Thèse

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Re-framing the Specificity Debate in the Lansod Sector around Pragmatics: An Action Research Project Exploring the Development of Flexible Pragmatic Skills instead of "General English" for Second-year Students in Culture and Media

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List of acronyms employed in this work

AR   Action Research

asp   *Anglais de spécialité*

CEFR   *Common European Framework of Reference for Languages*

CLES   *Certificat de compétences en langues de l'enseignement supérieur*

CLT   Communicative Language Teaching

CRL   *Centre de ressources en langues*

DA   Discourse analysis

ELF   English as a Lingua Franca

ESP   English for Specific Purposes

EAP   English for Academic Purposes

EOP   English for Occupational Purposes

EGAP   English for General Academic Purposes

ESAP   English for Specific Academic Purposes

FonF   Focus on Form

Geras   *Groupe d'étude et de recherche en anglais de spécialité*

IAE   International Art English

ICAS   *Industries culturelles, art et sociétés*

ISO   International Organization for Standardization

LC   Language Center

L1   First language

L2   Second language

Lansad   *Langues pour spécialistes d'autres disciplines*

Lansod   Languages for Specialists of Other Disciplines

lsp   *Langue de spécialité*

RGS   Rhetorical Genre Studies

SAES   *Société des anglicistes de l'enseignement supérieur*

SFL   Systemic Functional Linguistics

TBLT   Task-Based Language Teaching

UFR   *Unité de formation et de recherche*

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Introduction

Identifying our area of inquiry: Lansod course content

The sudden massification of foreign language classes for higher education students not specializing in foreign languages in France was the result of a series of directives on both national and European levels. Although the population of students for these language classes was initially referred to as "non specialists," in 1993 Michel Perrin coined a new expression: "Languages for specialists of other disciplines[1]" (Lansod[2]) to avoid the negative connotation of the term "non specialists" (Mémet, 2007-2008: p. 17). Over the past 20 years, the Lansod sector has undergone rapid expansion. However, without sufficient concrete language policy to provide coherence, the sector has developed inconsistently, particularly in terms of course content.

Despite the potential of the *Common European Framework for Reference for Languages* (*CEFR*) (2001, 2018) to offer consistency across the sector, several obstacles have prevented its widespread application. First of all, the fact that the document does not have a scientific basis has left some questioning its pertinence. Secondly, the fact that Lansod teachers do not follow any particular training program and often have backgrounds in linguistics, literature and civilization means that they are not necessarily versed in it. Another challenge is the applicability of the document to specialized language teaching. The fact that the level descriptors were purposefully designed in a vague way so that they could be applied to a variety of situations may make it difficult to perceive how they relate to specialized teaching. It has been noted that an effort to combine specialized teaching with the *CEFR* would involve the challenging task of adapting the level descriptors to the disciplinary specialization at hand (Fries-Verdeil, 2009).

So far, the demands created by the large, divergent Lansod sector have sparked many fruitful initiatives. For example, various modelizations have been proposed which can take into account the complexity and diversity of the sector while highlighting key universal components (Rivens Mompean, 2016; Labetoulle, 2019). Language Centers (LCs), spaces where students have access to pedagogical tools, often ones which are technology-based, have become an

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[1] This is our proposed translation for "langues pour spécialistes d'autres disciplines."
[2] This is the translation for "Lansad" which was proposed by Van der Yeught (2016).

important part of the Lansod identity and have been established in many French higher education institutions (Rivens Mompean, 2013). Furthermore, Lansod students' need for certification has led to the development of the *Certificat de Compétences en Langues de l'Enseignement Supérieur* (*CLES*)*,* a free certification which is available to students (*arrêté du 22 mai 2000*).

Despite the important progress made in establishing an identity for the Lansod sector with initiatives such as the proposition of the *CLES* and the spread of LCs to higher education institutions, extreme heterogeneity on institutional and classroom levels has resulted in a sector which can still be described as lacking order. This study zeroes in on one particular element which remains highly disputed: Lansod classroom pedagogy, particularly with regard to the degree of specialization of the course content. Our selection of course content as an area of focus is largely inspired by our nine years of experience teaching Lansod classes in three different French higher educational institutions. In each of these institutions, Lansod classes took a different form; however, one element across these contexts remained constant: teachers were provided few guidelines about what or how to teach. Sometimes our only instructions included "Just do some English" or "Just find some newspaper articles about the students' field and discuss them." Needless to say, this advice was not sufficient in guiding our teaching practice, and we were haunted by a feeling that our students deserve more meaningful, purposeful assignments.

Our confusion was not isolated; over the years we have witnessed many of our colleagues express similar confusion about what appropriate Lansod instruction entails. As Van der Yeught (2014) has remarked:

> Lansod colleagues received (and in many cases still receive) as the title of their mission: "modern languages: two hours per week." What to include in this description? Which content, which methods, which objectives? No one knows precisely; it often falls upon the instructors to define their own mission.[3] (§14)

It is precisely because of the divergence of classroom practices in the Lansod sector that the objective of this thesis is to explore the question of Lansod course content. Although some suggestions have been made for the harmonisation of Lansod classroom practice, such as the implementation of specialized language teaching across the board (Van der Yeught, 2014; Wozniak and Millot, 2016), so far the sector has largely resisted efforts to do so.

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[3] This is our proposed translation for, "Les collègues Lansad recevaient (et dans bien des cas reçoivent toujours) pour intitulé de leur mission : "langues vivantes : deux heures par semaine." Que mettre sous ce libellé ? Quels contenus, quelles méthodes, quels objectifs ? Personne ne le sait précisément; il incombe souvent aux enseignants de définir leur propre mission." (Van der Yeught, 2014: §14)

In a recent issue of *Research and Teaching Languages for Specific Purposes*, it is asked whether it is possible to imagine the "institutional, pedagogic and scientific" structure of the Lansod sector in any other way than around specialized language teaching (Terrier, Sarré, Pagèze and Delassalle, 2016: §5). In this thesis we will attempt to answer this question, suggesting that viewing Lansod through the lens of pragmatics will allow us to include teaching approaches with any degree of specificity within a single framework. In this work we question the utility of the current debate about whether to teach specialized or non-specialized language skills, arguing that it obscures a common need that all students share: the ability to engage in communicative action.

Our approach

This study seeks to investigate teaching in Lansod classes, particularly in light of the administrative and institutional constraints of the French higher education setting. Therefore, our project will begin with a description of the Lansod context. Next, we will consider the approaches of English for Specific Purposes (ESP) and *anglais de spécialité (asp[4])* in light of the institutional context. We will conclude that various logistical constraints, such as the presence of students from different disciplines within language classes, prevent the universal application of specialized teaching from being a viable approach to unifying the sector. Instead, we will propose an alternative way of thinking about the pedagogic structure of the Lansod sector, one based on a pragmatics-based perspective which includes specialized teaching, but is not defined by it. As we will assert, viewing all students' needs through the lens of pragmatics could allow us to establish a coherent teaching strategy across this divergent sector. This possibility is why we will suggest that the continuum spanning from communicative capacity to communicative competence which Widdowson proposed in his 1983 *Learning Purpose and Language Use* might offer some new and valuable insights into the Lansod sector. This continuum highlights pragmatics at every degree, regardless of the degree of specificity of the content. At the communicative competence end of the spectrum lie classes which aim to help students master the particular norms of their target professional situations. These classes may be pertinent for students who have identifiable needs and who find themselves in a language class with students from a single course of studies. At the communicative capacity end of the spectrum, we can find, rather than "general" language classes, classes which aim to help students develop more fluid pragmatic skills which can help them engage in linguistic action in unanticipated situations.

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[4] In order to disambiguate them from the English abbreviations such as LSP, the French abbreviations *lsp* and *asp* will be lowercase.

These classes may be more relevant for groups of students from varying disciplines or those who have needs which are difficult to identify. The advantage of this spectrum is that it highlights the importance of preparing students to engage in linguistic action, regardless of their learning context, and therefore, allows greater coherence even among "specialized" and "non-specialized" classes.

Our doctoral project will seek to explore this continuum in relation to the Lansod, with the objective of offering a potentially useful perspective on course content. In order to do this, we will study the continuum from both a theoretical perspective, by considering it in relation to models of communicative competence and approaches to instructional pragmatics, and also from a practical perspective, by implementing teaching activities situated on the continuum. The theoretical component of our research will lead us to conclude that models of communicative competence and instructional pragmatics tend to emphasize pragmatic routines in a way which is more consistent with the communicative competence end of the spectrum. This end of the spectrum is further supported by research in ESP and *asp* which provides characterizations of discourse from professional settings and which can serve as a basis for this specific pragmatic instruction.

Although there does exist some research about paradigms designed to develop the "flexible" side of the continuum, including approaches based on genre awareness and language awareness, there exists much less research about this subject than for the specific end of the continuum. We will consider that the relative lack of research on flexible pragmatic skill development, particularly as these skills might be applied to classes in the Lansod sector, may be an impediment to our understanding of how a pragmatic continuum of specificity may relate to the sector. Therefore, we will undertake an Action Research (AR) project which will involve developing activities which aim to help Lansod students develop flexible pragmatic skills. This project will be implemented for a population of students for whom our needs analysis revealed varied and unpredictable needs: second year undergraduate students specializing in culture and media at the University of Lille.

Our research on paradigms which do aim to develop flexible pragmatic skills will reveal that they often emphasize metapragmatic skills. This is to say that they seek to build students' awareness of the way that linguistic forms can be used to create meaning in context. Therefore, we will implement a project which seeks to help develop students' metapragmatic skills by asking them to classify and analyze different textual genres. Our AR project will reveal the need to re-visit both practical and theoretical concerns. On a practical plane, our project will show the

challenge of integrating language instruction with pragmatics instruction. On a theoretical plane, our project will highlight the need to develop an explicit theory of the relationship between language and context in order to teach pragmatics in a non-deterministic way.

The conclusion of our project will involve re-visiting our perception of the pertinence of the pragmatic continuum to the Lansod sector. We will assert that many pedagogical applications of pragmatics may be based on out-dated views of pragmatics (Ifantidou, 2014: p. 22), and attempt to illustrate how following the shift in more recent pragmatics research toward socio-cognitive views of context can help support more effective pragmatics instruction and thus the application of a pragmatics-based view of specificity in the Lansod sector.

Conclusion

To recapitulate, the point of departure of this thesis is the course content in the Lansod sector. The combination of the sudden growth of the sector alongside a lack of guidelines about objectives and course content has resulted in a nationwide debate about what should be taught in Lansod classes. In this thesis, we will look at current suggestions that Lansod classes should emphasize specialized language and consider how this perspective can be complemented by insights from the field of pragmatics.

Part I

Re-framing the specificity debate in the Lansod sector around the concept of pragmatics

The first step in our investigation of Lansod course content will be a description of the Lansod sector. This description, which will take into account governmental regulations, global surveys and other research, will allow us to obtain a global view of the sector. This overview of the Lansod landscape will be important in helping us understand possibilities and constraints in course content specification. Next, we will consider approaches to content specificity which have been proposed as tools for Lansod course content specification. By considering these approaches in light of the exigencies of the Lansod sector discussed in the first chapter, we will highlight the need to take a broad approach to specificity in order to accomodate classrooms composed of students with heterogeneous L2 needs. We will suggest that considering specificity through the lens of pragmatics will allow us to develop such an approach to specificity. Finally, we will establish our methodology for investigating how this framework might relate to the Lansod sector, highlighting the advantage of adopting an approach combining a theoretical investigation and practical implementation of the ideas at hand.

Chapter 1

Characterizing the Lansod context

The first step in our project involves describing the Lansod sector. This description will allow us to base our reflection on approaches to Lansod teaching on the institutional reality of the sector.

1.1 The European/French Context

A variety of factors on both national and European levels have led to the development of the Lansod sector. For example, the European educational impetus to make national university programs more parallel to those in various other European countries led to reforms in the French educational system, such as the implementation of the European Credits Transfer System and the facilitation of student, researcher and professor mobility (Rivens Mompean, 2013). This new emphasis on internationalization and mobility, as well as the European Council's valorization of the concept of plurilingualism, gave importance to the learning of foreign languages in higher education. In order to create further coherence with higher education programs in other European countries, France introduced the *LMD "Licence-Master-Doctorat"* (undergraduate, graduate, Phd) system in 1998, thus homogenizing the educational system by organizing its studies programs into these three degrees (Rivens Mompean, 2013). With this reform, foreign language classes became integrated into the curricula of all university studies programs, resulting in a sudden exponential growth of the Lansod sector as higher education institutions embraced the European Union values of internationalism and intercommunication. These values were reinforced with the 2001 introduction of the *CEFR* which offered insights on language teaching approaches as well as universalizable language-learning objectives.

The beginning of the 21st century saw a series of reforms which strengthened the place of languages for students not specializing in languages in French higher education. In May of 2000, the French government passed a law stipulating the creation of the *CLES* so that Lansod students could have access to a free language-level certification (*arrêté du 22 mai 2000*). The development of this certification demonstrated the government's recognition of the importance of foreign languages in the workplace by permitting students to certify their language levels. In April of 2002, the mastery of a foreign language was specified as requisite for obtaining a master's degree (*arrêté du 25 avril 2002*). The level considered equivalent to mastery of the language was not specified; however, this law remains important due to the fact that it was the first time the government explicitly mandated a foreign language requirement in higher education (Rivens Mompean, 2013). These educational reforms have resulted in the "massification" (Terrier and Maury, 2015) of the Lansod sector, as language classes have taken their place in all higher education programs.

1.2 Institutional contexts

As observed above, the massive growth of Lansod classes resulted from reforms made to university studies programs but was not the result of precise guidelines on how to implement them or teach them. Thus, higher education institutions have dealt with Lansod in a variety of ways. Researchers concerned with Lansod have decried the lack of a concrete language policy in the implementation of the sector, noting that organizational and budgetary constraints have played a large role in shaping the sector (Braud, Millot, Sarré and Wozniak, 2015; Frath, 2005).

Lansod administration is usually organized in one of two ways: either the classes are directly organized through the different disciplinary departments, which are called Unités de Formation et Recherche (*UFRs*), or they are organized by umbrella organizations within the university which manage the classes for different *UFRs*, such as *Centres de Langues* ou *Maisons des Langues*. The study conducted by Braud *et al.* (2015) of 23 universities identified 39 different Lansod structures within them--24 of which were organized within a single *UFR* and 14 of which were umbrella organizations, grouping together students from various *UFR*s (with one institution reporting no particular structure).

Administrative Lansod structures vary not only in organization, but also in size. One inventory of Lansod institutions showed that out of 36 universities, the number of students signed up in each Lansod administrative structure varied from 164 to 40,000 students with an average of 5,350 students per structure (Brudermann, Mattioli, Roussel and Sarré, 2016).

There also exists divergence in how students are grouped within Lansod classes. In the inventory conducted by Brudermann *et al*. (2016), 47% of institutions affirmed that they placed students in the same disciplinary field together, while 21% reported that they grouped students from different fields and 23% used a combination of the two organizational methods. Often the decision to group students with those from different fields stems from the desire to group students by language level, rather than by disciplinary specificity.

1.3 Students

As the majority of students in French higher education do not specialize in languages, Lansod involves quite a large number of students, and it is difficult to make generalizations about them. It involves students in all levels of higher education from the first year of undergraduate studies to doctoral programs. The ages, specializations, and backgrounds of the learners are wide-ranging.

There is one element which has proven to be more heterogeneous in practice than it should be in principle: learner English level. Despite the fact that students in France are supposed to have a B2 level in English upon the completion of their *bacalauréat* (high school diploma equivalent), many students enrolled in Lansod classes arrive with a much lower level. For example at the University of Toulouse 2, Terrier and Maury (2015) gave a foreign language test to all arriving first year students and revealed that only 12% had a B2 level or higher. Despite the supposed required language level for the completion of a high school degree, student language level proves to be highly variable in Lansod classes.

1.4 Teachers

Another reason for the large amount of heterogeneity in the Lansod sector stems from the fact that teacher profiles are so varied. In the study by Brudermann *et al* (2016), the largest percentage of teachers were *vacataires*, teachers without permanent positions. Other teacher profiles include *lecteurs*, who are typically young native speakers with little or no teaching experience. Lecturers made up only 8% of the teacher population.

The highest percentage of teachers come from secondary education, having passed competitive national exams such as the *Certificat d'Aptitude au Professorat de l'Enseignement du Second Degré* (*CAPES)* or the *Agrégation*. Braud *et al*.'s study (2015) showed that 87% percent of Lansod teams in their survey were composed either predominantly or entirely of

teachers with this profile. These teachers have typically completed studies focused on anglophone civilization, literature and/or linguistics. It has been argued that these teachers are often ill-prepared for the particular challenges of teaching Lansod classes (Braud *et al*., 2015); therefore, several stakeholders have called for specific training programs for the teachers of Lansod classes (Braud *et al*., 2015; Commission de Formations de la *SAES,* 2016). However, as the content and methodology of Lansod classes remain a source of disagreement, the potential content for these training programs remains a subject of discussion.

1.5 Learning objectives

In many higher education institutions, the stated foreign language objective for the students upon the completion of a master's degree is a B2 level. This raises a strange paradox; students are supposed to have the same level both when they begin and when they finish their studies. As we noted before, most students arriving in higher education do not actually enter with a B2 level. However, for those that do enter university with a B2 level, is there a distinction that can be made between these levels? Terrier and Maury (2015: §9) and Millot (2017: §36) try to resolve the issue by differentiating between a "secondary school B2" "and a "university B2," which would be characterized by an orientation to language varieties particular to the students' domains. Nevertheless, as we saw earlier, this assertion may be in conflict with the existence of mixed disciplinary groups which may prevent specialized teaching.

1.6 Content

Given the lack of universal Lansod language policy and the complexity of the sector, it is unsurprising to note that content and teaching approaches tend to differ. Sometimes content specifications are provided by institutions or the disciplinary departments. However, in many cases, teachers are given considerable liberty and flexibility in determining their course content. Several studies have investigated the content of Lansod classes, and they have all shown great disparity. The inventory of Brudermann, *et al.* (2016) revealed that while about a third of teachers reported employing the action-based approach, as advocated by the *CEFR*, class content itself was quite varied.

For some, Lansod is synonymous with language learning approaches oriented towards the disciplinary fields of this students. This bias is particularly clear in research which calls for a closer relationship between Lansod and the teaching of specialized varieties of language

(Wozniak and Millot, 2016). For others, particularly in contexts where students of various fields are mixed in a single class, Lansod is considered an "adisciplinary" field (Braud, Millot *et al.*, 2015). This is particularly true in the humanities where Lansod is perceived to be synonymous with "general language classes" and differentiated from the classes designed for specialists in languages. Classes for languages with smaller numbers of students, such as German or Hungarian, are also more likely to be considered "adisciplinary" because it is often necessary to gather students from various disciplines in one class to have enough students to form a class. The disagreement about whether Lansod concerns teaching specialized or general language teaching is not trivial; it is important to remember that it can refer to teaching situations which lend themselves to specialized language classes and others which do not in order to have a comprehensive understanding of the sector and in order for researchers to provide a body of research to support all Lansod classes.

1.7 Resources

The resources that are available to Lansod teachers and students are somewhat idiosyncratic as they are often relative to the particular higher education institutions in which the courses take place. Nonetheless, several resources have been developed in a widespread way with the aim of increasing the quality of Lansod courses. For example, as we discussed above, for the past few decades students in French higher education have had the option of certifying their language level with the *CLES*. This certification offers a more meaningful gauge of the students' levels than their marks in their foreign language classes given the idiosyncratic nature of each Lansod classroom as well as the fact that language classes offer a final mark out of twenty, rather than a language level consistent with the *CEFR*. Interestingly, it has also been shown that the existence of this certification may increase coherence in pedagogy as teachers hoping to prepare students for the *CLES* may adopt an actional approach to prepare their students for the certification's format (Mac Gaw, 2017). This means that the *CLES* has actually been shown to have the potential to result in more coherent teaching approaches, even for teachers who may not be explicitly familiar with the recommendations of the *CEFR*.

Another initiative to confer greater coherence and visibility to the Lansod sector has been the addition to higher education campuses of Language Centers (Rivens Mompean, 2013). Not only have these spaces offered students the opportunity to access various tools for learning languages, but they have also afforded researchers the chance to study student engagement with these resources (Rivens Mompean and Macré, 2017). LCs have also provided a space to explore

the concept of learner autonomy in various ways since in most cases students choose and conduct activities on their own in these spaces. Learner autonomy has been suggested as a goal for Lansod pedagogy, particularly in diverse groups of students, following the logic that in classes where students have different educational needs the best course of action may be to give them the keys to set and pursue personal objectives (Macré, 2014; Rivens Mompean and Macré, 2017). LCs have proven integral for developing an identity for the Lansod sector by providing it with a permanent physical space when the Lansod classes themselves may exist only at precise times and at different places.

1.8 Chapter 1 conclusion

In this chapter we have attempted to describe the landscape of the teaching of foreign languages to students not studying that language in French higher education. Our characterization of the sector has shown that in the absence of a national language policy to guide it, the sector has developed disconnectedly as almost all factors involved, from institutional policies, administrative organization, teacher and student profiles are variable. We can, therefore, understand why the *Commission de Formations de la SAES* (2011) has stated that the term "Lansod" can reflect "different realities" in different institutions (p. 2). We can also understand why it has been difficult to establish harmonization in terms of course content. In the next chapter we will consider some teaching approaches which have been applied to the sector.

1.9 Chapter 1 summary table

In order to increase the clarity of this work, summary tables will be provided at the end of each chapter. These tables will allow us not only to summarize the major ideas and arguments but also to highlight new questions which have been raised and which will influence the construction of our research. Our first table can be found below:

Chapter 1: Characterizing the Lansod context	
Concepts explored:	Lansod: The sector of L2 teaching in French higher education for students not specializing in that language
Arguments made:	The lack of national guidelines for the Lansod sector has resulted in a sector characterized by heterogeneity.
Questions generated:	Given the complexity of the sector, is it possible to propose a framework for course content which could be relevant for all students?
Next step:	We will explore approaches to specificity which have been proposed as tools for Lansod course content specification, considering these approaches in light of the characterization of the sector completed in this chapter.

Table 1: Chapter 1 Summary

Chapter 2

Reframing the debate about specificity in the Lansod sector

What is the relationship between the Lansod sector and specificity? The short answer is that there is no inherent relationship between Lansod and specialization. Nonetheless, the question of whether disciplinary specialization should be included in Lansod classes, and if so, to what degree, has become a lively subject of debate (Rivens Mompean, 2016; Van der Yeught, 2014; Wozniak and Millot, 2016).

Of course the "specificity debate" is not unique to Lansod, as in many ESP contexts interested stakeholders have asked how far we should delve into specialized language teaching (Dovey, 2006; Hyland, 2002b; Spack, 1988; Widdowson, 1983). Proponents of specialized, or narrow-angle teaching assert that students should be instructed in the precise communicative norms of their target discourse communities (Hyland, 2002b). This assertion is supported by research in corpus linguistics which is identifying, with ever increasing sophistication, particular linguistic patterns in the communication of discourse communities. Those who promote a general, or wide-angle, teaching approach wonder whether students who do not end up participating in the discourse communities they have prepared for will be able to generalize the skills they have learned in the narrow-angle classes (Spack, 1988; Widdowson, 1983).

The existence of the specificity debate in regards to Lansod is not a problem in itself. In fact, as we would argue, it invites healthy reflection about linguists' capacity to describe language use, about teachers' use of linguists' descriptions in pedagogical practice and about students' needs. However, we would like to question the utility of asserting that disciplinary specificity in the Lansod sector can serve as a potentially unifying element, given logistical constraints, such as the prevalence of groups of students from mixed disciplines. In this chapter, we will consider two paradigms which are used for teaching "specialized" language teaching,

both of which we will consider in light of the description of the Lansod sector which we provided in the last chapter.

There are two paradigms associated with teaching foreign languages in professional contexts which are often drawn upon for teaching English in the Lansod sector: English for Specific Purposes and *anglais de spécialité*[5] (*asp*). Although these two paradigms are sometimes used interchangeably, we will consider them distinct, concurring with Van der Yeught (2016) that "the difference in outlook between ASP and ESP may seem superficial, but it is deeper than appearances suggest, and it is also heavy with epistemological consequences" (p. 6). Each of these paradigms has been used productively in Lansod classes; however, as we will demonstrate, both of them may prove difficult to implement within the Lansod sector.

2.1 English for Specific Purposes

In the anglophone world, the primary paradigm of teaching English to specialists of various subject matters is called English for Specific Purposes (ESP). This paradigm was developed in the latter half of the 20th century in response to advancements in science, technology and economics worldwide that had created the need for international communication (Hutchinson and Waters, 1987). As English emerged as a *lingua franca*, more and more native speakers of other languages began to need to be able to communicate in English in precise professional and academic contexts. At the same time, empirical linguists began noticing that language use within disciplines is characterized by distinct language patterns, and teachers began to realize that the results of these studies could be used as pedagogical tools (Dudley-Evans and St John, 1998). Research in ESP has flourished over the past few decades as is attested by the myriad of sub-divisions of ESP, such as English for Aviation, English for Waiters and English for Medical Professionals.

2.1.1 Defining ESP

There has been much disagreement over how exactly to define ESP. One of the earliest and most influential definitions comes from Hutchinson and Waters (1987) in their work *English*

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[5] In this paper, we will refer to both *langue de spécialité* (*lsp*) which refers to the study of specialized discourse in any language and also *anglais de spécialité (asp)* which refers to the study of specialized discourse in English. *Langue de spécialité*, therefore encompasses *anglais de spécialité* but is broader, including specialized discourse in other languages. This distinction is similar to the one between Languages for Specific Purposes and English for Specific Purposes.

for Specific Purposes: A Learning-Based Approach. They say:

> ESP must be seen as an *approach* not as a *product*. ESP is not a particular kind of language or methodology, nor does it consist of a particular type of teaching material. Understood properly, it is an approach to language learning, which is based on learner need. (p. 19, emphasis in original)

Although Hutchinson and Waters' definition has been controversial because they argue that ESP teaching is fundamentally the same no matter the context (Paltridge and Starfield, 2013), the idea that they proposed that ESP classes should be based on learner need has been maintained in other definitions.

In 1988, Strevens proposed a definition of ESP which includes both absolute characteristics and variable characteristics:

Absolute characteristics:

designed to meet specified needs of the learners;

related in content (that is in its themes and topics) to particular disciplines, occupations and activities;

centered on language appropriate to those activities in syntax, lexis, discourse, semantics and so on, and analysis of the discourse;

in contrast with 'General English'

Variable characteristics:

may be restricted to the learning skills to be learned (for example reading only);

may not be taught according to any pre-ordained methodology. (cited in Dudley-Evans and St John, 1998: p. 3)

Strevens retains Hutchinson and Waters' (1987) idea of learner need and adds to it the idea that classes include attention to linguistic characteristics which are linked to certain disciplines and the idea that ESP is different from General English classes. The inclusion of variable characteristics on top of absolute ones is indicative of the variety of situations in which ESP can be applied resulting in the difficulty of making generalizations about the contexts in which one will practice it.

One weakness with this definition is that by characterizing ESP as in opposition to "General English" Strevens (1988) does not give information about what it actually is.

Dudley-Evans and St John (1998) point out another problem with this model: the mention of an emphasis on "content" may lead people to believe that ESP classes are always based on subject matter content (p. 3).

Dudley-Evans and St John (1998) provide the following definition of ESP:

Absolute characteristics:

ESP is designed to meet specific needs of the learner;

ESP makes use of the underlying methodology and activities of the disciplines it serves;

ESP is centred on the language (grammar, lexis, register), skills, discourse and genres appropriate to these activities.

Variable characteristics:

ESP may be related to or designed for specific disciplines;

ESP may use, in specific teaching situations, a different methodology from that of general English;

ESP is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however, be used for learners at secondary school level;

ESP is generally designed for intermediate or advanced students. Most ESP courses assume basic knowledge of the language system, but it can be used with beginners.

(pp. 4-5)

Dudley-Evans and St John retain the concepts of learner need and linguistic variation which may be supported with analyses of relevant corpora, genres or registers. However, in opposition to Strevens, they shift the link between ESP and the subject matter of the students from an absolute to a variable characteristic. This is because those in need of a foreign language for specific purposes may need the language to communicate about issues unrelated to their fields, as may be the case of someone who must use a foreign language to travel or to make small talk with colleagues as a part of their professional activity. This change is quite significant because it means that the link between ESP and the students' disciplinary specialty is not an inherent characteristic of ESP. Despite some continued disagreement about how to define ESP, it is Dudley-Evans and St John's definition which will be retained for this work due to its prevalence within ESP research.

Most researchers divide ESP into two principal branches: English for Occupational Purposes (EOP) and English for Academic Purposes (EAP). EOP is concerned with researching and teaching English for professional (non-academic) purposes. EAP, on the other hand, is aimed at those who "use the language to perform academic tasks" (Charles, 2013: p. 138). EAP can be further divided into two categories: English for Specific Academic Purposes (ESAP) and English for General Academic Purposes (EGAP). ESAP is related to the learning of specific language elements related to a particular discipline whereas EGAP concerns general study skills such as note-taking and lecture listening comprehension (Shing and Sim, 2011). There are also divisions of ESP for various disciplines, some of the most prominent of which are English for Business Purposes and English for Science and Technology. The same discipline can have one branch of EOP and another one of EAP. For example, English for Legal Purposes could be subdivided into English for Academic Legal Purposes for those who want to study legal English for an academic context and English for Occupational Legal Purposes for those who wish to study English for a professional context.

2.1.2 ESP, needs and needs analysis

As mentioned in all major definitions of ESP, ESP classes are defined as those which are oriented towards the needs of the learners. This assertion brings up a difficult question: how exactly can the needs of learners be ascertained? The answer most often proposed in ESP literature is with needs analysis, which Brown (1995) defines as

> the systematic collection and analysis of all subjective and objective information necessary to define and validate defensible curriculum purposes that satisfy the language learning requirements of students within the context of particular institutions that influence the learning and teaching situation. (p. 36)

The first time needs analyses were discussed in ESP literature was in the 1970s, and since this time, a multitude of ways of approaching them have been proposed as needs analysis has become one of the major tenets of ESP research (Flowerdew, 2013). However, despite the nearly unanimous support for needs analysis in ESP literature, there is not a single agreed-upon approach for carrying it out, as one's methodology often depends on one's goals, resources and constraints.

The notion of need in ESP is hardly straightforward as pedagogists have proposed many different conceptions of the term. For example, Widdowson (1981) distinguishes

between *goal-oriented needs*, those related to the target situation, and *process-oriented needs,* those that the learners need in order to acquire the language. Hutchinson and Waters (1987) suggest that the needs relevant to the target situation can be subdivided into *necessities, lacks*, *wants* and *learning needs*. *Necessities* are those skills which the learners will need in order to function in the target situation while *lacks* are the skills which they will need to function in the target situation but that they do not already have, and w*ants* are the skills that the students desire to attain**.** Finally, *learning needs* are the strategies necessary for learning new skills. Berwick (1989), on the other hand, makes the distinction between *perceived needs*, which are the needs that experts such as teachers identify, and *felt needs*, which are the needs which students identify themselves.

In addition to those mentioned here, there are many other models of types of learner need. With all of these conceptions of needs, it can be difficult to know which one researchers or teachers should choose. Of course, the definition of needs selected in any situation will depend on a variety of factors such as the institutional context, objectives and means available.

Once a definition of needs is chosen, the assessor must determine when and how to measure them. The assessment can take place before, at the start of and during the course; however, now many think that a thorough analysis should be repeated during the course so that it is an on-going process (West, 1994). Approaches to data collection include:

1. Pre-course placement/diagnostic tests

2. Entry tests on arrival

3. Self-placement/diagnostic tests

4. Observation of classes

5. Surveys based on questionnaires

6. Structured interviews

7. Learner diaries

8. Case studies

9. Final evaluation/feedback

10. Previous research. (West, 1994: pp. 7-8)

The methods of data collection listed above may provide information about the learners, their skills and perspectives but may provide little insight about their future language use. One of the

most common types of needs analysis seeks to investigate the situations for which the students will use their skills or "target situations" so that appropriate curricula can be prepared (p. 8). Often target situation analyses involve contacting those already involved in the target academic or professional context or else directly conducting ethnographic studies of the environment to better understand the context of the foreign language use.

One of the most well-known target situation analyses was developed by Munby for the British Council in 1978 (West, 1994). His analysis tool, the "Communicative Needs Processor," is famously rigorous. Hutchinson and Waters (1987) say that the development of this approach to needs analysis represented a "watershed in the development of ESP" considering that "[t]he machinery for identifying the needs of any group of learners had been provided...all the course designer had to do was operate it" (p. 54). Despite some initial enthusiasm about it, Munby's model has provoked intense criticism: it has been said to be complicated, rigid, and time-consuming (West, 1994). Furthermore, it collected information about the learner without collecting any from the learner. Finally, although it did provide the analyst with a wealth of data, it did not provide any support for the transformation of this data into a curriculum. The criticisms of Munby's model, as well as the existence of a multitude of ways of defining and measuring needs, illustrate the complexity of carrying out a needs analysis. Nonetheless, countless types of needs analyses have since been proposed and productively employed for determining content in ESP classes, and needs analysis remains one of the pillars of the field.

2.1.3 Sub-fields of research in ESP

Although needs analysis is the cornerstone of ESP, there are many other flourishing subdomains of research which can help students meet their professional language use needs. For example, analyses of specialized corpora have revealed patterns in language use, which teachers have used to demystify specialized language use for their students.

Two other fundamental concepts, *discourse community* and *genre,* both developed by John Swales in his 1990 work *Genre Analysis: English in Academic and Research Settings,* have also enriched the field. The idea of *discourse communities* is based on the theory of *speech communities*, which was developed by Hymes in 1972 (Swales, 1990). *Speech communities* are groups of speakers who share the same functional communication rules, and discourse communities are groups who share values, goals, assumptions and ways of communicating about them. Helping students learn how to participate in a discourse community by mastering its

communicative norms is often seen as an important responsibility of ESP teachers.

Members of discourse communities often communicate via genres (Swales, 1990). Genres are defined as communicative events which are used to accomplish some kind of purpose; as *discourse communities* have common goals, they often have somewhat standardized means of communication for accomplishing them (p. 58). After Swales defined *genre* and identified it as an important component of ESP*,* genre analysis came to be a popular area of research. Many researchers have studied the linguistic characteristics of genres. By identifying these characteristics, researchers can help teachers and students know how to employ the genres which will help them participate in their target discourse communities.

2.1.4 ESP and Lansod

There is no inherent relationship between ESP and Lansod; however, ESP approaches are regularly employed in Lansod classrooms. Using an ESP approach in Lansod contexts can provide numerous benefits. For example, the results of needs analyses can help guide teachers in their curriculum development. Teachers can use the results to fine tune their courses to align with their students' precise future needs. Analyses of target situations can provide teachers with authentic materials from the field, which they can then use as pedagogical tools. Furthermore, students may find classes oriented toward their future uses of the language more meaningful.

However, many obstacles to the implementation of ESP in Lansod classrooms exist; many of these problems stem from the complexity of carrying out needs analyses. For example, it would be necessary to determine who would carry out the analyses, and the designated people would see a significant increase in their workload. Lansod teachers are potential candidates; however, as we have seen, most teachers do not have training in teaching languages for specific purposes. Consequently, some may not even be aware that the process of needs analysis exists. Moreover, those who teach in different fields would have to conduct analyses for each of the fields. The task of carrying out the analyses would add to the responsibility that many teachers have of designing their own materials, and as we saw with Munby's model, even with a well-thought out needs analysis model, it is not always easy to transform the results into a curriculum. Finally, since students from different disciplinary fields are sometimes grouped together for their foreign language classes, it would be impossible to orient the class towards very precise future professional and academic situations. Thus, we can say that although ESP does offer solutions for some Lansod contexts, such as those where teachers give all or most of their classes in a single field and where the students of a single field are grouped together, other

administrative configurations can make ESP impractical.

2.2 The French context: *Langue/anglais de spécialité*

In France, the primary research trend focused on teaching foreign languages for populations with precise professional needs is called *langue de spécialité* (*lsp*). In fact, the acronym *lsp* was created to link the trend with the anglophone ESP. However, *lsp* is distinct from ESP in that it emphasizes linguistic variation more than learner need (Van der Yeught, 2016: p. 7). Since these two fields both deal with the teaching of languages for use in professional or academic contexts, they are sometimes referred to interchangeably. This is the case, for example, with the *Groupe d'Etude de Recherche en Anglais de Spécialité* (*GERAS*) which translates *anglais de spécialité* as *English for Specific Purposes*. However, in this paper, a clear distinction will be made between these approaches.

2.2.1 Defining *langue de spécialité*

Research in *lsp* has been more firmly linked to linguistic research than to pedagogy, leaving a sometimes ambiguous relationship between linguistic and educational research until recently. Initial research in *lsp*, which took place in the 1970s, focused on professional terminology (Gautier, 2014). This terminological emphasis is evidenced in one of the initial definitions of the field which was provided by the International Organization for Standardization (ISO). In their ISO-1087 document published in 1990, the term *langue de spécialité* is translated as "special language" and defined as "a linguistic subsystem, intended for unambiguous communication in a particular subject field using a terminology and other linguistic means" (ISO 1087, 1990: cited in Goded Rambaud, Ibàñez Moreno and Hoste, 2015: p. 251). This definition shows the influence of Wüster, who worked in the field of terminology and placed a heavy emphasis on the role of terminology in reducing ambiguity, particularly in professional contexts (Gautier, 2014). However, it has also sustained a variety of criticisms, such as the fact that it neglects to mention non-lexical elements of the language and the fact that its insistence that the *langue de spécialité* is a "sub-system" (ISO 1087, 1990: cited in Goded Rambaud, Ibàñez Moreno and Hoste, 2015: p. 251), may imply that it is an impoverished version of the common language.

In a criticism of the ISO definition of 1990, Lérat (1995) proposed both a different definition and a different term. Arguing that the term *langue de spécialité* was misleading

because it is not the language itself which is specialized but its use, he proposed the term *langue spécialisée,* which he defined as "a natural language considered as a vector of specialized knowledge[6]" (p. 20). Lérat conceived of the language in a more functional way--which is to say not in terms of its linguistic properties but instead in terms of the purpose for which the language is used. He argued that human activities cannot be compartmentalized and are often inter-disciplinary in nature and consequently that it is not appropriate to talk about the language of a certain domain. The term *langue spécialisée* is still in use as an alternative to *langue de spécialité.*

More recent conceptualizations of *lsp* have embraced a broader view of language variation than previously offered by the ISO by emphasizing both terminological and non-terminological elements. Gautier (2014) refers to the period in which views of *lsp* broadened in scope as the field's "syntactic era" (p. 230). The syntactical approach to *lsp* has been supported by studies in various types of specialized discourse revealing that the differences that exist among various *langues de spécialités* were not simply terminological in nature. These studies have investigated issues such as collocations and phraseology in texts of different fields and genres.

The ISO's 2000 revision of their definition of "special language" reflects this broadening in the conception of the term:

> language used in a subject field (3.1.2) and characterized by the use of specific linguistic means of expression NOTE The specific linguistic means of expression always include subject-specific terminology (3.5.1) and phraseology and also may cover stylistic or syntactic features. (International Organization for Standardization, 2000: p. 2)

With the emphasis on the use of the language, we can see the influence of Lérat's (1995) functional definition, and the mention of linguistic elements going beyond word-level into style and syntax shows the influence of the linguistic studies conducted during the syntactic era. Gradually, researchers began to extend their view of the *langue de spécialité* to matters going beyond just the language used in certain texts. They began, for example, to consider the texts in their entirety (Gautier, 2014). Definitions also began to include extra-linguistic elements, such as the culture associated with the discipline in the foreign language.

Today there are various branches of *langue de spécialité* for different languages such as Spanish (*espagnol de spécialité*) and German (*allemand de spécialité*), each one with its own

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[6] This is our proposed translation for: "une langue naturelle considérée en tant que vecteur de connaissances spécialisées" (Lérat, 1995: p. 20).

research association and traditions. The branch of *lsp* which is concerned with the study of English, *anglais de spécialité* (*asp*) represents an active field of research. In 2002, Petit produced an influential definition of *asp*:

> The branch of English language studies which concerns the language, discourse and culture of English-language professional communities and specialised social groups, as well as the teaching of this object. (§2-3, translated by Sarré and Whyte, 2016: §27)

This definition is important because it highlights the importance of teaching, formally linking the fields of linguistics and didactics under the umbrella of *asp*. This definition is also notable for its inclusion of the term "discourse" along with that of language. In fact, over the past few decades, much research in the field has become more oriented to discursive rather than linguistic elements. Echoing Lérat's (1995) functional notion of specialized language, a discursive conception comes from the idea that it is not the language itself which is specialized but its use in context. Moirand and Tréguer-Felten (2007) attribute the discursive shift to a realization that the relevant specificity is a result of "the situations encountered and the discourses that stem from them rather than that [specificity] of the words and structures of the language" (p. 3). Some researchers, such as Resche (e.g. 2010), have explicitly adopted the term *discours spécialisé* instead of *langue de spécialité*. As part of this discursive movement, extralinguistic elements, such as cultures and the specialized fields themselves, have become important elements for understanding specialized communication. Nonetheless, this discursive view does not seem to be shared by everyone as we can see in this recent assertion about the nature of *asp*: "In the ASP [*asp*] view there is such a thing as 'specialised languages' and the notion of 'specialised varieties of English' or SVEs is gradually gaining ground among French scholars" (Van der Yeught, 2016: p. 6). We can see, thus, that within the paradigm there exists some disagreement about "where" the specialization lies: within the language itself or within language use.

It may be interesting to compare the treatment of specialization in *asp* to its treatment in ESP. In order to do so, it is interesting to re-consider the definition of ESP in light of the definition of *asp*:

Absolute characteristics:

ESP is designed to meet specific needs of the learner;

ESP makes use of the underlying methodology and activities of the disciplines it serves;

ESP is centred on the language (grammar, lexis, register), skills, discourse and genres appropriate to these activities.

Variable characteristics:

ESP may be related to or designed for specific disciplines;

ESP may use, in specific teaching situations, a different methodology from that of general English;

ESP is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however, be used for learners at secondary school level;

ESP is generally designed for intermediate or advanced students. Most ESP courses assume basic knowledge of the language system, but it can be used with beginners.

(Dudley-Evans and St John, 1998: pp. 4-5)

Here, we can note that, as opposed to an *asp* view, within ESP, the specialization is situated in neither the language nor the language use, but within the needs of the students. In fact, whereas learner need is a definitional characteristic of ESP, it does not appear in the definition of *asp*. Another important difference concerns the relationship of each paradigm to specific domains. As we can see, the relationship to "professional communities and specialised social groups" (Sarré and Whyte, 2016: §36) is a necessary characteristic of *asp*, whereas it is a "variable" characteristic of ESP (Dudley-Evans and St John, 1998: pp. 4-5). This means that ESP is less strictly linked to specialized communities than *asp* is. This is a point reinforced by Van der Yeught (2016) when he compares ESP to *asp*:

It [*asp*] implies that a specialised language stems from an underlying speciality or specialised domain. Now, specialised domains are very different from specific purposes. Purposes are fleeting realities that depend on learners. Conversely, domains such as law or medicine are stable institutional realities that have existed for a long time. In this perspective, research means studying the relationships between the language and the domains, rather than simply adapting to the specific needs of learners. (p. 6)

In this citation, the choice of emphasizing the specialization of disciplinary domains and the language used within them seems to be a choice based on a desire to study a more stable object than the needs of language learners. However, one must wonder what this emphasis means for the pertinence for students of classes based on an *asp*, which are no longer learner-centered. From a teaching perspective, another advantage of ESP is that with its inclusion of needs analysis and less strict association with specialization, ESP more easily accommodates situations in which students do not need to use the language related to a particular disciplinary domain.

As we have seen in previous definitions which made little or no reference to the relationship between the language of specialized groups and language teaching, the relationship between *asp* and language teaching has been somewhat nebulous. Sarré and Whyte (2016) have been making efforts to harmonize these elements. They have recently updated Petit's 2002 definition to read as follows:

> the branch of English language studies which concerns the language, discourse and culture of English-language professional communities and specialised social groups, as well as the learning and teaching of this object from a didactic perspective. (2016: §36)

The integration of the concept of learning on top of that of teaching indicates a clearer integration of second language didactics into the field of *asp.*

2.2.2 Langue de spécialité and Lansod

As a language teaching approach, *lsp* involves teaching students specialized varieties of foreign languages and can be a valuable tool for Lansod teachers. Many teachers have successfully employed *lsp* approaches in their classes, resulting in calls for the implementation of lsp teaching in all Lansod classes (Van der Yeught, 2014; Wozniak and Millot, 2016).

