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Three Fundamental Concepts for Genre Transfer Studies: A Case of Postgraduate Dissertation to Research Article

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Abstract

Studies on genre transfer are relatively unexplored when compared with other aspects of genre studies. To gain a good understanding about and for such studies, at least three fundamental concepts should be thoroughly explained and taken into consideration. This analytical review article aims to provide basic understandings about the three concepts, namely; genre, genre studies and genre categorization. In the first part, the notion of genre is explained through a variety of definitions proposed by genre researchers. Secondly, studies on genre and its implications are the topic of the discussion. The three distinct but interrelated traditions or approaches of genre studies are reviewed with a comparison and contrast among the three. The way each of the three approaches is informative for a genre transfer investigation is also provided as an example. Lastly, the concept of genre categorization involving different ways of classifying genres is examined. A special emphasis is placed on categorizing the dissertations and research articles which are two crucial genres for graduate students around the globe these days. This article concludes with an example of how the three fundamental concepts can be employed to establish the dissertations and research articles as two separate genres, so that their distinctions can serve as a foundation for a study of genre transfer between the two. The review of the three concepts is expected to shed more light on the genre transfer studies especially from the dissertation to research article with the hope that more of such investigations will emerge for the benefit of graduate students and dissemination of their research.

Keywords: genre (ประเภทการสื่อสาร); genre studies (การศึกษาประเภทการสื่อสาร); genre categorization (การจัดหมวดหมู่ประเภทการสื่อสาร); dissertation (วิทยานิพนธ์); research article (บทความวิชาการ)

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บทคัดย่อ

การวิจัยเรื่องการถ่ายโอนข้ามประเภทการสื่อสาร (genre transfer) นับว่ายังไม่มีแพร่หลายมากเท่าไรนักเมื่อเทียบกับการวิจัยเกี่ยวกับประเภทการสื่อสารด้านอื่น ๆ ทั้งนี้เพื่อสร้างความเข้าใจอันต้องแท้เกี่ยวกับการวิจัยเรื่องการถ่ายโอนข้ามประเภทการสื่อสาร ควรมีการอธิบายแนวคิดพื้นฐานที่เกี่ยวข้องอย่างน้อย 3 ประการอย่างละเอียด บทความเชิงวิเคราะห์หนึ่งมุ่งหวังที่จะเสนอความเข้าใจพื้นฐานเกี่ยวกับแนวคิด 3 ประการดังกล่าว ได้แก่ เรื่อง ประเภทการสื่อสาร (genre) การศึกษาเรื่องประเภทการสื่อสาร (genre studies) และการจัดหมวดหมู่ประเภทการสื่อสาร (genre categorization) ในตอนต้นของบทความนี้จะได้เสนอคำอธิบายเกี่ยวกับแนวคิดเรื่องประเภทการสื่อสาร โดยยกคำจำกัดความต่าง ๆ ที่เสนอโดยนักวิจัยประเภทการสื่อสารที่ผ่านมาบางท่าน หลังจากนั้นจะพูดถึงเรื่องการศึกษาระบบประเภทการสื่อสารและการนำไปประยุกต์ใช้ โดยจะนำเสนอรูปแบบหรือวิธีการศึกษาประเภทการสื่อสารที่แตกต่างกันแต่เกี่ยวข้องกัน 3 วิธีการ โดยมีการเปรียบเทียบข้อเหมือนและข้อต่างของทั้ง 3 วิธีการ และยกตัวอย่างว่าแต่ละวิธีให้สาระและประโยชน์ต่อการวิจัยการถ่ายโอนประเภทการสื่อสารได้อย่างไรบ้าง ต่อจากนั้นจะได้สำรวจแนวคิดเรื่องการจัดหมวดหมู่ประเภทการสื่อสารโดยชี้ให้เห็นถึงวิธีการจัดหมวดหมู่อันหลากหลายในหัวข้อนี้ การจัดหมวดหมู่ประเภทการสื่อสารประเภทวิทยานิพนธ์ และบทความทางวิชาการ จะได้รับความสนใจเป็นพิเศษ เพราะเป็นประเภทการสื่อสาร 2 ชนิดที่มีความสำคัญต่อนักศึกษาระดับอุดมศึกษาทั่วโลกในทุกวันนี้ ในตอนท้าย บทความนี้จะสรุปให้เห็นว่าทั้ง 3 แนวคิดพื้นฐานสามารถนำมาใช้เพื่อชี้ชัดว่าวิทยานิพนธ์และบทความทางวิชาการนั้นเป็นชนิดประเภทการสื่อสารที่ต่างกัน เพื่อเป็นพื้นฐานในการวิจัยการถ่ายโอนข้ามประเภทการสื่อสารระหว่าง 2 ชนิด ผู้เขียนคาดหวังว่าบทความนี้จะให้ความกระจ่างมากขึ้นต่อการวิจัยเรื่องการถ่ายโอนข้ามประเภทการสื่อสารเพื่อจะได้มีการศึกษาวิจัยในทำนองนี้มากขึ้น เพื่อเป็นประโยชน์ต่อนักศึกษาและการเผยแพร่ผลงานวิจัยของพวกเขา

