced and legal in China
- The German representative wants to bend the rules
- The Chinese company president, Liu, wants to hold the line
- **What should Liu do?**

Xu, S. & Zhiang, T. (2011, September). Culture clash in the boardroom. *Harvard Business Review*, p. 129-133.





The Teaching-Learning Cycle (Rothery, 1996 in Feez, 1998)



2. MODELING & DECONSTRUCTING

Sample response essay by Zhang Tianbing.

Genre: exposition (argument) in response to a text

Social action: make recommendations about the case (but really about joint ventures generally)

Audience: HBR.org readers (business practitioners and academics)



Ask participants to identify the structure of the sample essay.

STAGING

Typical staging of the exposition genre:

**background ^ overall position/argument (thesis) ^
sub-arguments and supporting evidence
(^ counter-arguments and refutation) ^
reinforcement of thesis**

(Martin & Rose, 2008)

What's new?

- Not a five-paragraph essay
- Flexible but conventional
- Optional elements



DECONSTRUCTION

JOINT VENTURES are never easy and need to be set up properly from the start.

The kind of misunderstanding and mistrust that have erupted in the Chongqing venture can be avoided by establishing reasonable expectations of future investment and return early on.

Liu fills an important role as the president of Almond China. His position requires him to serve as a liaison and interpreter for the two sides. He can help both parties to the joint venture better understand their differences of opinion. As a Chinese national, he should clearly explain to Schulman what is behind the Chinese side's thinking, while making it explicit to the Chinese what underlies headquarters' insistence on German practices.

Background

Argument

Context +
supporting
evidence

Sub-argument
(expectations)



KNOWLEDGE ABOUT LANGUAGE

JOINT VENTURES are never easy and **need to be set up** properly from the start. The kind of misunderstanding and mistrust that have erupted in the Chongqing venture **can be avoided** by establishing reasonable expectations of future investment and return early on.

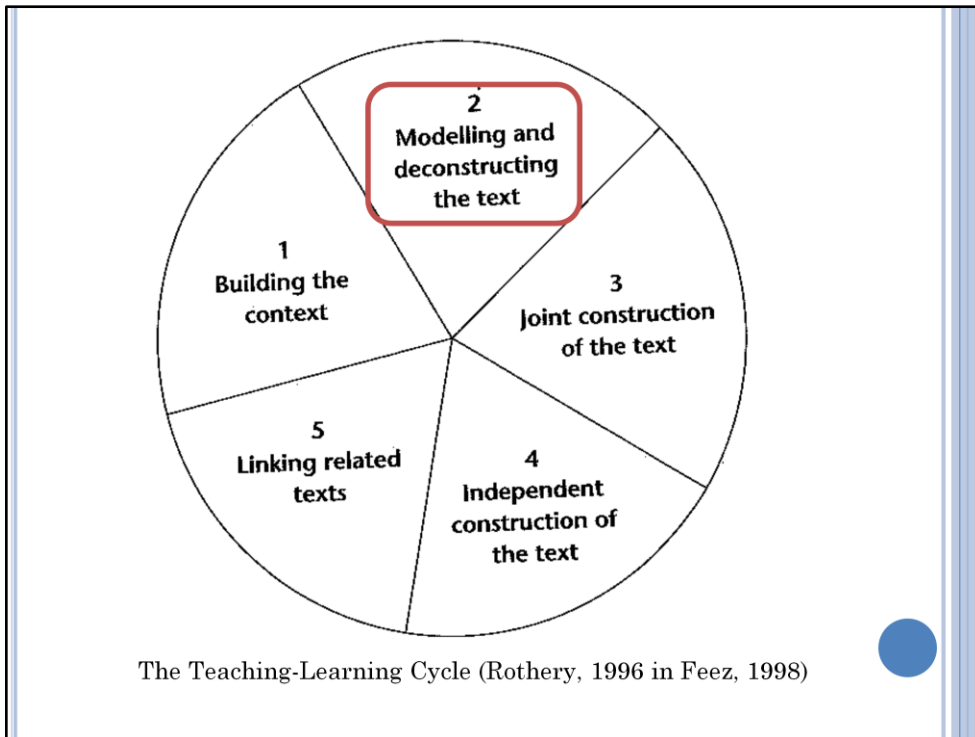
passive voice
action verbs

Liu **fills** an important role as the president of Almond China. His position **requires** him to **serve** as a liaison and interpreter for the two sides. He **can help** both parties to the joint venture better **understand** their differences of opinion. As a Chinese national, he should clearly **explain** to Schulman what **is** behind the Chinese side's thinking, while **making** it explicit to the Chinese what **underlies** headquarters' insistence on German practices.

active voice
many linking verbs



General – specific organization pattern. Note that there are no transition words, no topic sentence and the main point of the second paragraph is at the end. Choices.