However, we would like to point out some potential problems with the generalization of an *lsp* approach to Lansod classes. Most of these assertions are based on the view that specialization lies within the language rather than within the language use. This means that they do not apply to all perspectives within *lsp*, but only to those perspectives which situate specialization in language rather than in language use. The concept of a monolithic language being characteristic of a given field seems to neglect interdisciplinarity within fields. For example, the fields of archeology and meteorology may intersect in situations where weather phenomena have impacts on history or prehistory. Furthermore, implying that there is a single language and way of communication in a given discipline seems to imply that specialists are always communicating amongst themselves, when in fact, specialists must often vulgarize their language to speak to non-specialists, as is often the case with a doctor consulting a patient or a lawyer counseling a client.

Basing one's teaching on specialized language use does provide some practical expediency to the teacher; learners' needs may constantly vary, and constantly adapting one's course content accordingly may give teachers a heavy workload. However, we might also argue that the practical expediency of basing the class on specialized language may come at the high

cost of relevance to the learners as they may not actually need to use specialized language in their future professions, given that in varying professional situations language may play varying roles and will have varying degrees of specificity (Moirand and Tréguer-Felton, 2007).

2.3 Lansod and ESP*/asp* conclusion

In this chapter we have provided an overview of two paradigms which are applied to the teaching of English in France with the objective of preparing students to engage in language use in their target professional situations. The first one, English for Specific Purposes, situates the notion of specialization within the learner's purposes for learning the language and offers Lansod the mechanisms for empirically identifying student needs. *Asp* is a paradigm which situates specialization either within the discourse used by professional groups (Lérat, 1995) or within the language itself (Van der Yeught, 2016).

One proposition for increasing coherence and quality of the Lansod sector has been the widespread application of *lsp*-based teaching (Van der Yeught, 2014; Wozniak and Millot, 2016). However, we would like to point out several obstacles to the implementation of this proposition. To begin, several questions can be posed about the introduction of specialized language teaching for students in their first years of a course of studies. For example, students in first or second year may not yet have acquired enough specialist knowledge to understand or appreciate specialized instruction. The question of language level is also an important consideration as students with lower levels may not be equipped to engage with specialized language use (Rivens Mompean, 2016). Although it may be possible to introduce specialized language instruction later in their courses of studies, for example, when students are more specialized and/or have a higher level of English, the issue of what to do until this point remains underspecified. Finally, we must consider the fact that many Lansod classrooms are composed of students from different disciplines, a logistical issue which can prevent instruction based on the specialized discourse. Critically, the presence of mixed disciplinary groups means that certain students will be left out of this proposition.

While there is no doubt about the utility of training students who will use language in their professions in the particular types of literacy necessary to participate in their future careers, both the administrative complexity and the unpredictability of students' needs complicate the implementation of specialized classes. We argue, thus, that any umbrella approach to Lansod content should encompass, but not be defined by, disciplinary specificity. In the following section, we will suggest a framework which can be relevant for courses which emphasize

specialized discourse and those which do not.

2.4 Re-framing the debate about specificity: considering a pragmatics-based framework

In ESP, specificity of course content is often described as falling on a continuum with General English teaching at one end and Specific English teaching on the other (cf. Dudley-Evans and St John, 1998). At one end of the spectrum lie wide-angled classes, ones which focus on broad skills which may be generalized to a variety of situations. Further down the spectrum, classes become increasingly narrow-angled, which is to say, related to precise professional activities.

Given logistical elements such as the presence of mixed-disciplinary groups, this view of course content which considers specialization in terms of degree rather as a binary issue has obvious benefits for the Lansod sector. However, we would like to point out a variety of shortcomings with this continuum which have caused us to question its relevance. The first problem with this spectrum is the fact that it leaves the term "General English" underdefined, only considering in terms of its lack of specialization, thus telling what it is not, but not what it is. In order to illustrate this point, it may be useful to consider the description and depiction of the general to specific continuum offered by Dudley-Evans and St John (1998):
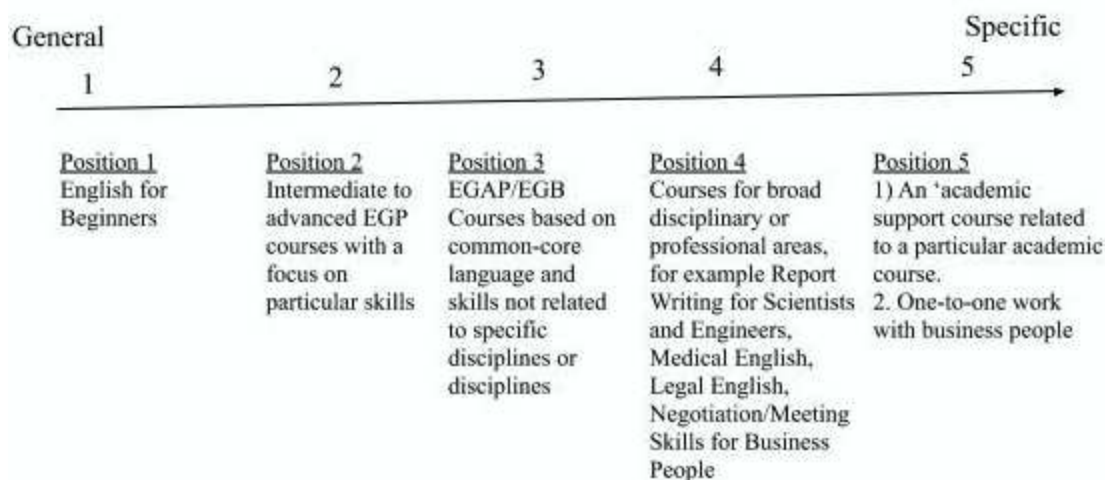
Figure 1: "Continuum of ELT course types" (Dudley-Evans and St John, 1998: p. 9)

In this model, "General English" is described merely in terms of its "beginner" level of advancement of the class and does not involve any other specification. The distinction between Position 1 and Position 2 is not clear; it is defined only as an increased attention to "particular

skills." Later positions on the spectrum, on the other hand, are not defined in terms of level of advancement but rather in terms of their link with disciplinary content. We argue that the fact that the left side of the spectrum is described with different criteria than the right side compromises its utility and makes it difficult to perceive the different positions in terms of a real gradation, therefore preventing coherence across the cline.

Due to the problems listed above with the application of the specificity continuum to the Lansod sector, we would like to propose a different way of framing the debate about content specification, one which may highlight needs which are shared by all students. As Bertin (2015) has stated: "[I]n the absence of a global explanatory theory of language learning, we must locate constant elements, across the multiplicity of situations" (p. 9). Following both this advice and an ESP perspective, we have decided to search for common elements within the concept of learner need. We suggest that Lansod students need to be prepared to use language in context, whether or not those contexts are related to a particular academic or professional community. Therefore the ability to use language in contexts is one shared need for all Lansod students. Because the field of pragmatics involves the study of language use in context, we suggest that it has the potential to serve as a unifying concept in content specification.

The idea that all students need training in pragmatics--both students with specific disciplinary needs and those whose needs are less easily anticipated--is not novel; it was emphasized by Widdowson in his 1983 *Learning Purpose and Language Use* in the continuum that he proposed for ESP which is depicted below:
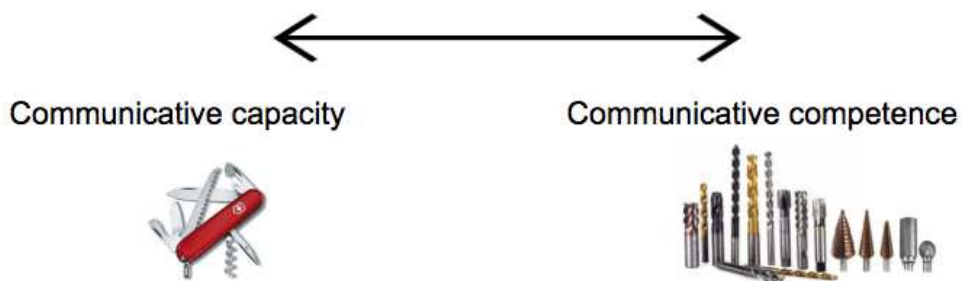
Figure 2: Continuum between communicative capacity and communicative competence, based on Widdowson (1983: pp. 7-11)

For those students needing training in specific, identifiable skills, Widdowson suggests

developing their *communicative competence,*[7] which involves developing "not only the speaker's knowledge of the language system, but his knowledge also of social rules which determine the appropriate use of linguistic forms" (p. 7). This end of the spectrum is consistent with ESP and *asp* approaches in which students are trained to engage in the norms of their respective discourse communities. This type of instruction often involves an emphasis on the particular genres which discourse communities employ to accomplish discipline-specific activities (Swales, 1990). In order to illustrate *communicative competence* we have included an image of drill bits. Because of the particular shape of various screws, specific drill bits are necessary for screwing them in or unscrewing them. Due to the fact that *communicative competence* involves developing the specific tools necessary for operating in particular, anticipated situations, it is similar to this kind of tool.

However, as we discussed above in our description of the Lansod sector, a variety of factors can impede the implementation of a narrow-angled approach. For example, teachers may wish to provide students with more flexible skills that can be used in a broader number of contexts. For these situations in which it may be necessary to teach more generalizable skills, Widdowson (1983) suggests developing students' communicative capacity, which he defines as the "ability to create meanings by exploiting the potential inherent in the language for continual modification in response to change" (p. 8). Although it is not specific in a disciplinary sense, communicative capacity is actually specific in its own right because it involves the precise skill of being able to draw on linguistic resources in order to adapt to unanticipated situations. Because it involves a flexible skill which can be adapted to a variety of situations, communicative capacity is similar to a Swiss army knife. Although it might not be the most efficient tool for solving some complex problems, it is a flexible tool which can solve many problems, particularly those which one has not prepared for.

Because Widdowson's (1983) continuum emphasizes language use, and not language itself, it is pragmatic in nature. The view expressed in this continuum problematizes both the expressions "specialized language" and "general language." It conveys the perspective that "*all* uses of English, as of any other language, are specific. All uses of the language serve particular purposes. Whenever I indulge in utterance, I fashion the form of my message according to communicative requirements" (Widdowson, 1998: p. 3). Parpette (2001) makes a similar assertion, saying, "[T]he term discourse, understood in its broadest sense, undoubtedly makes the

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[7] Because we will need to differentiate between *communicative competence* as it was originally theorized by Widdowson and the same term as it has been theorized by other researchers, we will place *communicative competence* in italics when referring to the ideas developed in *Learning Purpose and Language Use* (1983).

term 'specialized discourse' pointless[8]" (p. 8). It is no wonder, then, that the term "General English" has proven so difficult to interpret, as the very idea is problematic because every use of English is specific in the sense that it is adapted to a certain situation. We can also see how problematic this term is when we compare it to the term "Professional English." Although the term "Professional English" can be used to refer to the language used in professional situations, we would argue that the term "General English" cannot be used to refer to the language used in "general" situations because of the ambiguity of the term "general situation." It is not clear how the term "general situation" can be defined other than as a "non-professional situation." Because a useful definition must specify what something is and not just what it is not, the term "General English" is fundamentally problematic.

Since the pragmatic continuum proposed by Widdowson (1983) is based on discourse, a concept which is inherently specialized, its specificity lies not in the language, but rather in the specificity of the type of skill. Here, *communicative competence* prepares students to operate in specific, usually professional, situations. We can see that ESP and *asp* research fit neatly into this side of the continuum. The research which has been made into professional groups and their language use can help demystify this language use for students who will need to use the language in specialized settings. However, there is one small, but important, caveat to the integration of *asp* to this continuum. Because the continuum is pragmatic in nature, the integration *asp* is only possible if one considers that it is language use which is specialized and not language itself.

Since the continuum that we have proposed can easily accommodate ESP and *asp*, the biggest shift that its adoption would imply is actually for communicative capacity which is to say the "general" end of the spectrum. Communicative capacity differs from "General English" in that rather than being defined by its opposition to specialized language, it is defined by the way that it helps students develop pragmatic knowledge which may help them adapt to unexpected situations. These classes could focus on general pragmatic skills, such as developing an understanding of the way that speakers fashion utterances according to purpose, illocutionary force, audience and other contextual factors, rather than just on the fundamentally ambiguous concept "General English."

The ideas developed in Widdowson's (1983) *Learning Purpose and Language Use* will remain central to our debate; nonetheless, it is important to take into consideration the evolution

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[8] This is our proposed translation for, "[L]e terme 'discours' compris dans son acceptation la plus complète, rend sans doute inutile celui de 'discours spécialisé" (Parpette, 2001: 8).

of the concepts critiqued in this text. For example, since 1983 many theorists have provided revised and expanded models of Canale and Swain's 1980 and Canale's 1983 models of communicative competence. Consequently, we will need to compare Widdowson's 1983 conceptualization with updated conceptualizations of the term.

Secondly, we must wonder if the propositions here are still relevant given the evolutions that the field of ESP has undergone since 1983. Indeed, over the past thirty years the field has reached further than register analysis, developing concepts such as discourse community and genre (Swales, 1990), which have encouraged teachers, researchers and students to look beyond mere varieties of language into the ways that occupational and academic groups think and communicate (e.g. Bhatia, 1993, 2004; Johns, 1997, 2002). Furthermore, needs analyses have become more sophisticated, allowing more thorough studies of students' needs (West, 1994; Long, 2005). Despite these advances, we find that Widdowson's (1983) warnings about specificity are still relevant as a reminder that specificity of the language curriculum may come at a cost to the generalizability of the language skills acquired. We consider this argument particularly apt in a Lansod context, where the issue of specificity remains problematic as students' future foreign language use is often varied and unpredictable, and students from single disciplinary groups are not always grouped together.

Therefore, despite the age of the ideas proposed by Widdowson (1983), we find that they are relevant today and merit further study with regards to the Lansod sector due to their potential to bring us a new perspective on the sector. This is why we will devote the rest of this study to an exploration of how this continuum may relate to the Lansod sector.

2.4.1 Is pragmatics instruction necessary?

Before devoting more consideration to the interest of a pragmatics-based approach, we feel it is necessary to clarify several points about the relevance of pragmatics instruction. After all, it has been asked if it is necessary to teach pragmatics at all or if L2 speakers unconsciously pick up on nuances of communication while participating in communicative acts. For instance, the position of the *CEFR* on this debate can be seen in the excerpt below:

Users of the Framework may wish to consider and where appropriate state:

● to what extent sociolinguistic and pragmatic competences can be assumed or left to develop naturally;

- what methods and techniques should be employed to facilitate their development where it is felt to be necessary or advisable to do so. (Council of Europe, 2001: p. 154)

Here a somewhat ambivalent attitude towards pragmatic instruction can be noticed. This ambivalence is in conflict with research which has shown that pragmatics instruction is indeed beneficial. For example, in Rose's (2005) overview of experiments comparing the effects of instruction to those of exposure, all studies demonstrated that instruction was more effective, although exposure also had a positive effect. Evidence for the advantages of pragmatics can also be found within first language (L1) research. For instance, within the context of psychology research on L1 acquisition, it has been noted:

Unlike the acquisition of syntax, semantics, and even some sociolinguistic rules, when it comes to speaking politely adults do not leave it to the child to construct the rules on his or her own. Here, they take an active, even energetic part in directly instructing their children in the use of politeness devices. (Gleason and Perlmann, 1985: p. 105)

Despite the exposure of native speakers to vast amounts of input from which they can extrapolate pragmatic rules, they often receive pragmatic instruction from parents and instructors. Even for native speakers, explicit pragmatic instruction is beneficial. In conclusion, this research will be based on the ideas that pragmatics is teachable and that pragmatics instruction is beneficial.

2.4.2 Why re-visit pragmatics?

Asserting the importance of pragmatics in the Lansod sector may initially seem redundant, given that it is the emphasis on pragmatic considerations on top of formal ones, which characterize the Communicative Language Teaching (CLT). Despite the emphasis on pragmatic skills in various models of communicative competence, it has been argued that these descriptions of what it means to use language effectively in context may not be detailed enough to serve as an effective tool for teachers (Sickinger and Schneider, 2014). Additionally, advances have been made in the field of pragmatics, which have not necessarily been applied to instructional applications of pragmatics (Ifantidou, 2014).

Another reason one might question conducting research with an emphasis on pragmatics instruction would be that one major approach to language teaching, Task-Based Language Teaching (TBLT), is a fundamentally pragmatic approach to language teaching in that it requires students to engage in communicative action. Despite the pragmatic nature of tasks, it has been noted that evaluation of student tasks often does not focus on pragmatic elements (Taguchi and

Kim, 2018). For example, Plonsky and Kim's (2016) meta-analysis of TBLT research showed that studies about the effects of task-based instruction have often focused on students' use of grammar or lexicon rather on effective task completion.

There exists a dearth of research linking pragmatics and TBLT (Taguchi and Kim, 2018). In fact, the first major work published to build a bridge between these two paradigms, *Task-Based Approaches to Teaching and Assessing Pragmatics,* was published as recently as August 2018 (Taguchi and Kim), and much work linking these two domains remains to be done. Research in pragmatics, therefore, has the potential to inform TBLT and vice versa.

2.5 Chapter 2 conclusion

In this chapter, we questioned the utility of the ESP specificity continuum (Dudley-Evans and St John, 1998) to Lansod due to the fact that it may highlight differences between specialized classes and non-specialized ones, making it difficult to perceive similarities across the board. We asserted that discourse and pragmatics are shared concerns by all students in the Lansod sector due to students' need to use the language in context after their studies, whether or not the need be related to a particular professional or disciplinary community. We argued that Widdowson's (1983) continuum ranging from communicative capacity to *communicative competence* may have a particular utility because it takes into account varying levels of specificity while also highlighting the importance of pragmatics. We believe that Lansod course content design based on this continuum may produce more coherence in the sector by highlighting the importance for all students to be able to engage in actions in the foreign language. Consequently, the rest of this work will be devoted to studying how this pragmatic continuum of specificity could relate to the Lansod sector.

2.6 Chapter 2 summary table

Chapter 2: Reframing the debate about specificity in the Lansod sector	
Concepts explored	Approaches to specificity sometimes applied to English teaching in the Lansod sector: English for Specific Purposes: Anglophone approach to specialized English teaching in which specificity is situated in learner need (Dudley-Evans and St John, 1998) *Anglais de spécialité*: French approach to specialized English teaching in which specificity is situated in language or discourse of professional communities (Van der Yeught, 2016) or language use (Lérat, 1995)
Arguments made	-The heterogeneity of the language needs of Lansod learners complicates the application of ESP or *lsp* to the entire Lansod sector. -A continuum with communicative capacity at one end and *communicative competenc*e at the other end, according to Widdowson (1983), is a framework which is adapted both for groups of students with heterogeneous needs and groups of students with homogeneous needs and therefore the entire Lansod sector.
Questions generated	Which concepts underlie the pragmatic continuum proposed? How does this continuum relate to other conceptions of pragmatic competence? What would the application of this framework to Lansod course content involve?
Next step	We will develop a research methodology which will allow us to explore the pragmatic continuum proposed.

Table 2: Chapter 2 Summary

Chapter 3

Using a mediation model to explore the proposed pragmatic continuum of specificity

In the previous chapter of this paper, we questioned the utility of applying a framework to the Lansod sector based solely on the notion of specificity. Rather, we asserted that Widdowson's (1983) continuum of communicative capacity/*communicative competence* might be a more useful framework because it can accommodate various degrees of specificity while also highlighting pragmatics at every part of the spectrum. Following this proposal, our research will undertake a shift in focus. After all, we cannot "prove" the relevance of this framework to the Lansod sector. Instead we will attempt to conduct groundwork which can help further clarify whether this framework can elucidate teaching in the Lansod sector, and if so, how.

In order to study the potential of the continuum, we will follow a model which is designed to study the act of pedagogical mediation. Mediation is part of what Widdowson (1990) terms the "pragmatics of pedagogy," involving "the working out of a reflexive, interdependent relationship between theory and practice, between abstract ideas deriving from various areas of enquiry and their actualization in the achievement of practical outcomes" (p. 30). According to this perspective, the act of teaching lies at the crossroads of theory and practice. Because the pragmatics continuum that we have chosen to study concerns theories which have the potential to support pedagogical practice, this mediation model will allow us to study the continuum from both theoretical and practical perspectives. In this section we will explain our choice of this mediation model and how this choice relates to the field in which we are operating: language didactics.

3.1 Language didactics

Due to the fact that this project concerns the teaching of English in France, it lies at the

crossroads of French and Anglo-Saxon research paradigms. This doctoral project is conducted in the field of *didactique des langues et cultures*, a field which will be translated in this paper as "didactics," despite the lack of equivalence of the term "didactics" in Anglophone research. Bailly (1997) defines didactics as

> [a]n effort at distanciation, or in a fuller sense to the actual activity of theorising. Schematically in all cases, the observer or researcher abstracts him or herself from the immediate pedagogical context to analyse all the components of the object of teaching, the goals pursued in the pedagogical act, the strategies used by the teacher, the transformations of competences and behaviours which this teaching induces in the pupil and therefore the strategies used by the pupil to appropriate this object during learning activities. (p. 10, cited and translated by Sarré and Whyte, 2016: §7)

Foreign language didactics is concerned with second language (L2) teaching and learning. In anglophone research, the field of didactics does not exist autonomously; issues related to foreign language teaching and learning are addressed within paradigms such as second language acquisition and applied linguistics. In France, on the other hand, didactics has been independent of the field of linguistics since the 1970s when it was distinguished as a field in its own right (Martinez, 2017). Therefore, *linguistique appliquée* in France is distinct from applied linguistics in Anglo-Saxon research traditions in that it usually does not directly address language teaching. Martinez describes the evolution of the relationship between linguistics and didactics in France as "a progressive shift from a close association, even a subordination (as if there was a 'colonial' relationship between scientific theory and teaching practices), to a much more integrative schema within the social sciences[9]" (pp. 25-26). The extraction of didactics from applied linguistics has allowed its researchers to put issues related to teaching and learning at the forefront, rather than considering them merely as secondary concerns within the field of linguistics. The separation of these domains allows didacticians "to *refer* to linguistic descriptions rather than to *defer* to them" (Widdowson, 2003: p. 178, emphasis in original).

Didactics draws from a wide variety of domains in the social sciences. As the *Commission de Formations de la SAES* explained in 2011:

> English language didactics is enriched by exchanges with other reference disciplines such as theories of second language acquisition, linguistics, sociolinguistics, and others

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[9]This is our proposed translation for "un passage progressif d'une étroite relation, voire d'une subordination (comme s'il y avait entre la théorie scientifique et les pratiques d'enseignement une situation 'coloniale'), a un schéma beaucoup plus intégratif au sein des sciences humaines." (Martinez, 2017: pp. 25-26)

stemming from work analysis such as ergonomy as well as cognitive didactics.[10] (p. 2)

Pothier's (2001) "Didactics Daisy" depicts the wide array of reference disciplines in language didactics:

LA MARGUERITE DE LA DIDACTIQUE

SCIENCES SOCIALES, HUMAINES ET DE LA COMMUNICATION

SCIENCES DU LANGAGE

SCIENCES DE L'ÉDUCATION

SCIENCES PSYCHOLOGIQUES

Anthropologie · Sémologie · Sociolinguistique · Sémantique · Logique · Lexicologie · Syntaxe · Morphologie · Phonétique · Linguistique textuelle · Grammaire de textes · Enonciation · Pragmatique · R.A.L. (3) · Psycholinguistique · Psychologie cognitive · Psychologie de l'apprentissage · Neurosciences · Psychologie sociale · Apprentissage collaboratif · Epistémologie · Ethique · Philosophie de l'éducation · Histoire de la pédagogie · Pédagogie générale · Docimologie · Histoire des méthodologies · Evaluation · Ingénierie de formation · ALAO (2) · Analyse du discours pédagogique · Analyse de discours · T.I.C. (1) · Sociologie des apprentissages · Education comparée · Ethnométhodologie · Kinésique · Proxémique · Ethnographie de la communication · Littérature · Histoire de l'art · Histoire · Géographie · Politique · Sociologie · Ethnologie

Sémiologie

Choix et organisation du matériau

culturel — linguistique

Interculturel

Mise en œuvre pratique

Didactique des langues et des cultures

Observation Formation Recherche

Processus d'apprentissage d'une L2
Relation éducative
Perception de soi
Représentations des E, des A

Le champ de la didactique
et ses rapports
avec les disciplines d'intervention

Figure 3: The field of didactics and its relationship with its reference theories (Pothier, 2001: p. 38)

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[10]This is our proposed translation for " "La didactique de l'anglais se nourrit aussi d'échanges avec d'autres disciplines de référence comme les théories de l'acquisition de la langue seconde, la linguistique, la sociolinguistique, et celles issues de l'analyse du travail, dont l'ergonomie, ainsi que la didactique cognitive." (*Commission de Formations de la SAES*, 2011: 2)

The fact that didactics can draw from so many different theories means that the field offers a wealth of potential sources for experimentation. However, this interdisciplinarity can also be problematic in that the borders of the field are not clearly defined, and in that its epistemological foundation is not always clear as each of these reference disciplines has its own epistemological underpinnings.

Our own research will incorporate elements of both applied linguistics and language didactics. As we will explain in more detail further in the paper, we will apply theories of discourse to the teaching of our classes with the objective of understanding how viewing the specificity in light of pragmatics may give us a new perspective on Lansod pedagogy. In the sense that we consider the application of linguistic theories to language pedagogy, our research is similar to research in applied linguistics. However, the perspective of didactics adds some important nuances to our application of linguistic theories. The value of the didactics perspective is that it allows us to place teaching and learning above the reference theories themselves. This means that our foremost role is that of teacher, and that our allegiance is not to the theories we apply, but to the development of teaching practices which facilitate learning.

The fact that we will be applying linguistic theories which we were not experts of before this project has other implications. It means that on top of the potential limitations that the theories have for enlightening teaching practice, there may be limitations to our capacity to understand them as well as our ability to efficiently mobilize them within our teaching practice. In the following sections, we will explain how these limitations have led us to choose one particular model of action research.

3.2 Action Research

It is often highlighted that "action" or the implementation of a language-learning project in a precise learning context is one of the pillars of research in the field of didactics. The importance of action has several justifications. For example, Germain (2010) explains that one defining characteristic of research in didactics is that it is situated in particular educational contexts, and it is distinct from research conducted in laboratory settings that may be more closely aligned with psychological paradigms. The implementation of a theory in a specific teaching and learning setting helps didactics research maintain its focus on particular institutional contexts. Furthermore, the combination of action and theory helps prevent what Puren (2015) refers to as "applicationism," or the transposition of theoretical ideas to the classroom without a

systematic study of the teaching and learning context and the effects of this transposition (pp. 23-25).

It is natural, then, that Action Research (AR) has proven to be a particularly valuable tool for understanding and theorizing teaching and learning practices in language didactics. Macaire (2007) describes AR in the following way:

> Action research relies on the principle of an interventionist process designed by, or at the very least with, the involved subjects and of which the objective is the modification by the practitioners of their relationship to their stances on teaching/learning, or even the evolution of the same practices which can range in scale from a better awareness of them to a better mastery or even to another action upon them in terms of modifications.[11] (p. 94)

We can see then that AR is a tool which can be useful in helping teachers develop a better and more purposeful understanding of their pedagogical practice and eventually improve it. As Narcy-Combes (2005) has stated, "[S]econd language didactics is a social practice, and thus action research has revealed itself the most adapted methodology for this type of object[12]" (p. 5). Due to the practical nature of didactics, action and the theorization thereof form an important basis of research in this field. For research which involves the Lansod sector, AR is a particularly relevant tool due to the fact that it allows us to take into account real contextual issues linked to this institutional milieu.

Due to the fact that this project has less to do with hypothesis testing and more to do with exploring how a generalizable pragmatic skill might be theorized and operationalized, it falls on the action research end rather than on the *recherche-action* of the following continuum:

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[11]This is our proposed translation of, "La recherche-action repose sur le principe d'un processus interventionniste conçu par ou à tout le moins avec les sujets impliqués et dont l'objectif est la modification par les praticiens de leur relation à leurs postures d'enseignement/ apprentissage, voire l'évolution de ces pratiques mêmes pouvant s'étaler sur une échelle allant d'une meilleure conscience d'elles à une plus grande maîtrise, ou encore à une action sur elles en termes de modifications." (Macaire, 2007: 94)

[12] This is our proposed translation for "la didactique de L2 est une pratique sociale, et donc la recherche-action se révèle être la méthodologie de recherche la plus adaptée à ce type d'objet." (2005: 5)

Action research   **Recherche-action**

- **universitaire**   **+ universitaire**

⟵——————————————————————————⟶

- idéologique   - objective

- construction de savoirs par expérience   - vérification d'hypothèses

- tradition anglo-américaine   - France
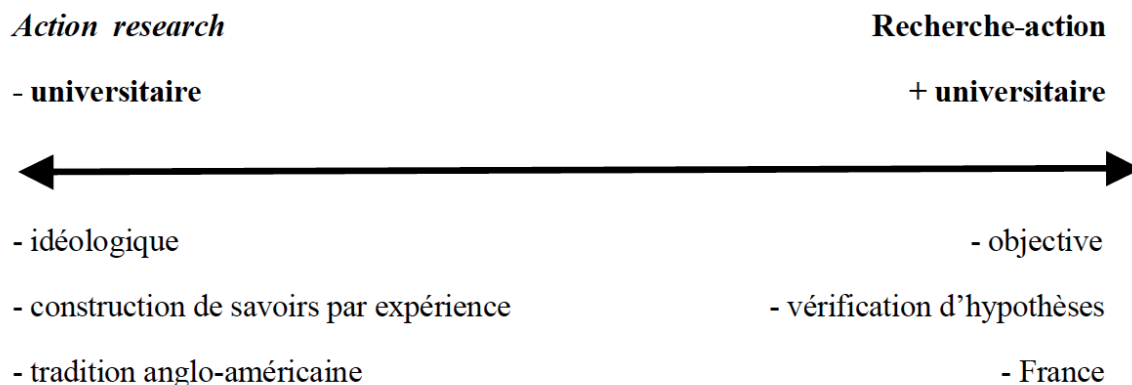
Figure 4. "De l'*action research* à la recherche-action" (from Narcy-Combes, 2001: p. 24)

Describing this cline, Narcy-Combes (2001) says:

> Any research action project will situate itself on this continuum. As far as we are concerned, the French tradition makes it difficult for us to situate ourselves totally on the less academic side of the continuum; we would lose credibility. There are nevertheless contexts where a rigorously scientific approach seems impossible or where the extreme Anglo-American approach seems totally appropriate (cf. Dick Allright's presentation in this same conference). It is therefore important to clearly articulate the bias which such a position incurs.[13] (§25)

This work adopts an approach which can more appropriately be labelled action research than *recherche-action* due to our desire to develop a broad view of the pragmatic continuum we have proposed. This means that we must be extremely careful about our capacity to generalize our results to other contexts. Despite this disadvantage, we agree with Narcy-Combes (2005) that these two perspectives are complementary since we believe that this type of broad research leads to insights which can lead to more rigorously conducted projects which can be situated on the *recherche-action* side of the continuum. Our selection of AR rather than *recherche-action* reflects a perspective that the application of plurality of methodological approaches to a given issue can bring about broader insights than the adoption of a single one.

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[13]This is our proposed translation for, "Toute recherche-action se situera sur ce continuum. En ce qui nous concerne, la tradition française nous permet difficilement de nous situer totalement du côté le moins universitaire du continuum, nous y perdrions de la crédibilité. Il est néanmoins des contextes où une approche rigoureusement scientifique semble impossible et où l'approche anglo-américaine extrême paraît totalement appropriée (cf. la communication de Dick Allright dans ce même congrès). Il importe alors de bien souligner les biais qu'une telle position induit." (Narcy-Combes: §25)

3.2.1 Widdowson's (1990) pedagogical mediation model

In this particular research project, we will be using one particular model of AR based on the notion of pedagogical mediation. In French literature on didactics, one similar concept is *transposition didactique*, which was proposed by Chevellard in 1985 (Puren, 2015). Chevallard was interested in the didactics of mathematics. His concept of *transposition didactique* was valuable in differentiating scientific knowledge from transposition of that knowledge into an object to be taught during the process of instruction. His concept has sometimes been applied within research of French language didactics, although its relevance has sometimes been questioned due to the descriptive and non "scientific" nature of linguistic theories (p. 25).

It is precisely due to the descriptive and subjective nature of linguistic theory that we consider Widdowson's (1990) model useful for understanding how reference theories are applied to the language learning classroom. Widdowson's theory encompasses researchers' interpretations of reference theories, their interpretation of the relevance of the reference theories to a given situation and their operationalization of the theories. A drawing representing the stages of this model of mediation can be seen below:
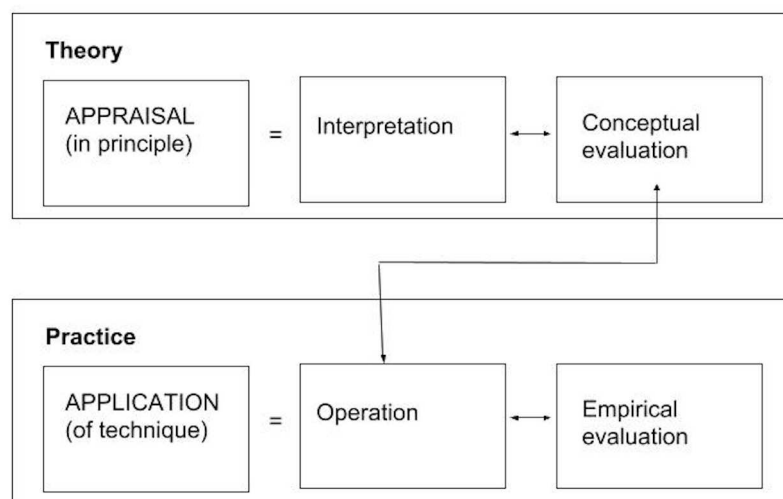
Figure 5: Widdowson's model of mediation (1990: p. 32)

This model contains two separate but interdependent parts: theory and practice (Widdowson, 1990). The theoretical element of the process, known as *appraisal*, consists of first the process of *interpretation*, or understanding the reference theories within the context in which they were conceived, and second, the process of *conceptual evaluation*, or the act of evaluating the potential relevance of the theories to a particular teaching and learning context. The abstractions performed during the theoretical phase of mediation give researchers the capacity to

"see" elements which may not have been apparent otherwise and then to compare them across different teaching and learning contexts. Widdowson (2003) illustrates this point when he says, "Learning from something necessarily means going beyond that something and abstracting common features beyond common sense that are relevant to other and different situations" (p. 3). The application of the theories to a particular teaching context in the *conceptual evaluation* phase allows for the comparing and contrasting of various reference theories in light of a particular real-life situation. The "practice" element of the mediation model concerns the operationalization of the reference theories into teaching activities, followed by an empirical evaluation of the efficiency of the activity. Because the model is iterative, the empirical evaluation is followed by a re-evaluation of the interpretations of the theories and the perceived relevance of the theories to the situation, followed by a new operationalization or implementation. Within the process of mediation, the processes of theory and practice are interdependent, as each one can lead to a re-evaluation of the other.

At any given stage of the process, mediation failure is possible (Widdowson, 1990). For example, one may determine that the relevance of a reference theory to a teaching context has been misjudged or that the operationalization of the reference theories may contain inconsistencies. Consequently, the mediation process is often iterative as concepts are re-defined and re-explored from different angles. In fact, because of the difficulty, even impossibility, of fully perfecting any language teaching activity, as well as the capacity of adopting different perspectives, the mediation process is potentially endless. The value in this type of research thus does not necessarily lie in the production of a "perfect" product, but in the ways that the intertwining of theory and practice can enlighten teaching practice.

Given the fact that our object of study is pragmatics and communication, it is important to understand that despite following the same paradigm in linguistics or pragmatics, researchers may have slightly different views of the way communication works. That is why we believe that Widdowson's (1990) model is particularly interesting for our project; by employing this paradigm we can develop a particular view of communication, use a theoretical basis to support it, operationalize it, gather results and finally re-evaluate all of the steps of the project.

It may be instructive to compare this model to other models of AR such as Kemmis, McTaggart and Nixon's (2014) which is often used in educational research, and which has inspired many other models of AR:
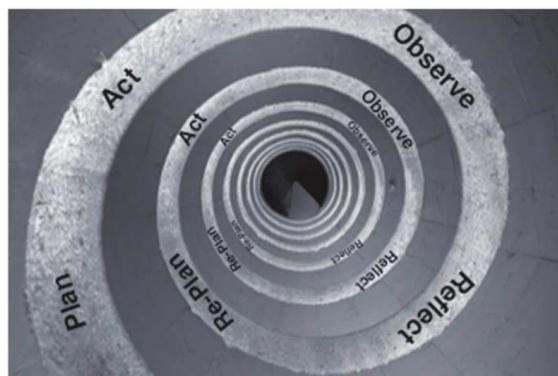
Figure 6: The Action Research Spiral (Kemmis *et al*. 2014: p. 19)

One of the most important contributions of this model is its emphasis on the "spiral" nature of AR, which is to say, its iterative nature.

Another model which has often been used in a French didactics context is the model of Narcy-Combes (2005):
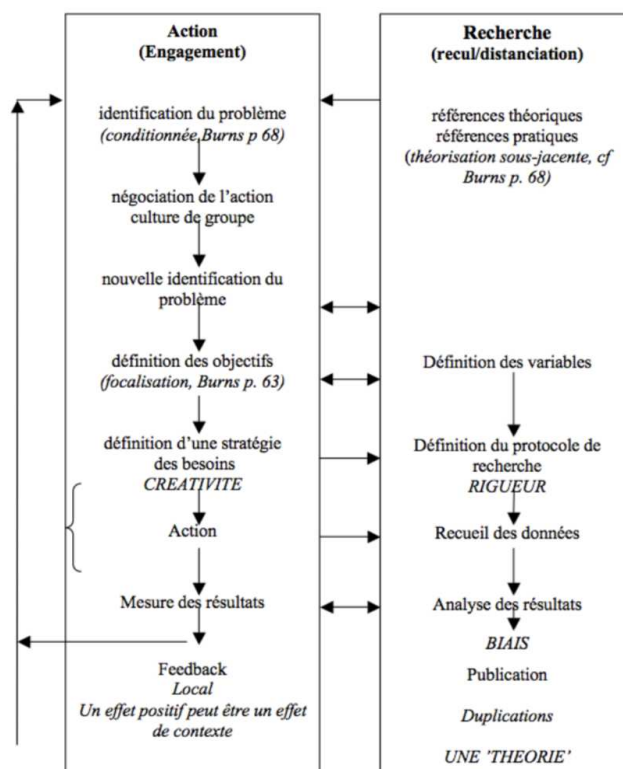
Figure 7: Narcy-Combes' model of *recherche action* (Narcy-Combes, 2005: p. 116)

Narcy-Combes' model has been largely applied to studies about the use of technological tools and has been particularly useful for lending scientific rigor to these investigations. When we

consider Widdowson's model (1990) next to Kemmis *et al.*'s (2014), we can see that some steps might need to be added for the purposes of our project. For example, Widdowson's model (1990) does not include a phase with the initial identification of an issue to explore. We consider this phase important, which is why we implemented this step in the first two chapters of our project. Because of the changes we have made to the model and the particularities of our own project, we have created our own map of our project which is based on Widdowson's model:

Step 1. Establishing our desire to further understand the potential relevance of a pragmatic continuum of specificity to the Lansod sector

Step 2. Relating the proposed continuum to theories of discourse, pragmatics and communicative competence

Step 3. Refining the research question to be considered during field study in light of conclusions reached in Step 2.

Step 4. Using needs analysis to select a field which can serve as a field to study research question defined in Step 3. Analyzing the field in question.

Step 5. Operationalizing field study in light of the research question and the exigencies of the field identified in Step 4.

Step 6. Implementing field study, analyzing results.

Step 7. Re-evaluating
-Interpretation of reference theories
-Perception of relevance of these theories to context
-Operationalization of theories during field study

Step 8. Reconsidering the potential relevance of the pragmatic continuum of specificity to the Lansod sector

Figure 8: Map of our research project

Much of the particularity of our project comes from the fact that we knew from the beginning of the project that we wanted to take advantage of a real classroom to further explore approaches to Lansod pedagogy, but at the initial stages of the project, we were not sure exactly how we could best utilize this classroom research. Consequently, the specific issues we wished to study in the classroom will be articulated in Step 3. This organization has allowed us to explore our proposition of a pragmatic continuum of specificity from a theoretical perspective before specifying the particular elements which we wish to examine in practice. The initial theoretical exploration in Step 2 will allow us to identify which elements of the pragmatic continuum have

been less fully explored, and therefore, which elements can be most usefully studied in our classroom research. Following the identification of ideas to be explored in Step 3, we will choose which classroom to use in our field, analyzing the context so that in Step 5 we can develop a project which responds to the exigencies of the terrain and also helps us explore our research question.

Following Steps 5 and 6 in which our field project is operationalized and implemented, we will re-evaluate the steps taken over the course of the research. This re-evaluation based on both our data and our experience of implementation, which can be found in Step 7, shows the influence of Widdowson's model (1990). Although the other models of AR referenced also involved a re-evaluation of steps taken in the project, Widdowson's is unique because it highlights the subjectivity of the researcher. For example, one of the first elements that must be evaluated is the researcher's interpretation of the reference theories drawn upon in the study. This step reflects a socio-constructivist view in which researchers do not simply transmit perfect and identical knowledge of reference theories, but rather construct their own interpretation of them. Re-evaluating one's own interpretation is important because one might discover that it differs from those of other researchers. This step allows the research to take the distance from his or her own project necessary to attain a degree of objectivity necessary for a serious evaluation.

Re-evaluating one's own initial views is particularly important in the field of didactics where researchers can mobilize a panoply of reference theories which they might not be specialized in. Therefore, there is a risk that misinterpret them. This model is particularly useful because it highlights the fact that one's interpretation of reference theories may evolve during the mobilization of these theories in the context of classroom research. Another element of the re-evaluation of the previous steps in Step 7 involves re-consideration of the relevance of the particular theories which one has relied on and a re-consideration of the way that these concepts have been operationalized in the course design.

In our final step, we will provide a reflection of our proposition to base Lansod course content on a pragmatic continuum of specificity. In this reflection we will consider which theories might underpin it and propose pedagogical approaches which could be based upon it.

As we can see in the model, our research question is one which will unfold over the course of our project. This approach has the advantage of allowing us to define each next step only after a careful consideration of the issues involved, rather than articulating the steps at the outset of the project when the complexity of the different elements might not yet be clear. We realize that by adopting this dynamic approach, we have a responsibility to clearly define the

evolutions in perspective as they occur. Therefore, we will endeavor to orient our readers throughout this project with clear explanations of each step.

3.2.2 Position of teacher and researcher

In any research project which incorporates elements of both action and theory, certain potentially problematic issues arise. For example, the fact that we occupy two important roles in this research project, researcher and Lansod teacher, places us in a complex situation as these roles have different, potentially conflicting, objectives. Moreover, evaluating one's own teaching practice is a task which may be difficult to accomplish objectively. Teacher concerns are often more closely situated at the level of the classroom or institution, whereas researcher concerns are often situated on a larger scale, as researchers seek to produce insights which may be relevant to a larger research community. Classrooms offer the researchers in didactics the valuable opportunity to experiment with practice and theory as well as with the interface between these two elements. Widdowson (1990) distinguishes between "instructional activity" in which "techniques are devised with regard to their practical effectiveness in the promotion of learning," and "experimental activity" in which the teacher reflects upon the relationship among instructional activities, learning and their own role in these activities. Instructional activity and experimental activity are not hermetic: they are "reciprocally enhanced" (p. 3).

Despite the potential of the roles of teacher and researcher to enlighten one another, balancing them is not an easy task. As the instigator of the action it can be difficult to maintain the distance necessary to also serve as the analyst of the action (Rivens Mompean, 2013). Furthermore, while attaining objectivity is impossible, it is necessary to maintain some degree of scientific rigour in order to produce a work which can be considered credible. As Narcy-Combes (2005) remarks

> Implication results in a subjectivity to a larger or smaller degree. A large degree of subjectivity is not necessarily a handicap, especially in action research. One must simply admit it, take it into account and assess the biases which it can lead to.[14] (p. 76)

Therefore, in this work of research, we would like to both mention possible biases and also mention several "safeguards" against them. At this point of our research, one potential bias is our desire to perform both of the roles of researcher and practitioner well. As this work will give its

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[14] This is our proposed translation for, "L'engagement relève de la subjectivité, qui est plus ou moins grande. Qu'elle soit grande n'est pas nécessairement un handicap, surtout en recherche-action. Il suffit de l'admettre, de le prendre en compte et de prendre la mesure des biais que cela induit (Narcy-Combes, 2005: p. 76).

readers an impression of our competence in both of these roles, it is tempting to present the best version of ourself in each of these roles. One safeguard against this bias is our own credibility. As we realize that any uncritical evaluation of our project will shed doubt on the viability of our work, we will endeavor to assess our work as a researcher, content creator and teacher seriously. Another bias is our own belief in the potential of a pragmatic perspective of content specification to benefit the Lansod sector. In the process of developing our proposition of a pragmatics-based view of content, we developed a belief that this perspective is valuable. However, we also understand that in order to support this proposition, we must study it critically and highlight potential obstacles and problems related to its implementation. A final safeguard against our biases will be the development of a corpus which will allow us to assess our project with the distance necessary to provide a scientific discussion of our ideas. In order to attempt to reconcile tensions between the roles of researcher and teacher, we will try to highlight which of these "hats" we may be wearing during different moments of the thesis and to acknowledge potential conflicts between them and as well as attempts to resolve them.