Introduction

In the last two decades or so, genre has become one of the most interesting and attractive topics in Applied Linguistics research, and its applications have had considerable influences on language teaching and learning throughout educational contexts across the world. Despite this fact, the term still remains elusive to many in the field, and this elusiveness will affect an accurate understanding about it and other notions related to it. Thus, it is important for researchers who are interested in exploring genres and employing the concept for genre analysis or pedagogical purposes to attain a clear perception about genre as well as two other fundamental concepts

connected to it. This review article makes an attempt to provide analytical explanations for the term 'genre', the three traditions of genre investigation, and the categorization of genres. At the end, two important but rhetorically demanding genres for postgraduate students worldwide i.e. the dissertation and research article will be used as a case study to illustrate how the three concepts work together in providing a basis for a study of genre transfer between the two.

Genre Explained

As a broad term in a linguistic sense, a genre is considered to be a type of communicative act that is used to convey messages among groups or a network of people. Several definitions of genre are offered by researchers from a wide range of research perspectives that investigate its power and employ its pedagogical potentials. Some examples of definitions include a relatively simple one which states that '*genres are abstract, socially recognized ways of using language*' (Hyland, 2002, p. 114), or '*an instance of a successful achievement of specific communicative purpose using conventionalized knowledge of linguistic and discursive resources*' (Bhatia, 1993, p. 16), and '*a staged, goal-oriented purposeful activity*' (Martin, 1984, p. 25), to a more complex one like '*the effects of the action of individual social agents acting both within the bounds of their history and the constraints of particular contexts, and with a knowledge of existing generic types*' (Kress, 1989, p. 49, cited in Hyland, 2002, p. 114). However, a very well-known and comprehensive definition in the literature is proposed by Swales (1990, p. 58) in his seminal book '*Genre Analysis: English in Academic and Research Settings*'.

"A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constraints choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience."

Bhatia (1993, p. 13) summarizes Swales' definition of genre as follows:

A genre 'is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s).'

According to this definition, a genre is primarily characterized by the communicative purpose(s) that it is intended to achieve. It is this shared set of communicative purposes in a discourse community that shapes and creates an internal structure for the genre; therefore, differences in the communicative purposes result in different genres. It is most often a highly structured and conventionalized communicative event, since it is a product of the members of any professional or academic discourse community who are equipped with the knowledge of not only the communicative goals of their community but also the structure of the genre through exposure and long experience to that genre. However, in creating a particular genre, those members have to conform to certain standard and acceptable practices, or they are restrained with rules and conventions, such as certain specific lexico-grammatical resources and the positioning of some rhetorical elements, or what Bhatia terms '*generic integrity*' (1999), allowed for the manifestation of that genre, avoiding unfamiliar conventions that can result in failure in recognizing that genre by other members. Finally, only members of the professional and academic community are more knowledgeable about the construction and use of specific genres and their intended communicative purposes than those outside. This is the reason why the members are more creative in the employment of the genres in order to achieve a better and more specific rhetorical effect, similar to the notion of '*generic creativity*' (Bhatia, 2004)

