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Research timeline

Genre and second-language academic writing

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The term 'genre' first came into the field of second-language (L2) writing and, in turn, the field of English for specific purposes (ESP) in the 1980s, with the research of John Swales, first carried out in the UK, into the introduction section of research articles. Other important figures in this area are Tony Dudley-Evans, Ann Johns and Ken Hyland, who have argued for the value of genre in the teaching of L2 academic writing. ESP genre analysis is a development of text linguistics and the description of academic genres, moving from a focus on lexicogrammatical features to rhetorical moves and, later, to a focus on rhetorical context (see Swales 2001 for a review). Systemic functional genre analysis (typically called the 'Sydney school') is a development of research such as that of Longacre (1976) and Labov & Waletzky (1967) and their analyses of the discourse structures of texts. Jim Martin and Joan Rothery are two important figures in the early development of systemic functional genre analysis; their work became the basis for the Disadvantaged Schools Project in Sydney (see Rose & Martin 2012 for a history). As an approach to the teaching of writing, genre-based pedagogy came into prominence in the US, in part as a response to process writing, which, it was felt, did not realistically prepare students for the demands of writing in academic contexts (Horowitz 1986). Genre-based pedagogy in Australia has a similar history and was a reaction to whole language and process writing, which were dominant in the teaching of writing in Australian schools at the time.

In ESP genre work, GENRE refers to a class of communicative events, such as academic essays, research articles, theses and dissertations. The discourse structures of texts in ESP genre studies are typically referred to as MOVES, which may include a number of STEPS. In systemic functional work, genres are more often described in terms such as DESCRIPTIONS, PROCEDURES, RECOUNTS or EXPOSITIONS. These MICRO GENRES combine with each other to form part of larger texts or MACRO GENRES, such as academic essays or research reports. In the US, the work of Carolyn Miller has been especially influential in rhetorical genre studies (see timeline entry, 1984, and Freedman & Medway 1994; Artemeva 2008; Artemeva & Freedman 2008) where genres are seen as part of the social processes by which knowledge about reality and the world are made. Genres, in this view, both respond and contribute to the constitution of social contexts, as well as the socialisation of individuals. Miller (1984: 165; see timeline) argues that genres 'serve as keys to understanding how to participate in the actions of a community' and that the failure to understand genre as social action turns

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activities such as writing instruction from 'what should be a practical art of achieving social ends into an act of making texts that fit formal requirements', a view that has important implications for genre-based teaching.

In this timeline, I trace the history of genre and genre-based teaching in the area of L2 writing in English in university settings through key work that has been influential in its development. Some of the work I have included is more theoretical, having contributed to the development of ways of thinking about and researching genres, while some is more practical, with a focus on the teaching and learning of academic genres. I apologise, at the outset, for work that has been omitted; the timeline only allows for a limited number of entries, a limit that has been hard to keep to in a field which has seen so much work, by so many, in the past 30 or so years.

There is less reference in this timeline to rhetorical genre studies as this work (mostly) does not focus on L2 writing, although the work of Miller, Berkenkotter & Huckin and Devitt has been included as it has had an impact on ESP L2 writing research and how people in this area view the notion of genre and its pedagogic application. Systemic functional genre work (the 'Sydney school') is also included; although its original focus was on writing in schools, it has more recently moved to academic writing as well, as will be seen in the entries in the timeline.

More general reviews of genre and books on the teaching of genres have also been omitted from the timeline, although these will also be of interest to readers. They include Feez (1998), Paltridge (2001, 2007, 2013), Hyland (2004, 2007, 2013), Tardy (2006, 2011a, 2011b, 2011c), Bawarshi & Reiff (2010), Swales (2011) Rose (2012) and Rose & Martin (2012).

The following themes, labelled in the righthand column of the table, are covered in the timeline:

A Genre theory and analysis
B The teaching and learning of genres

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Artemeva, N. & A. Freedman (eds.) (2008). *Rhetorical genre studies and beyond*. Winnipeg: Inkshed Publications.
Bawarshi, A. & M. J. Reiff (2010). *Genre: An introduction to history, theory, research, and pedagogy*. West Lafayette, IN: Parlor Press.
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Longacre, R. E. (1976). Narrative versus other discourse genres. In R. Brend (ed.), *Advances in tagmemics*. Amsterdam: North Holland, 357–376.
Paltridge, B. (2001). *Genre and the language learning classroom*. Ann Arbor, MI: University of Michigan Press.
Paltridge, B. (2007). Approaches to genre in ELT. In J. Cummins & C. Davison (eds.), *The handbook of English language teaching. Volume 2*. Norwell, MA: Springer, 931–943.
Paltridge, B. (2013). Genre and English for specific purposes. In B. Paltridge & S. Starfield (eds.), *Handbook of English for specific purposes*. Malden, MA: Wiley-Blackwell, 347–366.
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Rose, D. & J. R. Martin (2012). *Learning to write/reading to learn: Genre, knowledge and pedagogy in the Sydney school*. London: Equinox.
Swales, J. M. (2001). EAP-related linguistic research: An intellectual history. In J. Flowerdew & M. Peacock (eds.), *Research perspectives on English for academic purposes*. Cambridge: Cambridge University Press, 42–54.
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Tardy, C. M. (2011b). ESP and multi-method approaches to genre analysis. In D. Belcher, A. M. Johns & B. Paltridge (eds.), *New directions in English for specific purposes research*. Ann Arbor, MI: University of Michigan Press, 145–173.
Tardy, C. M. (2011c). The history and future of genre in second language writing: A North American perspective. *Journal of Second Language Writing* 20, 1–5.

BRIAN PALTRIDGE is Professor of TESOL at the University of Sydney. His publications include *Teaching academic writing* (University of Michigan Press 2009, with colleagues at the University of Sydney), *Companion to research methods in applied linguistics* (Continuum 2010, edited with Aek Phakiti), *Companion to discourse analysis* (Continuum 2011, edited with Ken Hyland) and *New directions in English for specific purposes research* (University of Michigan Press 2011, edited with Diane Belcher and Ann Johns). The second edition of his book *Discourse analysis* was published by Bloomsbury in 2012 and the *Handbook of English for specific purposes* (edited with Sue Starfield) by Wiley-Blackwell in 2013. He is a current editor of *TESOL Quarterly*, an editor emeritus for the journal *English for Specific Purposes*, and a member of the editorial board for the *English Australia Journal*, the *Taiwan International ESP Journal*, the *Chinese Journal of ESP* and *International Journal for Researcher Development*. He is an honorary advisor to the advisory board of the ESP committee of the China Foreign Languages Education Committee and academic advisor to the English Language Centre at the Hong Kong Polytechnic University.

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YEAR	REFERENCE	ANNOTATION	THEME
1981	Swales, J. M. (1981). Aspects of article introductions. *Aston ESP Research Reports*, No 1. Language Studies Unit, The University of Aston at Birmingham. Republished by University of Michigan Press 2011.	This key publication in the area of ESP genre analysis presents, for the first time, the Creating a Research Space (CARS) framework for the analysis of research article introductions. CARS has been extremely influential in ESP genre studies and has been applied to the analysis of other genres as well. This publication also introduced the notion of 'moves' for the identification of stages of written texts that has become an analytical standard in ESP genre studies.	**A**
1981	Tarone, E., S. Dwyer, S. Gillette & V. Ickes (1981). On the use of the passive in two astrophysics journal papers. *The ESP Journal* 1. 2, 123–140.	This is the first paper by writers in the US to use the term 'genre' in relation to the analysis of specific purpose-written academic texts. **Tarone et al**. examine the use of the passive in research writing in astrophysics, combining text analysis with interview data to get insiders' views into the linguistic choices that writers make.	**A**
1984	Miller, C. R. (1984). Genre as social action. *Quarterly Journal of Speech* 70, 151–167. Reprinted in A. Freedman & P. Medway (eds.) (1994), *Genre and the new rhetoric*. London: Taylor & Francis, 23–42.	Although **Miller** was not working in the area of L2 teaching, her argument that a genre is defined, not in terms of 'the substance or the form of discourse but on the action it is used to accomplish' (p. 151) has been extremely influential not only in ESP genre analysis but more generally.	**A**
1984	Martin, J. R. (1984). Language, register and genre. In F. Christie (ed.), *Language studies: Children's writing: Reader*. Geelong: Deakin University Press, 21–30. Reprinted with revisions in A. Burns & C. Coffin (eds.) (2001), *Analyzing English in a global context*. London: Routledge, 49–66.	**Martin**'s paper lays the theoretical ground for what has come to be known as the 'Sydney school' of genre analysis. He outlines the relationship between genre, register, language and context – a key theoretical underpinning to work in this area.	**A**
1986	Johns, A. M. (1986). The ESL student and the revision process: Some insights from schema theory. *Journal of Basic Writing* 5. 2, 70–80.	**Johns** uses an expectation chart for 'problem–±solution' texts as a way of giving students a method for predicting audience expectations and filling content slots in their texts, leading to her later work on genre and audience, an issue that has become key in the genre-based teaching of academic writing.	**A, B**