As within any research, the issue of the generalizability of this project is an important one. Research which is heavy on theory and not related to a particular context or action may gain in generalizability, but may lack in clarity of exemplification or situational specificity and vice versa. Although the subjectivity inherent in this project does pose a threat to the universality of the discussions in this paper, we can also argue that subjectivity is inherent in any research, particularly in the social sciences. As Blanchet (2011) notes:

> Researchers in the humanities and social sciences study human and social phenomena, human beings in their anthropological and socio-cultural functioning, which is to say that, on one hand, they study themselves, and that on the other hand, they study other autonomous, conscious, reflexive beings and phenomena of an indescribable complexity and unpredictable in their totality.[15] (p. 14)

Furthermore, when one's subjectivity is explicitly acknowledged and results are treated with caution, which is to say, not over-generalized, it can present certain advantages. As Narcy-Combes (2002) reminds us:

> From the confrontation of diverse theories, the constructed object is born. This construction implies that among sometimes divergent theories, we position ourselves (our

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[15] This is our proposed translation for "les chercheurs en SHS étudient les phénomènes humains et sociaux, les êtres humains dans leurs fonctionnements anthropologiques et socioculturels, c'est-à-dire, d'une part ils s'étudient eux mêmes, et que, d'autre part, ils étudient des êtres autonomes, conscients, réflexifs, et des phénomènes d'une complexité indescriptible et imprédictible dans sa totalité." (Blanchet, 2011: 14)

research question is precisely the collection of theories that we choose to operate with). Our research question brings us to construct an object which it is important to remember could have been constructed differently by a different researcher.[16] (§19)

Within this quotation we are reminded that both the development of a research question and the selection of theories chosen as a frame of reference are fundamentally subjective endeavors; all researchers bring their own perspectives to the process of studying a particular subject. In fact, the association of theories with teaching practice is a fundamental activity of the teacher. As we will see, this is particularly true for the Lansod sector, where the lack of national policy regarding teaching or learning objectives often leaves the responsibility of designing course content to teachers themselves. Thus, though the reasoning process which will be detailed in this paper will be specific to our own personality, beliefs and context, the process of associating theories or beliefs to a specific teaching situation is a fundamental element of the teaching profession, and, as we consider, a worthwhile subject of study.

Narcy-Combes (2005) encourages researchers to be responsible with their claims, which is to say prudent about making overarching claims and to be conscious of the ways that their results may be local to their own situation, particularly when drawing conclusions based on actions that they themselves have carried out and/or studied. For our particular project, we might argue that the potential generalizability varies according to the section of the paper. For example, our abstraction of the notions of pragmatics and discourse allows us to compare various theories of discourse through a new lens, which may be useful to didacticians, particularly in the Lansod sector. The action component, which will be somewhat idiosyncratic due to our particular teaching context and our own beliefs, may have less generalizability but may provide a different type of value to this project. For example, the practical element of our paper has allowed us to bring attention to the particular situation of language teaching for Lansod students in the humanities, in the field of culture and media specifically, whereas much of the current research focuses on fields such as law, medicine, science, and business.

In conclusion, the issues of validity and generalizability relative to this particular work of research remain complex. In the more theoretical elements of the paper, we will rely on abstraction as well as comparison of various theories to contribute relevance to other teaching

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[16]This is our proposed translation for ""De la confrontation aux diverses théories va naître l'objet construit. Cette construction implique que, parmi des théories parfois divergentes, nous nous positionnons (notre problématique est justement l'ensemble théorique dans lequel nous choisissons d'oeuvrer). Notre problématique nous amène à construire un objet dont il importe de nous rappeler qu'il aurait pu être construit différemment par un autre chercheur." (Narcy-Combes, 2002: §19)

contexts. However, we might classify the validity of these more theoretical elements of the paper as potential validity, because at this moment it is difficult to predict whether these ideas will be adopted by colleagues or not. Although the particularity of our context, as well as our approach, may prevent the direct transfer of our practice to other contexts, we hope that even if these perspectives are not shared, that they will spark productive debate, particularly as to the way that the notions of text and context are manifested in L2 teaching.

3.2.3 Understanding and acknowledging our biases

Due to the differences between Anglo-Saxon and French approaches to linguistic theories, didactic theories and research methodologies, defining the paradigms which will be emphasized in this study will be important in order to avoid ambiguity. Our position as a Franco-American researcher teaching English in France makes it necessary to provide a clear explanation of the paradigms which will enlighten our research project.

This research project will display a bias towards Anglo-Saxon paradigms. This bias will be evident in the important role that work by researchers such as Henry Widdowson and Ann Johns will play in inspiring our reflections. Our reliance on Anglo-Saxon schools of thought will be more evident starting at the moment where we select pragmatics as a central element of focus in the later sections of the paper. We will assert that pragmatics has potential to elucidate Lansod teaching. Whereas within anglophone traditions the field of pragmatics has been used to study language use; within French traditions language use has been explored more often within *la théorie de l'énonciation.* Our choice of pragmatics will once again introduce a bias towards Anglo-Saxon paradigms. The choice of emphasizing pragmatics rather than *la théorie de l'énonciation* will be discussed in section 4.2.1. A further bias towards Anglo-Saxon schools of thought will be introduced when we select the theory of textual genre as a central element of the paper as this theory has been more deeply examined in anglophone countries such as the United Kingdom, Australia and the United States. In areas in which Anglo-Saxon theories may be privileged in our research, this choice should not be interpreted as ignorance or lack of esteem for French schools of thought. Rather, it involves a belief that applying an "Anglo-Saxon" lens to view issues within French higher education may yield beneficial insights.

Another important question to ask in this research project is whether we are concerned uniquely with English or also with other languages which are taught in the Lansod sector. In this work of research, we will cite primarily research about the teaching of English. This is because different languages possess their own pedagogical traditions, though one could easily argue that

with globalization and collective international efforts, such as the publication of the *CEFR*, that teaching approaches for different languages are converging. This work will emphasize English-language teaching for the sake of coherence; however, we believe that these insights could easily be applied to other languages in the Lansod sector. With our emphasis on English, by no means do we wish to question the importance or relevance of teaching what are referred to in France as *langues modimes* ("Moins DIffusées, Moins Enseignées"), languages which may be taught less often. Rather, we hope that the reflections within this work may benefit the teaching of any language at all within the Lansod sector.

Finally, our selection of English as the language for writing this doctoral thesis merits an explanation. As we have just seen, there will be a bias towards various Anglo-Saxon perspectives throughout this research, which makes the selection of English a more coherent choice. Publishing this thesis in English, therefore, allows us to situate it alongside other research which has been conducted about pragmatics and textual genre. It will further allow conversations about how complex higher education systems in other countries may relate to the Lansod sector. Nonetheless, we are aware that it will be necessary to both publish and communicate in French in the future as well.

3.3 Chapter 3 conclusion

In this chapter we have explained how our decision to apply reference theories about pragmatics in order to understand and operationalize Widdowson's (1983) continuum has led us to select a methodology based on the concept of pedagogical mediation. Due to the hybrid nature of research combining theory and action and our dual role as both researcher and practitioner, we must be careful about the generalization of our conclusions and about the way that our different roles may orient our research. In this chapter we explained our selection of Widdowson's (1990) model of pedagogical mediation for our AR project. We have also articulated the first steps of this research project which will involve defining discourse and pragmatics as well as comparing Widdowson's (1983) continuum to models of communicative competence.

3.4 Chapter 3 summary table

Chapter 3: Using a mediation model to explore the proposed pragmatic continuum of specificity	
Concepts explored	Language didactics- An interdisciplinary field concerned with effective teaching and learning, usually in particular institutional contexts Action research- A research methodology which highlights the way that actions and theories interact within knowledge construction Widdowson's (1990) model of mediation- One model of AR which is particularly adapted for projects which involve mobilizing reference theories within language teaching
Next step	We will apply Widdowson's (1990) mediation model to our research project in order to achieve our objective of developing deeper understanding of the potential of a pragmatic continuum of specificity to enlighten the Lansod sector.

Table 3: Chapter 3 Summary

Part I Conclusion

Re-framing the specificity debate in the Lansod sector around the concept of pragmatics

In the first section of our work we have articulated the suggestion that we will explore during the rest of this work: the idea that a pragmatic continuum of specificity in line with Widdowson's (1983) spectrum between communicative capacity/*communicative competence* could provide interesting insights on Lansod pedagogy. In the first chapter we provided a description of the Lansod domain, showing that it is a vast and heterogeneous sector. In the second chapter we investigated two approaches of specificity which have been used as tools to support Lansod pedagogies: *asp* and ESP. We saw that although each perspective offers tools for Lansod course content, various obstacles prevent the application of these approaches to the entire sector. One of the main obstacles is the heterogeneity of Lansod students' needs, as often students are placed in groups with students from other disciplines. However, as we will see in more detail in chapter 8, with our students in the field of culture and media, it is not uncommon to have groups with extremely divergent career objectives and therefore L2 needs, even within a single disciplinary domain. Consequently, our objective in this paper has been to propose an approach to Lansod course content which could be relevant to both classes of students with homogeneous needs and classes for students with heterogeneous needs. This objective has led us to look towards a continuum of specificity in which all students are prepared to engage in linguistic action, with groups of students whose needs are identifiable and similar being prepared to engage in the particular norms of their respective discourse communities and groups of students with variable needs to be prepared to adapt their language use to unanticipated situations.

The approach which we have selected to explore this continuum for the rest of this work is based on the nature of our discipline *didactique des langues et des cultures*. This field is concerned with the way that various reference theories are mobilized in the pursuit of effective teaching and learning. We have, therefore, decided to rely on a model of mediation which will

help guide us through the development of a project to explore our proposed pragmatic continuum of specificity.

Part II Introduction

How does the proposed pragmatic continuum relate to the concepts of discourse, pragmatics and communicative competence?

In the previous chapter, we suggested that a pragmatic approach to specificity with the ability to master the specific communicative norms of a given discourse community at one end and the ability to adapt to unexpected situations at the other end could be an enlightening framework for Lansod pedagogy. Part II of this paper will involve a consideration of how this framework fits in with concepts such as discourse, pragmatics and communicative competence. This step is fundamental in order to contextualize our proposal and will allow us to define basic terms and understand how our continuum relates to other pedagogical initiatives which seek to promote pragmatic competence. It will also be fundamental in the articulation of the next step in our research because it will allow us to understand which elements of our pragmatic continuum already have a solid basis in research and which areas merit further exploration.

In the initial map which we offered in the previous section, Part II of this thesis corresponds to Step 2:
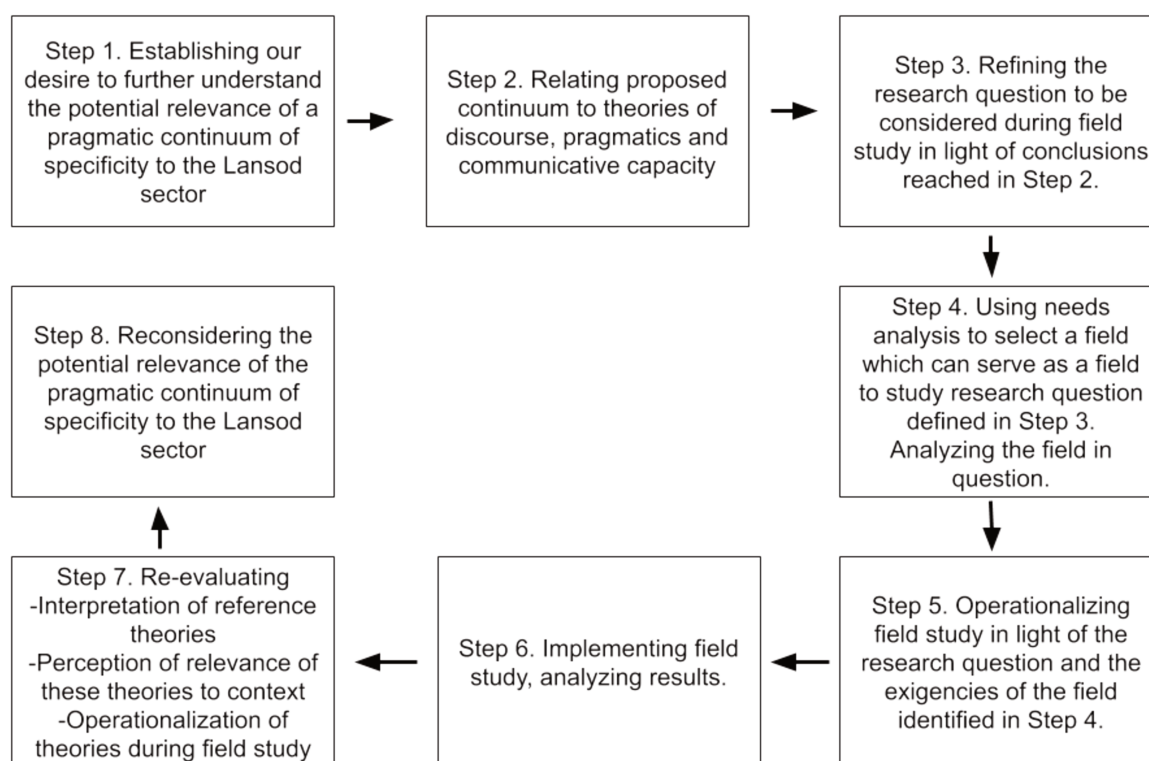
Figure 9: Map of our research project

Step 2, which corresponds to an initial theoretical framework, will be further broken down into a series of steps. The first step will involve defining the concepts of pragmatics and discourse. The second step will involve considering how pragmatics has been applied to L2 instruction. In order to do this, we will consider two of the most widely applied theories which are used in pragmatic instruction: speech act theory and genre theory. Next we will consider how pragmatic competence has been elaborated within models of communicative competence. Because our pragmatic continuum is a conceptualization of pragmatic competence, studying these models of communicative competence will allow us to see how our proposed continuum relates to other views of pragmatic competence. The map for our theoretical exploration of the underlying notions of our project looks like this:

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┌─────────────────────┐
│  Chapter 4:  Defining │        ↘
│ fundamental concepts: │
│     discourse and     │   ┌─────────────────────┐
│      pragmatics       │   │ Chapter 5:  Investigating │
│                       │   │ approaches to discourse │        ↘
└─────────────────────┘   │  included in models of  │
                           │      communicative      │   ┌─────────────────────┐
                           │ competence (necessary   │   │ Chapter 6: Investigating │
                           │  groundwork  for the next │   │   how our proposed      │
                           │         step)           │   │  pragmatic continuum    │
                           └─────────────────────┘   │   relates to models of  │
                                                       │      communicative      │
                                                       │       competence        │
                                                       └─────────────────────┘
```
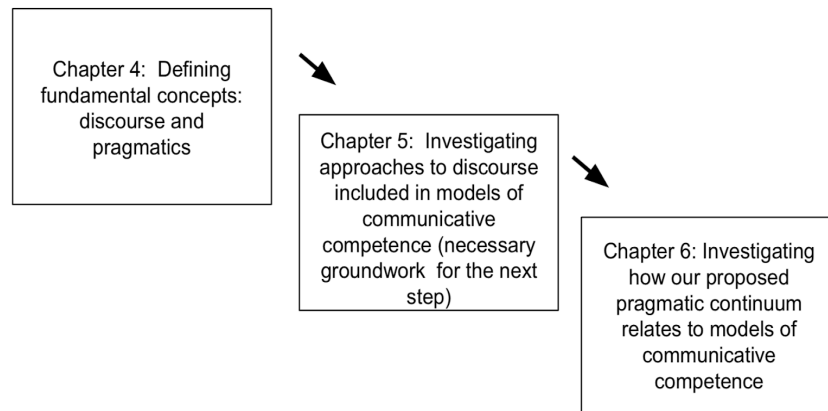
Figure 10: Map of Part II of our research project

Following the completion of these steps, we will articulate the next steps of the research, basing our following actions on the conclusions we reach about the compatibility of the pragmatic continuum of specificity with models of communicative competence.

Chapter 4

Defining discourse and pragmatics

Now that we have argued that a pragmatic continuum of specificity has the potential to enlighten the Lansod sector by highlighting the importance of pragmatics at every degree of specialization, we must develop a deeper understanding of pragmatics which will help us understand how this continuum could be related to Lansod course content. Therefore, the next part of our thesis will focus on defining pragmatics, understanding pragmatic approaches within philosophy and linguistics and understanding how pragmatics has been applied to language learning classrooms.

4.1 Defining discourse, the basis of any pragmatics-based perspective

Because pragmatics has discourse, rather than language, as an object of focus: the next section will consist of a definition of this term which will remain central to our work. Defining the term *discourse* is hardly a straightforward affair as a multitude of definitions have been proposed. Furthermore, the term has been used to refer to different phenomena within the many disciplinary fields where it retains a central role. The polysemy of the term *discourse* makes the research on the subject difficult to navigate, particularly in works where it is not explicitly defined.

Sometimes the distinction is made between formal and functional definitions of discourse. A formal conception of discourse comes from the field of linguistics, where the term can be used to refer to transsentential units of language (Charaudeau and Maingueneau, 2002: p. 185). Because structural linguistics initially focused on the sentence as a unit, a shift towards discourse represented a shift in the scope of interest in language. Although discourse can imply a transsentential perspective, which would allow the inclusion of below-sentence level expressions such as "No smoking" as discourse, it is often employed to refer to uniquely suprasentential

segments of language. The broadening of the standard formal unit of language from sentence to discourse came about due to the realization that although sentences represent units of language which are easy to isolate and analyze, communication is not always composed of a sentence or a collection thereof. Furthermore, patterns can be found in suprasentential samples of language, especially in terms of organization (Bhatia, 2004). Finally, once greater interest in semantics and pragmatics developed, it became clear that the co-text of a sentence could provide fundamental contextual information necessary for understanding an utterance.

The shift from sentential to suprasentential units of language as a focus of study led to interest in the topic of coherence, or "the degree to which the concepts and relations that underlie the surface text are mutually relevant" (Kern, 2000: p. 80). Some consider coherence an essential element of discourse, as we can see in Wang and Guo's (2014) definition of discourse as a "coherent combination of sentences or sentence fragments that is the result of communication interacted between participants, whether speaker and listener or writer and reader" (p. 460). With the addition of the concept of coherence, discourse takes on semantic and pragmatic elements because the text must contain enough ideological continuity for the text to be meaningful. Thus, discourse defined as samples of coherent text emphasizes the continuity of ideas, and researchers concerned with this element often focus on how semantic connections and continuity are created in language.

Coherence is sometimes confused with cohesion, or "overt syntactic and semantic dependencies in texts" (Kern, 2000: p. 79). Cohesion can contribute to coherence by explicitly clarifying the relationships among different ideas, thus giving the text more semantic continuity, as in the case of linking words such as *however* and *consequently*. However, coherence is generally not considered an essential element of discourse because a sample of language can contain syntactic dependencies without having enough logical continuity to be understood.

Functional conceptions of discourse adopt a perspective of language in use (Pennycook, 1994). This conception reflects the Saussurean concept of *parole*. Saussure (1916) found that it was useful to separate the knowledge of how the linguistic system (*langue*) works from concrete instances of language use (*parole*). However, while Saussure concluded that *parole* was too idiosyncratic to constitute a legitimate object of research and oriented the field of linguistics towards the study of language as an abstract system, post-structuralists have re-oriented the object of investigation towards language use. The extension of the object of study sprang from realizations that language is never produced in a void and is influenced by a myriad of contextual factors and that by limiting their study to that of *langue*, they were providing a reductionist view

of the way language works. Consequently, the field of discourse analysis, which relates language use to elements of the context of use, has gained momentum over the past few decades. This field is composed of a number of differing approaches, each emphasizing language in relation to a different element of the context of use. For example, within the conversation analysis approach, researchers investigate exchanges in their interactional contexts. Many of the most active subfields in linguistics such as genre analysis, register analysis and corpus-based linguistics studies can be classified under the umbrella of discourse analysis.

Conceptions of discourse employed outside of the field of linguistics often also rely on the notion of language in use. Because language is always used in a certain context, this conception allows us to "attach" any number of contextual elements to the concept of language. For example, for some, the term discourse "attaches" the concept of interactionism in language. Hicks (1995-1996) emphasizes this social nature of discourse when she defines the word as "communication that is socially situated and that sustains social 'positionings': relations between participants in face-to-face interaction or between author and reader in written texts" (p. 49). This conception of *discourse as conversation* evokes the fundamentally social and dialogic nature of discourse, emphasizing the existence of a producer and receiver of the message, even if they are the same person.

Another conception of discourse takes into account the fact that language is used to express ideas and is thus never neutral. Discourse can thus be associated with fields of knowledge. A Foucauldian conception of discourse is that of a social system of knowledge. Because we communicate ideas via language, this conception retains the social and linguistic elements discussed above, but gives primacy to the notion of discourse as a way of understanding. In this context, discourse can be a countable noun; we can consider different discourses such as capitalist discourse or Marxist discourse. The Foucauldian notion of social systems of knowledge has led to interest in critical views of discourse, with regards to who controls these systems of knowledge and how. The term *discourse* can refer both to a cultural and social ideology, and also to the collection of language use that reinforces the ideology (Charaudeau and Maingueneau, 2002: p. 186). The double meaning of discourse in this sense draws our attention to the integral role that language plays in shaping and proliferating ideologies.

Some researchers have extended the definition even further, including social practices within communities. For example, Gee (2008) differentiates discourse "with a small 'd'" (p. 154) which corresponds to a sample of language that is coherent to a certain group of people from

"Discourse with a capital 'D'" (p. 155) which corresponds to

> ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing, that are accepted as instantiations of particular identities (or "types of people") by specific groups, whether families of a certain sort, lawyers of a certain sort, bikers of a certain sort, business people of a certain sort, church members of a certain sort, African-Americans of a certain sort, women or men of a certain sort, and so on and so forth through a very long list. Discourses are ways of being "people like us." They are "ways of being in the world"; they are "forms of life"; they are socially situated identities. (p. 3)

Gee's "Discourse" relates to the values and behaviors which allow people to identify as members of various groups, whether social or disciplinary. Here, the concept of language seems to be subsumed under socially situated actions and behavioral patterns.

Over the course of this discussion, we have seen that discourse has been variously described as transsentential, meaningful, social, ideological and communitarian. However, we would like to point out that it is ontologically problematic to consider that meaning, socialness or ideology could be inherent characteristics in discourse because these elements are all applied to language via human interpretation. For example, as van Dijk (2013) points out, coherence cannot be an inherent condition of discourse because the logical connections between and among ideas are the result of human cognition and not contained within the text itself. Any type of meaning that we attribute to an utterance must have been added via human interpretation. Thus, interpretation becomes an integral element of the creation of discourse. Widdowson (2004) eloquently explains this idea and provides the conception of discourse that we will be employing in this study in his description of the difference between text and discourse. Text is an utterance that we recognize as having been created for communication, while discourse is this same utterance once it has been interpreted. He explains

> [I]dentifying something as a text is not the same as interpreting it. You may recognize intentionality but not know the intention. This is where discourse comes in, and why it needs to be distinguished from text. As I have tried to show, we achieve meaning by indexical realization, that is to say by using language to engage our extralinguistic reality. Unless it is activated by this contextual connection, the text is inert. It is this activation, this acting of context on code, this indexical conversion of the symbol that I refer to as

discourse. Discourse is the pragmatic process of meaning negotiation. (loc. 188[17])

This conception of the relationship between text and discourse provides some important clarifications to our conceptualization of discourse. First of all, it shows us that discourse is derived from a text, which is defined as an utterance that we recognize as having been created to express meaning. With this text/discourse theorization, Widdowson situates meaning outside of the utterance itself, and into the minds of the interpreters of discourse, thus avoiding the implication that meaning lies outside of human interpretation and directly within a given utterance.

This conception also provides us with a useful heuristic for determining what discourse is and what is not. To illustrate this point, Widdowson's (2004) conception of discourse can be contrasted with Bhatia's (2004). Bhatia defines the term as "any instance of the use of written communication to communicate meaning in a particular context" (pp. 18-19). This definition is problematic because it is sometimes impossible to determine when a sample of language has been created in order to create meaning and when it has not. Such a conception of discourse requires us to understand the intentionality (or lack thereof) of the source of the text, which is information that we may not always have access to. It is imaginable to come across a series of letters or words that were not created with the purpose of creating meaning. Perhaps one comes across a series of words created by a random word generator and perceives it as a beautiful haiku. Perhaps parents perceive a word in their baby's gibberish that was not intentionally spoken. It is our perception of intentionality that leads us to interpret meaning; the actual potential lack of intentionality does not prevent us from finding meaning in a text and thus from engaging in discourse.

Widdowson's (2004) definition is also useful in its depiction of the relationship between meaning and form. When he says that discourse involves "using language to engage our extralinguistic reality" (loc. 188), he evokes the relationship between form and meaning; language, or linguistic forms are used to indexically refer to outside elements and construct meaning. Interest in discourse within this perspective is uniquely concerned neither with grammatical form nor with potential meanings, but with the way that language can construct meanings. Whether to give priority to form or meaning has been a contentious issue in the field of language pedagogy; having a discourse perspective will lead us to consider form as a means to meaning.

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[17] Some works have been accessed in the form of e-books. For books in this format, the page number of the print version was not visible. In this case, the location of the citation in the e-book will be cited.

One final element of Widdowson's (2004) theorization that we find useful is its consideration of the role of context in the interpretation of text. He says

> [W]e *identify* a stretch of language as text when we recognize that it is intended to be related to a context. How we *interpret* a text is a matter of realizing that relationship. Thus we can identify a text, but be at a loss to know how it might be interpreted because we cannot make an effective contextual connection. Since the text is a linguistic object, we can also, of course, decode it semantically as such, but we thereby dissociate it from context and disregard its textual nature, for interpretation is a matter of assigning pragmatic significance to such encodings. In this view, the realization of a text as discourse is a matter of establishing some appropriate relationship between code and context. (loc. 2708)

We do not rely simply on linguistic cues to interpret text; we take into consideration contextual clues as well. Consequently, a discourse approach to teaching foreign languages following this conception of discourse involves the negotiation of meaning via both linguistic information provided within the text and linguistic and extralinguistic contextual clues. This contextual information is important because it allows for the negotiation of pragmatic meaning.

> People make a text real by realizing it as discourse, that is to say by relating it to specific contexts of cultural values and attitudes. And this reality does not travel with the text. So although there is a real example of actually occurring text, learners will be unable to ratify it as an example of discourse if, as outsiders, they are not privy to the contextual conditions upon which the discourse realization depends. Even if they could track down all of the unknown words in their dictionaries, they are still unlikely to realize the pragmatic effect of these words, which makes it real for the discourse community for which it was designed. (Widdowson, 2003: p. 98)

In conclusion, we have seen in this section just a few of the many conceptions of discourse. We have concluded that a sound perception of discourse for our view of pragmatics will involve the process of interpretation of a text, a process which involves taking into account not only the utterance itself but also the extra-linguistic reality.

4.2 Defining pragmatics

Like discourse, *pragmatics* is a term which has a variety of meanings. Discussions about pragmatics can, therefore, be confusing as the term can be used to refer to completely different

phenomena. Conceptions of pragmatics range from a consideration of the study of text and context in its broadest sense to the consideration of individual paradigms such as speech act theory. Here, it is perhaps important to consider our purposes in defining the term *pragmatics,* which are not related to establishing allegiance to any particular school of thought, but rather to developing a deeper understanding of how the study of discourse can benefit language teaching.

One of the initial definitions of pragmatics was proposed by Morris in 1938 (Schiffrin, 1994). Studying semiotics, the study of signs, Morris found it useful to distinguish among three types of semiotic study: syntax, involving the study of the formal relationships among the signs themselves; semantics, involving the study of the way that the signs are used for indexicalization, and pragmatics, involving the relationship between the users and the signs. Although pragmatics has greatly diverged from Morris' initial behaviorist approach to the study of language use, it has maintained an emphasis on the relationship of users to signs.

Talking about *pragmatics* in a global way can be difficult because it encompasses a series of diverse approaches to the study of language use. Perhaps the most well-known approach to pragmatics is speech act theory, which was initially developed in Austin's (1962) university lectures that were posthumously published under the title *How to Do Things With Words*. Later Austin's ideas were elaborated by Searle (1969, 1975, 1976, 1979). Speech act theory seeks to understand the way that language is used to accomplish actions such as requesting or criticizing. It is important to note that speech act theory is not a paradigm within linguistics but rather a paradigm within "philosophy of language" (Searle, 1969: pp. 3-4). Like other theories within pragmatics, speech act theory is not focused on the linguistic forms themselves, but rather on the instrumental nature of language use. Speech act theory remains one of the cornerstones of pragmatics today. Due to its influence on pragmatics teaching, speech act theory will be explored in more depth in the next chapter of the paper.

Another important paradigm in pragmatics is Grice's Cooperative Principle (1989). Grice was interested in the way that parties in an exchange express and understand non-literal meaning. His Cooperative Principle offers the following principle for parties involved in an exchange: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (p. 26). Using the term *implicature* to refer to implied meanings, he developed a series of conversational maxims which help explain how speakers encode implicatures. These maxims are based on quantity, quality, relation and manner. For example, according to the Maxim of Quality, speakers should provide as much information as necessary and no more. Despite the "prescriptive flavor

of the wording" in Grice's works (Culpeper, Mackey and Taguchi, 2018: p. 94), Grice (1989) notes that the maxims can be flouted in order to achieve various pragmatic effects.

Sperber and Wilson (1986) offer another approach to understanding implicature, one which is sometimes considered an alternative to Grice's (1989) Cooperative Principle. Instead of offering a series of guidelines for understanding implicature, they offer a single one: relevance. According to their Relevance Theory, non-literal utterances can be accounted for by their relevance to the surrounding utterances as is visible in the following exchange:

A. I thought the weather would be warmer this month.

B. I need to buy some new clothes. (Culpeper *et al.*, 2018: p. 114)

Although there is no literal link between these two sentences, when one asks why the second utterance may be relevant to the first one, one is likely to conclude that Person B does not have suitable clothing for cold weather.

Another issue which has been explored within pragmatics research is politeness. One influential theory of politeness was provided by Brown and Levinson (1987). Their model is based on the concept of "face," which is to say one's self-esteem and public image and concerns the way that language is used to both save face and threaten face (Culpeper *et al*., 2018).

Although a complete overview of paradigms of pragmatics is out of the scope of this paper, we hope that this brief overview of some major approaches to pragmatics has illustrated the way that pragmatics deals with the functional nature of language. Given both the complexity of language use and the diversity of approaches to studying it, it is understandable that defining the term *pragmatics* has proven challenging. Despite the diversity of approaches within pragmatics, all of them share a concern with "the study of communicative action in its sociocultural context" (Kasper and Rose, 2001: p. 2). Kasper and Rose explain the scope of the notion of "communicative action" in their perspective of pragmatics, saying that it "includes not only using speech acts (such as apologizing, complaining, complimenting, and requesting), but also engaging in different types of discourse and participating in speech events of varying length and complexity" (p. 2).

Although many definitions of pragmatics have been proposed, Crystal's 1997 definition has become one of the most frequently cited in recent literature, particularly within the subdomain of interlanguage pragmatics which involves the study of language use by L2 speakers (Kasper and Ross, 2013). Crystal defines pragmatics as

the study of language from the point of view of the users, especially the choices they

make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication. (p. 301)

This definition represents an important shift from other ones which emphasize primarily speaker meaning by highlighting both interaction and perlocution, the effect that language has on other parties in an exchange (Kasper and Ross, 2013). This definition also explicitly adopts the perspective of language users rather than language analysts. As we will argue throughout this paper, it is this increasingly emic perception of communication which has made contemporary pragmatics research particularly well-adapted to learner-centered teaching approaches.

Many researchers have found it useful to employ the division made by Leech (1983) and Thomas (1983) of pragmatics into two components: sociopragmatics and pragmalinguistics (Kasper and Rose, 2001). Sociopragmatics concerns the knowledge of the communication norms characteristic of social groups. An example of sociopragmatics is the social norm in France that customers who enter shops greet the shopkeeper. Pragmalinguistics, on the other hand, concerns the relationship between form and function, and thus knowledge of which words and expressions can be used to index intentions or interpersonal relationships (Timpe-Laughlin, Wain and Schmidgall, 2016). An example of pragmalinguistics is that the French term "Bonjour" is an appropriate greeting for strangers, and thus appropriate for the shopkeeper in the above situation. Although sociopragmatics and pragmalinguistics are related, maintaining this distinction can be useful for language teachers because it may encourage them to find a balance between pragmatic instruction emphasizing the communicative norms of social groups and pragmatic instruction focused explicitly on the relationship between linguistic form and function.

4.2.1 Are we dealing with pragmatics or *la théorie de l'énonciation*?

Given the fact that there exists a theory other than pragmatics for studying utterances in French, *la théorie de l'énonciation*, we must explain our choice to focus on pragmatics and also situate these theories in relation to one another. *La théorie de l'énonciation* was founded by Benveniste, a French linguist who was concerned with the relative nature of meaning (Charaudeau and Maingueneau, 2002: pp. 228-229). Unlike pragmatics, *la théorie de l'énonciation* was developed by linguists rather than language philosophers. Interestingly, *la théorie de l'énonciation*, particularly as it was proposed by Benveniste, has faced a criticism also faced by speech act theory--that it overemphasizes the speaker at the expense of the hearer; however, other researchers in this paradigm have given a more important role to interaction.

Another similarity to pragmatics is that there are both broad and narrow conceptions of *la théorie de l'énonciation.* Narrow conceptions focus on specific linguistic elements which show the speaker's orientation to their utterance, while broad conceptions can encompass any approach to the study of utterances.

Moirand (1990) explains the difference between pragmatics and *la théorie de l'énonciation* in the following way:

> Pragmatics is interested in the speech acts underlying the production of utterances. But pragmatics, of Anglo-Saxon origin, is less interested in the traces of the operations underlying than the enunciative theories of French origin are. Pragmatics emphasizes rather the underlying intention of the speaker and, by extension, the effects produced by his or her utterances on the other. They are two ways of observing texts and dialogues.[18] (p. 143)

Concerning the relationship between pragmatics and *la théorie de l'énonciation*, Moirand asserts that these two perspectives are "complementary" rather than "contradictory" (p.143). Therefore, despite our emphasis on pragmatics in this paper, we are aware that *la théorie de l'énonciation* offers perspectives on discourse which may also be useful for language learning classrooms.

Why have we decided to focus on pragmatics rather than *la théorie de l'énonciation*? Our selection of the paradigm of pragmatics is less related to any kind of adherence to Anglo-Saxon theories than to the more widespread application of pragmatics to language teaching. As we will see, the integration of the notional-functional syllabus into classes based on Communicative Language Teaching, has resulted in an adoption of some of the ideas of the field of pragmatics into language learning classrooms. Moreover, different conceptions of communicative competence, including the one established by the *CEFR*, have integrated the concepts of pragmatics and speech acts. The existence of instructional pragmatics as a field in its own right is a testament to the fact that pragmatics has become a pillar of foreign language instruction. Consequently, we feel that emphasizing pragmatics rather than *la théorie de l'énonciation* will help us more easily integrate this work into a broader conversation about how communication is taught in L2 classrooms.

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[18] This is our proposed translation for "La pragmatique s'intéresse aux actes de parole sous-jacents à la production d'énoncés. Mais la pragmatique, d'origine anglo-saxonne, s'intéresse moins aux traces des opérations sous-jacentes que les conceptions énonciatives d'origine francophone. La pragmatique étudie plutôt l'intention sous-jacente de celui qui prend la parole et, par extension, l'effet produit par ses énoncés sur l'autre. Ce sont deux manières différentes d'observer les textes et les dialogues." (Moirand, 1990: 143)

4.2.2 What is the scope of pragmatics?

Sometimes a distinction is made between Anglo-American and European Continental approaches to pragmatics (Huang, 2013). The Anglo-American approach is more narrowly defined, involving "the systematic study of meaning, by virtue of, or dependent on, language use" and is characterized by an emphasis on particular centers of focus, including "implicature, presupposition, speech acts and deixis" (p. 4). The European Continental approach takes a broader perspective and includes any functional view of language and, therefore, is co-extensive with other approaches to discourse including sociolinguistics, psycholinguistics and discourse analysis. For the purpose of delimiting a clear research agenda within the field of pragmatics, Huang advocates for the Anglo-American approach. However, because our goal is not to delimit a clear research agenda, but rather to teach students how to communicate, we will argue here that taking a broader perspective, coherent with a European Continental perspective, can be beneficial for language teaching, particularly in terms of making the similarities between specialized and non-specialized language teaching clearer. The fact that pragmatics and discourse analysis have been considered distinct paradigms may make it difficult to recognize the fact that both of these paradigms are applied to language teaching because of their ability to impart insights about how communication works. Adopting a broad view of pragmatics allows us to consider them in the same category. Therefore, this chapter will attempt to illustrate the benefit of considering any approach to the study of discourse as we have defined it in section 4.1 under the umbrella of pragmatics.

It is possible that readers of this thesis might be wondering about the omission of references to the field of sociolinguistics so far. Some conceptions of "language as a tool" are classified as "sociolinguistic" because they concern the use of language in social contexts (cf. Narcy-Combes, 2005: p. 41). However, the reason that we have emphasized pragmatics rather than sociolinguistics is that sociolinguistics is generally concerned with macro-level factors such as age, gender or social class rather than with the more micro-level concerns which bear upon speech production. Because pragmatics is more directly concerned with social action, we will be classifying sociolinguistic research as pragmatic due to its potential to enlighten the study of discourse.

Although discourse remains a central component in a myriad of paradigms, such as sociolinguistics, there exist two major paradigms for exploring discourse which have been most often applied to foreign language teaching: pragmatics and discourse analysis (DA). On the surface, these two paradigms share many characteristics. They are both concerned with the ways

that discourse functions in interaction, and both focus on text, context and the relationship between these two concepts. However, each of these paradigms possesses its own vocabulary and methodology. For example, whereas each of these paradigms focuses on an utterance's "meaningful and unified" nature, discourse analysis considers the unified nature of utterances in terms of coherence, and pragmatics considers it in terms of relevance (Cutting, 2008, p. 2).

In the following sections, we will consider the scope of each of these paradigms, taking into account the differentiation between them may have constructed artificial barriers between "general" and "specialized" language teaching.

4.3 Discourse analysis

As discussed in section 4.1, DA was initially born out of a movement in linguistics to look beyond the isolated sentence and into larger units of analysis, eventually taking into account various contextual elements as well. It has been pointed out that the term DA may be misleading in that it involves not only an approach to textual analysis but also the application, results and theories about the nature of discourse to various situations. In order to address this issue some prefer the term discourse studies (Flowerdew, 2013); however, we will continue to use the term DA in order to remain coherent with current research.

There are as many conceptions of discourse analysis as there are of discourse, meaning that discourse analysis encompasses a broad array of approaches to the study of language use. In *The Routledge Handbook of Discourse Analysis*, Gee and Handford (2012) offer three definitions of discourse analysis:

A. The study of language in use.

B. The study of the meanings we give language and the actions we carry out when we use language in specific contexts

C. The study of language above the level of a sentence, of the ways sentences combine to create meaning, coherence, and accomplish purposes. (p. 1)

These definitions show us that, like pragmatics, discourse analysis is characterized by a commitment to the study of language use. However, it also shows us points which differ from pragmatics such as the explicit emphasis on units above the sentence. Another difference includes an emphasis on the way that sentences meaningfully relate to each other, often referred to as cohesion.

Whereas pragmatics has traditionally drawn upon imagined examples of language use (although according to Ishihara 2010 this trend is changing), discourse analyses are usually performed using corpora of language use. Recent advances in technology have allowed for more sophisticated investigations in corpus linguistics, which yield empirically verified results and represent an improvement over linguistic descriptions and results based on intuition. There currently exists a huge variety of different approaches to the analysis of this corpus data, including conversation analysis, critical discourse analysis, systemic functional linguistics and register analysis and genre analysis; therefore, a complete overview of these methods and their applications to language teaching would be out of the scope of this paper. DA has proven to be a blessing to language teaching as it has provided teachers with empirically-based analysis of tendencies within authentic language use.

4.4 Relationship between pragmatics and discourse analysis

The co-existence of the paradigms of pragmatics and discourse analysis poses particular problems for teachers. After all, how can we choose one or several reference theories to account for the relationship between text and context when competing conceptions exist? Even if one considers that they complement each other rather than compete with each other, a deep understanding of the two paradigms may be necessary in order to most effectively take advantage of this complementarity. Consequently, the question of which of these paradigms or which combination of them to draw from in a foreign language classroom remains a complex issue, and one which we will explore in depth in this paper.

The relationship between pragmatics and discourse analysis remains difficult to articulate due to the fact that each one of these umbrella paradigms encompasses such a broad array of approaches to the study of discourse. Despite their shared focus on discourse, many consider them distinct. For example, Cutting (2008) notes that while DA has a tendency to emphasize the structure of utterances; pragmatics often emphasizes social guidelines which shape discourse production and interpretation. Some, on the other hand, consider that they are two sides of the same coin. After all, both approaches focus on discourse, context and interpretation. For example Schneider and Barron (2014) have noted that the way that they "complement and influence" each other is increasingly being taken into consideration due to their shared concern for the study of language use (p. 3).

Of course, one's perception of the relationship between DA and pragmatics depends on the broadness or narrowness of one's conception of each one. For example, within the more

narrow perspective of Anglo-American pragmatics, which focuses on specific elements such as speech acts and deixis, DA and pragmatics would likely be considered distinct. However, within the broader Continental perspective, which encompasses any functional approach to the study of language, DA might be considered to be subsumed under pragmatics (Huang, 2013).

In most cases, DA and pragmatics are considered distinct due to their different origins. DA evolved from the field of linguistics as linguists saw the need to look beyond the sentence and to take into account co-textual and contextual factors in order to understand language use, whereas pragmatics evolved from the fields of philosophy and logic as rhetoricians saw the need to look beyond the truth-conditions of utterances and to consider the way that language is used in context to accomplish actions (Coste, 1980). Thus, each paradigm has developed its own methodologies and traditions. For example, studies in pragmatics tend to focus on oral utterances, while discourse analyses tend to focus on written language. Consequently, they have become more strongly associated with different units of communication: pragmatics with speech acts and discourse analysis with texts.

Another difference relates to the role that language plays in each paradigm. Because pragmatics developed out of the field of philosophy, language does not always take center stage. As John Searle (1969), one of the founders of the founders of speech act theory notes:

> I distinguish between the philosophy of language and linguistic philosophy. Linguistic philosophy is the attempt to solve particular philosophical problems by attending to the ordinary use of particular words or other elements in a particular language. The philosophy of language is the attempt to give philosophically illuminating descriptions of certain general features of language, such as reference, truth, meaning, and necessity; and it is concerned only incidentally with particular elements in a particular language; though its method of investigation, where empirical and rational rather than *a priori* and speculative will naturally force it to pay strict attention to the facts of actual natural languages. (pp. 3-4)

As speech act theory constitutes "philosophy of language" rather than "linguistic philosophy," the role of language is "incidental" (pp. 3-4). This approach to language differs from that in linguistics which emphasize the formal properties of language. In pure pragmatics research, language is often considered the medium of the object of study (action) rather than the object itself (pp. 3-4).

This difference concerning the role of language in each paradigm may to some degree account for an important methodological difference: pragmatics has historically relied on

imagined examples of language, whereas linguistics has moved towards a reliance on empirical, corpus-based data. However, it is important to note that data-driven approaches have become more prevalent in contemporary pragmatics (Ishihara, 2010).

Despite the differences in origins and methodologies of these paradigms, we would like to consider in this work the way that considering DA and pragmatics under the same umbrella might be beneficial for L2 pedagogy. We believe that considering them as two sides of the same coin is worthwhile because they share discourse as an object of study and because their utility to language learning classrooms resides in their ability to help L2 students learn how to communicate. Consequently, we will indeed consider them complementary although we will take into account the biases inherent in each one, such as the differering role that language may play in each one as well as traditions of methodology.

Another argument for building a bridge between these two paradigms is that their separation may have created a rift between general and specific language teaching, one which, as we will argue here, may be largely artificial. In the following table, Coste (1980) demonstrates the elements of focus which have typically differentiated these two fields and have sometimes prevented meaningful discourse between them:

Pragmatics of speech	Discourse analysis
Oral	Written
Expression	Comprehension
Speech event	Text
Onomasiological perspective	Semasiological perspective
Paradigmatic	Syntagmatic
Selection, appropriateness	Cohesion, coherence
Everyday communication	Specialized fields

Table 4: Contrasting elements of focus in pragmatics and discourse analysis (Coste, 1980: p. 245)[19]

For example, as early as 1980, Coste noticed that specialized language teaching often draws upon discourse analysis as a reference discipline, whereas general language teaching often draws upon pragmatics. We would argue that this division has served as an impediment to a unified vision of language teaching content: discourse is a relevant notion for both specialized and non-specialized language teaching; by employing a disparate paradigm in each one for the study of discourse, we may obscure this commonality.

The division that Coste (1980) points out can be accounted for by the way that these

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[19]This is our suggested translation. The original version can be found in Annex 1.

paradigms have been assimilated into the field of language teaching. The association between pragmatics and general language teaching can be traced to the widespread assimilation of speech act theory into language curricula at the dawn of the Communicative Approach. The association between discourse analysis and specialized language teaching, on the other hand, can be traced to the development of English for Specific Purposes, as pedagogists turned to discourse analyses to characterize the language used within various discourse communities. Despite the differences in the history of their application to language classrooms, these two paradigms have been applied to language teaching for the same reason: because they go beyond grammar and vocabulary and provide accounts of communication. Recognizing the overlap between these two paradigms can help unify the study of purposeful language use under one umbrella, regardless of whether it is oral or written, specialized or non-specialized, and regardless of the unit of language concerned--speech acts, speech events, texts, genre, etc. Developing the conversation between these two paradigms has the potential to contribute to a more coherent Lansod sector in which every student is concerned with language use in context, whether those contexts are related to specific professional activities or not.

4.5 Chapter 4 conclusion

In this chapter we have provided definitions of terms which will remain fundamental to our research about pragmatics instruction in the Lansod sector: discourse and pragmatics. We considered the myriad of conceptions of each of these terms, before defining discourse as the interpretive mechanisms used when engaging in language in context and pragmatics as the study of language use from the perspective of its users. We noted that such a broad view of pragmatics actually includes discourse analysis. Consequently, we asserted that adopting such a broad view of pragmatics can help make the framework for Lansod classes which we have proposed clearer. We consider that by clearly establishing a relationship between pragmatics and discourse analysis and their applications to language teaching, we can more clearly understand that specialized and non-specialized language teaching share a commitment to the study of discourse.

Whereas here we have discussed pragmatics and discourse analysis within their respective traditions in philosophy and linguistics, we will next examine in more detail the way that these approaches to discourse have been used to develop pragmatic skills within language learning classrooms. Therefore, in the next chapters, we will consider two approaches to pragmatics which have been applied to language pedagogy on a large scale: speech act theory and genre theory. Our discussion of these paradigms will serve several purposes. First of all, as

these concepts are important elements within various models of communicative competence, developing a deeper understanding of them will be a vital first step in understanding the notion of communicative competence (and more specifically pragmatic competence), which will be discussed in a following chapter. Secondly, this discussion will allow us to partake in a "didactic" reflection, allowing us to consider *why* each paradigm has applied to language pedagogy, the benefits but also limitations of biases within each theory, as well as the particular view of communication that each one of these theories conveys.

4.6 Chapter 4 summary table

Chapter 4: Defining discourse and pragmatics	
Concepts explored	Discourse- A concept used to include both utterances themselves and the way that "context" relates to these utterances. In this work, it refers to the process of utterance interpretation by language users, a process which involves a consideration of both linguistic and extra-linguistic contextual elements Pragmatics- A concept used to refer to various approaches to the study of communicative action. In this work, broad conception of pragmatics is adopted, one which takes into account any approach to the study of discourse as it has been defined above
Arguments made	Although the prevalence of different views of the concepts of discourse and pragmatics represents a wealth of different perspectives, it also complicates conversations about the role that each one should play in language teaching because researchers and teachers can use each of these terms to refer to different concepts. From a didactic point of view, adopting a broad view of pragmatics which takes into account most approaches to the study of discourse has an advantage because it allows a consideration of all approaches which can help students/teachers understand communicative action under one umbrella.
Next step	We will investigate how discourse and pragmatics are applied to L2 classrooms and consider how these approaches relate to the pragmatic continuum proposed.

Table 5: Chapter 4 Summary

Chapter 5

Exploring two approaches to the study of discourse found in models of communicative competence: genre theory and speech act theory

The concept that discourse, and not language, should be at the center of foreign language classes is hardly new. For instance, Widdowson (1978, 1979) has been advocating for discourse approaches in the classroom since the late 1970s, and various conceptions of the notion of communicative competence have brought issues of pragmatics and discourse to the forefront of language classrooms. It is the emphasis on pragmatic considerations on top of formal ones which characterize Communicative Language Teaching (CLT) and Task-Based Language Teaching (TBLT). Furthermore, over the past forty years quite a few of discourse-based pedagogical initiatives have been undertaken. In his book *Discourse in English Language Education,* Flowerdew (2013) gives a brief overview of a variety of these pragmatic approaches which have been applied to the language learning classroom, including Systemic Functional Linguistics (SFL), genre theory, speech act theory, corpus-based approaches, the Cooperative Principle, Conversation Analysis, cohesion, and Critical Discourse Analysis. All of these perspectives share a commitment to understanding the relationship between text and context, yet they differ in the relevant contextual and linguistic elements which they highlight (Blommaert, 2001).

Despite the existence of so many pragmatic approaches to the language-learning classroom, only a few of them have been widely applied across language teaching curricula. Many of these paradigms were developed outside of any pedagogical imperative, and therefore their pedagogical applications may not be readily apparent. For example, in his *Discourse Analysis for Language Teachers,* McCarthy (1991) asserts that he has not found a utility for Grice's (1989) Cooperative Principle, saying, "In a decade of language teaching, since they first came to my notice, I have never met an occasion where the maxims could be usefully applied

[…]. Grice, therefore does not figure in this book" (p. 2). Although it has been argued that Grice's Cooperative Principle does have utility for the language classroom (Flowerdew, 2013; White, 2001), it is not common to find pedagogical applications of this theory. Because we are initially interested in manifestations of instructional pragmatics which are currently widely adopted and applied, we will be focusing on more "mainstream" applications of instructional pragmatics in this section because we would like to consider the way that a pragmatic continuum of specificity may relate to approaches to pragmatics as described within models of communicative competence. We consider that the application of this continuum to the Lansod sector may be easier and smoother if it corresponds to visions of pragmatics which are already widely applied to language pedagogy, such as the one within the *CEFR*. Developing an understanding of speech act theory and genre theory will also be a necessary step in understanding the way that pragmatic competence has been theorized within various models of communicative competence because these concepts are included within many models of communicative competence. Therefore, the discussion in this chapter will help scaffold the discussions in the following chapter about models of communicative competence.

5.1. Speech act theory

Speech act theory was developed outside of any pedagogical initiative, unlike genre theory, which was primarily developed with classroom applications in mind. Accordingly, our discussion of speech act theory will consist of two parts: first a description of the original basis of the theory and secondly a description of the way that it has been "transposed" into the field of language teaching.

Speech act theory, primarily developed by Austin (1961, 1962) and Searle (1969, 1975, 1976, 1979), established the theoretical basis of contemporary pragmatics and also became an important theoretical tenet of CLT. The basis of the theory can be found in *How to Do Things With Words* (1962), a posthumously published book based on the lectures of Austin, and the theory was further developed by Austin's student, Searle. Whereas philosophical enquiry under the paradigm of Logical Positivism has been concerned solely with the truth value of referential statements, Austin and Searle were interested in linguistic action--both in the different layers of this action and the various conditions which make it "felicitous" or "infelicitous" (Collavin, 2011). Although Austin and Searle's theories are sometimes conflated, they differ in important ways, which we will explore below (Sbisà, 2007).

Austin (1962) begins *How to Do Things with Words* by considering *performatives,* or

words which perform a certain action when uttered in the proper context, contrasting them with *constantives* or referential utterances without any functional force outside of indexicality and later broadening his view, declaring all utterances performative. In her essay "How to Read Austin," eminent speech act theorist Sbisà (2007) asserts that contrary to the received reading of *How to Do Things with Words* in which Austin's theory is considered as evolving from the constative/performative distinction to a theory of linguistic action, constantives are merely a "straw man" to illustrate that, in fact, all sentences are performative. Austin (1962) then tries to explain the conditions under which performative utterances are "felicitous" and describes the different conditions, both in the external context and the internal psychological states of the participants, necessary for certain types of performances along with different types of infelicities. Finally, he provides a taxonomy of kinds of utterances based on their illocutionary force.

Once Austin (1962) establishes the performative nature of all communication, he seeks to understand linguistic action in its interactional context, developing a tripartite model of the levels of this action. The first level of this model, the *locutionary act,* consists in the performance of an utterance. The *illocutionary act* corresponds to an action which can be accomplished via a locutionary act such as complimenting or threatening; and finally a *perlocutionary act* corresponds to the consequences of the utterance. Austin establishes three characteristics of *illocutionary acts.* Firstly, addressees must understand the *illocutionary force* of an utterance in order for an *illocutionary act* to be achieved. This is to say that one cannot be said to have warned someone if the person has not interpreted the utterance as a warning. Austin refers to this understanding of the *illocutionary force* as *uptake.* Secondly, the action brings out a change in the "state of affairs" (p. 116). Austin illustrates this point with the example of the naming of a ship. Once a ship has officially been christened, it is inappropriate to call it a different name. Finally, the *illocutionary act* invites a reaction from the addressee. A warning, for example, would invite the addressee to change their behavior in order to avoid a certain danger, although they would not be obliged to follow the advice.

Austin (1962) admits that his theory is underdeveloped and contains "numerous loose ends" (p. 147). Particularly problematic has been his ambiguous description of *illocutionary force* which he defines both as "how the action is to be taken or understood, what action it is" (p. 70) and "in what way we are using the locutionary act" (pp. 98-99). These definitions have yielded various re-interpretations of *illocutionary force,* notably Searle's (1969, 1976, 1979) in which it is equated with speaker intention. However, in *Philosophical Papers* (1961), a collection of his papers, Austin rejects a conception of *illocutionary force* based on intention, stating, "The one thing we must not suppose is that what is needed in addition to the saying of

the words in such cases is the performance of some internal spiritual act, of which the words then are to be the report," insisting "our word is our bond" (p. 236).

How to determine the *illocutionary force* of a locutionary act without recourse to the speaker's intent seems to be a thorny issue in Austin's (1961, 1962) theory. Meggle (1985) explains that the fuzziness about how to determine *illocutionary force* in Austin's theory should not be surprising as his objective was not to construct a theory of pragmatic semantics but rather to construct a theory of linguistic action. Perhaps Austin's (1962) failure to address this issue stems from the fact that he focuses primarily on easily identifiable communicative acts, such as "christening a ship," (p. 23) and does not explicitly explore examples where *illocutionary force* could be unclear.

Another problematic issue in Austin's (1962) theory stems from his association of *illocutionary acts* with the *illocutionary verbs,* or verbs that describe illocutionary acts such as *warn*, *insult* or *bet* (p. 62). Austin is aware that performative utterances are not always performed in the first person indicative using the illocutionary verb describing the action. For example, a warning is not always performed by saying "I warn you that…" (pp. 56-60). It may quite well be performed in a different mood and/or person, such as the imperative "Be careful of..." (p. 57). Therefore, performatives can not be associated with any particular grammatical or lexical criteria. Nonetheless, Austin maintains that the use of the first person indicative with an illocutionary verb is the least ambiguous way to communicate a speech act. The inventory of speech acts that he provides corresponds to a list of verbs which can have illocutionary force which he found during his perusal of a dictionary. This inventory has invited criticism because it implies that all speech acts correspond to a precise verb and that speech acts may be language-specific due to the precise illocutionary verbs available in the language at hand.

In the 1960s and 1970s, John Searle (1969, 1975, 1976, 1979) further elaborated speech act theory. Whereas Austin (1962) was interested in "the total speech act in the total speech situation" (p. 147), Searle focuses more on the relationship between the propositional content of the utterance and the speaker's intention. Searle's emphasis on speaker intention was influenced by Grice's 1957 work in which he situates the meaning of an utterance within the speaker's intention as well as by his later work which focuses on implicature (Sbisà, 2009). Searle focuses primarily on illocutionary force, expressed in the unit of a sentence, considering perlocutionary force a separate element.

Criticizing Austin's (1962) taxonomy for being too closely dependent on illocutionary verbs, Searle (1979) creates a new taxonomy of illocutionary forces. This classification is based

on twelve criteria, of which three are considered the most important. The first of these, the *illocutionary point,* corresponds to the speaker's intention behind the utterance. The second one, *direction of fit between the words and the world,* refers to whether the utterance represents an attempt to use words to describe the world *(world-to-words)* as in the case of an assertion or explanation or whether the words are used to create a change in the world (*words-to-world*) as in the case of a request. The third major criterion is the *psychological state expressed.* According to this criterion, illocutionary acts must reflect particular mental states. For example, an assertion would be based on the state of *belief* and would be incompatible with expressed disbelief in that assertion. Because he specifies that one's mental state must be expressed, Searle allows for insincere illocutionary acts to be performed as long as the speaker does not express a feeling which would contradict it. Once he has established his set of criteria for describing speech acts, Searle questions Austin's taxonomy of speech acts, proposing his own taxonomy which is less strictly linked to the specific verbs which describe speech acts.

One important elaboration that Searle (1975) made to *speech act theory* was his inclusion of *indirect speech acts* or "cases in which one illocutionary act is performed indirectly by way of performing another" (p. 60). For example, a sentence like 'Can you pass the salt?' would literally appear to be an inquiry, but would likely be employed as a request. Because indirect speech acts are quite common, their inclusion in speech act theory helps produce a theory that more accurately reflects human communication.

Searle (1969, 1975, 1976, 1979) is often credited with expanding Austin's theory with his more elaborate taxonomy of illocutionary acts and with his theorization of indirect speech acts. However, he has also been criticized for overemphasizing the psychological state of the speaker and minimizing the importance of both the context and the hearer (Sbisà, 2002). By separating the perlocutionary act from the illocutionary act and focusing squarely on speaker intention, Searle removes the interactive nature of a speech act, thus providing a theory with limited pragmatic scope. He further limits the pragmatic breadth of the theory by paying little attention to the role of external factors in speech acts. By defining elements which are internal to the speaker, such as *illocutionary point, fit to world,* and *psychological state expressed,* as the most important criteria of illocutionary acts, Searle minimizes the importance of the non-psychological elements of context. Sbisà contends that Searle's re-interpretation of the theory results in the "internalization of felicity conventions" and asserts that his interpretation represents a fundamental change in *speech act theory* from "actions having conventional effects" to "utterances expressing communicative intentions" (p. 424).

Although speech act theory has evolved since the time of Austin and Searle, we will not discuss its evolutions at the present time due to the fact that it was Austin and Searle's views which largely influenced the way that speech act theory was "transposed" from the field of pragmatics to the language learning classroom.

5.1.1 Instructional pragmatics and speech act theory

Speech act theory quickly became a cornerstone of language teaching as pedagogists saw the advantage of relating language forms to their uses in real communication. Although *speech act theory* is not the only pragmatics-based theory applicable to second language pedagogy, it has been the theory which has been the most universally applied (Bardovi-Harlig, 2005). In order to understand the way that speech act theory has been integrated into language pedagogy, we will first consider the way it was included in the notional-functional syllabus.

Communicative Language Teaching (CLT), an approach which emphasizes the functional nature of language, was greatly influenced by research in syllabus design as researchers sought a way to divide the language-learning syllabus into a collection of units representing various elements of language learning needs (Richards and Rodgers, 2014). One such syllabus was Wilkins' (1976) notional-functional syllabus, the adoption of which by the Council of Europe fostered the development of CLT. The notional-functional syllabus displays the influence of several researchers, and as Green (2012) notes,

> Wilkins and his Council of Europe colleagues did not attempt to apply the ideas of Searle, Halliday or Hymes directly to language teaching, but drew on them eclectically to suit their purpose of building an approach to teaching and learning that would prioritise learner needs. (p. 17)

Rather than organizing his syllabus around grammar points, Wilkins (1976) organized his syllabus around three semantic categories. The first of these, notions, corresponds to semantic categories such as time and location. Borrowing a term from Halliday, Wilkins refers to the type of meaning that one can express with notions as "ideational" (p. 21). The second of these semantic categories, modality, demonstrates the speaker's attitude towards their own utterance. Communicative functions, the final category, are similar to speech acts and consist of actions such as warning or requesting that one can accomplish with language. Wilkins provided a taxonomy of speech acts mirroring Austin's though slightly broader (Flowerdew, 2013). Asserting "close relationship between semantics and grammar," Wilkins proposed a teaching

program in which grammar is taught through semantics. Each unit within this syllabus consists of one category of notion, modality or communicative function, along with lexical and grammatical points which can be linked to it. Wilkins states:

> The advantage of the notional syllabus is that it takes the communicative facts of a language into account from the beginning without losing sight of grammatical and situational factors. It is potentially superior to the grammatical syllabus because it will produce a communicative competence and because its evident concern with the use of language will sustain the motivation of the learners. (p. 19)