However, this comprehensive definition is considered to represent a concept of genre from a single perspective of genre study. Even though there is a general agreement on the nature of genre among genre analysts

and researchers, differences exist in the emphasis they place on either context or text (Hyland, 2002). Some prefer to focus their study on the roles of texts in social communities, while some are more interested in delving into the ways the texts are organized to reflect and construct the communities in which they are created and used. Considering all these differences, it has been acknowledged that there are three broad research perspectives on genre study (Hyon, 1996; Johns, 2002; Flowerdew, 2002; and Hyland, 2002; 2004). Despite the fact that there potentially lie overlapping issues among these three perspectives, it is insightful to distinguish the different conceptions of genre that each of them holds for their research and pedagogical implications.

Genre Studies: The Three Traditions

Firstly, there is a group of scholars and practitioners mainly in North America who work within a rhetorical tradition which is influenced by first language composition at the university level. Called '*the New Rhetoric group*', they tend to regard a genre as a rhetorical strategy that has evolved constantly in order to respond to a recurring type of communicative situation, thus it is situated in, and learned through, social processes (Berkenkotter and Huckin, 1993). Great emphasis is placed on the dynamic quality of genre in terms of how they develop and exhibit variation in different communicative events and contexts. Therefore, this orientation principally focuses on investigating the social, cultural, and institutional contexts and the way they interact with texts and affect the manifestation of a particular genre (Freedman and Medway, 1994). In the analysis of a genre, it tends to adopt ethnographic research methods rather than linguistic and textual analysis in order to uncover the attitudes, values, and beliefs underlying the community of genre users that influence the creation and development of that genre. Since this tradition believes that genres are constantly evolving through the dynamic process of interaction in a context, people in this tradition reject the possibility of teaching written genres in classroom, claiming that the classroom is such an inauthentic environment that cannot have the quality of the complex nature of negotiations and audiences that an actual rhetorical event has (Hyland, 2004). Thus, learning and teaching genres in classroom remove them from the context in which they have meaning, and they become simply objects for study rather than

resources for communication. In reality, people learn to use genres at home, at work, or in a community, without explicit instruction (Adam and Artemeva, 2002).

The second tradition is normally called the '*Sydney School*' and based on Systemic Functional Linguistics (SFL) view of language that it is a system offering choices for users to create meanings to communicate certain functions. Genre researchers in this perspective place emphasis on the significance of the communicative purposes of genres in society and aim to uncover and describe the rhetorical or schematic structures typical in serving these purposes. For them, genres are considered social processes that are staged and goal-orientated since they are used to achieve things through steps of meaning-making. Genres in this tradition, then, are the schematic structures fundamental to various forms of communication in a culture; therefore *Recount*, *Explanation*, and *Exposition* are examples of genres found in a range of contexts and communicative events. While it is similar to the New Rhetoric in that both recognize the importance of texts and the social nature of genres, doing genre analysis in this tradition involves linguistic analysis of genre elements in order to see how these elements combine in different ways to constitute the genres. This approach involves itself mainly with language and literacy education, particularly in the context of schools and adult migration programmes (e.g. Derewianka, 1990; Hasan and Williams, 1996; Christie and Martin, 1997; Unsworth, 2000; Burns, 2001; and Ravelli and Ellis, 2004). Identifying typical stages and their linguistic features inherent to the genres and describing how they work together to achieve the communicative purposes of those genres thus support literacy education and language classroom of this tradition. As a result of this approach, a number of teaching and learning frameworks have been developed and implemented successfully in a wide range of contexts (Cope and Kalantzis, 1993; Callaghan, Knapp, and Noble, 1993a; and Feez, 2002).