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YEAR	REFERENCE	ANNOTATION	THEME
1986	Swales, J. M. (1986). A genre-based approach to language across the curriculum. In M. L. Tickoo (ed.), *Language across the curriculum*. Anthology Series 15. Singapore: SEAMEO Regional Language Centre, 10–20.	In this chapter **Swales** argues for the advantages of a genre-based approach to language programme development, namely, that a genre-based programme emphasises communicative purpose and the relationship between typical patterns of textual and linguistic organisation and the purpose of a text, a theme which has come to dominate arguments for genre-based language teaching.	**B**
1989	Dudley Evans, T. (1989). An outline of the value of genre analysis in LSP work. In C. Lauren & M. Nordman (eds.), *Special language: From humans thinking to thinking machines*. Clevedon, UK: Multilingual Matters, 72–79.	**Dudley-Evans** expands on SWALES's[1] (1986) proposal for genre-based language teaching, adding the observation that a genre-based approach enables course developers to group together texts which are similar in terms of purpose, organisation and audience. It allows teachers to show students how texts are different from other texts and how they differ across genres.	**B**
1990	Swales, J. M. (1990). *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.	This is a seminal contribution to discussions of genre and L2 academic writing, with 6,937 citations of the book in Google Scholar (as of July 2013). **Swales** proposes a definition of genre (p. 58) that has been extremely influential in ESP discussions of genre. The book also develops themes presented in SWALES's (e.g. 1981, 1986) earlier work on genre.	**A**
1990	Johns, A. M. (1990). L1 composition theories: Implications for developing theories of L2 composition. In B. Kroll (ed.), *Second language writing: Research insights for the classroom*. Cambridge: Cambridge University Press, 24–36.	Drawing from L1 composition theory, **Johns** discusses the expert, all-powerful reader of L2 students' texts who can either accept or reject students' writing as coherent and consistent with the conventions of the target discourse community, further developing her earlier work (e.g. JOHNS 1986) on audience and L2 academic writing.	**A, B**
1993	Bhatia, V. K. (1993). *Analysing genre: Language use in professional settings*. London: Longman.	**Bhatia**'s book, while about professional rather than academic genres, has made an important contribution to the broader field of genre studies, with 2,693 citations of this work in Google Scholar (July 2013). Bhatia proposes strategies for carrying out genre analysis (pp. 22–36) that have been taken up by many researchers in the field.	**A**

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1993	Flowerdew, J. (1993). An educational, or process, approach to the teaching of professional genres. *ELT Journal* 47, 305–316.	**Flowerdew** argues for an approach to genre analysis which focuses on the process of learning about and acquiring genres, not just on the end product, or a specific variety of genre. He argues that we cannot always predict the range of genres in which students will participate. We can, however, give them strategies for learning about genres: that is, we can help learners see how genres differ from one another as well as how the same genre might vary.	**A, B**
1993	Swales, J. M. (1993). Genre and engagement. *Revue Belge de Philologie et d'Histoire* 71, 687–698. Available at http://deepblue.lib.umich.edu/handle/2027.42/88136	**Swales** further develops his discussion of genre as a theoretical concept. Building on his (1990) book, he argues for the contextualisation of genre studies, saying that in order to understand a genre 'we need more socio-cognitive input than the text itself provides' (p. 690) and that when we deal with genres 'we ignore investigating context of situation and contexts of culture [cf. MARTIN 1984] at some peril'. Swales also discusses systems of genres and the notion of discourse community within the context of genre studies.	**A**
1993	Cope, B. & M. Kalantziz (eds.), *The powers of literacy: A genre approach to teaching writing*. London: Falmer Press.	This collection of chapters was the first to present the work of the Sydney school internationally. The book includes chapters by lead researchers such as Martin, Christie, Kress and Rothery. There are detailed discussions of genre-based pedagogy as well as the theoretical and practical issues that surround it.	**A, B**
1995	Dudley Evans, T. (1995). Genre models for the teaching of academic writing to second language speakers: Advantages and disadvantages. *The Journal of TESOL France* 2.2, 181–192.	**Dudley Evans** further discusses the advantages and disadvantages of genre-based teaching, pointing out the importance of not being over-prescriptive when focussing on genres in the classroom.	**B**
1995	Johns, A. M. (1995). Genre and pedagogical purposes. *Journal of Second Language Writing* 4, 181–190.	In this paper, **Johns** discusses sociocultural views on writing that focus on context, community and genre, outlining key points for teachers to consider when dealing with academic genres in the classroom.	**B**