Wilkins' (1976) notional-functional syllabus was adopted by van Ek and Alexander in their 1975 document *The Threshold Level in a European Unit/Credit System for Modern Language Learning by Adults* which was released by the European Council to help harmonize and improve language teaching across the continent (Richards and Rodgers, 2014). *The Threshold Level* embodied an attempt to specify the types of knowledge possessed by someone with a functional level in the target language. The guidelines in syllabus design provided by *The Threshold Level* have proven influential in European textbook design and contributed to widespread adoption of *notional-functional* syllabi as well as CLT. Because the speech functions emphasized in the notional-functional syllabus are based on speech acts, the large-scale adoption of this syllabus resulted in widespread influence of speech act theory in language learning classrooms.

Decades after the development of the notional-functional syllabus, speech act theory remains a pillar of second language instruction. For example, the *language functions* mentioned in the *CEFR* have a clear basis in speech act theory, meaning that they occupy an important role in the language policy promoted by the Council of Europe. Furthermore, speech acts remain one of the most active areas of current research in instructional pragmatics.

5.1.2 Limitations of the applications of speech act theory to instructional pragmatics

Some of the problems with the application of speech act theory to second language teaching can be traced back to the development of the theory by Austin (1961, 1962) and Searle (1969, 1975, 1976, 1979). First of all, Austin and Searle were working within a philosophical perspective and not a linguistic or pedagogical one. This fact, of course, does not mean that the theory is not applicable to second language pedagogy, but that recontextualization of the theory from one field of another is necessary. For example, as Austin and Searle were concerned with

determining when the linguistic expression of intention was *felicitous* or not, context for them was defined in terms of *felicity conditions* (Illes, 2001). Their notion of context was thus based on the conditions under which an attempted *warning* could actually be considered a *warning*, for example, and not the same kind of sociocultural or physical contextual elements that might influence the language choices of interlocutors.

A further issue with speech act theory, particularly as it was theorized by Searle (1969, 1975, 1976, 1979), is its over-emphasis on the speaker's intention and underemphasis of hearer's interpretation of the utterance. This emphasis on illocutionary force with a neglect of perlocutionary force carries over to pedagogical applications of speech act theory. Wilkins (1976) describes his choice to emphasis illocutionary force at the expense of perlocutionary force in his notional-functional syllabus saying:

> Broadly, we are more concerned with what the speaker intends to achieve than with the effect he may inadvertently or indirectly have. The effect of one speaker's utterances may be to *bore* his hearers, but it would be foolish and irrelevant to look for the linguistic means by which one succeeds in boring one's hearers. To use Austin's terms, we are concerned with *illocution* and not *perlocution.* (p. 43)

The result of this emphasis on speaker intention with the neglect of the effects of the utterance on others results in a theory which minimizes interaction. As Goodwin and Duranti (1992) note, in many versions of speech act theory:

> The hearer is often but a projection of the speaker's wants or attitudes, and rarely an active (co-)participant in the utterance event (cf. the exchange between Clark and Carlson 1982 and Allan 1986, with Clark's 1985 reply). That is the hearer exists as an Internalized Other, but not as an actual additional participant who could guide the interaction (and the interpretation of talk) toward directions unforeseen by the speaker. (p. 18)

Moreover, the association of utterances with one single illocutionary force in language learning materials does not reflect the reality of communication in which one utterance can carry multiple illocutionary forces.

Another reason that treating the speech act as a unit may have limited validity is that speech acts in real communication are embedded in conversations. Speech acts are mere "components of discourse" (Widdowson, 1979: p. 248). An adequate explanatory theory would then have to account for the way that they are employed in connected discourse (Flowerdew,

1990). Moreover, speech act theory primarily addresses oral language use, usually failing to account for written language use.

Finally, some limitations may stem from the methodologies of speech act-based instruction. The fact that speaker intentions may be "invisible" has made it difficult to identify speech acts in corpora, making it difficult to expose students to the way that intentions may be expressed in real-life situations. This means that speech act researchers and language material producers have the tendency to rely on imagined utterances rather than those employed by real speakers. Several studies have demonstrated that the speech acts presented in language teaching materials are often dissimilar to corpus-attested speech acts (e.g. Boxer and Pickering, 1995).

A further reason that speech acts in language teaching may not resemble actual communication is their minimization of indirect speech acts. Although the existence of indirect speech acts was asserted by Searle (1969), van Ek and Trim (1991) omitted them from their *1990 Threshold Level.* They explained this decision in the following way:

> The possibilities for the indirect fulfilment of language functions vary in accordance with the situational and the linguistic context of a communicative act. This variation is such that a systematic description and selection on behalf of our objective is not possible. The exponents we propose, therefore, are on the whole those which may be considered to fulfil the functions concerned directly. (p. 28)

We can also notice some problems with the ways that speech acts may be elicited from students. These limitations are visible when we consider one major approach for helping develop and test students' knowledge of speech acts--discourse completion tasks (DCTs). DCTs are activities in which students must provide a speech act. Usually, students are provided a situation or dialogue to which they must respond. A sample DCT can be found below:

> **Situation:** You are leaving your house and are going to campus. On your way out, you meet your next-door neighbor, who borrowed a book from you several months ago.
>
> You: _____
>
> (Walters, 2013: p. 172)

DCTs often give very few contextual details and offer only a few, if any, of the surrounding utterances when, in reality, speech acts are often formulated over a series of multiple utterances. Furthermore, without specific criteria concerning how to evaluate which responses might be "correct" and which ones might be "incorrect," the evaluation of these exercises may be unsystematic. Of course, DCTs are not the only approach to speech act instruction. However, the

problematic issues one might encounter in DCT-based instruction are likely to be encountered in other types of speech act based pedagogies. How can we provide enough context for students to provide an utterance which is "appropriate" to the situation? How does one determine which utterances are appropriate and which ones are not? Given the shortcomings cited within this section, we believe that it is necessary to consider how speech act-based instruction can be implemented in a way which offers a more realistic view of communication.

5.2 Genre theory

Genre theory is one sub-domain of discourse analysis which has provided a theorization of the relationship between text and context and has consistently been applied to language-learning classes. Although the different theories of textual genre share some characteristics with theories of musical, literary and cinema genres in that they concern the way that certain characteristics allow a given object to be recognized as belonging to a certain category, in this work the concept of textual genre will be disambiguated from genre as it is conceptualized in other domains. Within this work genres will be considered texts which have become typified in some way and whose characteristics are influenced by the roles that they play in various social activities. As Hyland (2004) explains:

> The concept of genre is based on the idea that members of a community usually have little difficulty in recognizing similarities in texts they use frequently and are able to draw on their repeated experiences with such texts to read, understand, and perhaps write them relatively easily. (p. 4)

It is usually considered that there are three schools of genre: the ESP school, the Sydney School and Rhetorical Genre Studies (RGS) (Hyon, 1996). Although these three schools share an interest in typified linguistic action, each one approaches it in a different way and has been adapted for a particular student audience.

5.2.1 The ESP school of genre

During the development of ESP in the 1960s, register analysis, involving counts of grammatical features found within scientific textbooks or journal articles, served as the primary tool for characterizing the language features characteristic of given disciplines (Johns, 2013). However, these analyses were criticized for providing a superficial view of language variation, failing to capture "the communicative character" of what was written (Widdowson, 1979: pp.

55-56). Genre analysis was introduced as a more comprehensive alternative to the "surface-level" analyses provided by register analysis, offering "a more functional and grounded description of language use" (Bhatia, 1993: p. 5). The objective of the application of genre theory to ESP is to assure that "non-native speakers can operate as members of the anglophone-discourse communities that most likely dominate their research areas" (Swales, 1990: p. 11).

In ESP, genres are inextricably linked to *discourse communities,* or "sociorhetorical networks that form in order to work towards sets of common goals" (Swales, 1990: p. 9). Many professional communities can be characterized as discourse communities, and textual genres as the mechanisms that members use to communicate in the context of their professional activities. Because genres in ESP are characterized by the roles that they serve within disciplinary activities, it is the purpose of each genre which serves as the "prototypical criterion for genre identity" (p. 10). Swales defines genre as

> 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 community and thereby constitute the rationale for the genre. (p. 58)

In ESP, the fact that genres are so closely linked to discourse communities means that they are firmly situated in academic and professional realms. This means that the notion of context here is largely determined by the professional field and activity at hand.

The ESP school of genre is characterized by its focus on both linguistic and rhetorical elements. Therefore, it emphasizes both the linguistic forms which are often found in genres, as well as the rhetorical moves and their organization. A typical genre analysis in this paradigm involves the identification of a genre and its role within a given discourse community followed by the analysis of the genre's rhetorical structure then the study of the textual and linguistic characteristics used to actualize the various rhetorical moves (Bawarshi and Reiff, 2010). Within genre theory, the concept of rhetorical moves is an important one, corresponding to the rhetorical strategy realized by a certain utterance. For example, a certain rhetorical move could be introducing oneself, a strategy which one may employ in an email to an unknown person. An ESP genre lesson of a cover letter, for instance, may provide a "map" of the rhetorical moves which could be found in this type of correspondence. This "map" would have likely been designed by a researcher who had studied a corpus of business emails and found common strategies used in a particular genre. The researcher or teacher can also provide potential linguistic realizations of these moves.

One notable genre analysis was conducted by Swales (1990), who discovered that research article introductions often follow a certain rhetorical structure. Based on these results, he developed his "Creating a Research Space" or CARS model which provides a map of this structure along with linguistic forms which can realize the various rhetorical moves (pp. 140-166). CARS has proven to be a valuable resource for ESP students. Not only does Swales' model provide an argumentative map of research articles, but it also allows teachers to associate ways that they may actualize the various stages of argumentation with language.

Since the publication of Swales' seminal 1990 work, genre analysis has flourished. Corpus analyses, aided by more and more sophisticated technological tools, have allowed researchers to detect patterns in genres, and the researchers working in this paradigm have provided descriptions of many different genres. More and more complex conceptualizations of genre have also been applied. Bhatia (1993, 1997, 2004), in particular, has encouraged researchers to look beyond genres in isolation and consider the way that genres interact with each other. One notion which includes multiple genres is that of genre systems, or groups of genres used within a particular professional activity. One example of a genre system might be the group of genres which a tax accountant interacts with which might include the tax code, tax forms and correspondence to clients (2004: p. 61). Although the tax code originated in the disciplinary field of law, and the letter to clients may be somewhat vulgarized in order to make it accessible to non-specialists, all of these genres interact within the activity of tax payment. The recognition that different genres often work together has led to deeper textual analyses which give a broader picture of the professional activities. Studying genre systems allows for analyses which highlight the intertextuality among different texts.

Another concept which highlights multiple genres at once is the notion of genre colony, or groups of seemingly unrelated genres which accomplish somewhat similar purposes, particularly when the purpose is considered from a high level of abstraction (Bhatia, 2004). For example Bhatia (1993) has compared sales promotion letters and job application letters and noted that they are both persuasive in nature and that they share the purpose of promoting a product or service. Furthermore, they share the same medium, the form of a letter.[20] Consequently, Bhatia views these genres as "close cousins" (p. 59) and members of the macro genre of "promotional genres" (p. 74). Because the genres within a colony can come from various disciplines, analyzing genre colonies can lead to valuable conclusions about the similarities and differences of these genres and how these commonalities or divergences relate to

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[20] This text was published in 1993, and if the text had been published today, it may have made more references to forms of computer mediated communication.

the context in which the genre is embedded (Bhatia, 2004).

Whereas the notion of genre colonies has often emphasized the benefit of taking a more macro view of genre in order to find similarities among disparate genres, other research has emphasized the benefit of taking a more micro perspective, highlighting differences among even similar-seeming genres, particularly those which can be attributed to the disciplines in which they are embedded. Hyland (2002b) has been a vocal proponent of performing fine-combed analyses which can reveal particular features of genres within particular disciplines. Emphasizing the similarities among inter-disciplinary genres, he believes, may belie the heterogeneity of different professional practices. Therefore, he advocates for genre analyses which focus on the particular genres within a certain discipline and teaching narrow-angled ESP classes which reveal these differences to students.

The application of genre theory to ESP has taken many forms. For example, Swales' (1990) CARS model has proven to be a valuable tool to help students understand and produce academic writing. Johns (1997) has used "homely" or everyday genres, such as wedding invitations, to sensitize students to the way that form and function interact within genres to gradually prepare them for more complex academic genres.

For many teachers, genre theory has helped demystify ESP teaching. Rather than being faced with the Herculean task of having to teach the language of a particular field, teachers who use genre theory can break their ESP classes into manageable parts. Moreover, the enormous quantity of genre analyses which have been published over the last few decades can offer teachers support for understanding linguistic and rhetorical patterns found in genres.

5.2.2 Sydney School

The Sydney School of genre analysis, sometimes referred to as the SFL approach, was developed at the University of Sydney by Halliday, Martin and Rose (Flowerdew, 2013). This strand of genre theory was influenced by Systemic Functional Linguistics (SFL), an approach to the study of language use developed by Halliday that accounts for the functional nature of language. Halliday's initial theory of SFL was concerned primarily with register; it was one of his followers, Martin, who began to develop links between SFL and genre (Bawarshi and Reiff, 2010). The Sydney school approach to genre developed largely out of a desire to develop a pedagogy for primary and secondary students in Australia. This approach to literacy was designed out of a concern that the student-discovery and expression based approaches employed

at the time neglected to prepare students to understand the relationships between language use and social situations. Teachers and researchers working under this paradigm often seek to empower students by demystifying the textual patterns which are associated with given contexts. Although this approach has been employed for broad audiences in primary and secondary education in Australia, it was developed in particular for groups such as indigenous or impoverished students whose potential lack of knowledge of the norms of communication exercised by those in power may prevent social mobility.

The Sydney School shares with the ESP school its focus on both the notion of communicative purpose and the rhetorical organization of texts (Flowerdew, 2011). Flowerdew has classified the ESP and Sydney schools of genre as "linguistic" due to their focus on formal features of language and RGS as "contextual" due to its greater emphasis on context (p. 135).

Despite these similarities, the Sydney School and the ESP school possess some notable differences. For example, the "elemental genres" studied in the Sydney school, such as narration and description, would not qualify as genres, but rather as text types by the ESP school (Flowerdew, 2013). Here, the notion of genre is not embedded within the notion of discourse community as it is in ESP; therefore, genres in the Sydney school are not necessarily situated in any particular social or professional activities. However, these elemental genres do combine within "macro-genres," such as lab reports which correspond more closely to the ESP school of genre (p. 151).

Genres within the Sydney School perspective are considered "staged, goal-oriented social processes through which social subjects in a given culture live their lives" (Martin, 2001: 46). As in ESP, the Sydney School places great emphasis on the schematic structure of genres. For example within the genre of "description," the first stage is identification. Identification is followed by "aspect," a stage which may occur several times. A final stage, "conclusion" is optional (Flowerdew, 2013: p. 152). As in the ESP school, each individual stage of the genre may be associated with linguistic forms which may be used to realize these stages.

Pedagogical applications of the Sydney School of genre have often followed the "teaching and learning" cycle, a procedure which seeks to teach students to use a given genre (Hyon, 1996: p. 704). This teaching approach consists of three steps. During the initial stage of modelling, teachers lead discussions about instantiations of a given genre, highlighting characteristic lexicogrammatical elements and rhetorical structure as well as how these elements may relate to the text's function. During the second phase, joint construction of the text, the class produces an example of a genre altogether. Finally, the students produce examples of the genre

individually. This approach involves providing students a great deal of scaffolding during the modelling stage, and then progressively less during the joint negotiation of text as the students put their knowledge together, and culminating in the autonomous production of the genre by the individual students. Although the teaching-learning cycle may be the most commonly cited Sydney school approach, it is not the only approach that has been proposed for this paradigm, which has been extremely productive in literacy instruction.

Despite the advantages that the Sydney School paradigm offers to L2 instruction, it has been criticized, particularly by those working from an ESP perspective. For example, Johns (2008) expresses her concerns about the utility of the Sydney school, saying:

> I am concerned about any genre pedagogy that appears to have found the pedagogical answers in the acquisition of de-contextualized texts, for genres are 'slippery' (Swales 1990: 33) and evolving, and must be reformulated for shifting situations. Because of the emphasis upon the texts themselves in these pedagogies, there is little room for schema revision, consideration of reader–writer relationships, for the richness of context, and for the ideologies and hegemonies that are central to our discourse communities and their values. (p. 245)

The utility of the Sydney school perspective has thus been questioned for its emphasis on broad macro-genres which are independent of any particular social context or social community.

5.2.3 Rhetorical Genre Studies

Rhetorical Genre Studies (RGS), also referred to as New Rhetoric Studies, is a primarily rhetorical approach to genre, rather than a linguistic one, considering genres less in terms of their formal regularities and more in terms of the roles that they play in social activities. Under this perspective, Miller (1984) famously defined the concept of genre as "social action." Since the establishment of this conception of genre, RGS scholars have provided increasingly deeper analyses about the relationship between genres and society. RGS often relies on ethnographic research in order to provide a deep understanding of the particular situations in which genres are embedded and the role that genres play within them (Flowerdew, 2013). RGS often draws upon activity theory, according to which cognitive issues cannot be separated from social ones (Johns, 2008).

As opposed to the ESP school, RGS provides a vision of genre that is independent of any particular professional group or activity, leading to a more expansive, sociological view of

context (Bawarshi and Reiff, 2010). Bawarshi and Reiff explain:

> while ESP genre scholars have tended to understand genres as communicative tools situated within social contexts, rhetorical genre scholars have tended to understand genres as sociological concepts embodying textual and social ways of knowing, being, and interacting in particular contexts. (p. 54)

Flowerdew (2013) asserts that from an RGS point of view, the ESP and Sydney schools' emphasis on formal linguistic elements yield approaches which risk being "simplistic and deterministic" and may not take into account the evolution of genres (p. 152). Devitt (2004), working within RGS, speaks of the Sydney school's teaching and learning cycle, asserting, "It is easy to see how such teaching could lead to rigidly prescriptive conceptions of a genre and to formulaic writing" (p. 193). The RGS perspective tends to highlight the instability of genres. The inherent link between genre and social action "allows for dynamism and change, given the inherent fluidity of the socio historical context to which. genres respond" (Artemeva and Freedman, 2001: p. 166).

RGS highlights not only the utility of reflecting on the influence of context on text, which is to say how its use in a given situation is reflected in the genre's form, but also how analyzing a genre can give more information about a given situation or even society itself (Flowerdew, 2013). Genre analysis in this paradigm consists of a "constant to-ing and fro-ing between context and text, text and context" (p. 156). It is precisely the study of communicative norms which can reveal more about beliefs and behaviors in given situations. Because RGS is as interested in society itself as in communicative norms, it offers a more dynamic perspective of genre than ESP or the Sydney school. For example, *Scenes of Writing*, one celebrated composition manual following RGS perspective, tells students:

> As attitudes, ways of knowing, and goals change, people revise already existing genres and sometimes develop new ones that more effectively reflect these new attitudes, ways of knowing, and goals. Likewise, as the technologies for communication change, new genres emerge to accommodate them (for example, personal computer technology has enabled writers to incorporate more design and images into their writing, leading to such genres as Web pages). In this way, genres *evolve* over time, so that, by tracing the evolution of a genre within a certain scene, scholars can actually trace the evolution of people's assumptions within that scene. (Devitt, Reiff and Bawarshi, 2004: p. 162)

This quote illustrates both the way that RGS embraces genre changes and the way that it relies

on genres as a reflection of behaviors and ideologies.

While the ideologies vehiculated by genres remain an important consideration for all three schools of genre, RGS often adopts a more expressly critical view of them (Johns, 2002). For example, Herndl (1993) says:

> If we are uncritical in our research and teaching, however, we contribute to the tyranny of the "real"; our pedagogical practice will produce students who are ignorant of the ideological development of discourse and who cannot perceive the cultural consequences of a dominant discourse or of the alternate understandings it excludes. (p. 350)

As we can see with this quotation, RGS theory does not shy away from highlighting the importance of maintaining a critical view of genres and the ideologies that they may perpetuate.

Due to the high degree of embeddedness of genre in social activity, RGS scholars have asked if genre knowledge can be acquired in the context of a classroom or if it must be acquired through participation in the given activities (Bawarshi and Reiff, 2010). This question represents a fundamental difference between the ESP and RGS schools; whereas the ESP and Sydney schools insist upon the pedagogical value of teaching genres, the RGS school regularly asks whether genres can truly be learned outside of the activities in which they are embedded (and which the genres themselves reify).

In spite of the debate among RGS scholars about teachability of genre, many have found that it can bring useful insights to L1 university composition classes. One of the most influential composition manuals embodying this approach is *Scenes of Writing* (2004) by Devitt, Reiff and Bawarshi. It first invites learners to observe and describe situations or "scenes," encouraging them to position themselves within these scenes and to reflect upon the rhetorical strategies that they may employ within them. It also provides examples of academic, professional and everyday genres and teaches students to make connections between features of these texts and the situations in which they are used). Importantly, it both encourages students to be aware of evolutions in genres and demonstrates the advantage of developing a critical perspective of genres. In addition to addressing the tensions between genre stability and evolution, the book addresses the tensions between genre conventionality and creativity in language use and argumentation, allowing students the ability to flout the norms of genre, but only if they understand the conventions that they have chosen not to follow as well as potential consequences of doing so.

5.2.4 Criticisms of pedagogical applications of genre theory

While genre has served as a useful tool for pedagogy, helping teachers and learners prepare for the particular communicative events that they will engage in, genre pedagogies in the "linguistic" schools of genre (Flowerdew, 2013), which is to say in the ESP and the Sydney schools have sometimes been criticized for their prescriptiveness, teaching students to follow a model rather than encouraging them to adapt their language creatively. For example, in one study by Kay and Dudley-Evans (1998), teachers worried that an exclusive focus on genre might result in a "somewhat arid situation of teaching conventionalized lists of genre-identifying features" (p. 311). They also expressed concern that it provided "an imposed rather than a responsive notion of text" (p. 311).

ESP and Sydney genre pedagogies have also been criticized by researchers working in critical paradigms, in particular, Sarah Benesch, who has pointed out that using genre theory in English for Academic Purposes can potentially reinforce the hierarchical structures which exclude L2 students by imposing the rules established by these communities and not allowing students to contest them (Bawarshi and Reiff, 2010).

Another criticism of ESP's use of genre theory has been its emphasis on the stability of genres. In his 2004 *Worlds of Written Discourse*, Bhatia notes that the application of genre theory to education often results in idealized views of genre. He contrasts this idealization with the increasing hybridity and instability of genres, resulting largely from the ways that technology is changing communication. As Candlin (2004) states in the book's introduction:

> the main challenge facing genre studies comes with the changing times. In the face of extensive and pervasive hybridity in terms of textual realization and modes of representation, a stable notion of generic integrity belies the evidence. (p. ix)

Consequently, it can be argued there is a risk that by focusing on textual regularities and formulas, genre-based pedagogies might not prepare students for the ways that communication is changing and consequently may leave them without the tools necessary to adapt to unanticipated situations.

While RGS offers a less stable notion of genre than ESP or the Sydney school does and encourages students to adopt critical perspectives, it is not necessarily adapted for L2 students. As Johns (2008) has noted

> I have found the New Rhetoricians' [members of the RGS school] contributions to be very useful. However, their work is written for native speakers of English, and the

pedagogical materials are quite advanced and insufficiently scaffolded for the ESL/EFL or other novice students. (p. 243)

Despite the differences among these approaches to the study of genre, they are hardly hermetic, as it is not rare to see researchers working within the different traditions cite one another or state the way the different views may enlighten one another. Johns (2003) has stated,

Certainly ESL/EFL composition instructors should acquaint themselves with the literature in RGS, if for no other reason than to provide cautions against reductionist pedagogies that portray text descriptions as fixed templates instead of opportunities for studying evolving, negotiated, situated discourses. (pp. 201-211)

In her *Genre in the Classroom: Multiple Perspectives*, Johns (2002) details pedagogical initiatives undertaken within each of the three perspectives, encouraging reflection and discussion about how each of the different approaches can support classroom practice. In the introduction of the book, she establishes a list of 8 characteristics shared by all three schools of genre:

1. Texts are socially constructed. The influence of community and culture, however these are defined, is considerable, in both text processing and production.

2. Texts are purposeful, and their functions are at least partially determined by the context and community long before the writer (or reader) begins to process them.

3. Some genres, like some language registers, are valued more than others within a community. This is a reality that can be accepted, or critiqued, by teachers, researchers, theorists, and students.

4. Textual conventions are often subject to community constraints, and the writer needs to consider working within these boundaries. Form, as well as other text features, is strongly influenced by the conventions of a genre and the particular situation in which the text is being produced.

5. The grammar of expository texts, including the metadiscourse, is functional; that is, it serves community and writer purposes within a genre and context.

6. What is present, and absent, in texts, such as content and argumentation, is often regulated by a community or the particular context in which the text is operating.

7. Genres are ideologically driven; even, or especially, in educational institutions, there are no texts that are free from the values and purposes of those involved in producing

and processing them.

8. Finally, the language of texts, whether it be, grammar, metadiscourse, or other features, should never be taught separately from rhetorical considerations. Language is purposefully chosen and used by expert writers (see Johns, in Press). (pp. 12-13)

We can see that despite the three different perspectives, and the large degree of heterogeneity within each one of them, the study of textual genre is characterized by the treatment of language as discourse, which is to say a linking up of the notions of social context and linguistic and/or rhetorical form. It is this relationship that makes genre analysis a fundamentally pragmatic approach to studying language.

5.3 Chapter 5 conclusion

In this chapter we studied several paradigms which have been incorporated into models of communicative competence due to the pragmatic reflections that they offer. Speech act theory was developed within the field of philosophy where it served as a basis for theorizing about the way that language is used as a tool to express intentions. Speech act theory was transposed from philosophy to language teaching as a way to help students learn to encode their own intentions appropriately as well as to recognize the intentions encoded in the utterances they encounter. Genre theory is a paradigm based on the fact that utterances which are used in particular recurring situations often develop recognizable characteristics. Pedagogical applications of genre theory are often based on identification of the different steps of organization of a genre and the particular language forms which are used to realize these steps.

Our analysis has shown that these paradigms tend to emphasize conventionalization and routines, leaving little room for the type of creative language use implied by Widdowson's (1983) notion of communicative capacity. In the next chapter we will study various models of communicative competence, emphasizing their theorizations of pragmatic competence. We will ask the question: what does it mean to be pragmatically competent, and are these models of communicative competence coherent with the framework of *communicative competence*-communicative capacity developed by Widdowson? Following our concern that the notions of speech act and genre may be too "fixed" to serve for the development of communicative capacity, we will be on the lookout for approaches which seek to develop flexible pragmatic skills.

5.4 Chapter 5 summary table

Chapter 5: Exploring two approaches to the study of discourse found in models of communicative competence: genre theory and speech act theory	

Concepts explored	Speech act theory-
	    Concerned with pragmatic routines, usually oral ones
	    Has origins in philosophy, pragmatics
	    Emphasizes the expression of intentions with utterances
	
	Genre theory-
	    Concerned with pragmatic routines
	    Has origins in linguistics, rhetoric
	    Emphasizes linguistic, rhetorical and organizational regularities in texts embedded within particular activities

Arguments made	Speech act theory and genre theory both emphasize pragmatic routines, meaning that they more readily support the *communicative competence* end of the pragmatic continuum proposed than the communicative capacity end.
Questions generated	Given the inclusion in models of communicative competence of speech act theory and genre theory, two paradigms which emphasize pragmatic routines, is there any place for "pragmatic flexibility"? In other words, is there support for the *communicative capacity* end of the spectrum within models of communicative competence?
Next step	We will compare our pragmatic model of specificity to models of communicative competence.

Table 6: Chapter 5 Summary

Chapter 6

Comparing the proposed pragmatic continuum of specificity to models of communicative competence

In the previous sections, we argued that pragmatics is a notion with particular relevance to the entire Lansod sector due to its emphasis on communicative action at any level of disciplinary specificity. We assert that the role of a Lansod teacher is to prepare students to use language in context, whether or not those contexts have been pre-identified. This is why our research will focus on the development of pragmatic competence, which is to say "the ability to use language effectively in order to achieve a specific purpose and to understand language in context" (Thomas, 1983: p. 92). Operationalizing pragmatic competence is hardly straightforward, and many competing conceptualizations exist. Critically, each one of these conceptualizations conveys a view of how communication works.

Pragmatic competence has been conceptualized within many different models of communicative competence (e.g. Bachman, 1996; Bachman and Palmer, 1996, 2010; Canale, 1983; Canale and Swain, 1980; Celce-Murcia, Dörnyei and Thurrell, 1995). These different conceptions of communicative competence have already been explored at length. However, a re-exploration of these concepts is necessary in this work so that we can understand how Widdowson's (1983) continuum of *communicative competence* and communicative capacity might relate to them. After all, Widdowson's continuum was proposed in 1983, potentially as a criticism of the conceptualizations of communicative competence which were widely discussed and applied at the time, such as Canale and Swain's 1980 model and Canale's 1983 one. Since this time, the conceptualizations of communicative competence have evolved. We must ask, then, how this continuum compares with models which are applied today.

Another reason that we consider it important to revisit models of communicative competence is that we believe that it is necessary to consider the internal coherence of their

portrayals of the communicative process. As we will see, many theories portray communication in ways that may fundamentally mis-represent the way that communication works. This is particularly true for models such as Canale and Swain's (1980) which present appropriateness as a monolithic, external concept rather than as one which may be relative to different social groups and situations. This conception of appropriateness belies the evidence provided by sociolinguistics identifying different patterns of language use which vary within and across different speech and discourse communities.

A further reason that we will need to re-explore the notion of communicative competence involves our interest in the Lansod sector. As we argued earlier, one particularity of the Lansod sector is that many students' future use of the language is so unpredictable. This means that the theory of pragmatic competence that we will choose will need to take into account both the ability to conform to sociolinguistic norms and the ability to use inferential processes to communicate in unanticipated situations. As we will see, many theories of pragmatic competence emphasize the conventionalized nature of units of communication such as speech acts or genres. However, as we argue, the unpredictability of Lansod students' future uses of language, particularly those in their early years of studies or those in mixed disciplinary groups, renders it impossible to prepare students for all of the conventional language forms they will be confronted with. Van Compernolle (2014) addresses the importance of addressing non-conventional uses of language in pragmatic instruction, noting that

> some consideration of unconventional uses of language is also needed, whether this entails grammatically/structurally unconventional language use (i.e.) divergences from linguistic conventions) or simply unconventional in the sense that a particular grammatical form, word, topic, and so on is not typically used in some context (i.e. divergences from social-context-specific conventions). (p. 41)

Because communicative capacity involves the ability to adapt one's language to unexpected situations and not simply the ability to recognize and produce linguistic routines, any view of communicative competence which can accomodate communicative capacity will include the ability to produce or understand unconventional uses of language.

6.1 Hymes and communicative competence

The notion of communicative competence was developed by linguistic anthropologist Dell Hymes (1972). Arguing that language should not be studied as simply a collection of

grammatical rules, he proposed broadening the scope of the field of linguistics from language as a grammatical system to language in its ethnographic context. His idea was quickly adopted by language pedagogists, who were interested in expanding the scope of language teaching beyond rules of grammar and vocabulary. Since the concept of communicative competence deals with the scope of language teaching, it is a fundamental element of our discussion of pragmatics, particularly with regards to the way that various models theorize the notion of pragmatics and the role that these models attribute to pragmatics in language learning.

Because Hymes' (1972) original theorization of communicative competence was developed largely as a critique of Chomksyan linguistic theory, it is necessary to first give an overview of Chomsky's perspective on linguistics. Chomsky was interested in the human ability to create any number of novel, yet still grammatically correct, sentences; therefore, he limited his scope of interest to underlying knowledge of rules of grammar (Richards and Rodgers, 2014). Here, he explains his conception of the scope of linguistic inquiry:

> Linguistic theory is concerned primarily with an ideal speaker-listener in a completely homogeneous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions such as memory limitation, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of the language to actual performance. (Chomsky, 1965: p. 3)

As we can see, Chomsky's theory is devoid of any functional, social or contextual view of language and is strictly cognitive, even going as far as presenting an idealized view of cognition, assuming that memory limitation is not an issue. In order to maintain this view of the span of linguistics, Chomsky, like Saussure (1916), separated actual language use ("performance") from the common knowledge of the underlying linguistic rules ("competence"). Following Saussure, he asserted that linguistic knowledge, and not linguistic use, should be the linguist's object of study, arguing that it was more interesting to understand the tacit rules governing language use than language use itself (Thomas, 2012). His reliance on native-speaker judgements instead of on empirically collected linguistic data allowed him to research these underlying rules without consulting actual language use.

In his lecture "On Communicative Competence," Hymes (1972) criticizes Chomsky's (1965) emphasis on competence rather than performance, which results in knowledge of idealized, abstracted language rules and does not reflect actual human communication. For example, Hymes criticizes the analyses conducted under the Chomskyan transformational generative linguistics paradigm, arguing that analyses divorcing language from surrounding

contextual elements, particularly sociocultural ones, render oversimplified results. Hymes (1972) asserts the need for linguistic ethnography, or studies of "the actual use of language in concrete situations" in order to illuminate how real communication works (p. 55).

Hymes (1972) acknowledges that a shift in focus from language rules to language use will involve important shifts in the scope of linguistic research. By limiting his field of interest to competence, Chomsky (1965) managed to limit the scope of his analyses to the issue of grammaticality. However, according to Hymes (1972), broadening the object of study to language use would require us to consider all of the following issues:

1 Whether (and to what degree) something is formally possible;

2 Whether (and to what degree) something is feasible in virtue of the means of implementation available;

3 Whether (and to what degree) something is appropriate (adequate, happy, successful) in relation to a context in which it is used and evaluated;

4 Whether (and to what degree) something is in fact done, actually performed, and what its doing entails. (p. 63)

As we can see in the first criterion listed, grammaticality remains a point of interest, yet Hymes adds other elements which may be of interest in the study of language use. Criterion 2 evokes the psychological issues which may be at play, such as memory limitations, showing an interest in issues beyond the field of linguistics and into cognition. Criterion 3 situates language use in a sociocultural context and evokes the idea that language use is largely dependent on participants' perceptions of appropriateness for given situations. Criterion 4 addresses the issue of whether a given utterance is actually produced and thus concerns the frequency of use.

The issue of appropriateness of utterances for sociocultural situations remains an important idea in Hymes' (1972) work. Whereas Chomsky (1965) crafted a language acquisition theory focused on the acquisition of formal, grammatical rules of language, Hymes explains that speakers do not only acquire rules about the structural workings of a language but that they also develop skills of how to use them appropriately in functional, social contexts, a skill which he calls communicative competence.

6.2 Models of communicative competence developed for language pedagogy

Though the concept of communicative competence was initially developed by an

anthropological linguist, it was quickly picked up by foreign language pedagogists, who saw it as a useful heuristic for language classes. Instead of establishing the mastery of grammar and vocabulary as their objective, teachers could aim for communicative competence, a skill which takes into account the functional and social dimensions of language. However, providing a model of communicative competence has proven difficult as it has evoked complex questions about the precise skills needed to communicate effectively as well as the relationships among these different skills. The stakes of the theorization of the concept of communicative competence are high; at the heart of this debate lies the nature of the content of L2 classrooms. As this paper treats the development of pragmatic competence, the notion of communicative competence is a central issue of our research. We will thus include summaries and analyses of some of the most influential models with particular attention to their theorizations of discourse and pragmatics.

6.2.1 Canale and Swain's 1980 model

In their article "Theoretical Bases to Communicative Approaches to Second Language and Teaching" Canale and Swain (1980) designed a model of communicative competence which could be applied as a heuristic to curriculum and test design in the foreign language classroom. Canale and Swain identify three kinds of competence under the umbrella of communicative competence: grammatical, sociolinguistic, and strategic competencies. The first of these, grammatical competence, refers to knowledge of the linguistic code related to grammar, lexicon and syntax. Canale and Swain's grammatical competence may be considered equivalent to Chomksy's conception of competence.

The second element of Canale and Swain's (1980) model, sociolinguistic competence, includes pragmatic elements. Sociolinguistic competence has two subcomponents: knowledge of sociocultural rules of use and knowledge of discourse rules. Sociolinguistic competence includes the ability to produce and understand appropriate kinds of utterances for given contexts. Canale (1983) explains that the concept of appropriateness refers to both the meaning and the form of an utterance, which is to say that sociolinguistic competence includes both understanding of which kinds of speech acts are appropriate in given situations and understanding of which forms are appropriate for these situations. Canale and Swain decry the overemphasis that previous language teaching methods placed on grammatical accuracy, pointing out that the use of socially inappropriate utterances may result in more serious problems than simple grammatical mistakes.

The second sub-component of sociolinguistic competence involves discourse competence (Canale and Swain, 1980). Interestingly, Canale and Swain admit that the research in discourse

which had been conducted at the time that they created their model did not provide rules about discourse that were "clear-cut" enough to provide a comprehensive basis for their theorization of discourse rules (p. 30). Nonetheless, they describe their tentative model of discourse competence as knowledge of rules of coherence and cohesion. The primary emphasis on cohesion and coherence reflects a formal rather than a functional view of discourse. The inclusion of knowledge of discourse rules demonstrates a desire to extend language teaching from sentence-level to above-sentence level samples of language and the necessary consequence of providing a focus on textual organization.

The final element of Canale and Swain's (1980) communicative competence model is strategic competence, which corresponds to the mastery of techniques that speakers use to compensate for gaps of grammatical or sociolinguistic knowledge. Strategies can be quite varied and range from verbal ones, such as paraphrase, to non-verbal ones such as gestures. Strategic competence is not only relevant to gaps of "grammatical" knowledge but also to gaps in sociolinguistic or discoursal knowledge (p. 30). The inclusion of strategic competence in their model reflects their insistence that teachers should actively train their students in strategies which may help them communicate effectively, even when they do not have a high level of the target language.

Canale and Swain's (1980) model represents an attempt to transfer the concept of communicative competence from the field of linguistics to the field of language pedagogy. Leung (2005) refers to the transfer of the notion of communicative competence from linguistics to language pedagogy, as "recontextualization," and several researchers (Dubin, 1989; Leung, 2005; McNamara, 1995; Schmenk, 2017) have pointed out some problems with this recontextualization, particularly with regards to the commensurability of Canale and Swain's theorization of communicative competence with that of Hymes' (1972), upon which theirs was purportedly based.

One divergence between Hymes' (1972) conception of communicative competence and that of Canale and Swain (1980) is their conception of the scope of study. In "On Communicative Competence" Hymes had argued for more ethnographic studies of language use in order to shine light on the nature of human communication. He asserted that linguists should broaden from abstract grammatical rules to language use, and consequently, they should consider not only the grammaticality of utterances, but also their feasibility, appropriateness and probability, and performance. However, in Canale and Swain's model feasibility is completely omitted, and probability plays a minor role. They explain that their omission of feasibility, which

they conceive of as largely constrained by psycholinguistic elements, is due to the fact that psychological constraints have a bearing on *performance* and not on *competence*. Probability, which they cite as an important consideration, actually appears only under the umbrella of grammatical competence, where it is listed as one of several elements that teachers should take into consideration when selecting grammatical forms to present to students. As a consequence of their elimination of feasibility and de-emphasis of probability, Canale and Swain present a theory with a smaller scope than Hymes does.

Another important difference between Hymes' (1972) conceptualization of communicative competence and those conceptualizations which were developed to support L2 pedagogies lies in their approaches to the notion of appropriateness. While Chomsky (1965) sought to understand the underlying grammatical rules which allow people to produce an unlimited number of sentences, Hymes points out that while we could in theory be endlessly creative with language, sociocultural factors constrain our language use. He defines appropriateness as "the required sense of relation [of language] to contextual features" (1972: p. 66). Furthermore, he illustrates the concept of appropriateness by explaining the kinds of knowledge that children acquire on top of grammatical rules:

> We have then to account for the fact that a normal child acquires knowledge of sentences, not only as grammatical but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner. In short, a child becomes able to accomplish a repertoire of speech acts to take part in speech events, and to evaluate their accomplishment by others. This competence, moreover, is integral with attitudes, values, and motivations concerning language, its features and uses, and integral with competence for, and attitudes toward the interrelation of language with other codes of communicative conduct. (p. 60)

Hymes provides us with a broad conception of appropriateness which includes a myriad of factors which can be influenced by contextual elements and also by the ability to perform and understand speech acts. While Hymes emphasizes that perceptions of appropriateness play an important role in everyone's language use, he does not imply that everyone has the same notions of appropriateness. In fact, he makes a distinction between the "standpoint of a system" and the "standpoint of persons" (p. 63). He specifies that "it cannot be assumed that the formal possibilities of a system and individual knowledge are identical...nor can it be assumed that the knowledge acquired by different individuals is identical despite identity of manifestation and apparent system" (p. 63). He points out that there does exist a system with perceivable

regularities; nonetheless, by specifying that individuals may display differences, Hymes allows for individual differences, dialects and idiosyncrasies within speech communities.

Within Canale and Swain's (1980) model, the concept of appropriateness takes a normative turn, partially because their emphasis on competence rather than performance leads them to highlight systematic regularities while ignoring the existence of individual norm-defying behavior. Appropriateness, they say, is determined by sociocultural rules which "specify the ways in which utterances are produced and understood *appropriately* with respect to the components of communicative events outlined by Hymes" (p. 30, emphasis in original). In this citation, Canale and Swain's formulation of sociocultural rules with the passive voice leaves ambiguity as to who is to determine appropriateness, thereby giving the impression of universal agreement of appropriateness rules across cultures and social groups. Furthermore, Canale and Swain's model eliminates the possibility of cultural or individual variance in appropriateness, which they define as a "rule-governed" system like grammar (p. 6).

Leung (2005) asserts that the problem with appropriateness lies in the "re-contextualization" of the concept of communicative competence from the field of linguistic anthropology to the field of second language pedagogy (pp. 124-125). As a sociolinguistic ethnographer, Hymes (1972) was interested in understanding patterns in the utterances used within various communities. He did not adopt a prescriptive vision of appropriateness. It was during the recontextualization of the notion from linguistic ethnography to second language pedagogy that the concept took a prescriptive turn.

Describing the scope of their conception of sociolinguistic competence, Canale and Swain (1980) say, "the primary focus of these rules is the extent to which certain propositions and communicative functions are appropriate within a given sociocultural context depending on contextual factors such as topic, role of participants, setting, and norms of interaction" (p. 30). A further concern of these rules is the "extent to which appropriate attitude and register or style are conveyed by a particular grammatical form within a given sociocultural context" (p. 30). Canale and Swain's model provides a view of language knowledge which minimizes its social, functional and contextualized nature, a fact that can be explained by their emphasis on knowledge (coherent with Chomsky's competence) instead of skill (performance). Furthermore, the very description of pragmatic norms as "rules" of behavior presents a normative view of communication (p. 30). The social nature of language is not conceived of as a process of meaning-negotiation or interaction but only as a process governed by sociocultural rules of appropriateness. Context is considered only in terms of how it imposes rules of appropriateness.

In conclusion, the conception of appropriateness in this model as a universal, idealized, rule-governed system in which individuals have little agency is in direct conflict with the theories of Hymes, who explicitly accounted for variation and differing views of appropriateness (Leung, 2005).

6.2.2 Canale's 1983 model

In 1983 Canale presented an amended version of his and Swain's (1980) original model of communicative competence. Perhaps the most notable revision in this model was a consideration of performance, deemed here "actual communication" within the model (p. 5). Consequently, the various competencies of the model are now described as "knowledge and skills" or "mastery" rather than simply "knowledge." Because of its inclusion of performance, Canale's updated model reflects a closer alignment with Hymes' original theory of communicative competence (McNamara, 1995).

Canale (1983) also broadened and elaborated on various elements of communicative competence. He made discourse competence a component in its own right, rather than a sub-component of sociolinguistic competence. Furthermore, he broadened discourse competence to include mastery of genres on top of mastery of cohesion and coherence. Because genres are pragmatic in nature, the inclusion of the mastery of genres does represent an increase in the scope of the pragmatic skills described in the model. Canale also added a second dimension to strategic competence, the mastery of strategies which "enhance the effectiveness of communication," including both linguistic and non-linguistic strategies (pp. 10-11). He admits the fact that the four elements in his model do not provide a complete view of the knowledge and skills necessary for communication, but only those contained in a minimal model; nonetheless, he asserts that these four elements are all fundamental components of the model.

Despite the inclusion of performance and the detail added to the original model, Canale's version maintains most of the shortcomings of the original model, particularly its approach to pragmatic elements because the model maintains a prescriptive approach to appropriateness, and it lacks specification of the way that the various components of the model interact.

6.2.3 Bachman's 1990 model, with updates in 1996, 2010 with Palmer

In his 1990 *Fundamental Considerations in Language Testing,* Bachman developed a model of communicative language ability, citing the need for test developers to understand the

factors which may affect test performance. He explains

> [I]f we are to develop and use language tests appropriately, for the purposes for which they are intended, we must base them on clear definitions of both the abilities we wish to measure and the means by which we observe and measure these abilities. (p. 81)

Although Bachman's (1990) model was developed with SLA testing in mind, it has proven influential and is often cited in L2 research literature, even by those not exclusively interested in testing. Along with Palmer, Bachman (1996, 2010) has provided several revisions, maintaining the structure of the original model while adding details, particularly with regard to affective factors and metacognitive strategies involved in test performance.

Bachman's (1990) model of communicative language ability consists of three parts: language competence, strategic competence and psychophysiological mechanisms. This model permits the separation of knowledge ("language knowledge") from the skill of implementing this knowledge ("strategic competence"), thus including the notions of competence and performance while separating them into distinct elements. Language competence, the most elaborate element of the model, is divided into organizational and pragmatic competences, which are further subdivided into grammatical, textual, illocutionary and sociolinguistic competences as seen below:
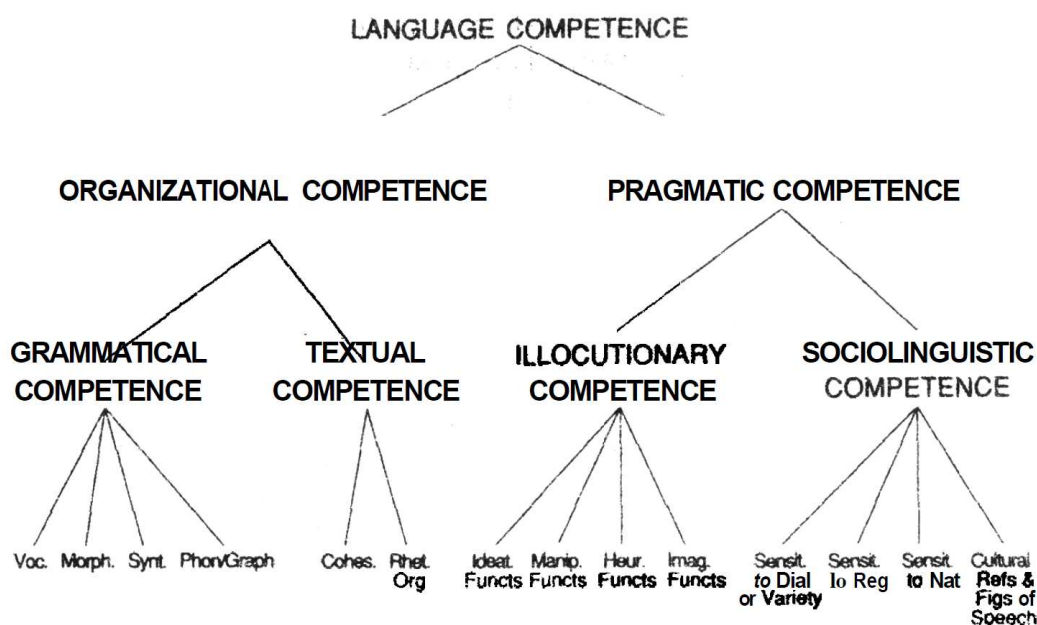
Figure 11: Bachman's model of Language Competence (1990: p. 87)

Organizational competence includes both the elements considered under Canale and Swain's (1980) grammatical competence and discourse competence, with the exclusion of coherence. Bachman's (1990) conception of organizational competence presents some improvements to Canale and Swain's model. By combining discourse and grammatical competence, Bachman creates a category concerned with the formal properties of language use, regardless of the unit of language concerned. However, he does make a distinction between formal elements of grammar under the subcategory of grammar and formal characteristics of textual organization, such as cohesion and rhetorical organization in both written and spoken texts.

While organizational competence groups elements of language which permit one to indexically refer to an extralinguistic reality, pragmatic competence refers to elements of language related to "language users and the context of communication" (Bachman, 1990: p. 89). Pragmatic competence is further divided into illocutionary competence and sociolinguistic competence.

Bachman's (1990) model presents another important revision of Canale and Swain's model by separating the knowledge of and about language (language competence) from the cognitive strategies employed when implementing language competence during communication (strategic competence) (McNamara, 1995). His model of strategic competence includes three elements: assessment, planning and execution. However, in his revised 1996 version with Palmer, he changes these elements to goal-setting, planning and assessment. These activities correspond to the process of understanding and deciding to address the test task, taking stock of potential resources and assessing various ways to respond to the task, and finally planning the implementation of one's response. The final element of Bachman's model is the psychophysiological mechanisms which will allow the actual execution of the chosen response. With this element, Bachman is able to take into account the way that both mental and physical states may impact test performance.