The last tradition is generally referred to as '*the ESP approach*', whose people are mainly concerned with genre analysis and English for Specific Purposes. It emphasizes the communicative purposes and the formal and conventional properties of texts. Following Swales' work (1990),

a genre is seen to consist of a class of structured communicative events that are employed by members of specific discourse communities to achieve their shared communicative purposes. It is these purposes that in turn help to shape the ways a genre is structured and the choices of content and rhetorical conventions it makes available (Johns, 1997). To distinguish it from the previous two traditions, the ESP approach is more interested in linguistic analysis than the New Rhetoric and more oriented to the role of social discourse communities than the Sydney School (Hyland, 2004). Therefore, the ESP view on genre analysis aims to investigate the relationship between the communicative purposes and the structures and meanings of text, believing that the former governs the latter in a manifestation of a genre.

The investigation is done in an attempt to describe the rhetorical patterning of a genre or '*schematic structure*' that makes up the genre through identifying the series of distinctive communication acts or '*moves*', each of which is designed to achieve one main communicative function. Analyses of linguistic features typically employed to realize these moves are also another primary concern. These kinds of analyses are extremely useful in second language writing, particularly writing applications for more specific group of students, usually adults, with particular communicative needs by raising their awareness of the ways genres are organized to express certain purposes. Genre analyses and their pedagogical implications based on this orientation include works from the main proponents such as Swales and Feak (1994), Dudley-Evans (1986; 1994; 1999), and Bhatia (1993; 1997; 2001).

The three approaches share the view that language is a central feature of human behaviour. Through genres, it helps to construct meanings and social context apart from transmitted messages. The three also share a common practice of analyzing the relationship of writing to particular contexts. However, an obvious difference is the lesser emphasis placed on the linguistic analysis of the genres by the New Rhetoric, while the Sydney School approach and the ESP tradition pay particular attention to this kind of analysis. This difference results in a further division of the traditions into the non-linguistic and linguistic approaches (Flowerdew, 2002). Moreover, the New Rhetoric's rejection of teaching genres in language classrooms distinguishes itself from the other two traditions which ultimately employ

the genre analysis results for pedagogical benefits to a wide range of learners. Nevertheless, these differences are not absolute characteristics inherent to each of the traditions and an overlap of the practices of genre analysis exists among these three perspectives. Thus, studies on genre transfer will benefit from the theoretical and practical information gleaned from the three.

For example, a study of genre transfer from the dissertation to research article with an intention to investigate differences in generic structures and textual modifications, which are the products of the transfer between the two target genres, will be informed by the schematic structure models of genre analysis from the ESP tradition and the Sydney School Approach. Moreover, if it is also an intention of the study to reach for the explanations for some of the differences, therefore clarifications and insights will be gathered from interviews with authors who serve as representatives from the institutional context of genre users. The next section discusses ways to classify genres with the focus on categorizing the dissertation and research article.

Genre Categorization and Constellation of Genres

It is natural that a discourse community possesses more than one genre as its mechanisms for internal communications among its members. The variety of genres certainly requires the members to possess diversified rhetorical skills to understand, manage, and create the genres effectively. In an academic and research setting such as a higher degree institution like the university, the range of the genres the students have to produce is quite a complex one. Some are study-related while others are for professional development purposes. Some are produced by a single writer, some are written in a group, whereas others are co-authored between the student and supervisor. The categorization of these genres should be useful in providing a better understanding about their different natures concerning the communicative purposes and the intended target audience.

It is wise to make it clear first the difference between genre and text type. Genre and text type represent different but complementary perspectives

on texts (Paltridge, 1996; 2002a). While genre is characterized on the basis of external criteria such as a text that is written for a particular purpose, for a particular audience, in a particular context, text types represent rhetorical modes that are similar in terms of internal discourse patterns such as exposition, narration and argument. This corresponds with the Sydney School's contrastive concept of '*elemental genres*' or smaller text types such as recounts, procedures, and discussions and 'macro genres' or larger or more complex texts such as lab reports and student essays (Veel, 1998; Feez, 2002). This notion enables a genre to cover more than one text type. For example, a research article abstract can be composed of two text types: problem-solution followed by evaluation (Paltridge, 2002a, p. 76).