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1995	Berkenkotter, C. & T. N. Huckin (1995). *Genre knowledge in disciplinary communication: Cognition/culture/power.* Hillsdale, NJ: Erlbaum.	Genre knowledge, **Berkenkotter & Huckin** argue, is a form of 'situated cognition' and is inextricable from writers' procedural knowledge and social knowledge. Their work also shows how important the process of genre acquisition is in the learning of disciplinary genre knowledge. Their work has since been taken up by researchers such as BHATIA (1997), SWALES (2000), TARDY (2009) and FLOWERDEW (2010) in their discussions of genre.	**A, B**
1996	Hyon, S. (1996). Genre in three traditions: Implications for ESL. *TESOL Quarterly* 30, 693–722.	**Hyon** compares three key movements in genre-based teaching that have addressed the teaching of academic writing. These are the ESP approach, following the work of, for example, BHATIA (1993), SWALES (e.g. 1981, 1990) and JOHNS (1986, 1990), the systemic functional approach based on the work of, for example, MARTIN (1984), and rhetorical genre studies based on the work of MILLER (1984) and others.	**A, B**
1996	Swales, J. M. (1996). Occluded genres in the academy: The case of the submission letter. In E. Ventola & A. Mauranen (eds), *Academic writing: Intercultural and textual issues*. Amsterdam: John Benjamins, 45–58.	**Swales** discusses genres such as grant applications and dissertation proposals which are 'closed' and not public in nature and, as a consequence, often difficult to obtain examples of. Students may need to write these texts but the teacher may be limited in the guidance they can offer, because of their lack of access to authentic sample texts.	**A, B**
1997	Johns, A. M. (1997). *Text, role and context: Developing academic literacies*. Cambridge: Cambridge University Press.	**Johns** argues for having students carry out ethnographic investigations of the genres they need to acquire and the contexts in which those genres occur, so they can understand why genres are written the way they are and how they can create a text that both meets their audience's expectations and achieves its goal. Johns here develops his own (1986, 1990, 1995) earlier work on academic writing, as well as taking up SWALES's (1993) earlier call for greater contextualisation of genres.	**A, B**
1997	Paltridge, B. (1997). *Genre, frames and writing in research settings*. Amsterdam: John Benjamins.	This book proposes a framework for genre identification and classification built around the notions of frames. Chapter 2 is a review of approaches to genre across a range of areas of study.	**A**

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1997	Bhatia, V. K. (1997). Genre analysis and world Englishes. *World Englishes* 16, 313–319.	**Bhatia** argues for an approach to genre which takes account of global variation in the use of English in both intra and international contexts. This is discussed in relation to writer identity, the multicultural world of work and changing contexts of language teaching. He argues for accommodation, negotiation and plurality in discussions of genre and that L2 users' adaptations of genre norms be given legitimacy rather than being seen as deviations from these norms.	**A, B**
1998	Swales, J. M. (1998). *Other floors, other voices: A textography of a small university building*. Mahwah, NJ: Erlbaum.	This classic study examines the writing of people who work in different floors of a university building in the US. The approach employed by **Swales** – a textography – is an approach to genre analysis which combines elements of text analysis with elements of ethnography in order to examine what texts are like and why. This study develops SWALES's (1990, 1993) earlier work on discourse communities. Swales found that people on each floor wrote quite different texts and each floor constituted its own discourse community. Swales proposes the notion of 'place discourse community' to account for this kind of situation.	**A**
2000	Badger, R. & G. White (2000). A process genre approach to teaching writing. *ELT Journal* 54, 153–160.	**Badger & White** argue that process and product approaches to genre-based teaching should be thought of as complementary rather than in opposition to each other, and that a 'process vs. genre' debate is based on a false dichotomy, further developing the argument put forward by FLOWERDEW (1993).	**B**
2000	Hyland, K. (2000). *Disciplinary discourses: Social interactions in academic writing.* Harlow, UK: Longman.	**Hyland** employs a corpus of 1.5 million words and interviews with subject specialists to examine communication practices in research articles, scientific letters, abstracts, textbook chapters and book reviews across the academic disciplines of molecular biology, magnetic physics, mechanical engineering, philosophy, sociology, marketing and applied linguistics. The specific focus is interactions between writers and readers as seen through authors' discoursal practices.	**A**
2000	Swales, J. M. & C. B. Feak (2000). *English in today's research world: A writing guide*. Ann Arbor, MI: University of Michigan Press.	This volume contains chapters on writing genres such as literature reviews, conference abstracts, conference posters, submission letters to peer-reviewed journals, curricula vitae and job and fellowship applications. While very practical in its orientation, the book is soundly based on research into the nature of academic genres.	**B**