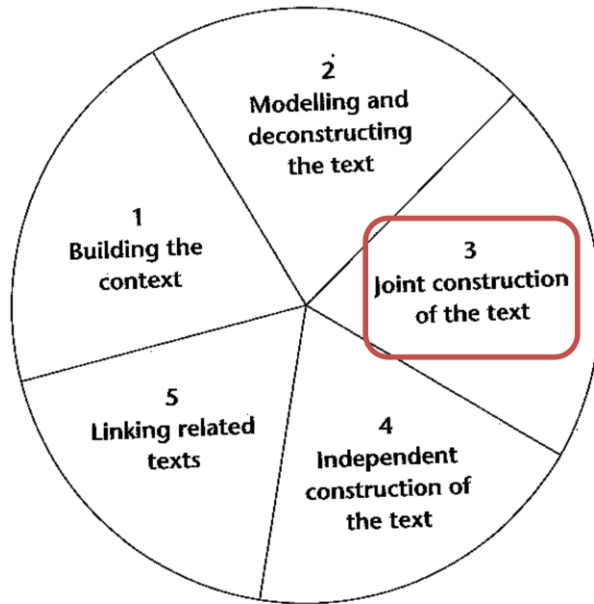


Critical stage – JC. Scaffolding – basically prevention is better than remediation.

WHOSE ETHICS SHOULD JOINT VENTURES FOLLOW?

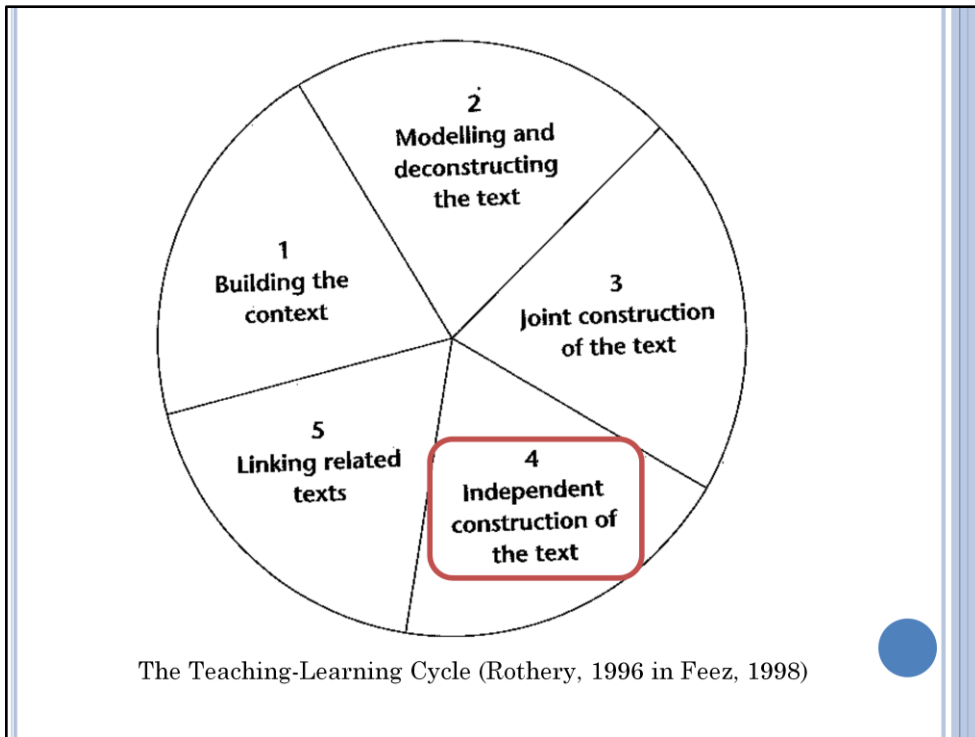
- Think, pair, share
- Agree on a position
- Students offer sentences
- Teacher acts as scribe
- Scaffold by revising students' sentences



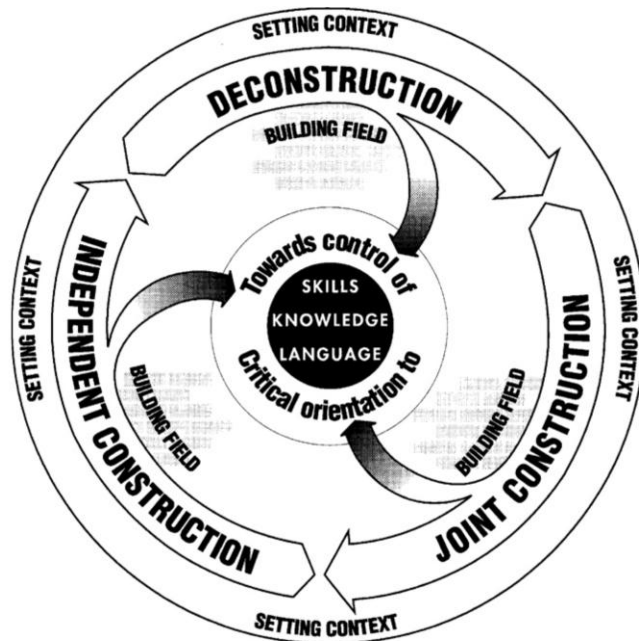


The Teaching-Learning Cycle (Rothery, 1996 in Feez, 1998)





4. Can use your writing process techniques, except we have a metalx for the genre – no guessing.
5. How is the argument different from the case study? How would this be different if the genre were discussion (two sides)?



A revised Teaching-Learning Cycle (Martin & Rose in Martin, 2009)



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