Following this genre-text type separation, genres produced by higher education students have been divided into two broad categories. In the first instance, Bhatia (1993) differentiates academic genres from research genres indicating that the former group includes texts the students compose for a variety of academic purposes in their study while the latter covers those texts written for recognition and advancement in the research world. In his example, research article introductions and dissertation introductions are of different types of genre. This differentiation is made as a result of the different communicative contexts in which they are created and employed. Adapted from her previous division between the '*classroom*' genres and the professional or '*authentic*' genres, Johns (1997) proposes the notion of pedagogical genres to include only those whose purpose is essentially learning related (e.g. student assignments and textbooks) and professional genres whose purpose is for professional communication among experts (e.g. research article). Another categorization is made by Hyland (2000). With the growing interest in the genres of academy, he proposes that texts such as research articles belong to the genre type called '*published genres*' whereas those written as a part of the curriculum such as first-year essays, final year projects, and dissertations belong to '*curriculum genres*' which are explored more by the Sydney School proponents. Following these categorizations, dissertation and the research articles which are the two types of genre essential for graduate students worldwide can be categorized as illustrated in the table below.

Genre Categorie	Master's Dissertation	Research Article
Bhatia (1993)	Academic	Research
Johns (1997)	Pedagogical	Professional
Hyland (2000)	Curriculum	Published

However, this kind of categorization between the dissertation and the research article is not the case for Swales (1990). In contrast, Swales points out that both genres and other types of text such as conference presentation and grant proposal are interrelated and produced in a dynamic process of research development. In other words, they can belong to the same development of a research project, so they can be categorized as one group of '*research-process genres*'. With this notion of research genres, Swales (2004) elaborates further by proposing a set of terms to provide clarification for better understanding of the discourses in the research world. Within the intricate constellation of genres, their different value or quality perceived by users can place them in different rankings in *genre hierarchy*. For example, according to his informants from a wide range of disciplines, the review article and the keynote or plenary presentation are viewed less prestigious than the research article. The succession of genres in the chronological order of their appearance also constitutes a *genre chain*. For example, *Call for abstracts* always comes first in an organization of a conference, which is followed by *Conference abstract*, *Acceptance and Guidelines for Presentation*, and the official *Presentation* itself including the handouts, PowerPoint slides, etc. This kind of succession, if made aware to the users, can be helpful as it allows them to plan ahead which genres they need to prepare for in a chain.

Another useful concept is that of *genre set*. It refers to a part of the genre network available in academic, professional or institutional practices that an individual or a group of individuals have to engage with both receptively and productively as a member. For instance, a genre set for graduate students in the United States include class discussions, seminar presentations, and conference presentations for speech genres, and course assignments, term papers, exam papers, and research articles for written

genres (Swales, 2004). Very similar answers are given in a questionnaire survey with a group of graduate students at a Thai university (Pramoolsook, 2007), which confirms the crucial status of these genres for academic development and success of graduate students. Finally, a *genre network* involves all the genres available for operation in a particular discourse context such as the research world. Knowledge about the genre network plays an important role in the way to understand the connections between the structural properties of a discourse context and its members' individual communicative actions. Within a genre network, there certainly exist intertextual relationships among its genre members. One kind of relationship is the possible information transfer from one genre to another, such as translating the content from a dissertation into a research article, which is an increasing demand in the fast-growing and competitive world of research.

Following the set of terminologies above, a brief explanation of the relationship and interaction between the genres produced and used in a particular context should be provided as an example. In the discourse context of a university, a number of genres are produced in the network by students, administrative and academic staff, for internal and external communication. Within this network, there is a set of research-process genres that are produced mostly by the students during the course of their study until their graduation. Such genres include lab reports, assignments, exam papers, and dissertations. Certainly, different values are given to different genres in the set. Among the pedagogical genres, the dissertation comes highest in the genre hierarchy, as it represents the culmination of the skills and knowledge required for the degree. Whereas, lab reports can be placed at a low level, since they are produced more frequently and cumulatively to accompany the experiments that work together as a part of research training. Finally, when put into a chronological order, the dissertation is placed at the end of the pedagogical genre chain. This is immediately before the beginning of the professional genre chain, which has the research article situated towards the end. Therefore, a study of genre transfer from the dissertation to research article will involve two different genres from the different chains, but are major inherent units of the whole genre set of the research process.