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2001	Askehave, I. & J. M. Swales (2001). Genre identification and communicative purpose: A problem and possible solution. *Applied Linguistics* 22, 195–212.	This paper is a revision of SWALES's (1990) argument that communicative purpose is the key factor that leads a person to decide whether a text is an instance of a particular genre or not. **Askehave & Swales** argue that genres may have multiple purposes and that these may be different for each of the participants involved. In addition, instances of a genre which are very similar linguistically and rhetorically may be very different in communicative purpose. The communicative purpose of a genre may also evolve over time, changing, expanding, or shrinking. Communicative purpose can also vary across cultures even when texts belong to the same genre category.	**A**
2002	Johns, A. M. (ed.), (2002). *Genre in the classroom: Multiple perspectives*. Mahwah, NJ: Erlbaum.	**Johns** provides examples of both textual and contextual analyses of genres as well as proposals for combining these perspectives (see HYON 1996 for an earlier discussion of genre 'schools').	**A, B**
2004	Swales, J. M. (2004). *Research genres: Explorations and applications*. Cambridge: Cambridge University Press.	This book expands on SWALES (1990) by further developing his theoretical arguments as well as providing detailed analyses of genres such as theses and dissertations, the Ph.D. defence and research articles. The book also includes a discussion of 'genre chains', 'genre sets' and 'genre networks' (cf. BHATIA 2004; DEVITT 2004) as ways of accounting for the relationship between genres, developing SWALES's (1993) earlier discussion of 'systems of genres'.	**A, B**
2004	Bhatia, V. K. (2004). *Worlds of written discourse: A genre-based view*. London: Continuum.	**Bhatia** develops arguments presented in his (1993) book *Analysing genre*. He proposes 'discursive competence' as a way of looking at cultural ways of writing, based on the notions of textual competence, generic competence and social competence. He also discusses genre colonies, genre sets and systems of genres (cf. SWALES 1993, 2004; DEVITT 2004). A wide range of genres is examined.	**A, B**
2004	Devitt, A. (2004). *Writing genres*. Carbondale, IL: Southern Illinois University Press.	**Devitt**, a rhetorical genre studies scholar, discusses choice and constraint in relation to written genres. Both choice and constraint, she argues, are necessary and positive components of genres. It is not necessarily the case that choice (or creativity) is good and constraint is bad. Both need to be valued. She also discusses 'genre sets' (BHATIA 2004, SWALES 2004) and 'repertoires of genres' in her discussion of how the use of one genre may relate to, or assume, the use of a number of others.	**A**

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2004	Connor, U. M. & A. I. Moreno (2005). Tertium Comparationis: A vital component in contrastive research methodology. In P. Bruthiaux, D. Atkinson, W. G. Eggington, W. Grabe & V. Ramanathan (eds.), *Directions in applied linguistics: Essays in honor of Robert B. Kaplan*. Clevedon, UK: Multilingual Matters, 153–164.	There are a good number of contrastive studies of academic genres in the published research literature. **Connor & Moreno** argue that in order for these studies to be meaningful there needs to be comparability between the two sets of texts that are being examined in areas such as authors, audience, purpose, and setting. This view is also put by SWALES (2004). Connor & Moreno provide a framework in their chapter for researchers to use when undertaking these kinds of studies.	**A**
2005	Woodward-Kron, R. (2005). The role of genre and embedded genres in tertiary students' writing. *Prospect* 20. 3, 24–41. Available at www.ameprc.mq.edu.au	Using the categories of 'macro and micro genres' (see MARTIN & ROSE 2008), **Woodward-Kron** examines relations between these analytical categories in undergraduate student writing.	**A, B**
2005	Flowerdew, L. (2005). An integration of corpus-based and genre-based approaches to text analysis in EAP/ESP: Countering criticisms against corpus-based methodologies. *English for Specific Purposes* 24, 321–332.	**Flowerdew** counters criticisms that are sometimes made against corpus-based methodologies: that they apply bottom-up rather than top-down methodologies and do not consider sociocultural context in their analyses. Examples of studies are provided which combine ethnographic and corpus data to illustrate her argument.	**A**
2006	Johns, A. M., A. Bawarshi, R. M. Coe, K. Hyland, B. Paltridge, M.-J. Reiff & C. M. Tardy (2006). Crossing the boundaries of genre studies: Commentaries by experts. *Journal of Second Language Writing* 15, 234–249.	For this paper, **Johns et al.** asked a number of researchers across genre 'schools' (cf HYON 1996, JOHNS 2002) to discuss their 'take' on the concept of genre and how it applies to the teaching and researching of L2 writing. The discussion reveals that there are considerable differences in definitions of genre as well as what each of the authors emphasises in their pedagogy.	**A, B**