Whereas Canale and Swain (1980) provide a conception of pragmatics largely articulated in terms of appropriateness of register and choice of speech act, Bachman and Palmer (1996, 2010) provide a broader and more complete view of pragmatics, giving a more functional account of language via their inclusion of illocutionary competence and provision of a more complex view of pragmatic competence. Illocutionary competence, one of the sub-components of pragmatic competence, later renamed "functional competence" (Bachman and Palmer, 1996), includes the ability to both express and interpret illocutionary force. Bachman's (1990)

conception of this competence is not limited to the expression and interpretation of speech acts but to a broader conception of communicative intention. He draws on Halliday's classification of linguistic macro-functions as a framework of the various types of action that one can accomplish through language. These macro-functions include the ideational function, corresponding to expressions of ideas and feelings, the manipulative function, corresponding to expressions aiming to change one's environment, the heuristic function, corresponding to expressions of learning and teaching, and the imaginative function, corresponding to expressions aiming at moving outside of reality.

Pragmatic competence also includes the capacity to adapt one's language to the given social context, a skill referred to as sociolinguistic competence, defined as "sensitivity to, or control of the conventions of language use that are determined by the features of the specific language use context; it enables us to perform language functions in ways that are appropriate to that context" (Bachman, 1990: p. 94). Within the category of sociolinguistic competence, Bachman includes sensitivity to dialect, variety, register (relative to both formality and a Swalesian conception of "discursive domain"), as well as culture-specific issues such as native-like phrasing, cultural references and figures of speech. By including all of these elements, Bachman (1990) and Bachman and Palmer (1996, 2010) present a more detailed conception of sociolinguistic competence than Canale and Swain (1980) do. However, whether or not they provide a conception of appropriateness which is less normative than in the previous models remains unclear. By referring to norms of appropriateness as "conventions" rather than "rules" (Bachman, 1990: p. 94), Bachman implies that contextual appropriateness is not a universal, rule-governed system like grammar. Nonetheless, it remains unclear as to how to determine what these conventions of appropriateness are and to what extent they are accepted or applied.

6.2.4 *CEFR* model of communicative language ability

Since its initial publication in 2001, the *CEFR* has aided language teaching by giving teachers a common language for talking about L2 instruction and common measures of L2 skills. Just as the previous models we have just described, the *CEFR* has attempted to create a model of the different components of language skills. Following the publication of the original framework in 2001, a companion volume with expanded level descriptors was published in 2018. Although the basic model of communicative competence was not changed in the new version, certain modifications made to the level descriptors reflect nuanced yet important changes as we will see

later in this section.

The *CEFR*'s (2001, 2018) model of communicative competence is divided into three components: linguistic competence, sociolinguistic competence and pragmatic competence which are further divided into a series of sub-components as can be seen below:
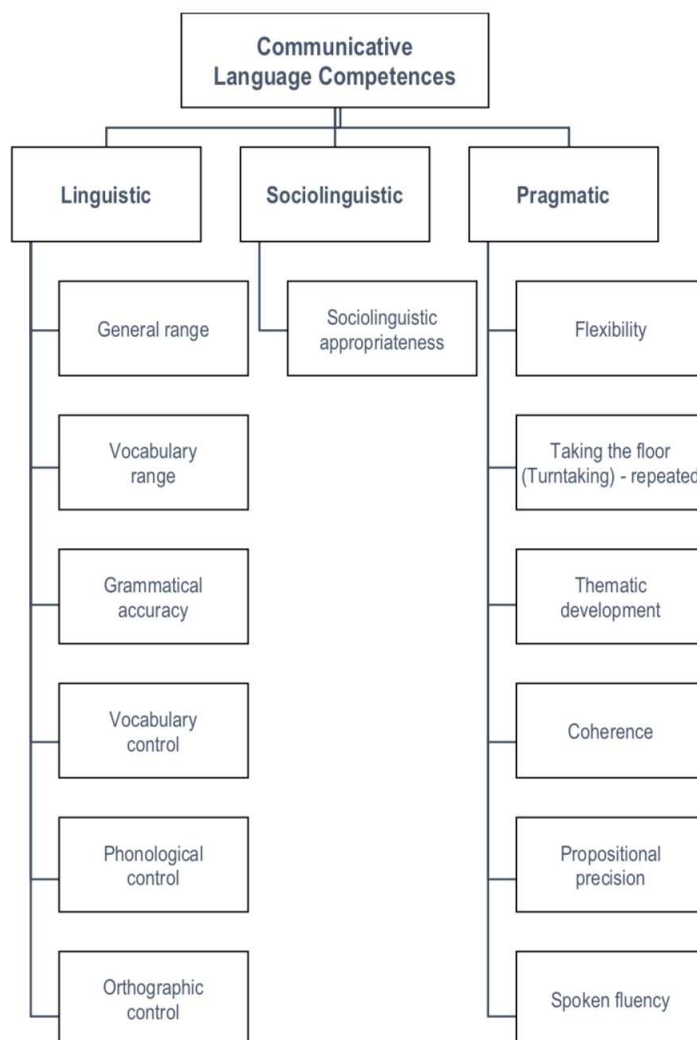
Figure 12: *CEFR* Communicative Language Competence model (Council of Europe, 2018: p. 130)

Linguistic competence is described as "lexical, phonological, syntactic knowledge and skills and other dimensions of language as system" (Council of Europe, 2001: p. 13). Sociolinguistic competence concerns "the sociocultural conditions of language use" and involves "rules of politeness, norms governing relations between generations, sexes, classes, social groups, linguistic codification of certain fundamental rituals in the functioning of a community" (p. 13). Pragmatic competence involves

the functional use of linguistic resources (production of language functions, speech acts), drawing on scenarios or scripts of interactional exchanges. It also concerns the mastery of discourse, cohesion, coherence, the identification of text types and forms, irony and parody. (p. 13)

Pragmatic competence is further divided into two categories. The first of these, discourse competence, involves the capacity to organize a coherent utterance, as well as the ability to use different styles and registers. Discourse competence seems to be based on areas of inquiry that have traditionally been addressed within discourse analysis, including coherence, cohesion, register and genre. The second subcategory of pragmatic competence, functional competence, involves "use of spoken discourse and written texts in communication for particular functional purpose" (2001: p. 125). This competence involves both knowledge of which linguistic features can be used in order to index particular microfunctions (which are based on speech acts) and include actions such as identifying, reporting or correcting. Functional competence is described as "ability to use schemata" (p. 127). The schemata listed by the authors of the framework include microfunctions, which are based on speech acts and macrofunctions, which are based on genres. Functional competence also includes a skill called flexibility, which involves the ability to use the language creatively.

Although both pragmatic and sociolinguistic competences are pragmatic in nature because they concern the instrumental use of language, they are divided into distinct categories in this model. This separation paints a confusing picture in which politeness strategies (classified under sociolinguistic competence) are distinct from the "functional use of the language" (classified under pragmatic competence) (Council of Europe, 2001: p. 13).

Like the previous models of communicative competence that we have examined, the *CEFR*'s (2001, 2018) model includes a normative view of appropriateness. Although it asserts that "No European language communities are entirely homogeneous" (Council of Europe, 2001: p. 121), some of the level descriptors for sociolinguistic appropriateness display a deterministic vision of appropriateness as we can observe in this table of descriptors for sociolinguistic appropriateness:

	SOCIOLINGUISTIC APPROPRIATENESS
C2	*Has a good command of idiomatic expressions and colloquialisms with awareness of connotative levels of meaning.* *Appreciates fully the sociolinguistic and sociocultural implications of language used by native speakers and can react accordingly.* *Can mediate effectively between speakers of the target language and that of his/her community of origin taking account of sociocultural and sociolinguistic differences.*
C1	*Can recognise a wide range of idiomatic expressions and colloquialisms, appreciating register shifts; may, however, need to confirm occasional details, especially if the accent is unfamiliar.* *Can follow films employing a considerable degree of slang and idiomatic usage.* *Can use language flexibly and effectively for social purposes, including emotional, allusive and joking usage.*
B2	*Can express him or herself confidently, clearly and politely in a formal or informal register, appropriate to the situation and person(s) concerned.*
	Can with some effort keep up with and contribute to group discussions even when speech is fast and colloquial. *Can sustain relationships with native speakers without unintentionally amusing or irritating them or requiring them to behave other than they would with a native speaker.* *Can express him or herself appropriately in situations and avoid crass errors of formulation.*
B1	*Can perform and respond to a wide range of language functions, using their most common exponents in a neutral register.* *Is aware of the salient politeness conventions and acts appropriately.* *Is aware of, and looks out for signs of, the most significant differences between the customs, usages, attitudes, values and beliefs prevalent in the community concerned and those of his or her own.*
A2	*Can perform and respond to basic language functions, such as information exchange and requests and express opinions and attitudes in a simple way.* *Can socialise simply but effectively using the simplest common expressions and following basic routines.*
	Can handle very short social exchanges, using everyday polite forms of greeting and address. Can make and respond to invitations, suggestions, apologies, etc.
A1	*Can establish basic social contact by using the simplest everyday polite forms of: greetings and farewells; introductions; saying please, thank you, sorry, etc.*

Table 7: Descriptors for sociolinguistic appropriateness (Council of Europe, 2001: p. 122)

Although not all of the descriptors display a prescriptive view of appropriateness, prescription is inherent in the B2 descriptors, "Can express him or herself confidently, clearly and politely in a formal or informal register, appropriate to the situation and person(s) concerned" (2001: p. 122). Problematically, we do not have any indication of how to determine which utterances might be appropriate to a given situation. The issue of ambiguity about what constitutes "appropriate" behavior is particularly marked in the B2 level as the word "appropriately" is the third most common word found in its descriptor levels, appearing 291 times more frequently than in the reference corpus (Green, 2012: p. 95).

Interestingly, Appendix 7 of the 2018 *Companion Volume* illustrates some of the changes

made to the original 2001 descriptions. Within "sociolinguistic appropriateness" we can see a de-emphasis on native speaker level as a goal and an emphasis on "proficient speakers" or "speakers of the target language" as is visible in the table below which illustrates the changes made to the descriptors in the 2018 version.

SOCIOLINGUISTIC APPROPRIATENESS	
C2	Can mediate effectively and naturally between speakers of the target language and of his/her own community ~~of origin~~, taking account of sociocultural and sociolinguistic differences.
C2	Appreciates virtually all the sociolinguistic and sociocultural implications of language used by ~~native~~ proficient speakers of the target language and can react accordingly.
B2	Can sustain relationships with speakers of the target language ~~native speakers~~ without unintentionally amusing or irritating them or requiring them to behave other than they would with another ~~native~~ proficient speaker.

Table 8: Corrected descriptors for *sociolinguistic appropriateness* (Council of Europe, 2018: p. 223)

As we would argue, this shift is positive because assuming that native speakers are "pragmatically perfect" proves problematic in that it presupposes that native speakers always communicate clearly and "appropriately," and that, for example, they are never ambiguous or rude. Green (2012) reinforces this point saying, "[I]t should not be assumed that native speakers have a pragmatic mastery that non-natives lack or that observed differences in L1 and L2 speakers necessarily impact on the effectiveness of communication" (p. 35). Another problem with using native-speaker communicative behavior as a benchmark is that it is likely that students will use the language in an English as a *lingua franca* (ELF) setting where the desire to be mutually understood will likely supersede the desire to adhere to native speaker conventions. Changing from native speakers to proficient speakers allows a reduction in the idealization of native speaker pragmatic behavior and allows a greater relevance to ELF settings. Despite this positive shift, the notion of appropriateness is still treated in a somewhat normative way in the 2018 descriptors of sociolinguistic competence with skills which include "performing language functions in an appropriate way (at lower levels in a neutral register)" and "adopting an appropriate register (from B2)" (Council of Europe, 2018: p. 137). Although an "appropriate" register is demanded here, precisions are not given about how to determine what would be appropriate or not.

Pragmatic competence in this model focuses largely on issues related to utterance organization, including turn-taking, coherence and cohesion. The sub-component of pragmatic competence, functional competence, includes the ability to use language in an instrumental way. It includes a series of skills including fluency, which involves the speaker's ability to communicate without hesitation and propositional precision which involves the speaker's ability

to accurately articulate ideas. Functional competence also includes knowledge of various types of formulae, such as microfunctions, which are based on speech acts (Green, 2012) as well as macrofunctions, which Green tells us, are based on the notion of genre. However, by studying the list of example microfunctions, which include "description, narration, commentary," and "exposition." (Council of Europe, 2001: p. 126), we can see that this type of genre is more closely related to the notion of genre in the Sydney school than in the ESP school due to the fact that these global types of genres are embedded within particular social practices.

Unlike for the other sub-components of functional competence, there are no level descriptors for the mastery of microfunctions and macrofunctions. The authors (2001) of the framework explain, "It is not feasible to develop illustrative scales for all the areas of competence implied when one talks of functional ability. Certain microfunctional activities are in fact scaled in the illustrative scales for interactive and productive communicative activities" (p. 128). This is to say that the pragmatic specifications do not appear in the description of pragmatic competence but rather in the part of the document which describes the skills of reception, production, interaction and mediation and provides descriptors for activities conducted using these skills. For example "Production Activities" are subdivided into the following categories:

Production Activities

Overall Spoken Production — Overall Written Production

Overall Spoken Production:
- Sustained monologue: Describing experience
- Sustained monologue: Giving information
- Sustained monologue: Putting a case (e.g. debate)
- Public announcements
- Addressing audiences

Overall Written Production:
- Creative writing
- Written reports & essays
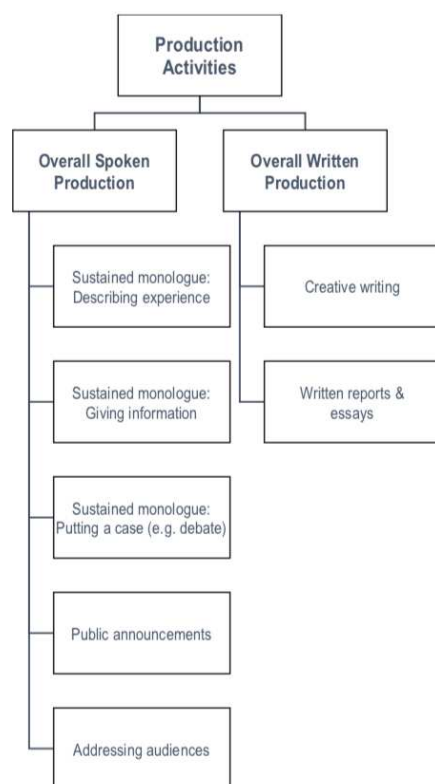
Figure 13: Production Activities (Council of Europe, 2018: p. 68)

Separating different types of production activities allows for a consideration of the particular exigencies of each specific activity. The descriptors for these activities do include pragmatic elements as can be observed in the descriptors for the written production activity of "Written reports and essays":

WRITTEN REPORTS AND ESSAYS	
C2	Can produce clear, smoothly flowing, complex reports, articles or essays which present a case, or give critical appreciation of proposals or literary works. Can provide an appropriate and effective logical structure which helps the reader to find significant points. Can set out multiple perspectives on complex academic or professional topics, clearly distinguishing his/her own ideas and opinions from those in the sources.
C1	Can write clear, well-structured expositions of complex subjects, underlining the relevant salient issues. Can expand and support points of view at some length with subsidiary points, reasons and relevant examples. Can write a suitable introduction and conclusion to a longer report, article or dissertation on a complex academic or professional topic provided that the topic is within his/her field of interest and there are opportunities for redrafting and revision.
B2	Can write an essay or report that develops an argument systematically with appropriate highlighting of significant points and relevant supporting detail. Can write a detailed description of a complex process. Can evaluate different ideas or solutions to a problem.
	Can write an essay or report which develops an argument, giving reasons in support of or against a particular point of view and explaining the advantages and disadvantages of various options. Can synthesise information and arguments from a number of sources.
B1	Can write short, simple essays on topics of interest. Can write a text on a topical subject of personal interest, using simple language to list advantages and disadvantages, give and justify his/her opinion. Can summarise, report and give his/her opinion about accumulated factual information on familiar routine and non-routine matters within his/her field with some confidence.
	Can write very brief reports to a standard conventionalised format, which pass on routine factual information and state reasons for actions. Can present a topic in a short report or poster, using photographs and short blocks of text.
A2	Can write simple texts on familiar subjects of interest, linking sentences with connectors like 'and,' 'because,' or 'then.' Can give his/her impressions and opinions in writing about topics of personal interest (e.g. lifestyles and culture, stories), using basic everyday vocabulary and expressions.
A1	No descriptors available
Pre-A1	No descriptors available

Table 9: Descriptors for written reports and essays (Council of Europe, 2018: p. 77)

Within this table, attention to various pragmatic elements such as the use of "appropriate and effective logical structure" and ability to "write very brief reports to a standard conventionalised format" can be seen (p. 77). By addressing the particular pragmatic skills necessary for the completion of particular activities, the *CEFR* resolves some of the problems with other models of communicative competence whose attempts at creating broad descriptions of what it means to be able to use a language functionally may not accommodate the particular demands of specific situations. For example, within this set of descriptions we can see the ability of "clearly distinguishing his/her own opinions from those in the sources" (p. 77). This is a pragmatic skill which is particularly necessary in situations such as reports or academic works where citing

other sources is necessary. By separating the skills relative to the genres of "written reports and essays" from the skills relative to other types of activities, the *CEFR* allows for a more detailed and precise account of pragmatic skills involved in writing "reports and documents." Nonetheless, the inclusion of these elements outside of the model of communicative competence may paint a confusing picture. Moreover, one might consider that such a view of pragmatics which is completely divided into particular activities offers an overly compartmentalized view.

Within the functional competence sub-component of pragmatic competence, we can find only one sub-component called flexibility (Council of Europe, 2001, 2018). Flexibility involves "recombining learnt elements creatively" and "adapting language to the situation and the changes of direction of the talk" (2018: p. 139). The level descriptors for flexibility can be seen below:

FLEXIBILITY	PROSIGN
C2	Shows great flexibility reformulating ideas in differing linguistic forms to give emphasis, to differentiate according to the situation, interlocutor etc. and to eliminate ambiguity.
C1	Can make a positive impact on an intended audience by effectively varying style of expression and sentence length, use of advanced vocabulary and word order. Can modify his/her expression to express degrees of commitment or hesitancy, confidence or uncertainty.
B2	Can adjust what he/she says and the means of expressing it to the situation and the recipient and adopt a level of formality appropriate to the circumstances. Can adjust to the changes of direction, style and emphasis normally found in conversation. Can vary formulation of what he/she wants to say. Can reformulate an idea to emphasise or explain a point.
B1	Can adapt his/her expression to deal with less routine, even difficult, situations. Can exploit a wide range of simple language flexibly to express much of what he/she wants.
A2	Can adapt well-rehearsed memorised simple phrases to particular circumstances through limited lexical substitution. Can expand learned phrases through simple recombinations of their elements.
A1	No descriptors available
Pre-A1	No descriptors available

Table 10: Descriptors for flexibility (Council of Europe, 2018: p. 139)

Here, the ability to adapt and vary one's communication to suit a particular circumstance, one that has not necessarily been prepared for, is emphasized. Flexibility seems to reflect the type of creative adaptation coherent with communicative capacity. We can say, thus, that this model of communicative competence is the one which gives the most importance to flexible skills which are compatible with Widdowson's (1983) description of communicative capacity. Nonetheless, given the brevity and vagueness of the given descriptors, we consider that it is difficult to understand how flexibility development may be manifested within a language classroom. Furthermore, our bibliographic research did not reveal any instances of applications of the

CEFR's notion of flexibility to pedagogical practice. Therefore, pedagogists who seek to develop this skill may have few resources to draw upon to support their teaching practice. We conclude, then, that the presence of flexibility in the *CEFR* illustrates an awareness that students need the kind of adaptable skills which they can use as tools within a variety of situations; however, the vague descriptions provided by the *CEFR* lead us to conclude that the concept remains underspecified.

6.3 Chapter 6 conclusion

Following our description of the different conceptions of pragmatics within various models of communicative competence, it is time to consider how we may relate these conceptions to the pragmatic continuum proposed by Widdowson (1983). More specifically, we must understand whether the models of communicative competence are indeed compatible with both communicative capacity, which involves one's ability to mobilize linguistic resources to create meaning within unanticipated situations, and with *communicative competence,* which involves the ability to adhere to sociolinguistic conventions. Before we began this section, we realized that two of the most widely applied approaches to pragmatics instruction, genre theory and speech act theory, were based on the teaching of pragmatic formulae. Because pragmatic instruction often teaches "recipes" which can be followed in anticipated social situations, these approaches are more compatible with *communicative competence* than with communicative capacity.

Our analysis of the models of communicative competence (Canale and Swain, 1980; Canale, 1983, Bachman, 1990; Bachman and Palmer, 1996, 2010; Council of Europe, 2001, 2018) in this chapter showed that the emphasis on the mastery of speech acts and genres within them did indeed mean that they are more compatible with Widdowson's (1983) notion of *communicative competence* than his notion of communicative capacity. Furthermore, the prescriptive treatment of the concept of "appropriateness" within these models in the models, prevents us from seeing their commensurability with Widdowson's notion of communicative capacity. In fact, within the field of interlanguage pragmatics, applications of the notion of appropriateness within models of communicative competence, such as the one of the *CEFR,* have been questioned (Dewaele, 2008; Leung, 2005; van Compernolle, 2014). One criticism of the concept is that it is not clear how to determine which utterances are appropriate and which are not. This lack of specificity about how to determine appropriateness lends itself to the idealization of "rules" of appropriateness (Dewaele, 2008). In order to illustrate this point,

Dewaele (2008) analyzes Davidson and Fulcher's attempt to provide models for evaluations of service encounters in open air markets for A1 students according to the *CEFR*'s concept of pragmatic competence (2008: p. 251).

[The examinee hears]

voice1: Can I buy some apples?

voice2: Yes. They are two for 75p.

[The examinee sees:]

What comes next?

a) How much are they?

b) How much are two?

c) Thank you. I'll buy two.∗

d) Gimme two. (Davidson and Fulcher, 2007: p. 238)

Here, the asterisk is meant to indicate the correct response, a choice that Davidson and Fulcher base on the fact that it is more polite than answer d (p. 240), and indeed, if the question students had been asked had been *Which of these answers is the most polite?,* it would be difficult to argue that another response was correct. Nonetheless, as Dewaele (2008) notes, politeness is not the only determining factor of appropriateness. In service exchanges, Grice's maxim of quality, according to which interlocutors offer as much information as needed and no more, has been shown to be particularly relevant. Consequently, it would be possible to consider answer c too long and therefore to prefer answer d. In any case, with neither specification of what constitutes appropriateness nor an empirical method for determining it, activities such as the one above will lend themselves to speculation and idealization.

Even attempts to empirically verify responses as appropriate or not have met with problems. For example, following attempts to ensure test item validity by asking native speakers which formulation of a certain illocution was the most appropriate, McNamara and Roever (2006) have noted that native speakers rarely agree, leading them to the conclusion that "[j]udgments of what is and what is not appropriate differ widely among NSs [native speakers] and are probably more a function of personality and social background variables than of language knowledge" (p. 57). Roever (2013) points out one source of contradicting views on appropriateness; pragmatic knowledge is acquired through socialization and may be contingent on factors such as age, gender or region.

Another source of ambiguity results from the fact that L2 users may not be held to the

same standards of appropriateness that native speakers are (Dewaele, 2008). For example, after an evening speaking Spanish with a group of Spanish friends, Dewaele was shocked to be reproached for his use of the curse word "joder," which he had heard his companions use all evening, leading him to conclude that "L2 users do not enjoy the same pragmatic freedom as NSs" (p. 240).

A further problem with manifestations of pragmatics in language teaching is that they sometimes seem to provide injunctions to conform to appropriate behavior. This is the case in the *CEFR* where sociolinguistic competence includes "performing language functions in an appropriate way" (Council of Europe, 2018: p. 137). Nonetheless, within contemporary interlanguage pragmatics, it is increasingly emphasized that students should be given the agency to conform to or to flout sociocultural norms (Dewaele, 2008; Kasper and Rose, 2001; McConachy, 2018; van Compernolle, 2014). Illustrating this point, McConachy (2018) notes, "Presenting pragmatic norms in a prescriptive way based on a narrow concept of appropriateness tells learners that communication is a process of acting out predetermined and rigidly constrained linguistic behaviour" (loc. 709). Emic studies of students' pragmatic choices have demonstrated that learners sometimes choose to resist L2 sociocultural norms, desiring to maintain their own cultural or personal identities even while using a foreign language (Kasper, 2001). In fact, target pragmatic norms may actually conflict with L2 users' values. Requiring students to conform to pragmatic norms which are in conflict with students' values may result in prescriptive teaching practice and the removal of students' agency to act in a way they see fit.

Tarone (2005) has pointed out that applying ESP to pragmatics actually helps to resolve the issue of the ambiguity of appropriateness because discourse communities are characterized by shared sociopragmatic and pragmalinguistic norms. Discourse communities have shared values, objectives and conventionalized forms of communication (genres) which can be identified and taught, and therefore the issue of appropriateness in narrow-angled ESP becomes less nebulous. Whyte (2019) has adopted this idea and offered a particularly insightful way of integrating communicative competence with LSP teaching. Within LSP evaluation she suggests the adoption of "indigeneous assessment criteria" which is to say criteria based on the particular exigencies of particular discourse communities as determined by experts from the profession (p. 3). For example, whereas medical experts noted that doctors may need considerable pragmatic skills in order to convey empathy, experts in aviation noted that their students needed primarily codified forms and that greater fluency in the L2 may actually be counterproductive. With this kind of information in hand, teachers can conduct classes and design assessments which are oriented towards the appropriateness criteria specific to particular professional contexts.

Pedagogies which seek to build communicative competence can also be supported by the rich body of ESP research that has already been conducted. Finally, corpus analyses of pragmatic behavior from particular speech communities may serve as a way to benchmark appropriateness in an empirical way (Timpe-Laughlin *et al*., 2015). Consequently, much current practice in ESP is already pragmatic in nature and corresponds to research in interlanguage pragmatics which takes a more social perspective, analyzing the way that participation in communities of practice leads to pragmatic competence development (Timpe-Laughlin, 2016).

Following our analysis of different models of communicative competence, we conclude that the view of appropriateness presented in these models may pose less of a problem for *communicative competence* development than for communicative capacity-development because the pragmatic norms of specific professional situations may be more easily identifiable and therefore teachable. In order to develop communicative capacity it must first be considered how students can identify pragmatic norms of a given situation and then help them understand how they can mobilize their pragmalinguistic knowledge to realize this behavior.

Not all models of communicative competence neglect the need for flexible pragmatic skills though. The inclusion of a skill called flexibility within the *CEFR*'s model of communicative competence demonstrates awareness of the need for generalizable pragmatic skills which are compatible with the communicative capacity end of the continuum; nonetheless, the underspecification of the concept in the framework, on top of the lack of examples of pedagogical practice seeking to develop it, are an obstacle to its widespread application. The under-specification of flexibility in the *CEFR* leads us to ask another question: Do approaches which attempt to develop pragmatic skills exist? If so, what do these approaches involve?

Following our conclusion that models of communicative competence provide little support to the communicative capacity end of our continuum, we realize that we must look elsewhere for potential support about flexible pragmatic skill development. This means that we must add a step to this phase of our research: we must look outside of models of communicative competence for paradigms which emphasize the development of flexible pragmatic skills. This investigation will help us understand if and if so how the body of research about L2 learning and teaching supports the communicative capacity end of our spectrum. In a similar vein, we believe that this investigation might help us offer some more concrete suggestions about what pedagogies which seek to build flexibility as defined by the *CEFR* (2001, 2018) might involve. In the figure below, we illustrate what the addition of this step of our research looks like alongside the other steps in Part II of this work:

Chapter 4: Defining fundamental concepts: discourse and pragmatics

Chapter 5: : Investigating approaches to discourse included in models of communicative competence (necessary groundwork for the next step)

Chapter 6: Investigating how our proposed pragmatic continuum relates to models of communicative competence

Chapter 7: Investigation of paradigms used for flexible pragmatic skill development.

Figure 14: Revised map of Part II of our project

6.4 Chapter 6 summary table

Chapter 6: Comparing the proposed pragmatic continuum of specificity to models of communicative competence	

Concepts explored	Communicative Competence
	Canale and Swain 1980-
	    Grammatical competence-Knowledge of linguistic code
	    Sociolinguistic competence-Knowledge of appropriate use of linguistic code
	    Strategic competence- Strategies employed in communicative situations
	Canale 1983
	    Grammatical competence-Knowledge of linguistic code and ability to employ this knowledge
	    Sociolinguistic competence-Knowledge of appropriate use of linguistic code and ability to employ this knowledge
	    Discourse competence- Knowledge of how to organize above-sentence utterances and ability to employ this knowledge.
	    Strategic competence- Strategies employed in communicative situations
	Bachman 1990, Bachman and Palmer 1996, 2010
	    Language competence which is composed of:
	        Organizational competence-
	            Grammatical competence- Knowledge of lexicon, morphology, syntax, grammar, phonology, graphology
	            Textual Competence- Knowledge of strategies for cohesion and rhetorical organization
	        Pragmatic competence-
	            Illocutionary competence-Knowledge of language functions
	            Sociolinguistic competence-Sensitivity to variety, register, idioms, cultural references
	    Strategic competence- Ability to mobilize linguistic and pragmatic knowledge in the act of communication
	    Psychophysiological mechanisms- Cognitive and physical elements necessary to communicate in a given situation
	Council of Europe, 2001, 2018
	    Linguistic competence- Mastery of grammar and vocabulary
	    Sociolinguistic competence- Mastery of politeness and sociocultural norms
	    Pragmatic competence- Mastery of functional use of the language

Arguments made	Many manifestations of *appropriateness* in models of communicative competence seem to be the result of misinterpretation of the concept from Hymes' original conceptualization of it, resulting in descriptions of appropriateness which are problematically normative and abstract. The inclusion of the skill of flexibility in the *CEFR* demonstrates an acknowledgement of the importance of flexible pragmatic skill development, coherent with communicative capacity. Nonetheless, its under-specification may be an impediment to the implementation of flexibility-building pedagogies.
Questions generated	Within models of communicative competence, we saw an emphasis on pragmatic routines and appropriateness with little attention to pragmatic flexibility. Do paradigms which emphasize the development of pragmatic flexibility exist? If so, what do they look like?
Next step	We will identify approaches to L2 teaching which seek to develop flexible pragmatic skills.

Table 11: Chapter 6 Summary

Chapter 7

Identifying approaches designed to develop flexible pragmatic skills

Over the course of our bibliographic research, we have come across a variety of paradigms which seem to develop flexible pragmatic skills. The criterion that we used for classifying a pragmatic approach as "flexible" is an emphasis on the creation of form and function links without necessarily emphasizing the mastery of particular routines. This criterion was based on our belief that knowledge of how forms could potentially create meanings in context is the basis of a pragmatic skill which can help speakers adapt to unanticipated situations. Although our research to find these paradigms was extensive, it was by no means exhaustive; therefore, this list may not be complete. Despite this potential limitation, we believe that exploring this collection of paradigms can be extremely instructive for our research.

Although the paradigms which we will study here developed independently of one another, they share several characteristics. Therefore, after our descriptions of these paradigms, we will highlight commonalities which we find among these various approaches, which may be useful concepts for exploring communicative capacity-development.

7.1 Language awareness

Following a year where students in the United Kingdom received low marks on both L1 and L2 skills, pedagogists developed the language awareness (LA) approach with the objective of improving L1 and L2 literacy (James and Garrett, 1991). LA is defined as "a person's sensitivity to and conscious awareness of the nature of language and its role in human life" (Donmall, 1985: p. 7, cited in James and Garrett, 1991: p. 4). As the name implies, LA is based on concepts involving awareness, such as Schmidt's noticing theory (Svalberg, 2007). Svalberg outlines the following criteria of an LA approach:

1. It involves an ongoing investigation of language as a dynamic phenomenon rather than

awareness of a fixed body of established facts.

2. It involves learners in talking analytically about language, often to each other.

3. It considers essential the involvement of learners in exploration and discovery.

4. It aims to develop not only the learners' knowledge about and understanding of language but also their learning skills, thus promoting learner independence.

5. The aim is to involve learners on both a cognitive and an affective level. (pp. 290-291)

The first characteristic demonstrates that LA is based on a constructivist view of learning in which students are not simply transmitted knowledge but are encouraged to build it themselves. The second characteristic shows that explicit attention to language is important, as opposed to some strands of Communicative Language Teaching like those underpinned by Krashen's views which minimizes the importance of explicit attention to form. Within the other characteristics in Svalberg's list above, we can also see that student independence and reflexivity are important as well as engagement on both affective and cognitive levels.

LA relies on various types of inductive learning activities such as dictogloss and text reconstruction (Svalberg, 2007). These activities aim to give students a space to engage with language and talk about it in an explicit way. LA sometimes employs genre-based pedagogies, particularly through a genre awareness perspective which does not seek to teach genres as models but which seeks to teach students how to use the concept of genre. LA is occasionally considered concurrent with approaches such as genre awareness and pragmatic awareness because it shares with them a theoretical underpinning in awareness, metacognition and engagement with language.

7.2 Genre awareness

Genre theory has long been associated with ESP, and over the years many teachers have employed it to prepare students to engage in the specific situations which they will likely interact in. Notwithstanding, narrow-angled, genre-based approaches to ESP have sometimes been accused of being prescriptive and of neglecting to prepare students for unanticipated circumstances. Bhatia, Anthony and Noguchi (2011) have enumerated a series of problems which can make prescriptive approaches to ESP inefficient, including

the growing tensions between the world of work and that of the academy, the complexities of the modern multi-media encouraging creative forms of information design and presentation, the increasing interdisciplinary nature of most university

academic programmes, and the overwhelming colonization and appropriation of generic resources within and across disciplines. (p. 1)

Another criticism of traditional approaches to genre is that their descriptive nature may not help foster students' understanding of how these structures relate to a given communicative situation (Swales, 2019). Illustrating this point, Swales has noted that "move-step analyses just by themselves are heavy on description, but light on interpretation and explanation. They show what the normal structures tend to be, but not how and why they take the shapes that they do" (p. 77), implying that though descriptive genre analyses are useful, their pedagogical value can be limited.

Due to the problems listed above, several researchers support utilizing genres in non-prescriptive ways (Devitt, 2004; Johns, 2008; Yunick, 1997). Genres still have utility, but rather than treating them as recipes, teachers treat them as input which can help students make links between language and context and give them the knowledge that will allow them to adapt their language for whatever situation in which they find themselves using the L2. Johns (2008) differentiates between classes which aim to develop students' "genre acquisition," or "a goal that focuses upon the students' ability to reproduce a text type, often from a template, that is organized, or 'staged' in a predictable way" and classes which emphasize "genre awareness" or "the rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-evolving contexts" (p. 238). She recalls that these two terms reflect two ideas which have been established as important to this paper: Widdowson's 1983 notions of *communicative competence* and communicative capacity. Because it involves "training" students to operate in precise situations, genre acquisition aims to develop students' *communicative competence*. Genre awareness, on the other hand, which educates students in a way that helps students themselves develop links between linguistic and rhetorical strategies and context, is aimed at preparing them to operate in unanticipated contexts and therefore aims to develop students' communicative capacity (239). Devitt (2004) describes the advantages of a genre awareness approach, saying:

> Teaching for genre awareness may appear similar in some respects to teaching for genre acquisition but the ends make all the difference. The goals of teaching genre awareness are for students to understand the intricate connections between contexts and forms, to perceive potential ideological effects of genres, and to discern both constraints and choices that genres make possible. (p. 198)

While both genre acquisition and genre awareness-based approaches can be suitable in certain situations, it has been argued that a genre awareness approach is best for students in their first

years of higher education because it will give them the rhetorical flexibility to adapt to unforeseen circumstances that they will face, whatever path their academic/professional lives take (Johns, 2008).

7.3 Metapragmatic awareness

Due to the problematic nature of teaching "appropriate" linguistic behavior, pedagogists are increasingly turning to pragmatic awareness building as an alternative to approaches to pragmatic competence based on appropriateness. For example, it has been noted, "Given the lack of a clear-cut dichotomy of correct and incorrect pragmatic behavior, teaching may focus on the development of learners' pragmatic awareness" (Timpe-Laughlin *et al.*, 2015: p. 20). This means that rather than teaching students pragmatic "rules," many teachers are helping students make links between form and function. Authentic input along with activities which bring learners' attention to connections between form and function has been used to develop students' pragmatic knowledge (Timpe-Laughlin, 2015). Culpeper *et al.* (2018) describe the focus of most metapragmatic research in the following way:

> Most studies of metapragmatics focus on aspects of pragmatic reflexive awareness, that is, awareness of the pragmatic features that participants and their interactants use and the potential meanings they have in context (including the context of interaction). (p. 107)

There is some degree of ambiguity about the difference between pragmatic and metapragmatic awareness as these terms are sometimes used interchangeably (Culpeper *et al*., 2018; Ifantidou, 2014). This is why Ifantidou (2014) offers a three-pronged definition of pragmatic competence which differentiates between these two types of awareness and also explicitly articulates the relationship between linguistic knowledge and pragmatic knowledge:

a. identify relevant linguistic indexes (*Linguistic Awareness*/LA)

b. retrieve relevant pragmatic effects (*Pragmatic Awareness*/PA)

C. explicate the link between lexical indexes and pragmatic effects retrieved (*Metapragmatic awareness*/MA). (p. 130)

This conceptualization presents several advantages. First, it highlights the fact that pragmatic competence is linked to linguistic competence. One major weakness of many models of communicative competence is that they do not account for the relationships among the different competences. Here, though, because pragmatic effects are recovered from language, these two competences are fundamentally linked, and this link is articulated. Furthermore, it provides a

distinction between pragmatic and metapragmatic competence. Pragmatic competence involves the ability to recover pragmatic effects, whereas metapragmatic competence involves linking the pragmatic effects to specific forms. For example, saying "this text sounds friendly" would be an example of pragmatic competence; whereas saying "this text sounds friendly because the author used the second person" would be an example of metapragmatic competence. Metapragmatics involves reflexivity about the meaning of particular linguistic forms in context (Verschueren, 2000).

Researchers and pedagogists have employed various techniques for raising their students' metapragmatic awareness. For instance, van Compernolle (2014) has adopted a socio-cultural perspective of metapragmatic instruction, considering pragmatic knowledge a means of mediating action due to the fact that it offers "conscious control over one's choices" (p. 42). According to this perspective, students have the agency to conform or not to conform to sociolinguistic norms; their pragmatic knowledge gives them "the ability to break with pragmalinguistic and/or sociolinguistic conventions in order to achieve a desired effect in light of present circumstances, constraints, and potential conflicts and/or points of tension" (p. 42). Van Compernolle asserts that the job of a teacher is not to enforce rules of appropriateness, but instead to help students develop the pragmatic knowledge which they can use to mediate their linguistic choices. For example, in one experiment, he gave his students various appropriateness judgement tasks concerning the use of *tu* or *vous* in French. He describes the project in the following way:

> [R]ather than providing learners with rules to follow, they were presented with categories of meaning (i.e.concepts) and pushed to consider the consequences of indexing different categories of meaning in specific contexts to support critical, thoughtful personalization of the concepts. (p. 77)

Thus van Compernolle's students were taught to consider their choice of *tu* or *vous* in light of concepts such as self-presentation, social distance and relative status. Because he was interested in the students' process of learning and not simply their answers, he did not merely ask the students to hand in their responses in written form but rather conducted individual interviews during which students explained their choices, and tutors encouraged students to understand multiple potential interpretations of these choices. With this activity students were encouraged to make links between particular linguistic forms and their potential meanings in specific contexts.

McConachy (2018) has noted that metapragmatic awareness building can serve as a tool for intercultural competence development. He has explored how

making language use an object of analysis and reflection within collaborative activities leads learners to interpret and evaluate aspects of language use in insightful ways, exploring multiple ways of construing individual utterances and multiple-turn discourse while developing awareness of the (often unacknowledged) influence of cultural assumptions. (loc. 277-305)

He asserts that engaging in metapragmatic discussion about different types of language use, whether it be exchanges in commercial L2 textbooks, role plays that students have participated in or exchanges which they have participated in outside of the classroom can serve as a basis for valuable pragmatic reflections. It is particularly the reflections about situations which students themselves have participated in which can help them reflect on the strategies which they have used. These reflections can be used as a tool for helping students confront their own cultural beliefs and communicative habits with the pragmatic norms of the L2.

7.4 Identifying similarities among approaches employed to build flexible pragmatic skills

Although the paradigms we have discussed here developed independently of one another, it is interesting to note that they possess many commonalities. For example, the fact that many of them employ the term *awareness* indicates that they are not based on an approach based on the simple transmission of knowledge, but rather an approach where students build their own understanding, in line with a constructivist perspective. Furthermore, the fact that they often attempt to make linguistic elements and the way that these elements are used to create meaning salient indicates that the concept of noticing (Schmidt, 1990, 1993, 2012) has the potential to enlighten a flexible pragmatic approach. Also, despite the fact that they do not all use the term "metapragmatic awareness," all three paradigms share a commitment to helping students understand how specific linguistic forms are used to create meaning in context. Here, we will study these common concepts which underlie these different approaches to flexible pragmatic skill building.

7.4.1 Constructivism

As we saw earlier in this chapter, language awareness, genre awareness and metapragmatic awareness are not based on a simple transmission theory of learning in which information is transferred from the teacher to the learner, but rather on an approach to learning in which learners themselves are encouraged to make connections about form and function. All

three theories, then, are coherent with a constructivist approach to learning. Constructivism is a theory which considers that individuals construct knowledge and meaning through experience, as opposed to a conduit perspective of learning in which knowledge is simply transferred from one person to another (Brooks and Brooks, 1999). Constructivism is not a monolithic, homogeneous theory, but rather one that includes a multitude of perspectives about the nature of knowledge building. Yilmaz (2008) identifies three major strands: cognitive (or psychological), social and radical. Due to the overly relativistic nature of the radical perspective, it is primarily the cognitive and social strands which are of interest here.

Cognitive constructivism is concerned with individuals and the mental processes involved in the building up of knowledge. One of the most influential thinkers within this paradigm is Piaget, who asserted that children's understanding of the world is largely dependent on their stage of development (Spivey, 1997). He was interested in the way that children update and adapt their categories of knowledge or *schemata* as they gain experience (Bertin, Gravé and Narcy-Combes, 2010).

Social constructivists, on the other hand, emphasize the way that individuals construct meaning within social groups, often emphasizing regularities within the ways that members of the group construct knowledge. Within the field of ESP, for example, Swales' concept of *discourse community* is a profoundly socio-constructivist one, stressing the regularities in the way that members of a given social group communicate.

One of the major points of contention within the various constructivist theories has been whether to emphasize the role of cognitive or social factors within the learning process. Within language learning, cognitive perspectives which are overly individualistic may become problematically relativistic. These perspectives risk presenting a view of language which is overly idiosyncratic, ignoring the way that participation in social groups leads to the development of communicative rituals. Nonetheless, social constructivist perspectives, which over-emphasize regularities in communication within social groups may minimize the role of individual agency. Determining which balance to strike between these views and how to strike it will be an important element of our mediation project and an issue that will be addressed further later in this paper.

The application of constructivism to language teaching has resulted in pedagogies which put the learner at the forefront. According to Maclellan and Soden (2004), the following three principles lie at the center of any constructivist pedagogy:

learners are intellectually generative (with the capacity to pose questions, solve problems,

and construct theories and knowledge) rather than empty vessels waiting to be filled;

instruction should be based primarily on the development of learners' thinking;

the locus of intellectual authority resides not in the teacher nor in the resources, but in the discourse facilitated by both teachers and learners. (p. 2)

The particular benefit of a constructivist perspective of discourse production and interpretation has been pointed out by Spivey (1997), who says, "When communication is likened to construction, certain aspects of discourse are highlighted, as, for instance, the active, generative nature of comprehending as well as composing discourse" (p. 2). Adopting a constructivist perspective when studying discourse also offers an advantage in that it highlights the way that people use relevant knowledge, context and experiences when interpreting discourse and therefore is compatible with paradigms which emphasize the fact that individuals may have different interpretations of utterances.

7.4.2 Noticing

Because all three paradigms discussed in this chapter highlight the notion of awareness, they share a link with the concept of *noticing*, a concept which highlights the importance that explicit attention to linguistic elements has in promoting language learning. The term *noticing* was first introduced by Schmidt (cf. 2012) when he attributed the persistent grammatical problems in English of a Japanese immigrant to the United States to lack of awareness of his errors. Disputing theories of implicit learning, such as Krashen's Monitor Theory, Schmidt (1990) introduced the Noticing Hypothesis, which asserts the importance of consciousness in the learning of linguistic forms and suggests that there are three levels of consciousness. The first one, *perception*, involves the ability to "create internal representations of external events" and is not necessarily conscious (p. 132). The second one, *noticing*, involves a higher level of awareness of a phenomenon, without necessarily the capacity to describe it, and the last one *understanding* involves the ability to make abstractions about the phenomenon, to compare and analyze it. Schmidt asserts that some degree of noticing must take place in order for learners to be able to learn from input. Although Schmidt's ideas have been criticized somewhat for underemphasizing the occurrence of incidental learning, his noticing theory has become extremely influential in teaching today. Curriculum and activity design today often involves a consideration of ways that teachers can increase their students' attention to linguistic elements in order to facilitate learning.

Schmidt has emphasized the fact that noticing is a valuable tool not only for learning grammar and lexicon, but also for learning pragmatics (1990, 1993, 2012). As he remarks, "In order to acquire pragmatics, one must attend to both the linguistic form of utterances and the relevant social and contextual features with which they are associated" (2012: p. 31). Schmidt (1993) provides a compelling example of how noticing can facilitate pragmatic skills by describing the struggle he faced to master the etiquette for concluding a telephone call when he was studying Portuguese in Brazil. He says:

> I knew that with friends the closing move would be for both parties to say *ciao*, but I could never identify the point at which to say it...Finally...a friend came to my apartment and used my telephone to make several calls. I listened carefully and noticed that in two successive calls, shortly before saying *ciao*, my friend said the phrase *então tá,* which means no more than "so, then." I immediately called another friend and after a few minutes of talk, said *então tá,* paused briefly and plunged ahead with *ciao* in the same turn. It worked, and after that I had no trouble at all getting off the phone efficiently. I subsequently asked several native speakers how to close a telephone conversation. None could tell me, but when I suggested *então tá,* they agreed that was right. (p. 29)

As we have seen in this chapter the different paradigms which promote flexible pragmatic skills all promote noticing to a certain degree, a fact which is illustrated by the inclusion of the word *awareness* in the name of each paradigm. Language awareness pedagogies seek to promote attention by having students talk about and engage with language so that they can engage with it cognitively and affectively. Genre awareness pedagogies seek to raise students' awareness of the relationships between rhetorical strategies and contexts. Metapragmatic awareness pedagogies help bring students' attention to the potential meanings that linguistic forms can have in context.

7.4.3 Metacognition/metapragmatics

Metacognition is increasingly being integrated into language teaching paradigms as its focus on the learner's reasoning process is coherent with learner-centered pedagogies (Haukås, 2018). Although some view metacognition as merely thinking about thinking, others take a broader view, including students' thoughts about their knowledge of language as well. Haukås adopts a wide perspective, defining metacognition as "an awareness of and reflections about one's knowledge, experiences, emotions and learning in the contexts of language learning and teaching" (p. 14). Due to the fact that language awareness involves reflections about language,

she asserts that it is subsumed by metacognition, providing the following image to illustrate this idea:
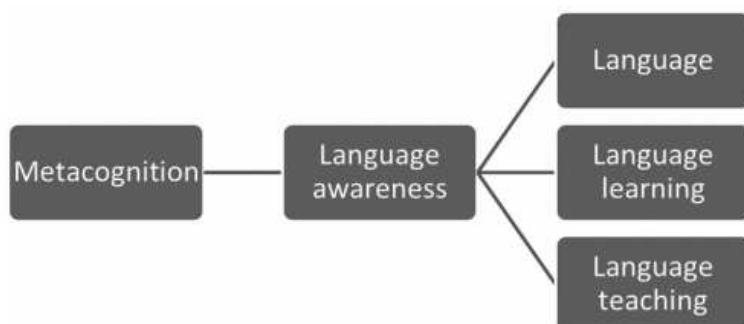
Figure 15: "Metacognition in relation to language awareness and its subdomains" (Haukås, 2018: p. 14)

Due to their shared emphasis on reflexivity about language use, we would argue that both genre awareness and metapragmatic awareness can also be subsumed under meta-cognition.

Language awareness, genre awareness and metapragmatic awareness all focus on a particular type of metacognition which encourages students to think about not only language, but also about language use. Language awareness tries to bring attention to the role that language plays in society. Genre awareness relies on genres to help students develop understanding of the ways that language and context interact. Metapragmatic awareness development involves helping students understand the ways that linguistic forms can create meaning in context. Although only one of these paradigms employs the term "metapragmatics," all three of the paradigms which we have discussed in this chapter share a focus on helping students make form and function links in a way which is coherent with a metapragmatics perspective.

Several authors have noted that it is the metacognitive element of metapragmatic awareness building which actually gives students the understanding to use language for their own particular purposes. Van Comperolle (2014) says, "The metacognitive function of awareness therefore provides learners with a systematic orienting basis for using the L2 in agentive controlled, thoughtful ways" (p. 93). Similarly, McConachy (2018) has said:

> The essence of agency is the ability to draw on the structural resources provided by a particular system[...]if learners are to develop a view of language as a dynamic system of interactional resources adopted and adapted by groups and individuals for their interpersonal needs, then there is more scope for the learner to reflect on how they might want to adopt the L2 for their own ends and to index aspects of their own subjectivities.

(loc. 638)

Approaches based on metacognition offer an alternative to pragmatic approaches which impose pragmatic rules of behavior based on exteriorly defined rules of appropriateness. Within this kind of approach, students are invited to reflect upon language use and develop knowledge of how they may want to shape their own language use. As we have seen in this chapter, language awareness, genre awareness and meta-pragmatic awareness raising are all paradigms which invite students to reflect upon language and can therefore be employed to help them develop reflexivity about language use, ultimately helping them understand how to mine linguistic resources to their own purposes.

7.5 Chapter 7 conclusion

In this chapter we have explored various approaches which have been developed to help students develop generalizable pragmatic skills including language awareness, genre awareness and metapragmatic awareness. Despite the differences among these paradigms, they share a commitment to helping students build knowledge about language use by helping them notice the way that linguistic forms can be used to create meaning. We, therefore, conclude that constructivism, metapragmatics and noticing are useful principles that can support flexible pragmatic skill development.

7.6 Chapter 7 summary table

Chapter 7: Identifying approaches employed to develop flexible pragmatic skills	
Concepts explored	Language awareness- Paradigm emphasizing the importance of talking and thinking critically about language Genre awareness- Paradigm emphasizing the potential that genres have to help students develop form/function links Metapragmatic awareness- Paradigm emphasizing the importance of helping students make links between form and function. Often proposed as an alternative to pragmatic approaches which impose a static, abstract view of appropriateness
Arguments made	These different approaches share an emphasis on noticing, constructivism and metapragmatics. Ifantidou's definition of pragmatic competence (2014) offers a view of pragmatic competence which clearly articulates the relationship among linguistic, pragmatic and metapragmatic skills and does not impose a prescriptive view of appropriateness.
Questions generated	How might one apply these concepts to a Lansod classroom?
Next step	We will consider how we might implement a teaching approach aiming to develop flexible pragmatic skills in a Lansod classroom.

Table 12: Chapter 7 Summary

Part II Conclusion

Understanding discourse, pragmatics and models of communicative competence