Establishing the dissertation and research article as two genres

To conclude this article, it is necessary to provide an example of how the three fundamental concepts reviewed here can inform an establishment in principle of the dissertation and research article as two genres. The dissertation and research article are considered two crucial genres for graduate students around the globe these days, including Thai postgraduate students. To keep up with the competitive and fast growing world of scientific development, pressure is put on these students to disseminate their research findings to a wider public, or in other words, to change their dissertations into research articles. Pramoolsook (2007) reports a case of a group of postgraduate students at a Thai university who not only found writing dissertations in English a very difficult task but had to struggle with this challenging demand. It is certain that providing them with genre knowledge about the two genres will raise their awareness about the similarities and differences the two genres have, and consequently facilitate their writing of each genre and their translation of one genre to another. The establishment is necessary for a genre transfer study since its positive result will give a confirmation that the writer has to conduct a transfer from one genre to another. Based on the definitions by Swales (1990) and Bhatia (1993) above, key criteria that are used for genre identification are communicative purposes, form, content, and intended audiences. It is evident that genre analysis is concerned with texts that are generated by producers who share the same purpose for producing such texts, which are in turn identifiable by the more expert members of a defined discourse community. In addition, such texts, which represent a similar communicative event and assume a similar goal, also have similar patterns of structure and intended audience. According to Askehave and Swales (2001), the criteria that are immediately manifest to genre analysts when conducting genre identification are form and content, which are used to inform traditional generic categorisation (Berkenkotter and Huckin, 1993), but it is communicative purposes that play a key role in genre identification.

If the definition is applied to the two genres in this review, it becomes clear they share a number of common features. These include the fact that research writers, both of dissertations and research articles, have the

purpose of presenting research information to an academic audience who are assumed to be experts in the area of study. Despite these similarities, it should be borne in mind that dissertations and research articles are produced and used for communication in different discourse communities. Pramoolsook (2008) provides a detailed account of the different discourse communities in which the dissertations and research articles are produced and used. Furthermore, they are expected to have slightly different agendas in dealing with their audiences and the way of presenting research studies. Thus, in addition to the similarities between these two genres, there is a high probability that they will exhibit differences in content and style. Below is an elaboration of this issue.

In terms of their communicative purpose and the type of communicative event and participants involved, it can be argued that dissertations and research articles are exemplars of two different genres. First, with regard to the communicative purpose, it is noticeable that each has its own particular goal to achieve. Whereas in the dissertation, the writer is interested in proving to examiners his/her worthiness of a degree, in the research article he/she is more interested in selling the new knowledge without forcing the readers into accepting. Secondly, this difference in goals reflects the difference in the communicative event of writing a dissertation and producing an article. The addressees in the communicative event of producing a dissertation are the advisors, the examiners, and the committee who are also expert members of the place or local discourse community, whereas in the case of the articles the addressees are academic journal readers, in particular expert members of the international research community in the discipline concerned. Therefore, being aware of these differences while conducting a transfer between the two genres will help the writer to produce texts suitable for specific communicative purposes and audience intended for each genre.

Moreover, the dissertations and research articles have their own recognizable structure and content, as their communicative purposes influence the way they are structured and the content to be presented. Previous research has found that the dissertations exhibit recognizable structures that are varied according to factors such as the disciplines, the

type of the study, and the product which is intended to communicate. A traditional structure follows the typical Introduction-Methods-Results-Discussion or IMRAD structure (Dudley-Evans, 1999), and within this traditional structure, the organizational patterns can be either '*simple*' or '*complex*' (Thompson, 1999). More recently, Paltridge (2002b) identifies the four main kinds of thesis: '*traditional: simple*', '*traditional: complex*', '*topic-based*' and '*compilations of research articles*'. As for the research article, numerous studies have identified its structures, and the most recognizable one is the IMRD structure, which follows that of the traditional dissertation (Swales, 1990). Despite basic constraints imposed by the parent discourse communities, structural variations exist but it is not beyond the genre knowledge of the members of the discourse communities to recognise the dissertations and research articles as two different genres. It is, therefore, the writer's responsibility to put his/her texts into a format appropriate for the intended genre.