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2007	Biber, D., U. Connor & T. A. Upton (eds.) (2007). *Discourse on the move: Using corpus analysis to describe discourse structure*. Amsterdam: John Benjamins.	Genre analysis has moved, increasingly, from being done by hand to being computer-assisted, allowing for analyses to be based on a larger set of texts and thereby providing greater generalisability of the results. This book shows how this can be done by synthesising traditional genre analyses of discourse structures with corpus analyses.	**A**
2008	Molle, D. & P. Prior (2008). Multimodal genre systems in EAP writing pedagogy: Reflecting on a needs analysis. *TESOL Quarterly* 42, 541–566.	**Molle & Prior** discuss a genre-based needs analysis they carried out for a number of graduate courses at a large US university. They found that the texts the students were producing were routinely hybrid and multimodal, highlighting the importance of going beyond purely linguistic descriptions of texts to descriptions that account for the complexities of the texts students are required to produce, and the processes through which they produce them.	**A, B**
2008	Johns, A. M. (2008). Genre awareness for the novice student: An ongoing quest. *Language Teaching* 41, 237–252.	This paper develops arguments put forward by **Johns** in her earlier work on genre (e.g. 1990, 1997, 2002). She argues that genre-based classrooms need to focus on both genre awareness and genre acquisition; that is, learners need to be given strategies for responding to new and different tasks and situations (genre awareness), while at the same time acquiring the genres that are important to them (genre acquisition).	**A, B**
2008	Cheng, A. (2008a). Analyzing genre exemplars in preparation for writing: The case of an L2 graduate student in the ESP genre-based instructional framework of academic literacy. *Applied Linguistics* 29, 50–71.	**Cheng** responds to other researchers' concerns about the product-oriented nature of ESP genre-based teaching. He discusses how a student he was working with found genre 'a supportive, explicit tool of learning' (p. 68), which he felt helped address those concerns.	**B**
2008	Cheng, A. (2008b). Individualized engagement with genre in literacy tasks. *English for Specific Purposes* 27, 387–411.	**Cheng** examines the interaction between learners' histories and goals of learning, and their analysis and production of written academic genres. He examined a student's genre analysis tasks, writing samples, text-based interviews and literacy narratives. He concludes that an appreciation of disciplinary textual practices can be achieved through carrying out individual genre analysis tasks.	**B**

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2008	Tardy, C. M. (2008). Multimodality and the teaching of advanced academic writing: A genre systems perspective on speaking–writing connections. In A. Hirvela & D. Belcher (eds.), *The oral/literate connection: Perspectives on L2 speaking, writing, and other media interactions*. Ann Arbor, MI: University of Michigan Press, 191–208.	**Tardy** discusses how the notion of genre networks (cf. DEVITT 2004, SWALES 2004) can be employed in academic writing programmes, pointing out that while the complexities of these networks cannot all be replicated in the classroom, teachers can at least take learners through part of the networks so they can understand how the texts they are writing are located in relation to other texts and genres.	**A, B**
2008	Martin, J. R. & D. Rose (2008). *Genre relations: Mapping culture*. London: Equinox.	**Martin & Rose**'s book provides a detailed elaboration of the theory that underlies the 'Sydney school' of genre analysis. It contains analysis of a number of 'micro-genres' such as reports, explanations, procedures and recounts, showing how systemic functional genre analysis has developed since MARTIN (1984).	**A**
2008	Hyland, K. (2008). Genre and academic writing in the disciplines. *Language Teaching* 41, 543–562.	**Hyland** discusses differences in genre features in academic writing across disciplines. To illustrate his argument he examines a 1.5 million word corpus of 240 research articles from eight disciplines and interviews with 30 academics. He shows how the linguistic features of the same genre differ across disciplines and encourages teachers to research the features of the texts that their students need to write in order to make these explicit in their classroom.	**A, B**
2009	Tardy, C. M. (2009). *Building genre knowledge*. West Lafayette, IN: Parlor Press.	In this book **Tardy** proposes a theory for the development of genre knowledge that captures variation in learning, writers, genres and contexts. Specifically, her model focuses on the parameters of the individual, the community and the genre. Ways of teaching genres which account for these parameters are proposed.	**A, B**
2009	Devitt, A. (2009). Re-fusing form in genre study. In J. Giltrow & D. Stein (eds.), *Genres in the internet: Issues in the theory of genre*. Amsterdam: John Benjamins, 27–47.	**Devitt** argues that genre is a fusion of form, substance and action and that while some views of genre have paid less attention to form than others, form does still matter. Descriptions of form, however, should avoid being closed, or static. The forms of a genre vary with each instance of the genre, even though particular instances share common generic forms.	**A, B**