At the beginning of Part II of our project, we articulated our desire to understand how Widdowson's continuum of communicative capacity-*communicative competence* (1983) relates to contemporary approaches to L2 pragmatics. The conclusions reached during our investigation of this issue have been illustrated in the following image:
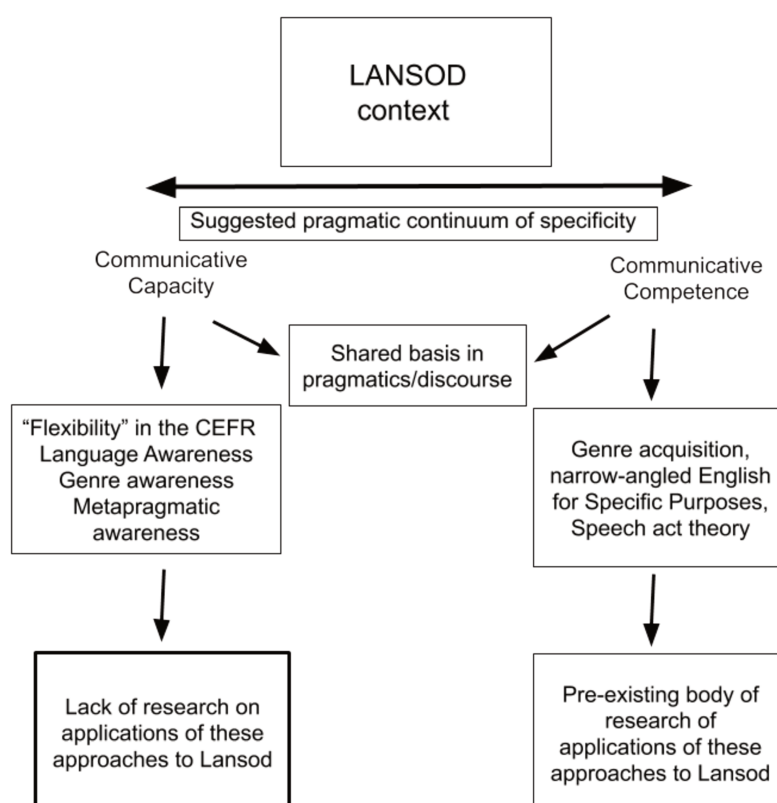
Figure 16: Illustration of conclusions reached in Part II of this thesis

Our research during this section has shown that the *communicative competence* end of the

spectrum is more heavily supported both in models of communicative competence and in paradigms which are often applied to L2 classrooms such as genre theory and speech act theory. Support for this end of the spectrum also comes from research in ESP/*anglais de spécialité* which can identify professional communities, their communicative norms, and ways to teach these norms. Much of this research has already focused on the application of ESP/*anglais de spécialité* approaches to the Lansod sector.

The communicative capacity end has less theoretical support within speech act theory, genre theory and models of communicative competence, despite the *CEFR*'s inclusion of flexibility as a type of skill within its description of pragmatic competence. Although we have discovered some research about attempts to develop flexible pragmatic skills within paradigms such as genre awareness and metapragmatic awareness, there is considerably less research than there is for more fixed pragmatic skills. Furthermore, our bibliographic research did not reveal any research studies about flexible pragmatic skills development as applied to the Lansod sector. We conclude, then, that the relative lack of both theoretical and practical support for instructors wishing to develop flexible pragmatic skills may be one of the biggest obstacles to our comprehension of how Widdowson's continuum (1983) can relate to the Lansod sector. This is why we have decided to orient the remaining part of our research towards an exploration of communicative capacity-development. Consequently, the next sections of the paper will detail the field research which we conducted with the objective of learning more about communicative capacity-development in the Lansod sector.

Part III

Development and implementation of field study to explore communicative capacity-development in a Lansod classroom

Part III of our paper will focus on the realization of an AR project which will seek to implement a pedagogy seeking to develop flexible pragmatic skills in a Lansod classroom. At this point in the study it is necessary to consider where we find ourselves in our pedagogical mediation project now that we have this new objective. The first step in this process will involve the identification of a classroom in which our experiment can be conducted. This identification process will be based on the results of a needs analysis which revealed a group of students with diverse needs. Following the identification of the field for our study, we will re-evaluate approaches to flexible pragmatic skill building in light of the particular exigencies of the classroom we have selected. Next, we will operationalize the project and analyze the results, and we will conclude by asserting what our project has taught us about the capacity of a pragmatics based continuum to support Lansod pedagogy. The map illustrating this process can be found on the following page.
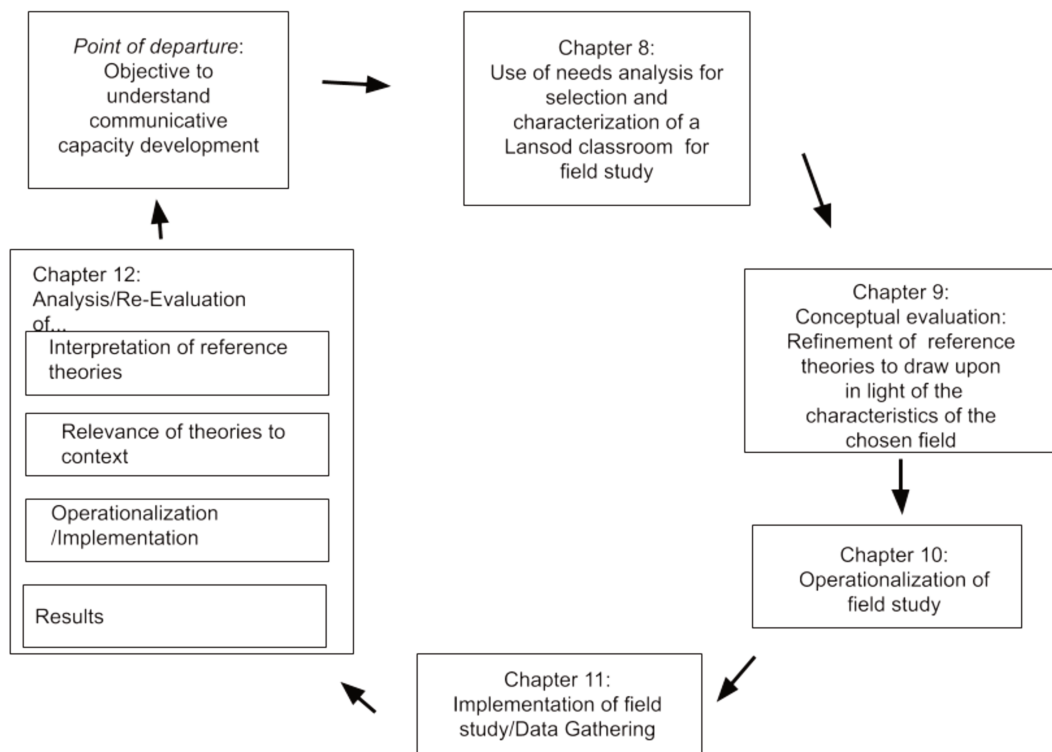
Figure 17: Map of Part III of this project

Chapter 8

Using needs analysis to select and characterize a Lansod classroom for field study
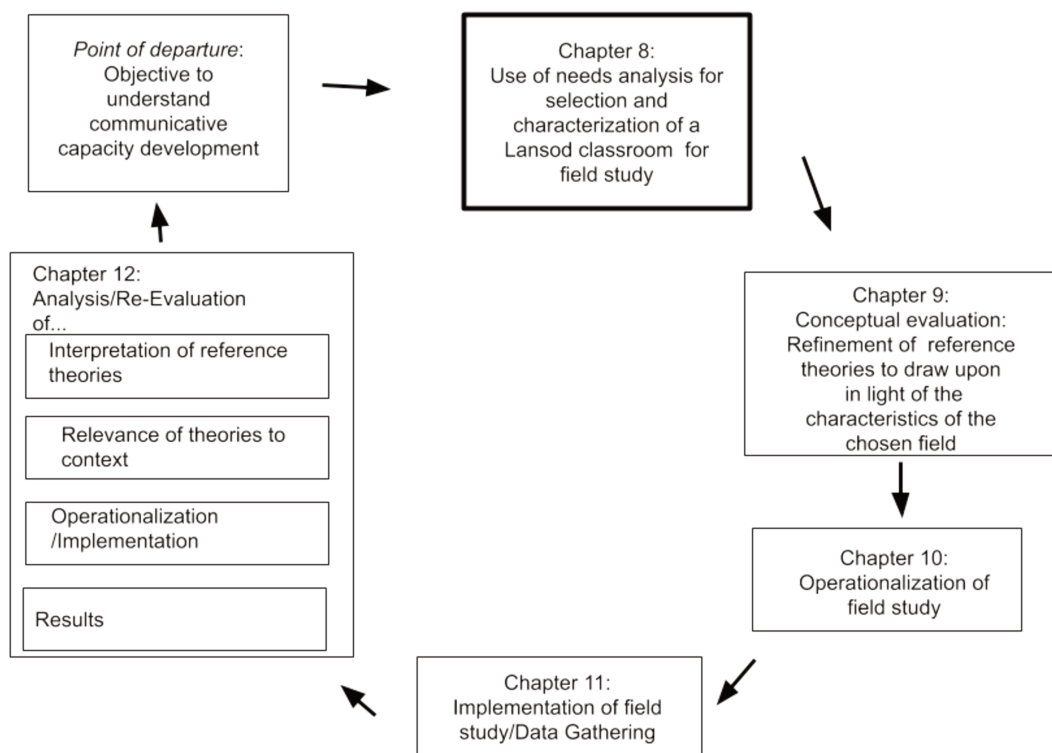
Figure 18 : Location of Chapter 8 in our map of Part III of this study

Chapter 8 will serve a dual purpose. Firstly, it will provide a justification of the selection of the English classes for students in their second year of the major *Cultural Industries, Art and Societies*[21] *(ICAS*[22]*)* for our field study seeking to explore the development of communicative

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[21] For the 2020-2021 school year, this degree program has changed its name to *Licence études culturelles, Parcours culture et médias.*

[22] This is the acronym used within the department for the French name *Industries culturelles, art et sociétés*.

capacity. Secondly, it will also provide a description of this context, which will enlighten the design of our communicative capacity-based approach. The methodology for accomplishing both of these activities was needs analysis, the systematic investigation of students' needs with the objective of using the information gathered to develop a relevant curriculum.

For the purposes of this study, we determined that a classroom that would be an appropriate testing ground for communicative capacity would be one in which students had heterogeneous and/or unpredictable needs because the implementation of narrow-angle ESP is so difficult in these classes.

The needs analysis which will be discussed here was carried out, not only in *ICAS*, but also in other courses where we were teaching at the time of this study. However, in these other classes, which were either master's level or vocational undergraduate programs for future or current librarians and archivists, the needs analyses conducted revealed that students had more predictable and homogeneous needs. These findings led us to conclude that a more traditional ESP approach in line with *communicative competence* development would be more appropriate in these classes. However, as will be explored in more detail later in this chapter, the needs analysis which was conducted for first, second and third year students in *ICAS* revealed quite a different story, with many students unsure of their career plans. Among the students who had an idea of their career plans, there was a large degree of variation in their plans. For the sake of brevity, the discussion here will concern only the results for the course of studies which we ended up choosing for the field study, *ICAS*, which we have decided to focus our research on.

8.1 Which needs?

The issue of determining which needs to study and how to study them is hardly a straightforward issue. In order to understand the complexity of this endeavor, it may be useful to

consider what West (1994) refers to as "the needs analysis triangle" (p.6):

Teacher-perceived needs   Student perceived needs

Company-perceived needs
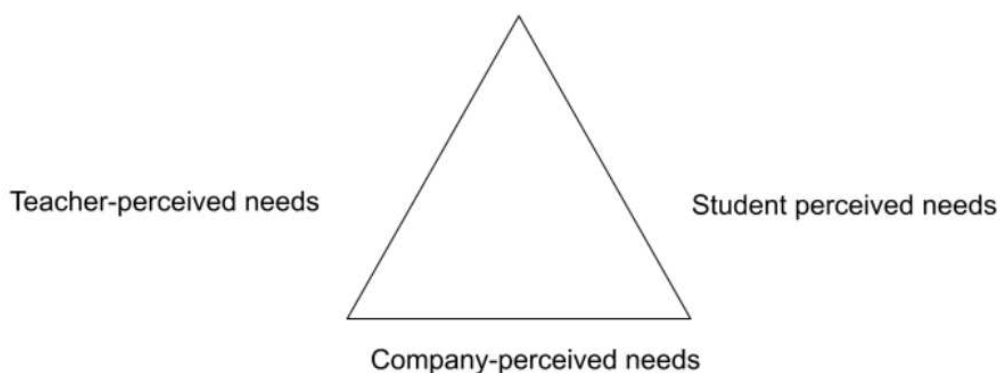
Figure 19: The needs analysis triangle (West, 1994: p. 6)

This figure is useful in illustrating that need is a concept which can be approached from a myriad of stakeholder perspectives, some of which may be in conflict. For example, the coexistence of *perceived needs*, the needs perceived by instructors, and *felt needs,* the needs perceived by students, illustrates that different stakeholders may not perceive needs in the same way (Berwick, 1989). Another potential source of contention in the Lansod sector is the issue of whether to focus on EAP skills related to students' present course of studies or EOP skills related to students' future careers, or if one addresses both, how to balance these two areas of focus. Of course, in situations where the skills related to the field of academia are related to the skills related to professional activities, there may not be a conflict between EOP and EAP. Nonetheless, in situations where the content of a given university course of study differs greatly from the kinds of activities completed in the given profession, this discrepancy may be a source of tension.

Although the needs analysis triangle pictured above includes a stakeholder called the "company," in the French Lansod context, there is no "company" stakeholder. Rather, there are other stakeholders on administrative levels. The fact that we can consider this administration from different levels of abstraction: whether it be the level of the particular training course, the department, the *UFR*, the university or the French government, adds another layer of complexity to needs analysis in French higher education.

Given the multiplicity of different stakeholders in any Lansod situation, it was important for us to triangulate our analysis by consulting multiple stakeholders. Although students' needs remained foremost in our curriculum design, another priority was to design a curriculum

congruent with both the course of studies and the content teachers' hopes and expectations for the English class. In order to attempt to take into account these different needs and to understand both points of convergence and divergence of the perspectives of different stakeholders, a multi-pronged approach to needs analysis was designed. This analysis aimed to gain information about the course of studies, the content teachers' perceived needs, the students' target situations and the students' felt needs. The first step in this approach involved researching the program of *ICAS,* by researching the study guide, a document which gives detailed information about the program and all of the classes taught, and by analyzing the course descriptions. The study guide is a document in which guidelines for each class for the course of study are given. These descriptions give students an idea of the content of the class, pre-requisites, the skills targeted, a bibliography, and the evaluation criteria. The second step involved interviewing content teachers to better understand both the content of the course and their perceptions of students' needs. The final step involved collecting questionnaires from all students on the first day of class. Finally, the data were compared in order to construct a picture of different perceptions of the students' needs. The different sources of information consulted in our study of the pedagogical context is presented in Table 13:

Source of analysis	Type of analysis	Moment of analysis
Study guide	Analysis of the content of the classes	Before the beginning of the 2014-2015 school year
Disciplinary teachers	Interviews	Before the beginning of the 2014-2015 school year
Students	Questionnaires	The first day of the 2014-2015 school year

Table 13: Elements included in our analysis of the pedagogical context of the undergraduate degree in ICAS at the university of Lille

8.2 Analysis of course of studies

The *ICAS* course of studies was founded at the University of Lille in 2008 under the name *Culture et Médias*. In 2013, the course was renamed *Industries Culturelles, Arts et Société* and took its current form as a broad introduction to the social sciences taught by specialists in media studies, cultural studies, sociology and art. The following description of the course from the university website gives an overview of the content and objectives of this undergraduate program:

Veritable interdisciplinary training program, the bachelor's degree in social sciences, with an emphasis on cultural industries, art and societies invites you to develop your sensitivity to artistic and cultural forms and to reflect upon the place that they occupy in society. It will allow you to enrich your knowledge of the history of art and culture and will help make you aware of the cultural and political stakes which are associated with them.

This bachelor's degree also opens a critical perspective on the way that public space functions, which is supported with an analysis on the transformation of the place that the media occupies in our societies.

At the end of your course, you will be capable of analyzing media productions, works of art as well as musical, cinematographic, televisual or digital production.[23] ("Licence Mention Sciences Sociales," 2019)

Although the interdisciplinary nature of the program is considered one of its main assets due to the broad background in social sciences that it provides its students, it proves challenging to Lansod teachers, who cannot rely on a single discipline to guide their course development.

A second complex issue for Lansod teachers working within this program can be found in the varied career prospects that the students have after the completion of their degree. A brochure offered to potential students lists the following career possibilities for students completing this degree, stipulating that a competitive national exam or a master's degree may be necessary conditions of access for some of them:

Cultural project manager

Cultural event manager

Cultural programming assistant

Cultural communication manager

Director of a cultural center

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[23] This is our proposed translation of, "Véritable formation interdisciplinaire, la licence Sciences sociales parcours Industries culturelles, art et sociétés vous invite à développer votre sensibilité aux formes artistiques et culturelles et à réfléchir à la place qu'elles occupent dans la société. Elle vous permettra d'enrichir vos connaissances en histoire artistique et culturelle et vous sensibilisera aux enjeux sociaux et politiques qui y sont associés. La licence ouvre également une perspective critique sur le fonctionnement de l'espace public aujourd'hui appuyée sur une analyse de la transformation de la place des médias dans nos sociétés.Au terme de votre formation, vous serez capable d'analyser des productions médiatiques, les oeuvres d'art consacrées aussi bien que les productions musicales, cinématographiques, télévisuelles ou informatiques" ("Licence Mention Sciences Sociales," 2019).

Market Researcher/Counsellor in the field of cultural development.[24] ("Licence Mention Sciences Sociales," 2019)

As this list illustrates, students completing this degree may pursue a wide variety of jobs.

The next step in our needs analysis consisted of studying the different classes in the course of studies so that we could attempt to develop a curriculum which would be coherent with it. The section which follows will, therefore, give some detail of this analysis which began with consultation of the study guide and interviews with content teachers. Here, translations of various elements of the course of studies, particularly the names of the classes will be provided. The original versions of these elements can be found in Annex 2.

Each semester of the *ICAS* course is divided into ten *unités d'enseignement,* or teaching units. Each of these teaching units consists of one or more classes articulated around a particular theme.

The following table lists the ten teaching units which make up the students' first year of studies:

Semester 1	Semester 2
Notion of Culture in the Social Sciences	Media, Culture and society
Ethnography of cultural outreach programs	Ethnography of materials circulated within cultural outreach programs
Methodology	Disciplinary Methodology
Initiation to the Analysis of Visual Arts	Analysis of visual arts
Initiation to Cultural History	Cultural History
Initiation to the Practice of Cultural History	Cultural History
Initiation to an aesthetic approach to the Arts	Aesthetic approach to 20th century art
Initiation to the aesthetic analysis of the arts	Aesthetic analysis of 20th century art
Foreign Language	Foreign Language
Student project	Professional experience

Table 14: Course list of *ICAS* 1st year ("UFR DECCID," 2014: p. 6)

Here it can be observed that the course of the first year of studies emphasizes the visual arts, particularly those of the 20th century. Within this curriculum the notion of culture is treated in

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[24]This is our proposed translation for, "Chargé-e de projet culturel
Responsable événementiel culturel
Assistant-e de programmation culturelle
Responsable de communication culturelle
Directeur-trice de centre culturel
Chargé-e d'études-conseil dans le domaine du développement culturel" ("Licence Mention Sciences Sociales,"2019).

various ways-- through its history, through its treatment in the social sciences and within cultural outreach programs. For their course, "Ethnography of Cultural Outreach Programs," students actually conduct ethnographic analyses within various institutions, such as amateur music or theater schools, in order to understand the ways that audiences engage with culture. The second semester includes an introduction to the field of media studies with the class "Media, Culture and Society." As during each semester, the last teaching unit is one which students themselves can choose either within or outside the culture department, allowing them to pursue an area which is of particular interest to them.

Below the course list for the second year of *ICAS* can be found:

Semester 1	Semester 2
The media and public spaces	Analysis of media discourse
Public spaces and cultural diffusion	Cultural industries, art and society
Introduction to the analysis of cultural industries	Theories of cultural industries
Introduction to cultural studies	Introduction to cultural studies
Audiovisual portrayals of the real	Audiovisual portrayals of the real
Arts, culture and technology	Arts, culture and digital technology
Cultural mediation	Musical mediation
Visual cultures	Visual cultures
Professional English	Professional English
Student project	Student project

Table 15: Course list of *ICAS* 2nd year ("UFR DECCID," 2014: p. 21)

In second year, an emphasis on public spaces, the media and cultural studies can be observed. Cultural studies is a term which encompasses a highly heterogeneous set of approaches to the study of culture. This discipline often incorporates elements of sociology, cultural anthropology, gender theory, feminist theory and Marxist theory. The international journal *Cultural Studies* has described the field as "dedicated to the notion that the study of cultural processes, and especially of popular culture, is important, complex and both theoretically and politically rewarding" (Kuper, 1999: p. 230).

Although some classes in *ICAS* do draw upon the field of cultural studies, a domain which was developed in the United Kingdom and the United States, the training program does not adhere to a strictly cultural studies perspective, incorporating other elements of focus, such as media studies. Hammer and Kellner (2009) explain the concerns of a combined media and cultural studies perspective as applied in the second year of the *ICAS* program:

> [M]edia/cultural studies perspectives assist us to understand, critique and decode media culture and hence, generate critical media literacy skills that empower individuals in relation to the images, stories, spectacles and media that constitute culture and identities, deeply influence politics, and play a crucial role in the economy. (p. xii)

The emphasis on culture and media in the second year of *ICAS* marks a shift in focus away from visual arts as is present in the first year and towards critical readings of culture and media.

In the table of second year classes reproduced and translated here, there is one potentially misleading element which we will also see in the list of courses for third year students, the presence of "Professional English[25]" ("UFR DECCID," 2014: p. 21, 38), which seems to imply that all students follow this course. In reality, students who chose another foreign language during their first year continue to take that language and are not obliged to study English. It is true, however, that the "Professional English" class is taken by the majority of the students enrolled in the course.

The list of classes in the third year appears in this table:

Semester 1	Semester 2
Cultural industries, creative industries and mass culture	Cultures and globalisation
Current analysis of creative industry productions	Analysis of globalised cultural practices
The media, the public and democracy	Ethnography of the reception of media productions
Digital technology and cultural productions	Digital technology and cultural productions
New forms of cultural exchange	New forms of cultural exchange
Identities and cultures	Gender, performances and ethnicities
Preparation for research: choose from the following: - Music mediation - Cultural studies - Media affairs	Preparation for research: choose from the following: - Music mediation - Cultural studies - Media affairs
Pre-professionalisation: choose from the following: -Cultural mediation -Adapting the real to the screen -Cultural policies and evaluation -Digital creation practices	Pre-professionalisation: choose from the following: -Cultural mediation -Adapting the real to the screen -Cultural policies and evaluation -Digital creation practices
Professional English	Professional English
Student project	Student Project

Table 16: Course list of *ICAS* 3rd year ("UFR DECCID," 2014: p. 38)

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[25] This is our translation of "anglais professionnel." ("UFR DECCID," 2014: p. 21)

In third year, subjects introduced in the previous two years such as the media, cultural outreach and cultural production, are explored more deeply. The relationship between technology and culture is also explored in depth. Furthermore, we also notice that in two teaching units, students are given the freedom to select orientations which are in line with their particular areas of interest.

Our analysis of the students' course of studies has revealed a curriculum which draws from a variety of disciplines and which displays shifting areas of focus over the course of the program. Whereas the beginning of the course is largely oriented towards visual arts, particularly the visual arts of the 20th century, subsequent years in the program incorporate more elements of media studies and cultural studies.

8.3 Description of *ICAS* English class

In *ICAS*, the same description is given for the English class for each semester, with the exception of the fifth semester in which no distinction is made between English and other foreign languages offered, and only the following description appears: "The objectives and the descriptions of the classes will be given by the instructors upon the choice of the foreign language[26]" ("UFR DECCID", 2014: p. 46).

The following description of the class "Professional English" which was written by the disciplinary teachers in *ICAS* is provided to teachers of all semesters except the first semester of third year as a guideline for course organization:

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[26] This is our proposed translation for, "Les objectifs et les descriptifs de cours seront donnés par les enseignants lors des choix de Langues vivantes." ("UFR DECCID", 2014: p. 46)

Description	All the learning skills of a foreign language (comprehension and production) will be implemented in language activities which draw upon varied media: audiovisual, iconographic and written, oriented towards the study of subjects adapted to issues concerning culture and the media.[27]
Prerequisite	Level A2-B1
Skills targeted	To acquire a level B1.2, while respecting the personal evolution of each student[28]
Quantity of personal work	30 hours
Language used for teaching	English-French
Bibliography	Indications given in class
Evaluation procedure	Continuous assessment[29]

Table 17: Description of English class in the *ICAS* study guide ("UFR DECCID," 2014: p. 36)

Here, it can be observed that the course description emphasizes that courses should use materials from various sources, as well as that it should address issues related to culture and the media; however, it does not describe specific professional skills which should be practiced. It is also evident that despite the fact that French students are supposed to finish high school with a B2 level, the goal of the class is to help students attain a B1.2 "while respecting the personal evolution of each student" ("UFR DECCID" 2014: 36). According to the evaluation procedure of continuous assessment, students must be given at least two marks over the semester. Though the study guide does offer certain guidelines for teachers, the designers of the study guide informed us that it is written in a purposefully vague way so that it can be adapted by teachers with different styles.

8.4 *ICAS* teacher interviews

The analysis of the study guide and related materials was followed by an interview with the teachers in charge of the undergraduate program, namely the three disciplinary teachers who

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[27] This is our proposed translation for, "Toutes les compétences d'apprentissage d'une langue étrangère (compréhension et production) seront mises en œuvre dans des activités langagières s'appuyant sur des supports variés, audiovisuels, iconographiques et écrits, portant sur l'étude de sujets adaptés aux problématiques de la culture et des médias." ("UFR DECCID 2014: p. 36)

[28] This is our proposed translation for, " Acquérir le niveau B1.2, en respectant l'évolution personnelle de chacun" ("UFR DECCID," 2014: p. 36).

[29] This is our proposed translation for "Contrôle continu" ("UFR DECCID," 2014: 36).

manage the first, second and third year of the undergraduate program. These teachers explained that the objective of the course was to explore various cultural practices, such as those related to engagement in the arts. These cultural practices include both the cultural engagement of people on a personal level and that engagement which takes place through cultural institutions. Students in this course study the history of art and analyze various types of cultural products, such as newspaper articles, television series and films. The teachers emphasized the interdisciplinary nature of the program which draws from sociology, philosophy, art history and cultural studies.

When asked about the students' job prospects, two of the coordinators emphasized the fact that the undergraduate degree was not very professionalizing and served as an introduction to the social sciences. However, they did note that it was specifically designed to lead towards the master's degrees in Masters of Careers in Culture: Cultural Development and Action in Local Governments[30] and Masters of Careers in Culture: Artistic Production and Audiences.[31] Another teacher said that while the undergraduate degree is highly theoretical in nature, students often end up working in event planning.

When asked which course content they would prefer for students' English classes, the disciplinary teachers expressed their interest in having students read texts which could help with their studies in line with English for Academic Purposes. These texts include, but are not limited to, academic texts, and also works concerning cultural ethnography such as Margaret Mead's *Coming of Age in Samoa.* They also suggested that we base our class on the analysis of anglophone cultural products, such as television series such as *The Wire* as well as on the treatment of gender, sexuality, and race within these cultural products.

8.5 Student needs analysis

The final element of our needs analysis involved collecting information directly from students in order to ascertain their own perceptions of their needs. In order to do so, a questionnaire was issued to students in 5 classes in *ICAS*--two in first year, two in second year and one in third year, yielding 100 total answers. The classes involved in this needs analysis consisted of those which we were teaching in the fall of 2014. As mentioned earlier, the data collected from students were not initially designed for this doctoral research. Rather, it was part of our own standard needs analysis for the classes we teach. This is why questionnaires were

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[30] This is our proposed translation for, "*Master Métiers de la culture: Parcours développement et action culturel dans les territoires.*"
[31] This is our proposed translation for, "*Master Métiers de la culture: Parcours production artistique et publics.*"

conducted uniquely in the classes we ourselves taught and not classes taught by other teachers. Despite the relatively small sample size, with 5 of the total 12 classes responding, we have presumed that these results are generally representative as the classes were organized alphabetically and not by language level or any other criteria.

8.5.1 Questionnaire development

The questionnaire format was chosen because it would allow a rapid collection of data from a large population. Long (2005) has noted the questionnaire is one of the most widely used methods for needs analysis, as it offers particular advantages such as fast, large-scale data collection. Of course, one potential shortcoming of this type of data collection is the inability to explore responses more deeply as one might be able to in an interview; however, due to time constraints we were unable to conduct interviews with all of the students. The questionnaires contained nine open-ended questions, most of which were general questions about the students' past learning experiences. The complete questionnaire can be found in Annex 3.

The questions on the questionnaire were articulated around several themes. The first theme was related to students' attitudes towards the English language as well as their perceptions of their levels. The questions aiming to elicit elements about the students' attitudes towards English were the following:

Talk a little bit about your studies in English. Do you think that you have a good level of the language? Is it a subject that you enjoy? Why or why not? What was good or bad about your previous English classes?

What are your strengths in English?

What are your weaknesses?

Because we were interested in increasing students' meta-cognitive skills, another element which we wished to explore was whether students may possess any specific techniques for learning the language as well as students' own ability to set objectives. Therefore, the following questions were asked:

What are your strategies for learning the language?

What are your objectives for this class?

What does it mean to know English for your field?

The final theme was related to students' target situations. The decision to focus on target situations was based on a desire to design a course which would be professionalizing for the students, consistent with the title of the class "Professional English." This is why questions related to this theme focused on students' reported career plans as well as their perceptions of their future needs such as:

> *What career would you like to have after your studies?*

> *What are your career objectives?*

In order to explore students' *perceived needs* (Berwick, 1989) students' understanding of the way that they will use the language in their target situations, the following question was asked:

> *Do you think that you will use English after your studies? If so, how?*

8.5.2 Questionnaire results

The questionnaires were completed in English during the first class of the semester and were thus completed by all students present. In order to overcome any potential comprehension problems, questions were explained and translated orally in French. Asking students to complete the questionnaire in English may have impeded some degree of nuance in their answers; however, students who asked for help in expressing their ideas in English were offered aid. As we mentioned above, the questionnaire included 9 questions; however, because we are most interested in students' target situations, we will focus on the answers to the following questions:

> *What career would you like to have after your studies?*

> *Do you think that you will use English after your studies? If so, how?*

8.5.2.1 Students' perceived target situations

For the question *What career would you like to have after your studies?* which aimed to identify students' target situations, we were curious to see if students' career plans became more concrete over the course of their studies. To this end, the answers to this question have been presented according to the year of studies. Answers are visible in Annex 4a.

For first year students, 33 surveys were collected, representing all of the students in our class and 21% of the first-year students enrolled in English. To help us see patterns in the data, answers to the open-ended questions have been grouped in the broad categories in the table

below. The answers indicated that many students remained unsure of their career plans and that the ones who did have an idea displayed a high degree of heterogeneity in their plans.

I don't know	11
Worker in communications	5
Cultural event planner	4
Journalist	4
Cultural mediator	3
Worker in the cinema industry	2
Advertiser	1
Artist	1
Music teacher	1
Worker in the field of architectural heritage	1

Table 18: Career plans for first year students in *ICAS*

In second year, where we were teaching two of four of the English classes, we received 48 questionnaires, out of 99 students enrolled in English, representing 48% of students. These results echo those of first year, with many students unsure of their prospects and a high degree of variability.

I don't know	15
Cultural event planner	11
Journalist	9
Cultural Mediator	3
Worker in Communications	3
Primary school teacher	2
Archivist	1
Graphic Designer	1
Researcher in Cultural Studies	1
Tattoo Artist	1
Worker in the music industry	1
Web Designer	1

Table 19: Career plans for second year students in *ICAS*

In third year, 19 questionnaires were returned out of 106 students enrolled in the third year of *ICAS*.[32]

These students reported targeting the following jobs:

I don't know	10
Cultural event planner	5
Advertiser	1
Journalist	1
Researcher in Cultural studies	1
Primary school teacher	1

Table 20: Career plans for third year students in *ICAS*

Despite the advancement in their studies, the third year students who participated in our study were less, not more, likely to have a clear idea about their career prospects than students in first or second year.

This inquiry into students' career prospects revealed extreme variation. Even among the students who planned to pursue careers in cultural event planning, there was much heterogeneity within the types of events that students hoped to specialize in organizing, including theater performances, music concerts, film screenings, architecture exhibits, visual art exhibits, and literature salons. For example, among the students who hoped to organize cultural events, we can find answers such as: "I'd like to work in a theater, maybe do programmation or care about the public relations [sic]" or "I would like to organise concerts or festivals. The dream would be to become a band manager (rock band)." The variety of the cultural products they want to engage with reinforces the complexity of content specification due to the high level of divergence within the students' career prospects, even for those who share a goal of working in the cultural sector.

The results of the needs analysis questionnaires also brought to light some complex issues when compared to our investigation of the course content and our interviews with the organizers of the course. For example, although both the content teachers and the study guide highly emphasized the fact that students may eventually pursue careers in research in cultural studies, only two students out of one hundred expressed interest in becoming researchers. The discrepancy between the published purpose of the *ICAS* program and the actual objectives of the students is particularly salient in light of the fact that the teachers had recommended course

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[32] We are unsure of how many of these students were enrolled in English, and how many were enrolled in other languages; therefore we are unable to report which percentage of students enrolled in English this number represents.

content oriented towards English for Academic Purposes (EAP). To our eyes, the EAP recommended by the teachers may be in conflict with the English for Occupational Purposes (EOP), which may be more helpful for the future careers of the majority of *ICAS* students.

8.5.2.2 Students' perceived needs

After we identified students' target situations, we hoped to identify students' perceived needs with the question *Do you think that you will use English after your studies? If so, how?* Although we divided the answers to the previous question by group level, we decided to group the answers to this question together given the fact that the previous question did not reveal major discrepancies among the group levels.

The different degrees of certainty of whether students envisioned using the language after their studies made the answers to the first question somewhat difficult to classify. In order to increase clarity, the answers "yes" and "I think so" and "I hope so" have been grouped together as well as the answers "no" or "I don't think so together" and finally "maybe" and "I don't know." Student answers can be viewed in Annex 4b. The classified results can be seen in the following table:

Yes/I think so/I hope so	84
Maybe/I don't know	11
No answer	4
No/I don't think so	1

Table 21: First, second and third-year *ICAS* students' answers to the question *Do you think that you will use English after your studies?*

Most students did state that they anticipated using English after their studies. The reasons they cited for anticipating using English can be found in the table below. Because students sometimes gave more than one answer, each number corresponds to a number of mentions and not to a number of students.

For work	41
For travel	35
To live abroad	16
To be able to communicate with more people	10
To have greater access to knowledge	6
For leisure	5
To communicate with friends abroad	3
For everyday life	2

Table 22: Reasons that first, second and third-year students in *ICAS* foresee using English after their studies

The most commonly cited reason that students anticipated using English after their studies was for work, followed closely by travel. Most students did not provide specific details about the ways in which they anticipated using the language at work, a fact which may be attributable to either the vagueness of the question, the students' lack of knowledge of how they might use it, or perhaps a mix of both. Examples of two student responses are, "I think I have to use english in my future work, but not a lot [sic]" and "I think that I will use English after my studies maybe for my profession but also because I would like to travel in United States [sic]." Neither of these students had indicated that they had specific career plans in their answers to the previous question.

Despite the lack of details that students offered about ways they anticipated using English in their careers, some students did offer insights about their perceived target-situation use. The specifics about the ways that students anticipated using English at work have been organized into the table below:

Interacting with foreign artists	5
Communicating with foreign companies	3
Conferring with other specialists in my field abroad	2
Working as a journalist	2
Communicating with tourists	2
Organizing exhibitions	1
Organizing European projects	1
Understanding song lyrics in English	1
Working as a singer	1
Working on computers/understanding software	1

Table 23: Precisions offered by first, second and third-year *ICAS* students about why they anticipated needing English at work

Here, it can be observed that the most commonly cited reason for which students anticipate using English at work was to work with foreign artists for their given medium of cultural expertise. Despite this being the most common answer, it was still cited by a minority of students, just 5%. Other answers were more job specific, and involved specific skills, such as the need to be able to understand software for a student who was planning on working in graphic design.

8.6 Needs analysis conclusion

The needs analysis described in this chapter has painted a complex picture of the *ICAS* course of studies. Our review of the classes in the study guide and interviews with teachers revealed that it is a highly interdisciplinary course which emphasizes the arts, cultural studies, and media studies and does not lead to any one particular career. The content teachers expressed a desire for students to focus on EAP, studying English-language cultural products, ethnographic studies and academic articles. Many students (36%) stated that they were unsure of their job prospects, whereas the next highest percentage (20%) wanted to work on various types of cultural event planning, followed by 14% who wanted to work in the field of journalism. The remainder of the students planned on pursuing various jobs such as working in public relations. Whereas 84% of students anticipated using English after their studies, many of them anticipated that their English use would take place primarily in non-professional contexts such as leisure or travel. Although 41% did anticipate using English in professional contexts, few provided precise

information about the ways in which they would use it, a fact which is likely due to their uncertainty about their future careers.

The needs analysis which we have conducted reveals certain both convergences and tensions among different Lansod stakeholders. For example, we can see convergence between the course content and content teachers' desires for a focus on ethnographic studies of culture and academic articles focused on sociology, media studies and cultural studies. However, here, we can also observe tensions between the content teachers' perspectives and our own due to the fact that our focus has been on students' target situations rather than their present ones. This bias was reproduced in our data; because of our focus on target situations, students were not asked about their perceptions of their current needs for English. Therefore, we are unable to compare the data from the content teachers and the students regarding students' present-situation needs. We can observe, then, a problem with temporality here as we and the content teachers tended to consider needs in terms of different moments in the students' development.

A further tension can be observed in terms of students' and content teachers' views of the students' target situations. The content teachers highlighted the fact that the undergraduate degree seeks to prepare students for masters-level studies in culture, yet the analysis of students' anticipated target situations revealed that few students, only 2%, anticipated continuing on to master's studies in the field of culture. We might consider, then, that teachers and content teachers have different views of the target situation.

Our needs analysis has revealed a series of obstacles for the implementation of a "Professional English" class based on the *communicative competence* end of Widdowson's scale (1983). First of all, whereas teachers wish for EAP classes, few students anticipate pursuing an academic career, which makes us as teachers question the long-term utility of an EAP approach. Second of all, both the interdisciplinarity of the course of studies and the students' wide scope of career plans complicate the implementation of narrow-angled ESP. It is precisely the presence of these obstacles which have led us to consider ICAS as an appropriate testing-ground for communicative capacity building.

8.7 Contextual considerations

The selection of a classroom for our field study allows us to consider concrete logistical details of our teaching context which will be important for the development of our project. For example, language classes for *ICAS* take place 2 hours a week over a period of 12 weeks per

semester, and during this time students must have several evaluations. Given this information, it was decided that the field study would take place over the course of one semester.

Within the field of *ICAS*, we have selected second year as our testing ground rather than first or third year because one of our objectives is to explore teaching approaches which can be relevant to students in their earlier years of studies since ESP tends to focus on students who are already specialists in their field to some extent. In the first year of this course, as with many other courses, the high dropout rates of students is a challenge to the implementation of a coherent teaching approach; therefore, the second year English classes of the undergraduate degree of *ICAS* for which we would teach all 3 classes was selected as our field.

8.8 Chapter 8 summary table

Chapter 8: Using needs analysis for selection and characterization of a Lansod classroom for field study	
Selection of classroom for field study Due to the interdisciplinary nature of the course and the varied future professions of the students, *ICAS* has been chosen as our classroom for our field study.	
Element of needs analysis	**Results**
Analysis of study guide	*ICAS* draws upon varied domains such as sociology, cultural studies and media studies.
Interviews with content teachers	Teacher stakeholders consider students' needs in terms of their present academic situation.
Questionnaires issued to students	Students have varied and uncertain career plans and future uses of English.
Description of context: *ICAS* is a field which covers issues from a variety of domains such as sociology, cultural studies, media studies and art which attracts students with many different career plans. Our field study will take place in second year English classes for students in *ICAS* over a period of one semester.	
Next step	We will refine the concepts which will serve as the basis for our approach to develop the communicative capacity of second-year *ICAS* students.

Table 24: Chapter 8 Summary

Chapter 9

Refining of reference concepts for field study
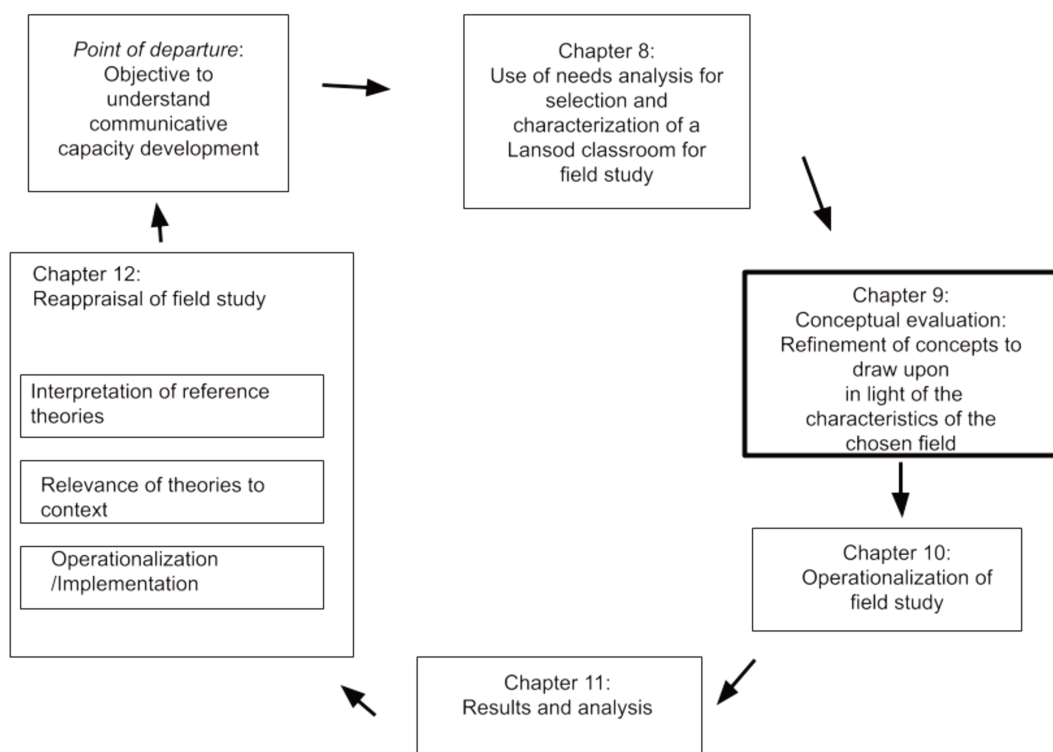
Figure 20: Location of Chapter 9 in Part III of this work

Following the selection of a classroom in which to conduct our field research, it is necessary to select the concepts which can serve as a basis for our teaching approach. Whereas the discussion about approaches which have been conducted to develop flexible pragmatic skills which took place in Chapter 7 did not focus on any particular classroom, this discussion will concern which concepts can be mobilized to develop flexible pragmatic skills in a classroom for *ICAS* students in their second year of studies.

9.1 Operationalizing communicative capacity

The concept of communicative capacity, defined as the "ability to create meanings by exploiting the potential inherent in the language for continual modification in response to change" (Widdowson, 1983: p. 8) has been one of the cornerstones of this work of research. This is why the operationalization of this concept is a fundamental step. For this research project, we have decided to employ Ifantidou's (2014) conception of pragmatic competence as our operationalization of this concept. As a reminder, this conceptualization can be found below:

a. identify relevant linguistic indexes (*Linguistic Awareness*/LA)

b. retrieve relevant pragmatic effects (*Pragmatic Awareness*/PA)

C. explicate the link between lexical indexes and pragmatic effects retrieved (*Metapragmatic awareness*/MA). (p. 130)

The decision to base our operationalization of communicative capacity on this definition is based on the idea that understanding of how linguistic elements can be used to create pragmatic effects in context can help students determine which linguistic elements to employ to achieve their desired pragmatic effects. As opposed to other conceptualizations of pragmatic competence found within models of communicative competence, this conception does not emphasize one's ability to reproduce linguistic formulae. Rather, it emphasizes knowledge of how linguistic forms can be used to achieve meaning and is therefore, more adapted for situations for which one may not be prepared and may need to spontaneously adapt one's language. Consequently, our approach will seek to encourage students to recover pragmatic effects and to make links between linguistic elements, contexts and pragmatic effects.

9.2 Establishing genre comparison as the basis of our communicative capacity-based project

The needs analysis which we conducted for undergraduate students enrolled in *ICAS* revealed a complex situation. The questionnaires delivered to students revealed that students following this course of studies will likely have varied jobs and that many students are still unsure of their career paths. Our interviews with their teachers showed that the teachers hoped that we would address particular types of works in English, including academic research articles, various cultural productions, such as television series or plays, as well as reviews and critiques of these works.

During this needs analysis, one pragmatic concept which displayed potential compatibility with these criteria kept appearing: textual genre. Content teachers in *ICAS* had explicitly expressed an interest in their students being able to engage with particular genres such as academic research articles. Students did not mention particular genres with which they planned on engaging on their needs analysis questionnaires; however, these students will certainly be engaging in various genres, even if they are not currently aware of which ones. These genres may range from "homely" genres such as different types of emails to specialized genres such as reviews of artistic works or academic research articles.

As we saw in section 5.2, genre theory is concerned with the way that situational regularities and textual regularities are linked. Various pedagogies which draw from this paradigm attempt to make students aware that linguistic and/or rhetorical features of genres relate to the situations in which they are embedded. Despite the potential shortcomings of pedagogical applications of genre theory, such as the risk that uncritical uses of it can result in prescriptive pedagogical practices, we find that it has a certain potential for the metapragmatic awareness raising for our *ICAS* students. For example, genre awareness pedagogies often encourage students to reflect on the relationship between language and context in a way that is coherent with the reflections of form, function and context that we seek to develop with our communicative capacity-based approach.

Understanding our perceived value of genre to our teaching context in *ICAS* may be made clearer by comparing it to another frequently cited pragmatic "unit" --the speech act or speech act set. Speech act theory tends to focus on oral language; whereas genres can be both written and spoken. This means that focusing on genres does not exclude any particular mode of communication. Moreover, unlike in speech act theory, it is not difficult to find authentic examples of many genres, meaning that students can easily be provided with valuable authentic input which can help students develop pragmatic skills. Finally, because genres can vary widely; as illustrated by the difference between a cooking recipe and a political campaign speech, exposing students to different genres can give students exposure to sociolinguistic variation and help them build an understanding of just how much language use can vary and how this variation may relate to contextual considerations. Because our needs analysis showed that our *ICAS* students would potentially engage in quite a broad range of socio-linguistic variation due to their varied careers, we conclude that exposing them to a classroom environment full of different types of language use could be beneficial. This is a point of view which is shared by Kern (2000), who says:

In a foreign language context, exposure to (and, eventually, learning of) a wide range of genres, styles, and conventions of language use, as well as cultural schemata, comes principally through reading. Without extensive exposure to foreign language texts, the breadth and depth of learners' communicative abilities cannot but be limited. (p. 45)

With a pragmatic/metapragmatic awareness building perspective based on the notion of textual genre, we are trying to adapt the notion of *discours spécialisé* to a general language teaching situation. Because the ways that *ICAS* students will use English are so difficult to anticipate, we will use our knowledge that language use varies in function of context and try to expose students to differing language use and build a sensitivity to the way that language form and context interact. Here, we share Parpette's (2001) perspective as she questions the application of *langue de spécialité* to language classes. She finds the relevance of *lsp* to teaching is not situated within its potential to identify the particular formal features characteristic of certain disciplines. Rather, its value lies in the fact that teachers can be made aware of the fact that language varies according to context, not simply on a lexical level, but also on syntactic, organizational and rhetorical levels. She says:

> The interest of taking into account the notion of specialized discourse in a reflection about grammar is to highlight, in an explicit way, the diversity of discourses, due to the focusing on a single theme: the same content treated in a textbook, in a face-to-face class, during an interview, in a documentary, etc., is expressed in different forms, and these differences can reach any linguistic level. It's therefore probably in terms of awareness, on behalf of the language teacher, that the characteristics of different discourses--and by these reflections that they can lead to on global teaching processes-- that the combination 'grammar' and 'specialized discourse' is the most interesting.[33] (§36)

Here, Parpette highlights the importance of teacher awareness of characteristics of different types of discourse. Genres are characterized by the way that their formats reflect the situations in which they are used; therefore, we believe that providing students with a variety of different genres can "highlight...the diversity of discourses[34]" (§36) and that by applying metapragmatic

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[33] This is our proposed translation for, "L'intérêt de la prise en compte de la notion de discours spécialisés dans une réflexion sur la grammaire est de mettre en évidence, de façon plus explicite, la diversité des discours, du fait de la centration sur un thème unique : un même contenu traité dans un manuel, dans un cours en face-à-face, lors d'une interview, dans un documentaire, etc., est exprimé sous des formes différentes, et ces différences peuvent toucher tous les niveaux linguistiques. C'est donc probablement en termes de prise de conscience, chez l'enseignant de langue, des caractéristiques des différents discours – et par les réflexions que cela peut induire sur les démarches globales d'enseignement – que la combinaison « grammaire » et « discours spécialisés » présente le plus d'intérêt" (Parpette, 2001: §36).

[34] This is our proposed translation for "mettre en évidence... la diversité des discours" (Parpette, 2001:§36).

awareness raising activities to these genres, we can help students develop an understanding of the relationship between form and function. In the following section we will explore the relationship between pragmatics and genre, as well as the notion of genre awareness and how it relates to our mediation project.

9.2.1. Genre classification as a pragmatic exercise

Consistent with a constructivist perspective, the approach employed in this project will aim to help students build their own knowledge rather than simply transmitting information to them. The fact that we are adopting an approach based on noticing means that we need to try to find an approach which will make students *see* sociolinguistic variation. Both our research and needs analysis have brought us to the conclusion that genre is a pragmatically valuable concept and can contribute to pragmatic-awareness building. Namely, we are seeking a genre-based approach which will encourage students to make links between language, form and context.

In order to attempt to foster these kinds of links, the activity of genre classification has been chosen as a centerpiece of our project. For the purposes of this paper we will consider the ability to identify a text as a genre as a fundamentally pragmatic activity due to the fact that it requires making inferences about the context in which the text was produced and the audiences and purposes that it serves in ways that are coherent with Ifantidou's (2014) view of pragmatic competence. Johns (1997) has noted:

> When a [genre] name is shared, it evokes in experienced readers and writers certain expectations: for particular features or conventions of the text, for certain reader and writer roles, and for specific contexts in which the texts are found. (p. 23)

The act of determining whether a text belongs to a particular genre is a pragmatic exercise because assessing genre membership involves making judgements about organization, syntax, content, familiarity, and lexicon in a given text and relating these elements to the purposes they may serve and the contexts in which they are used. We hypothesize that asking students to classify a genre will draw their attention to pragmatic elements.

Several researchers have asked students to identify the genre of various texts as a genre-awareness building tool (Hyon, 2002; Pang, 2002). For example, Hyon (2002) implemented a project involving both genre naming and identification of linguistic and rhetorical features serving as cues to this identification in a study involving 11 graduate EAP students. In the classroom, a hard news story, a feature news story, a textbook and a research article were

studied. On their exam, students were presented with pairs of texts on the same topic and asked to name the genre and identify any linguistic or rhetorical elements that they had used as clues. Students reported various benefits of this genre awareness-based curriculum such as the ability to find important information in a text more easily.

It has been noted that it is not only the identification of genres, but also the comparison of different genres, which can help build pragmatic knowledge. For instance, Freadman (1994) has noted that it is not only in finding similarities among genres, but also in finding differences, that one can build genre awareness because genre classification demands developing an understanding of which particular elements are integral or not to a text's generic status. She says

> The 'like' part of the generic description establishes the domain of pertinent comparisons, the 'not' part establishes a boundary, not in the sense of a limitation, or a limit on possibilities, but in the sense of locating 'this kind' of text in a space, and *vis-à-vis* other kinds. (p. 44)

Due to the opportunities that classifying texts as given genres offers in highlighting pragmatic concerns, we have decided to ask the following question which we will attempt to answer during our field study: *Will genre classification activities elicit pragmatic and metapragmatic reflections for our second year ICAS students?*

A further action which can help bring attention to pragmatic elements is evaluating the prototypicality of a given genre instance. Swales (1990) identifies two approaches to genre membership: the definitional approach and the family resemblance approach. The definitional approach involves establishing a certain number of specific characteristics which bestow genre membership. Problematically, this view requires the development of "unassailable definitions of a particular genre" (p. 52). The family resemblance approach, on the other hand, involves developing a category and situating members in relation to a prototypical example.

Adopting a family resemblance perspective offers several advantages. On top of eliminating the necessity to develop an infallible characterization of a given genre, this approach allows us to take into account genre deviation- the fact that texts may illustrate some, but not all, characterics of a given genre. Finally, we believe that the action of evaluating the prototypicality, on top of classifying a text as a given genre, by evaluating its degree of prototypicality will require students to draw upon their background genre knowledge, eliciting pragmatic reflections about what characteristics make it typical or not. This is why one question which will be explored in our first field study is: *Will asking students to evaluate the prototypicality of a given*

genre token elicit pragmatic reflections?

9.2.2 Genre awareness-building as a pragmatic exercise

As discussed in section 7.2, genre awareness seeks to help students develop pragmatic knowledge which can help them adapt to new situations. Johns (2009) has noted that genre awareness approaches are particularly well-adapted for "novice academic students" who are not yet specialists in their field and whose target uses of language are difficult to identify because this type of instruction will develop general pragmatic competence which will support their specific uses of the language later in their academic or professional careers. Given the difficulty of identifying their target situations, ICAS students may benefit from genre awareness-building.

Genre awareness-building pedagogies seek to help students make links between particular linguistic, organizational or rhetorical elements and context (Coe, 1994; Hyon, 2002; Pang, 2002). For example, Pang (2002) compared two genre-based approaches for intermediate English-learners in China to help them master the genre of film review. One of these approaches, "contextual awareness building," involved encouraging students to make connections between the language used in different film-related genres and various elements of the contexts. He began by asking students questions about the relationship between the language used in particular texts and various elements of context, including the channel of communication, the text's purpose, the roles of writers and readers and the register. Next students were given a genre comparison and identification activity in which they were given various unlabeled genres related to the world of cinema and asked to deduce the purpose of the text, its target audience as well as its genre. In a final step, students compared the genres of movie guide and movie review, engaging in metapragmatic discussion about the differences between them.

Pang's (2002) second approach, "textual analysis," also involved deductive logic; nonetheless, whereas the first group deduced the relationship between contextual and formal elements, the second group focused more specifically on the particular characteristics of the film review genre. First students deduced the structure and rhetorical moves of the genre by looking at examples, and then they analyzed various elements of the register of film reviews. They were given a variety of activities which involved deducing the rhetorical moves of film reviews and analyzing various characteristic elements of grammar, syntax and terminology.

After the course, students were given a questionnaire about their writing strategies and were asked to write a film review (Pang, 2002). Results demonstrated that students in both

groups displayed improvement between the pretest film review writing activity and the post-test one. Nonetheless, the students who had received the "text analysis" treatment displayed a "mechanistic" mastery of the moves and language studied in class; whereas the "contextual awareness building" students had a tendency to provide shorter plot summaries which allowed them to spend more time assessing the film, which Pang interprets as a "higher awareness of the overall discourse functions and moves of the film review: to evaluate the film for potential viewers" (p. 157).