Lastly, to serve their general communicative purpose that is to present research information, the content in the dissertations and research articles have to be appropriate topics relevant to the intended discourse communities. The topics should also have a novelty value for the readers since an appreciation of novelty is important in academic and research communities. One aspect of content that should be taken into account in defining a genre is background knowledge that the readers of that genre are assumed to have (Berkenkotter and Huckin, 1993). Readers of the dissertations and research articles are expected to have background knowledge of the world, the discourse communities they belong to, and the disciplines, etc. that are necessary in understanding what is conveyed in the text. Moreover, the background knowledge in the conventional structure of dissertations and research articles is also important for them. These differences between the two genres in their particular goals, the background knowledge their intended audience have, and their structures cause the content to be presented in different ways. Therefore, when a transfer from one genre to the other is conducted, differences in numerous aspects such as structure and content are inevitable (Pramoolsook, 2007).

The differences between the dissertation and research article summarized

in this section serve as a confirmation of the categorization of the two genres as different genres (Bhatia, 1993; Johns, 1997; Hyland, 2000), but they both are members of a constellation of genres produced and used in academic institutions for research development processes. Although different, their relationship and connectivity are eminent and should be made aware to graduate students who aim to transfer their dissertation into research articles.

Conclusion

The review of the three concepts above is intended to provide a foundation for studies on genre transfer, particularly for a transfer from the dissertation to research article. The genre definitions discussed aim to lay the basis for a better understanding of genres. Apart from serving to compare and contrast each approach, the summary of the three traditions of genre studies present choices available for different aspects of genre investigation for genre analysts to select the approach that suits their specific interests and needs. Finally, the review of genre categorization delivers an essential foundation for classifying genres for their appropriate location in a genre constellation, which will unveil their relationship and connection with one another. To conduct a study on genre transfer, one has to take these three fundamental concepts into consideration and extract from them the knowledge and insight beneficial for his or her analysis. It is hoped that with better comprehension about the three concepts this article offers, more investigations will emerge to illuminate more on the relatively unexplored field of genre transfer in genre analysis. The results from these investigations will then be put into beneficial use for postgraduate students in changing their dissertations into research articles. Therefore, knowledge from research from non-English speaking countries like Thailand can be disseminated more to the wider public, enriching the ever-growing knowledge-based community of the world.

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Book Review

Language and Globalization

By Fairclough, Norman
London: Routledge, 2006.

Critical Discourse Analysis

By Rahimi, Ali and Sahragard, Rahman
Tehran: Jungle Publications, 2006.

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Just when we thought that Critical Discourse Analysis had run its course and consigned itself to academic isolation, two new books have arrived on the scene that show renewed vitality for the approach. Although both aspire to address current issues, their approaches are quite distinct.

The term "Discourse Analysis" was first used in 1952 by the linguist Zellig Harris and subsequently developed into a viable sub-discipline. It has spawned many important developments in linguistics and sociolinguistics, not the least of which is corpus linguistics. Discourse Analysis was used in many fields with the goal of studying how language behaves naturally in context.

Simultaneously, many fields in the social sciences and humanities were rocked by the social turmoil of the 1960s and 1970s. Such thinkers as Michel Foucault, Pierre Bourdieu and Jacques Derrida in France, Germany's Frankfurt School and the numerous post-colonial scholars in newly freed colonies around the world assumed the goal of revealing the covert patterns of domination in society. The term "critical," first used by Max Horkheimer in 1937, became widely adopted as a mantle for this new movement in academia. The volume of literature was vast, ranging from the highly abstract to the popular. I still recall with exhilaration one of the more popular examples, the slim volume by Mattelart and Dorfman called **How to Read Donald Duck** (1971).