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2009	Hyland, K. (2009.) *Academic discourse*. London: Continuum.	**Hyland** presents a genre-based view of academic discourse, providing textual, contextual and critical analyses of the genres he examines, which include research articles, textbooks, theses and dissertations, and undergraduate project reports. The analyses are based on a number of different corpora of written academic discourse, totalling just over 6.5 million words. The research article data of 1.5 million words which is the basis for HYLAND's (2008) paper is part of the 6.5 million word data set which forms the data set for this book.	**A**
2010	Mahboob, A., S. Dreyfus, S. Humphrey & J. R. Martin (2010). Appliable linguistics and English language teaching: The scaffolding and literacy in adult and tertiary environments (SLTE) project. In A. Mahboob & N. Knight (eds.), *Appliable linguistics: Texts, contexts, and meanings*. London: Continuum, 185–199.	This chapter describes an online writing project developed by the University of Sydney aimed at supporting the English language literacy development of L2 undergraduate students studying at the City University of Hong Kong, based on the Sydney school (cf. MARTIN 1984, WOODWARD-KRON 2005, MARTIN & ROSE 2008) view of genre. Both the theoretical underpinnings of the project and its practical implementation are described.	**A, B**
2010	Araújo, A. D. (2010). Mapping genre research in Brazil: An exploratory study. In C. Bazerman, R. Krut, K. Lunsford, S. McLeod, S. Null, P. Rogers & A. Stansell (eds.), *Traditions of writing research*. London: Routledge, 44–57.	**Araújo** outlines genre research in Brazil which aims to bring together ESP (e.g. SWALES 1990, 2004; BHATIA 1993, 2004), systemic functional (e.g. MARTIN 1984, MARTIN & ROSE 2008), rhetorical genre studies (e.g. MILLER 1984, DEVITT 2004) and critical discourse analysis views of genre. A history of writing research and the development of genre studies in Brazil is provided.	**A**
2010	Flowerdew, J. (2010). Action, content and identity in applied genre analysis for ESP. *Language Teaching* 44, 516–528.	**Flowerdew** proposes a focus on content and identity in applied genre analysis and that both of these, along with action (MILLER 1984, BERKENKOTTER & HUCKIN 1995), should form the focus of genre-based teaching.	**A, B**

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2011	Flowerdew, J. (2011). Reconciling contrasting approaches to genre analysis: The whole can equal more than the sum of the parts. In D. Belcher, A. M. Johns & B. Paltridge (eds.), *New directions in English for specific purposes research*. Ann Arbor, MI: University of Michigan Press, 119–144.	This chapter argues for combining textual and contextual approaches to genre analysis in order to draw on the strengths of each of these approaches, thus bringing together perspectives from several genre 'schools' (cf. HYON 1996, JOHNS 2002). A sample analysis is provided to illustrate this argument.	**A**
2011	Gentil, G. (2011). A biliteracy agenda for genre research. *Journal of Second Language Writing* 20, 6–23.	Drawing on the work of TARDY (2009) and MARTIN & ROSE (2008), **Gentil** proposes a biliteracy agenda for genre research. This agenda brings together work in literacy and bilingualism studies in order to examine how multilingual writers develop and use genre expertise in more than one language.	**A, B**
2012	Wingate, U. & C. Tribble (2012). The best of both worlds? Towards an English for academic purposes/academic literacies writing pedagogy, *Studies in Higher Education* 37, 481–495.	Academic literacies researchers have argued that writing in academic settings involves the command of a repertoire of linguistic practices which are based on complex sets of values, viewpoints, beliefs, purposes, rules and ways of using language. Research in this tradition has pointed to what some of these 'ways of writing' are and what students need to do, and understand, in order to succeed in their particular academic setting. English for academic purposes research, while also focussing on the writing practices of specific disciplines, has been much more textual in its orientation and has focussed, in particular, on the language and discourse conventions of academic genres in specific disciplinary settings. **Wingate & Tribble** argue for bringing together these approaches to researching and teaching academic writing in ways that combine the best of both.	**A, B**
2012	Coffin, C. & J. P. Donahue (2012). Academic literacies and systemic functional linguistics: How do they relate? *Journal of English for Academic Purposes* 11, 64–75.	**Coffin & Donahue** build on WINGATE & TRIBBLE's (2012) argument by outlining relations between the academic literacies and the systemic functional (i.e. 'Sydney school') approaches to academic writing, their origins and their basic tenets. While there are overlaps between these views, there are also differences in terms of their theoretical orientations, epistemologies, analytical tools and ideological positionings.	**A, B**

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2012	Nesi, H. & S. Gardner (2102). *Genres across the disciplines: Student writing in higher education*. Cambridge: Cambridge University Press.	This book reports on a large-scale corpus study that examined academic writing across more than 30 disciplines in British university settings. Based on the British Academic Written English corpus of 6.5 million words (www.coventry.ac.uk/bawe), the book provides analyses of student assignments, their macrostructures and linguistic features such as keywords and collocations that frequently occur in the texts. This work exemplifies the case put by HYLAND (2000, 2008, 2009) and others for the use of corpora to help us understand language features of academic genres.	**A**
2012	Paltridge, B., S. Starfield, L. J. Ravelli & K. Tuckwell (2012). Change and stability: Examining the macrostructures of doctoral theses in the visual and performing arts. *Journal of English for Academic Purposes* 11, 332–334.	This paper responds to SWALES's (1993) call for more contextual understandings of genres by carrying out a textography (SWALES 1998) of doctoral theses in the visual and performing arts, showing how students in these areas of study take features of the more conventional doctoral dissertation genre and reconceptualise them for their own particular purposes.	**A**
2012	Tardy, C. M. (2012). A rhetorical genre theory perspective on L2 writing development. In R. M. Manchón (ed.), *L2 writing development: Multiple perspectives*. Boston, MA: De Gruyter Mouton, 165–190.	**Tardy** builds on the work of rhetorical genre theory (e.g. MILLER 1984, DEVITT 2004) to show how this perspective on genre can contribute to the teaching and learning of L2 writing. Exploring, in particular, the concept of genre knowledge, she illustrates her argument by providing examples from a two-year longitudinal study of four advanced level L2 academic writers.	**A, B**
2012	Hyland, K. (2012). *Disciplinary identities: Individuality and community in academic discourse*. Cambridge: Cambridge University Press.	This book is a further example of the power of corpus studies (cf. HYLAND 2008, 2009) to uncover language features of particular genres and, in this case, what they can reveal about author identity and disciplinary in academic discourse. Genres discussed include applications for academic prizes, dissertation acknowledgments and undergraduate student writing.	**A**

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2012	Swales, J. M. (2012). A text and its commentaries: Toward a reception history of 'Genre in three traditions' (Hyon 1996), *Iberica* 24, 103–116. Available at www.aelfe.org/documents/09_24_Swales.pdf	**Swales** examines the take-up in subsequent publications of HYON's (1996) paper. Using Google Scholar and Web of Science he finds that the paper has been mostly cited in ESP genre studies, although there has been considerable uptake in other genre traditions as well. Swales also considers reasons for the success of Hyon's paper, and suggests two further 'schools' that could now be added to her grouping: the Brazilian approach to genre (ARAÚJO 2010) and the academic literacies work on student writing carried out in the UK (COFFIN & DONAHUE 2012, WINGATE & TRIBBLE 2012).	**A**
2012	Swales, J. M. & C. B. Feak (2012). *Academic writing for graduate students* (3rd edn). Ann Arbor, MI: University of Michigan Press.	This book is a classic example of the genre-based teaching of academic writing. It is soundly based on research into the features of research English and includes a focus on genres such as books reviews and research papers, and 'part genres' such as the methods and discussion sections of research articles.	**B**
2013	Hood, S. (2013). Systemic functional linguistics. GXB Genre across borders. Available at: http://genreacrossborders.org/research/systemic-functional-linguistics	In this contribution to the 'Genre across borders' web site, **Hood** provides a succinct review of the theoretical base of the Sydney school of genre analysis. Referring to her work on introductions to research articles she shows how micro-genres (MARTIN & ROSE 2008) such as reports and descriptions come together in repeated patterns in the macro-genre of the research article.	**A**
2014	Starfield, S., B. Paltridge & L. Ravelli (2014). Researching academic writing: What textography affords. In J. Huisman & M. Tight (eds.), *Theory and method in higher education research*. Oxford: Emerald, 103–120.	Drawing on the work of SWALES (2008), this chapter discusses the use of textographies as a strategy for researching academic writing. Examples are given from PALTRIDGE et al.'s (2013) research into doctoral writing in the visual and performing arts.	**A**

[1]Authors' names are shown in small capitals when the study referred to appears in this timeline.