Pang (2002) is careful to note that neither of these approaches is superior to the other but that the selection of either approach depends on one's objectives. Importantly for our discussion, the group focused on comparing genres and making links between language and context showed increased discoursal understanding. Pang's results seem to confirm the utility of the genre acquisition and the genre awareness distinction. The second group, who explicitly studied the characteristics of film reviews, demonstrated a capacity to reproduce a film review which was similar to the ones studied in class. The first group, on the other hand, who received the contextual analysis treatment, displayed more flexible rhetorical skills, which seem to be in line with an approach based on communicative capacity-development.

Nunan (2015) has also discussed the benefit of contextual analysis, describing an activity in which students are encouraged to reflect upon the way the register of given spoken exchanges reflects Halliday's three contextual variables: field, mode and tenor. Asking students to act as discourse analysts themselves, the teacher asks them to deduce what the language may indicate about the context in which the exchanges took place. The following excerpt from a teacher conducting this type of activity illustrates what this kind of metapragmatic discussion can look like:

> The student says, "For the field, it is the same as conversation 1 – gift buying. For the tenor it is 'family members' – mother and daughter, and. . ."
>
> "How do you know it's mother to daughter?" interrupts the teacher. "Speaker B says 'Mom'."
>
> "OK, good. And the mode?"
>
> "Telephone. We think it's telephone. Yes, for sure."
>
> "And how do you know?"
>
> "The speaker says her name – Barbara Walker. And then Speaker B says who she is."

"So she identified herself," says the teacher.

"Yes, and that is telephone conversation."

"And, also, there's another clue that it's a telephone not face-to-face. Unlike conversation 1, the Mom uses more precise language. She doesn't say 'how about these' but identifies the page in the catalogue where the daughter should look. So the field and tenor are identical to conversation 1, but the mode changes, and the discourse is different as a result. Now, how about conversation 3? Joseph?"

"Field is the same – 'gift buying.' Mode is face-to-face."

"How do you know?"

"Like for conversation 1, they use words like 'these' and 'this one.'" (pp. 140-141)

Within this exchange, students display sensitivity to both linguistic elements, such as the differing use of deixis in telephone and face-to-face exchanges, as well as sensitivity to the rhetorical move of identifying oneself in a telephone conversation. Like the other examples we have described here, this activity relies on the act of comparing utterances from different contexts in order to make pragmatic variation more salient.

Genre awareness-building pedagogies may help students develop understanding of the relationship between the form of the genre and the purposes it serves. In fact, genre purpose is considered one of the tenets of genre theory. For example, Swales (1990) lists the fact of possessing one or more shared communicative purposes as the primary criterion for genre membership, and Bhatia (1997) asserts that "taking communicative purpose as the key characteristic feature of a genre, the analysis attempts to unravel the mysteries of the artifact in question" (p. 13).

Another important contextual element highlighted in genre-awareness development is that of audience. For instance, Swales and Feak (1994) consider audience to be the most important contextual factor to consider when writing academic genres. Furthermore, within Halliday's view of register within the SFL paradigm, one of the three determining contextual elements is *tenor,* which involves "who is taking part in the situation...the roles played by those taking part in the socio-semiotic activity" (Halliday and Matthiessen, 2014: p. 33). Paltridge (2001) gives a list of just some of the ways that audience can influence how an utterance is shaped, saying:

The way in which language is used in spoken interactions is influenced by the relationship between the speakers, the frequency with which they come into contact, the

degree of affective involvement they have with each other, and their sense of affiliation for each other. The way in which these factors influence language include choices in vocabulary, the use of direct or indirect speech acts, mood choices (e.g.) whether we use a declarative imperative, or interrogative form) and choice of modal items that express degrees of polarity ('yes' or 'no') probability, certainty, usuality, and obligation. (pp. 53-54)

Given the importance that audience and purpose have in genre awareness pedagogies, we have decided to investigate the question: *Will students make pragmatic and metapragmatic reflections if we ask them to relate the form of a text to the purposes and audiences it serves?*

9.3 Chapter 9 conclusion

In this chapter we have explained our decision to develop a teaching approach which seeks to help students understand the effect of using a certain type of language in a certain situation and to help them make links between the linguistic forms used and the effects achieved. In order to raise students' awareness of sociolinguistic variation, we will have students study a variety of genres in class. In order to elicit pragmatic reflections, students will conduct text classifications and evaluations of genre prototypicality. Genre classification activities, which have already been used successfully to develop pragmatic awareness by researchers such as Pang (2002) and Hyon (2002), require pragmatic knowledge because they force students to identify elements characteristic of particular genres such as rhetorical strategies, organization, tone, lexicon and syntactical patterns.

Contextual analysis activities will also be used in our classroom. With these types of activities, students attempt to relate features of a text to the social activities in which they are embedded. These activities have also been used to help develop students' pragmatic awareness (Pang, 2002). Coe (1994) has asserted that genre instruction which provides contextual information can help students understand the relationship between forms and functions. In several L2 studies, samples of utterances have been provided to students so that they can deduce contextual elements, in keeping with the idea that "[i]nferring contextual components from the text is essential to contextual awareness building" (Pang, 2002: p. 152). Within both the genre identification and contextual analysis activities discussed in this chapter, the exposure to and comparison of different types of texts is a strategy teachers have used for making sociolinguistic variation more visible and eliciting pragmatic reflections. The results cited in this chapter by Hyon (2002) and Pang (2002) have confirmed the promising nature of genre identification and

contextual awareness building activities. Hyon's students displayed an ability to classify new tokens correctly as a particular genre, and Pang's students who had performed contextual analyses demonstrated what he interpreted as rhetorical flexibility (2002: p. 157).

9.4 Chapter 9 summary table

Chapter 9: Refinement of reference concepts for field study	
Concept selected as a basis for our communicative capacity-based approach	**Justification**
Ifantidou's conceptualization of pragmatic competence (2011, 2014)	This view, which highlights one's ability to recover pragmatic effects and make form and function links rather than one's ability to reproduce formulae, will serve as our operationalization of communicative capacity.
Genre comparison	Exposing students to different genres can give them exposure to sociolinguistic variation which can be useful for *ICAS* students who will likely encounter a variety of genres.
Genre classification	The act of classifying texts as members of a given genre and evaluating the prototypicality of a given genre token may draw students' attention to pragmatic elements.
Genre-awareness raising activities	Encouraging students to consider links between linguistic forms and their functions may help them develop pragmatic competence.

Table 25: Chapter 9 Summary

Chapter 10

Operationalization of field study
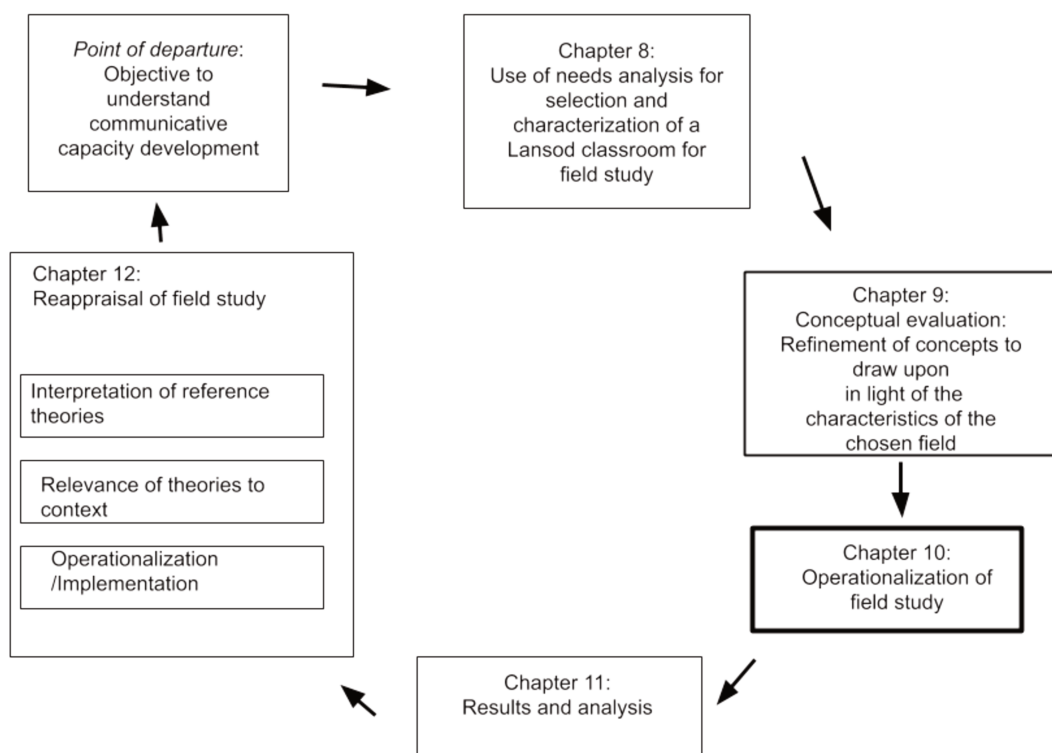
Figure 21: Location of Chapter 10 in Part III of this work

In the previous chapter, our goal of using genre analysis, comparison and classification activities in the classroom for the development of pragmatic competence as articulated by Ifantidou (2014) was established. Consequently, at this point certain elements of our project have already been determined: namely that students will be exposed to a variety of texts of different genres and will be asked to compare and analyze them and eventually to classify them as different genres. This chapter will further develop the methodology of our approach. In order to fully justify the methodology chosen, it may be useful to provide a reminder of the objectives of our research project. Following our assertion that the communicative capacity/*communicative*

competence continuum proposed by Widdowson (1983) can enlighten Lansod course development, we have sought to understand and document the mediation process involved in operationalizing communicative capacity in a Lansod classroom. In this sense, it is the action of implementing a communicative capacity-based project which will serve as the basis for our re-evaluation of the arguments made at the beginning of this work. Widdowson (1990) explains the value of such confrontations between the potential of concepts with the reality of their implementation.Confronting our theoretical arguments with our experience trying to use them to underpin teaching activities will allow us to reconsider our operationalization of communicative capacity and the potential relevance of a pragmatics-based view of specificity to the Lansod sector.

10.1 An emphasis on students' pragmatic insights

The data which we have chosen to use as a springboard for our reflections are our students' pragmatic insights. We believe that these insights can help us to reflect upon our operationalization of communicative capacity by allowing us to understand the kinds of reflections that our genre comparison activities elicited. Namely, these reflections will help us understand if our activities have elicited pragmatic competence as theorized by Ifantidou (2014). Furthermore, these insights will allow us to consider whether the view of communication which we intended to convey was coherent.

One crucial element to determine for our study was how data regarding students' pragmatic reflections could be collected. Assessment of pragmatic skills often takes the form of "closed" questions, such as multiple choice questions in which students are asked to select the most appropriate response, identify an implicature or rate the appropriateness of a given expression (Culpeper *et al.*, 2018: pp. 120-124). One such example is the implicature identification activity below:

A.What did you think of Mark's term paper?

B. It was well-typed.

    (a) He liked the paper; he thought it was good.

    (b) He thought it was certainly well typed.

    (c) He thought it was a good paper; he did like the form, though not the content

    (d). He didn't like it. [CORRECT] (Culpeper *et al.*, 2018: p. 115)

Although these closed-answer activities allow for convenient data collection and comparison, they present a number of problems. Often, they do not take into account the fact that in authentic conversation, implicature is often created over several steps and with several discoursal means, including prosody and gesture. The use of isolated utterances may prevent students from gaining pragmatic insights about the way that longer stretches of discourse work. Furthermore, these kinds of activities often provide few contextual clues which could help learners make an informed choice. These contextual elements may include elements such as prosody and the relationship and shared background knowledge of the speakers. Because the utterance in the activity was written to be an example of indirect criticism, the designers of the activity consider that D is the correct answer. However, we might point out that because Speaker B does mention that he likes the form, answer C could also be a possibility. In light of the lack of contextual information, it might be a good idea to consider that there are a number of plausible interpretations of the utterance.

The need to consider multiple plausible answers has been reinforced by Roever (2013) who tried to empirically verify his implicature identification activities by giving them to native speakers. The native speakers did not always agree with the test designers about what the most likely implicature was, showing that implicature identification is hardly a straightforward activity. For native speakers, indirect criticism activities such as the one above seemed to be the most polemic, with only 64% of participants agreeing with the answer chosen by the test designer (p. 46). We can see, then, that multiple-choice implication identification activities may misrepresent communicative processes by implying that utterances have only one valid interpretation.

As mentioned in section 5.1.3 another common tool for measuring pragmatic skills is the DCT. These types of activities provide students with a situation or a dialogue, which they must complete with a response, as in the example:

> You are traveling overseas and arranged for a friend to take you to the airport, but at the last minute, she called and cancelled. Your only option is to ask your housemate Jack to give you a lift. Jack is in the living room reading the paper.
>
> *What would you say in this situation?*
>
> *You say:* _____
>
> (Roever, 2011: p. 4)

DCTs are often designed to elicit particular speech acts. With a form which is comparatively

more open than the one used with the multiple-choice implicature identification activities, DCTs allow students to provide a variety of responses. Notwithstanding, they do present a number of problems, several of which we also observed with the multiple-choice implicature identification activities, such as the lack of context. For example, in the example DCT above, it would be useful to have more information such as the level of friendship between the speaker and Jack and information that the speaker might know about Jack's availability or his willingness to use his car. Another limitation with DCTs is that they are often limited to a few utterances within an exchange when implicatures are often expressed across a longer stretch of discourse. Recently, efforts have been made to improve DCTs such as by introducing technological elements, conducting them collaboratively, and using them as the basis for metapragmatic discussion (Culpeper *et al.*, 2018).

Due to the nature of our own research, these commonly used assessment tools for pragmatic skills do not seem to meet our purposes. First of all, they are generally designed for oral communication, whereas we have decided to focus on written textual genres. Secondly, they may not be able to take into account a number of plausible interpretations and answers. Furthermore, we need a tool which can potentially elicit both pragmatic and metapragmatic reflections.

In metapragmatics research, certain types of methodologies have been privileged. Culpeper *et al.* (2018) identify three methodologies which have been used most often in metapragmatics building research: "(1) scaled-response questionnaires for metapragmatic assessment; (2) metapragmatic discussions, interviews, and verbal protocols; and (3) diaries journals and blogs" (p. 124). Scaled response questions often involve evaluating the appropriateness of a particular utterance on a Likert scale. These types of activities have often focused on speech acts or speech styles. Other common approaches are conducted orally and involve discussions and interviews. These approaches can be useful for discussing possible pragmatic effects and helping students consider them in a nuanced and non-binary way. They can also help students make links between the pragmatic effects and the forms which realize them. Another approach has involved inviting the students to use forms of personal writing, such as diaries, journals and blogs. Culpeper *et al.* note the particular advantage of this approach saying, "By using diaries, individuals can keep a record of the observations and analyses of specific pragmatic acts, as well as their insights gained from those observations" (p. 135). Although these personal written methods have proven useful for eliciting pragmatic and metapragmatic reflections, their free-form style has proven to be a challenge for data analysis.

For our first field study, we decided to focus on the students' personal capacity to express pragmatic insights outside of any teacher-led discussion. We felt that this knowledge was necessary so that we could understand which elements were salient to students individually. We believed that obtaining this information would help us conduct meaningful pragmatic and metapragmatic discussions later. Ifantidou (2011) has also emphasized the importance of understanding students' own interpretation of metapragmatics. She says:

> The learner's account of the interpretative process s/he followed to arrive at a relevant interpretation, and her/his metapragmatic analysis, may instead yield more realistic insights into a developing pragmatic competence. The reader's ability to retrieve such pragmatic implicatures is what makes her/him *pragmatically aware.* The ability to reflect on the way linguistic indexes helped her/him retrieve a relevant interpretation is what makes her/him *metapragmatically aware*. (p. 332 emphasis in original)

Our objective is, then, to understand the particular metapragmatic awareness of all students, rather than the discussions among students in the classroom, which may have been dominated by a few confident students. Although other sources of data such as information about students' opinions of the activities conducted in class might have been useful, in this first study, we wished to prioritize students' own answers to pragmatic-awareness raising questions as our primary basis of reflection. As it will be revealed in further chapters, students' opinions of the types of activities conducted in class will be studied and analyzed during later stages of our research.

The desire to understand each individual student's pragmatic reflections has led us to choose the methodological tool of questionnaire. This tool provides a variety of advantages. For example, in line with a constructivist view, we hoped that our questionnaires would help students draw their own pragmatic conclusions. Moreover, the use of questionnaires after the reading of each text allows us to understand the individual reflections of each student. Furthermore, it allows a large quantity of data collection. We also hope to capture the advantage of open-ended, detailed data provided by personal written approaches such as diaries to metapragmatic data collection. Nonetheless, we hope that the questionnaire format would guide responses in a way which would make answers more conducive to data analysis. In order to understand students' reflections about each text, it was decided that a questionnaire would be distributed and collected in class after the reading of each text. We believe that this corpus of student reflections will allow us to attain the distance necessary to evaluate our project critically.

Of course, our reliance on questionnaires does have some limitations for our research. One issue is that the questionnaires can offer students' individual views but do not give an

opportunity to the students to confront their different perspectives. In order to overcome this issue, we have decided to include discussions which will take place after the questionnaires are filled out and in which we can encourage students to share their reflections. Another potential shortcoming with the questionnaires is that they do not permit us to further explore students' responses. However, in this initial stage of our research, we felt that it was important to get a bird's eye view of students' responses in order to understand how we might productively explore them further in a later stage of our research.

During our field study, we decided to issue and study two different questionnaires--one which asked students to analyze the texts studied in class and one which served as their exam and incited them to classify texts as genres. Although these questionnaires took different forms, their objective was the same--to elicit pragmatic reflections. The first questionnaire was designed to be issued after each text was read in class and contained questions seeking to develop the genre awareness of the students. Although there were no explicit references to comparison on the questionnaire, by asking the same questions for each text and by telling students to take out previous texts studied when answering them to enlighten their responses, we hoped that students would compare the texts and that the differences among the texts would be easier to perceive. The second questionnaire was based on the concept of genre classification and served as the students' final exam. For this one, students were given excerpts of texts of the genres studied in class during the semester and asked to classify them as genres and to justify their classifications. We hoped that the genre analyses conducted during the semester would scaffold the genre classification activity. In the following sections, we will discuss the various other methodological choices which were made for in-class genre analysis and comparison activities and the exam genre classification activities.

For the questions on both questionnaires, we chose to employ open-ended rather than other more closed forms of questions. It has been noted that open-ended questions are particularly well-adapted for exploratory research and for situations where the answers are unknown (Cohen *et al.*, 2015: 382). The use of open-ended questions would allow us to probe students' own pragmatic insights and interpretations. We believe that students' interpretations on pragmatic and metapragmatic phenomena can be particularly valuable, even though, as we will see later, these open-ended questions will come at a cost to analytical expediency. Because our research is focused on the mediation process and not on specific outcomes or on proving any given hypothesis, our approach to evaluating our research will be more qualitative than quantitative. It is not only the nature of our project, but also the nature of language use, which has led us to adopt a more qualitative rather than a quantitative approach. Indeed, as we have

established, because there is not one right way to create or interpret an utterance, we have designed open-ended activities which aim to develop genre awareness. McConachy (2009) has explained the logic of using these kinds of questions, saying:

> the aim is not to elicit some kind of predetermined 'correct' answer but rather to develop meta-awareness concerning the fact that sociocultural context is important in language use. In this case, the processes that learners go through, and the skills that are developed when involved in analysing language use, can also be considered important. (p. 24)

Therefore, instead of providing concrete statistics, the data which we will collect will offer us a window into students' pragmatic reasoning processes and therefore a basis for our re-consideration of the possibility of establishing the development of flexible pragmatic skills as an objective in Lansod classes.

10.2 In-class genre analysis/comparison activities

As established in section 9.2, one of our means of eliciting pragmatic reflections was to expose students to many stylistically different texts and to encourage them to answer questions which aimed to develop their genre awareness. The selection of the activity of genre comparison was enlightened by Schmidt's (1990, 1993, 2012) theory of noticing because we believed that exposing students to texts which were stylistically very different would help make their differences more salient. Furthermore, we hoped we could help students reflect upon how these stylistic differences might relate to various contextual elements such as audience and purpose. In the following sections, we will detail our approach to genre comparison.

10.2.1 Question design

The questionnaire designed for use after the reading of each text during class (visible in Annex 6) contained 9 items. Because we wished to make links between the genre and its use in a situation, the first question was *What is the genre of this text?* Because we knew that students may not yet be familiar with the genres studied in class, we provided an answer to the students during the semester, and it was only during the final exam that students were asked to answer this question alone.

The following questions on the questionnaire sought to promote genre awareness. As a reminder genre awareness pedagogies seek

not only to teach students particular genres but rather to teach students how to analyze genres, to teach students a critical awareness of how genres operate so that they could learn the new genres they encounter with rhetorical and ideological understanding. (Devitt, 2004: p. 194)

The first step in our genre awareness approach was to invite students to undertake a reflection about the prototypicality of each text. As we have already mentioned, encouraging students to articulate the boundaries of genres and how texts fit into genre categories has been discussed as a technique to help students develop genre knowledge (Freadman, 1994). Furthermore, we hoped to highlight the variation which can exist across the exemplars of a given genre. Thus we sought to ask students whether they believe that a given genre instance represents a prototypical example by asking *Do you think this is a typical example of this genre? Why or why not?* This question was chosen both to potentially highlight pragmatic elements and also to provide a window into students' background genre knowledge.

In order to elicit metapragmatic reflections, which is to say reflections linking linguistic forms and their pragmatic effects, students were asked a series of questions which sought to bring students' attention to pragmatic issues and to elicit links between linguistic form and function. Given the importance of the notion of purpose in genre theory, we wished to include a question which would highlight its importance. In Coe's (1994) genre awareness-building exercises which help students understand "how form is functional (p. 161)," he recommends asking students the following question: "What purposes does this genre serve? How do its particular generic structures serve those purposes?" (p. 161). Similarly, the following questions were included on our questionnaire: *What do you think is the purpose of the text? Can you identify any ways that the author uses language to achieve this purpose?* We also wished to help students maintain a critical view of the instances of genres and genres themselves in terms of the purposes which they attempt to accomplish. A critical view of genres is consistent with the view within RGS in which students are encouraged to "examine not just how genres function within their scenes but also how they might support and/or fail the needs of their users within these scenes" (Devitt *et al.*, 2004: 150). In order to maintain this critical view we asked the following: *Do you think that the author achieves his or her purpose effectively? Can you think of any ways that the author could achieve his or her purpose more effectively?*

Within genre theory, the influence that audience has on genre form is another important consideration. One question which Coe (1994) suggests that teachers ask to help students develop genre awareness is "How is it adapted to its particular readers?" (p. 161). Various

elements of the relationship between the author and the audience of a text can be important such as the amount of shared knowledge, relative social status, and familiarity between the parties. In order to see if students might make any links between the audience of a text and its form, the following question appeared on the questionnaire: *Who is the intended audience of the text? What is the relationship between the author and the audience (in terms of knowledge, social status, familiarity)? How does the language reflect this?*

Because we were aware that students may wish to make metapragmatic reflections which were related to contextual elements other than audience and purpose, the following question was included: *Can you identify other ways that linguistic form is related to linguistic function?*

The final question aiming to elicit pragmatic insights was *What is your personal reaction to this text?* For this question, we had several goals. One objective was understanding which texts students engaged with or did not for future text selection. Another goal was to see if it would elicit pragmatic reflections that the other questions did not. For example, if students indicated liking a text because they appreciated its humor, that would demonstrate that they had retrieved the pragmatic effect of humor.

Two items without pragmatic objectives also appeared on the questionnaire. Both of these items were concerned with the difficulty of the texts. The first one of these was: *Write a summary of the text (60-80 words)*. This question was included to verify students' comprehension of the texts. Because we were concerned that the difficulty of the texts may be a hindrance to comprehension and pragmatic analysis, we included translations of some potentially difficult words in parentheses. To further reduce difficulties which students might have understanding the texts and therefore making pragmatic evaluations, we decided to read the texts in class while explaining them and asking students comprehension questions in order to ensure their comprehension of the texts.

In order to understand students' perceived level of difficulty with each text we included on the questionnaire the question: *Did you find this text easy or hard? Why?* We are aware that this question has limited reliability because of the fact that it only takes into consideration the students' perceptions of the difficulty of the text, rather than actually testing their comprehension of the text. Nonetheless, we considered that the students' perceptions of the difficulty of the text would still provide insights about whether or not the difficulty of genre classification and description might be an impediment to the use of genre classification and description as pragmatic-awareness building tools.

10.2.2 Text selection

Because text comparison has been selected as an important theory to underpin our study, the selection of texts to study is an important element of our project. As mentioned in section 9.2, one motivation for our text selection was the desire to expose our students to as broad an array of sociolinguistic variation as possible. This strategy reflects Coe's (2006) recommendation that "[t]he genres we teach students in any course of learning should differ significantly, in large part because this is a key to helping students develop genre awareness" (Johns *et al.*, 2006: p. 246). Therefore, many of the texts were selected in pairs to highlight the differences between them.

Another issue that we kept in mind when selecting texts was conventionality. Genre theory tends to emphasize the conventionality of texts. However, in our particular context, we wonder if treating genres as "formal schemata" (Council of Europe, 2018: p. 31) may conflict with our desire to use genre awareness-based pedagogy as a means to developing students' ability to adapt to unanticipated situations. In fact, uncritical pedagogical applications of speech act theory and genre theory have been accused of overemphasizing communicative routines and thus risking leaving students unprepared for idiosyncratic instances of communication (Paltridge, 2001). Van Compernolle (2014) also identifies this problem within the context of teaching pragmatics, saying:

> By promoting the internalization of categories of meanings, and how these meanings in turn map onto linguistic forms, there is the potential to avoid prescriptivism and unsystematic pragmatic knowledge (e.g. rules of thumb) in favor of sociopragmatic creativity and intentionality that is performed on the basis of meaning. This implies that some consideration of unconventional uses of language is also needed, whether this entails grammatically/structurally unconventional language use (i.e.) divergences from linguistic conventions) or simply unconventional in the sense that a particular grammatical form, word, topic, and so on is not typically used in some context (i.e. divergences from social-context-specific conventions. (p. 41)

Consequently, some texts with low levels of conventionality will be included in our curriculum, some of which are arguably not genres at all. We have aimed to treat the texts in our curriculum more as the interface of language use and context rather than simply as formal routines, emphasizing the tenet of genre theory that "a text is constructed in response to context and therefore only comprehensible because of its relationship to a context, the ways it builds its

meanings through a specific set of linguistic choices" (Hyland, 2004: p. 15). This way of treating genres reflects Coe's (2006) advice that "[g]enres should not be memorized as formats, but learned as functional strategies for achieving one's purposes in particular types of situations" (Johns *et al*., 2006: p. 246).

The texts for this study were chosen according to several other criteria as well. For example, they were all, in some way, related to the field of culture to ensure their relevance to the students' field of study. Furthermore, they were chosen according to the wishes of the content teachers who had expressed a desire for the students to study both cultural objects and academic texts.

Because helping students develop some EAP skills as per the content teachers' desires was one priority, we were certain that an academic research article would be among the texts to be studied. In order to be certain to choose a text which would be coherent with the students' cursus, we asked the director of the undergraduate program to select a text. She recommended "No Dead Air! The iPod and the Culture of Mobile Listening" (Bull, 2005) because it addresses elements relevant to the students' studies and because studies by this researcher are examined in her classes.

In order to make the academic style of the study more salient to students, we decided to first study a less formal, more personal text. The decision to juxtapose these two types of texts reflects Coe's (2006) assertion of the value of personal writing as a contrast to academic writing. He says, "Some instructors, whom I admire, also assign in this course one piece of non-academic writing, e.g., a personal essay à la Joan Didion, Annie Dilliard, *et al.*, to help students get some sense of how academic writing is distinct" (Johns *et al*., 2006: p. 246). Therefore, for our first text to study in class, we selected a chapter from the best-selling autobiography *Me Talk Pretty One Day* by the author David Sedaris, which recounts his childhood in North Carolina and his later move to France and consequent struggles with learning the French language. Due to the chapter's focus on Sedaris' struggle to learn French, we decided to use "The Tapeworm is In" as a springboard for a class discussion about learning foreign languages. The selection of this particular text was also based on our desire to contrast it with the academic research article, due to the fact that both address a similar issue: the effect of listening to forms of media such as foreign language learning tapes or music while walking around a city. Therefore, the first unit of our classes was dedicated to the issue of auditory multimedia mediation in public spaces, and videos and discussion questions were designed around this theme. The activities selected to complement the texts can be viewed in Annex 8.

The second unit was based around the theme of book to film adaptation. This topic was chosen because content teachers had suggested that we study "cultural products," and book-to-film adaptation involves three types of cultural products: books, screenplays and films. Therefore, the third text we selected was an advertisement titled "Michael Hauge's 4 Rules of Adaptation," which gives rules of adapting books into screenplays. This text, a self-proclaimed "article," provides a list of rules for adapting books into films. The placement of this text on storymastery.com, a website promoting and selling Hauge's books and seminars, as well as the way that the author alludes to his books and seminars as keys to developing further insights about the process of book adaptation make the text's role as an advertisement clear. The inclusion of the advertisement after the academic research article was also intended to highlight the issue of epistemic stance in this text and in the previous one. Whereas the academic research article employs hedging language as is customary in the research world, the advertisement uses language which emphasizes certainty without attenuating its arguments. Therefore, we hoped that the comparison of these texts would help build students' awareness of how authors indicate their epistemic stance. Following the reading of the third text, a film about the process of adapting a book into a screenplay called *Adaptation* by director Spike Jonze was viewed. This film was relevant to the advice/advertisement text we had studied because of its treatment of the issue of book-to film adaptation. The following text studied was a film review of this film. The review was chosen because content teachers had emphasized the importance of studying reviews of cultural products.

The third unit of our curriculum was based on the debate about whether video games can be considered an art form, as the legitimacy of various art forms is an issue addressed in the *ICAS* program. Therefore, the fifth text we studied was an op-ed blog entry by art critic Jason Jones, "Sorry MoMA: Video Games are not Art" from the website of the British newspaper *The Guardian*. This text was selected because of its treatment of the issue of whether video games should be considered an art form or not, the legitimacy of various art forms being an important subject for the students in *ICAS*. It was also chosen because of its sarcastic tone which contrasts with the neutral tone of the following text.

The final unit of our course was designed around the theme of the media coverage of rap music. This theme was selected because the same issue is addressed in a class taken by all second year *ICAS* students: "Public Spaces and Cultural Diffusion.[35]" This class seeks to answer the questions: "Are some cultural works considered more valuable than others? What is the

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[35] This is our proposed translation for "Espaces publics et diffusion culturelle."

process of creating or decreasing the value of a work in the media?[36]" ("UFR DECCID," 2018: p. 37). Consequently, we selected as our final text a hard news article from CBS news titled "Debate over Rap Lyrics Continues," which investigates the relationship between rap music and violence among youth. This article describes a school shooting and considers whether the teenage purpetrator may have been influenced by rap music. Because analyzing articles in French newspapers about rap music had been a major part of this class, we decided to present the students with a particularly simplistic article in order to see if students identified any particular biases, both in order to maintain coherence with their content classes and to see if they could identify bias, an important pragmatic skill.

The following table gives a global view of the texts which were chosen to analyze in class. All texts in the form that they were presented in class can be found in Annex 5.

Description of text/Genre	Title	Source	Author
Chapter from a memoir	1. "The Tapeworm is in"	*Me Talk Pretty One Day* (autobiographical book)	David Sedaris
Academic research article	2. "No Dead Air! The iPod and the Culture of Mobile Listening"	*Leisure Studies* (academic journal)	Michael Bull
Advertisement/Advice	3. "Michael Hauge's 4 Rules of Adaptation"	storymastery.com	Michael Hauge
Movie review	4. "Heroes of the Zeroes: Adaptation"	thefilmyap.com	Nick Rogers
Blog entry/Oped	5. "Sorry MoMA: Video Games are not Art"	theguardian.com	Jonathan Jones
Hard news article	6. "Debate over Rap Lyrics Continues"	CBS News	Eun-Kyung Kim

Table 26: Texts studied during the semester of field study 1

Although it may have been interesting to include several texts of a similar genre, in this initial step in which our goal was exposing students to a broad spectrum of sociolinguistic variation, we have chosen to include six texts of different genres.

10.2.3 Text presentation

Another important element to consider was the way that the texts would be presented.

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[36] [E]st-ce qu'il y a des biens culturels qui vont plus valorisés que d'autres ? Quels sont les processus de (dé)valorisation médiatique à l'œuvre ?" ("UFR DECCID," 2018: p. 37).

Each text was printed and provided to students in paper form. The texts can be consulted as they were presented in Annex 5. Because the difficulty of the texts was a point of concern, some words were translated in French in parentheses beside the English words. For some texts, notably the advertisement and the blog entry, the original texts contained images. Due to our central interest in language, these images were not included in the texts provided to students, but during our discussions, the original texts were presented to the students via video-projector so that they could see the original presentation and take into account multimodal elements of the texts.

The texts were read aloud with the entire class with students reading sections of the text out loud. During the reading of the texts, we asked comprehension questions and explained difficult parts of the text.

10.2.3 Metapragmatic discussion

Since we were unsure which links students might make between form and function on their questionnaires, we decided to engage in a discussion of how the forms in the text might be functional after the students filled out the questionnaires. We reasoned that this activity might help develop pragmatic competence according to Ifantidou's conceptualization (2014) because it emphasizes awareness of the way that particular linguistic forms can elicit pragmatic effects in specific contexts. The metapragmatic discussions were included to give students an opportunity to share the insights they had expressed on their questionnaires.

The approach to metapragmatic discussions we planned out actually has a basis in an L2 pedagogy concept called Focus on Form (FonF). FonF is a notion which was developed by Long (1991) who argued that both exclusive attention to form and exclusive attention to meaning are problematic and that attention to specific linguistic forms can occur during meaning-based instruction. He explains:

> Whereas the content of lessons with a focus on *forms* is the forms themselves, a syllabus with a focus on *form* teaches something else-- biology, mathematics, workshop practice, automobile repair, the geography of a country where the foreign language is spoken, the culture of its speakers, and so on--and overtly draw students' attention to linguistic elements as they arise incidentally in lessons whose overriding focus is on meaning, or communication. (pp. 45-46)

FonF is not considered an approach to language, but rather a "design feature" of language instruction (p. 45) which has a basis in Schmidt's concept of noticing (Long and Robinson,

1998). Often FonF is used as a way to help include grammar instruction within meaning-focused activities; therefore, it is not fundamentally related to pragmatics. However, within this concept we see the potential to address pragmatic elements. Focusing on specific linguistic elements within the context of a particular text is a way to bring attention to the way the form can realize various meanings. It is, therefore, due to the potential that pragmatic focus on form offers to help students develop metapragmatic skills that we have decided to engage in discussions with the students about how the linguistic forms in the texts we study might help realize particular meanings. We will use our metapragmatic discussions to bring attention to the meanings which linguistic forms create in a given context.

10.3 Genre classification activities--Final exam

The activities conducted during the semester focused on the creation of an environment in which students would make connections between form and function. For the final exam we hoped to include some of these same elements while introducing a new one: asking students to classify genres (for explanation of the selection of this activity, see section 9.2.1). Therefore, for their final exam, students were given 5 excerpts of texts and asked to classify each one as a genre, justifying their responses. For each excerpt students were asked the following questions: *What genre of text is this? What linguistic and terminological elements make you think so?* After reading different types of texts over the course of the semester, we were curious to see what criteria the students used in making their genre classifications. Because we were more interested in linguistic issues than in content, we specified in the questions that we were interested in "linguistic and terminological" elements. Because our objective was to elicit pragmatic and metapragmatic reflections and not to teach particular characteristics of different genres, students were not penalized for a wrong answer. Rather, they were evaluated on the depth of their analysis.

Following the semester in which we had studied the way that contextual elements such as audience and purpose are linked to the forms of genres, we were also interested in whether students could make links between the purpose and target audience they perceived for the text. Therefore, they were also asked: *What do these elements indicate about the audience and communicative purpose of the text?* Finally, because we were interested in any pragmatic effects that students might recover from the texts, we asked: *In your opinion, what is the effect of this language use?*

The sources for the five text excerpts on the exam can be seen below:

Description of text/Genre	Title	Source	Author(s)
Academic research article	"Listening to Rap: Cultures of Crime, Cultures of Resistance"	*Social Forces* (academic journal)	Julian Tanner, Mark Asbridge and Scot Wortley
Newspaper article	"Rap Music Blamed for Teen Pregnancy"	*The Daily Mail* (newspaper)	Anonymous
Blog entry	"Someone is Angry on the Internet"	livejournal.com (blogging site)	George R. R. Martin
Movie Review	"Django Unchained"	http://www.undertheradarmag.com/	Austin Trunick
Online encyclopedia article	"Video Game"	Wikipedia.org	Anonymous

Table 27: Texts which appeared on final exam

The first excerpt on the exam was an academic research article titled "Listening to Rap: Cultures of Crime, Cultures of Resistance" (Tanner *et al*., 2009) which analyzes attitudes of rap fans towards criminal behavior in light of associations often made in the media between rap and criminality. This article was chosen because of its treatment of a subject we had discussed in class and which had been discussed by the students in another one of their classes: portrayals of rap in the media. The article was also chosen because of its inclusion of linguistic elements discussed in class, such as nominalizations and connecting adverbs.

The excerpt provided for Exam Text 2 came from an article titled "Rap Music Blamed for Teen Pregnancy" from the British newspaper *The Daily Mail.* This article was chosen for several reasons. First of all, it also covered the social effects of rap music. Secondly, it mirrored the newspaper article "Debate over Rap Lyrics Continues" that we had read during the semester as it includes linguistic elements such as appositives and a high number of relative clauses which we had seen in the hard news article which we had studied during the semester. As when we studied the other newspaper article in class, we considered the ability to detect bias a pragmatic skill and therefore wished to see if students may have identified any bias.

Exam Text 3 was a blog entry from George R. R. Martin, the author of *Game of Thrones.* In it, he gives his opinion on fan fiction. Although it differs in form from the blog entry which was studied in class because it was published on a personal site and not a newspaper site, it employs a similarly personal tone to the blog entry which we studied during the semester.

Exam Text 4 was a movie review which was chosen because studying the way that different cultural products are evaluated is relevant for *ICAS* students. It was also chosen because we had already studied a movie review in class, and this one shared many of the linguistic elements of the one we had studied in class: namely a high degree of adjectives and neologisms.

The final text on the students' exam was an excerpt from the Wikipedia article on video games. More specifically, this excerpt came from the introduction of the text. This text was included for a variety of reasons. First of all, we were curious to know if students could identify a genre that we had not studied in class, yet one that they presumably had already had contact with and one which has a particular linguistic style. For example, encyclopedia and Wikipedia articles are often characterized by a reliance on the passive voice, which serves to maintain the focus on the concept which is being defined. We had planned to study the passive voice during our study of the academic text we studied during the semester which serves to maintain emphasis on certain concepts and during our study of the newspaper article about rap music where rap was "blamed for teen pregnancy" ("Rap Music," 2006: p. 1). Placing the Wikipedia article on the exam was based on our desire to see if students could notice a linguistic form which we had discussed during our metapragmatic discussions about different types of texts.

10.4 Chapter 10 conclusion

In this chapter the methodology of our first field study was explained. As a point of departure for our attempt to further understand the relevance of communicative capacity to the Lansod sector we have decided to focus primarily on our students' pragmatic insights. Our desire to understand if genre classification and description can elicit pragmatic and metapragmatic reflections and if so, which ones, has led us to adopt the following protocol:

1. In class, for each of the 6 texts we read, students were given a text which we subsequently read aloud. In order to scaffold their comprehension of the texts, we asked students comprehension questions and encouraged discussions about the content of the texts. During this step, because we were interested in students' "unadulterated" perspectives of pragmatic elements, we attempted to avoid metapragmatic discussion.

2. Students received a questionnaire asking them to make links between text and context, which was completed in class.

3. Following the questionnaires, we engaged in a metapragmatic discussion answering the questions of the questionnaires about audience and purpose.

4. For their final exam, students were given excerpts of 5 different texts and asked to classify them by genre and to make links between text and context.

10.5 Chapter 10 summary table

Chapter 10: Operationalization of Field study 1	
Concept selected as a basis for our communicative capacity-based approach	**Operationalization**
Genre comparison	Six texts were chosen to be studied in class. These texts were chosen because of their links to the students' curriculum and because they represent a wide spectrum of sociolinguistic variation.
Genre-awareness building	Questionnaires were developed with the objective of building genre-awareness and eliciting pragmatic reflections based on the input of the six texts.
Meta-pragmatic discussion	Meta-pragmatic discussion was chosen as an activity to help lead to help students make form and function links after the filling out of the questionnaires.
Genre classification	An exam was designed which would contain a series of excerpts from different genres of texts which students would be asked to classify. The objective was both to see if this activity elicited pragmatic reflections.
Following the completion of the study, it is not just the results but the entire process of mediation which will be evaluated.	

Table 28: Chapter 10 Summary

Chapter 11

Field Study 1: Results and Analysis
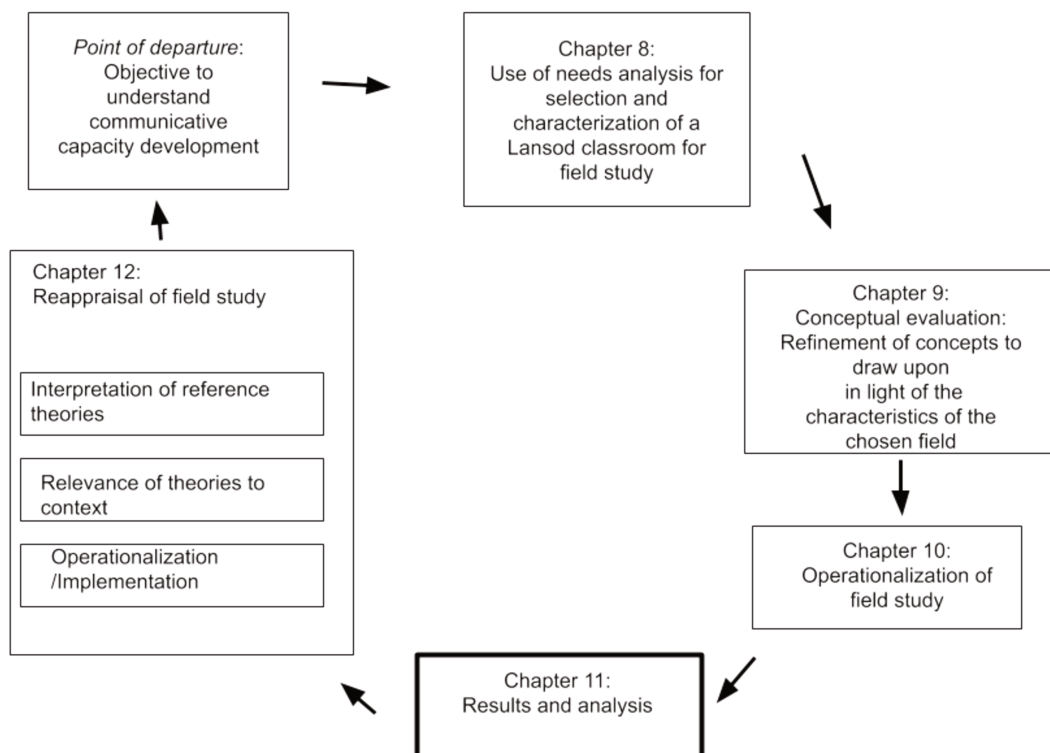
Figure 22: Location of Chapter 11 in Part III of this work

11.1 Description of the semester

Our first field study took place over the fall semester of 2015. The class was organized around the reading of the texts selected as described in the previous chapter. Although the texts were not the only course content for the semester, we will focus primarily on the texts and the

data about them in this chapter. Information about the other activities which were conducted during the semester can be found in Annex 8.

During the semester in which the study took place, 110 students were enrolled in the three English classes for second year students in *ICAS*. Of these students, 74 provided consent to participate in the study.[37] Only data from students who provided consent have been included in the study.

Before we present the results, it is necessary to provide a brief description of the semester. During the first class, we began by describing genre as "a certain type of text with recognizable characteristics such as a recipe or a shopping list which plays special roles in human activities." We explained that the recognizable characteristics are often the result of the particular ways that the genre is used. We then gave the example of a cooking recipe and talked about how the form of the text is related to its particular uses. Next, students were presented with an initial questionnaire which sought to elicit their reflections about generic variation which they filled out and then discussed in groups and is visible in Annex 9. Because our objective with this questionnaire was to raise students' awareness and not to elicit data, their answers have not been transcribed and presented here.

In the following classes the procedure for reading each text was the same. Each text was read together in class as students were called upon to read paragraphs aloud and then answer comprehension questions. Explicit discussions of pragmatic elements were generally avoided in order to see which elements would be noticed by the students themselves when they filled out the questionnaire after the reading. However, some pragmatic issues were impossible to neglect in our discussions for the sake of students' comprehension, such as the familiar, conversational writing style and the use of metaphors in the first text and the literary language in the film review.

After we read the text together, students filled out their questionnaires. The first time they filled one out, we explained each question, translating it into French. Each time the students filled out the questionnaires, we answered any questions that they may have had about the texts or the questions on the questionnaire. Following the filling out of the questionnaires, we had a discussion in which we tried to bring students' attention to metapragmatic elements in the text.

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[37] The discrepancy between the number of the students on the roster can be explained in a variety of ways. Of course, some students may have opted out of participation in the study. Other students may have dropped out over the course of the semester. Some other students who appeared on the list may have been enrolled in their second year the previous year and have validated English but not other classes. Other students work and may not have attended class. Eighty-eight students took the exam.

The questionnaires were not graded; nonetheless, students did receive a point on their mark for turning them in complete. During our last class, the three classes were grouped together, and students took their exam.

An overview of the different phases of the study during the semester can be viewed in Table 29:

Phase of study	Data collected	Moment of study
Introduction to the notions of genre and sociolinguistic variation	Questionnaires inviting a reflection about genre variation (not included in analysis)	First week of class
Study of 6 texts over the course of the semester	1 questionnaire collected from each consenting student present in class for each text	Weeks 2-11 of the semester
Final exams with genre classification activities	Exam answers from consenting students	Week 12 of the semester

Table 29: Overview of phases of first field study

11.2 Data analysis and presentation

The analysis of the questionnaires and final exams for our first field study has proven particularly complex for a variety of reasons. First of all, using the results to study the mediation process and not to test a hypothesis makes a mix of qualitative and quantitative analysis necessary. The qualitative analysis is necessary to understand the nature of the students' pragmatic reflections, allowing us to consider the following questions: Are students' answers consistent with the theories which we have chosen to underlie our study? What are students' own insights about genre, conventionality, audience and purpose? The quantitative analysis, on the other hand, is necessary to observe more general trends within our student sample.

Although the open-ended questions we asked provided wealth of information, their answers have proven difficult to quantify. As Cohen, Manion and Morrison (2011) have noted, "Open-ended questions make it difficult for the researcher to make comparisons between respondents, as there may be little in common to compare" (p. 393). Although subjectivity is unavoidable when classifying and comparing open-ended questions, we have attempted to ensure rigour by basing our approach on concrete steps of data analysis. In this particular research, we have decided to depart from an inductive analysis, which is to say "detailed readings of raw data to derive concepts, themes, or a model through interpretations made from the raw data by an

evaluator or researcher" (Thomas, 2006: p. 238). This means that the treatment of our data has involved developing categories for studying the answers provided by the students and classifying the answers according to these categories. The decision to employ an inductive rather than a deductive reasoning process was based upon our desire to let the data "speak" rather than applying a predetermined framework to it which may have obscured patterns outside that particular framework. The classification of the data according to categories which we perceived within it permits us to see tendencies which we may not have observed otherwise. We understand, however, that the subjectivity involved in category creation means that we must be careful about making generalizations based on this data.

The classification of our data according to our established categories allows us to observe trends in our results. For example, as we will see in the following section, students explained their criteria for evaluating each text as a prototypical example or not of a given genre, and the criteria they relied on have been developed into categories such as "content," "organization" or "register." A similar data classification strategy was used by Hyon (2002) in her own genre classification and description activity. She describes her method for analyzing data saying, "The exams were coded for whether students labeled the passages as representing particular genres, whether they described the content, structure, language style and purpose features of the texts" (p. 128).

Although it does provide analytical expediency, the classification and quantification of student answers provides the disadvantage of minimizing potentially important degrees of nuance. This factor is why we have also cited students' responses to illustrate the full complexity of some of their answers as a "qualitative counter-balance" to the quantitative figures which will appear in the results section. As only a small number of students will be cited directly, measures were taken to avoid unsystematic "cherry-picking" of answers. The students cited have been chosen in order to illustrate why we chose the classification categories that we did as well as examples of responses which would fit into each classification category. Furthermore, particular attention will be paid to answers which provide insights on the view of genre and the attempt to develop metapragmatic awareness that we have employed. Although the field study took place in three different classes, answers will not be separated according to class so that global trends across the data will be more visible. Therefore, the numbers of students provided for the activities completed in class represent three classes together.

Though nine items appeared on the questionnaires, not all of these questions will be studied here. For example, the first element on the questionnaire: *Write a summary of the text*

was completed only for the first text after it became clear that writing the summary was extremely time-consuming and yielded few pragmatic insights. A further element which will not appear in our analysis is the question: *Can you identify other ways that linguistic form is related to linguistic function?* This question, which was designed to see if students made any form and function links which were not related to the notions of audience or purpose, received only a few answers over the course of the semester, and therefore, we believe that a discussion of its answers would not be fruitful. A final element which will not be discussed here is the questions: *Did you find this text easy or hard? Why or why not?* Although these items did yield valuable insights, the answers have not been treated as first source elements and have been included in Annex 11 so that we can maintain our focus on elements related to pragmatics here.

Our results will be organized according to the individual items on the questionnaire rather than by the chronological order of the semester. This choice was made in order to maintain the focus on individual concepts such as prototypicality, purpose and audience and hopefully make the large quantity of data easier to understand. The report of the results for each item on the questionnaire will be followed by an analysis of the results.

In order to preserve the anonymity of the students and to help us ensure citing a large number of different students, each one has been randomly assigned an identification code which includes their group number and an identification letter (e.g. 1C) which will be provided when student responses are cited. The students were divided into groups according to their marks from their English class the previous year and confirmed by the students' teachers. The idea of a placement test had been discussed, but was dismissed by the disciplinary teachers due to the logistical complexity of the endeavor. Although the level of the students was heterogeneous within the different groups, the groups did globally seem to correspond to the students' level of English. Student identification codes preceded by 1, thus generally correspond to students with lower levels in English, 2 to students with an intermediate level and 3 to students with a more advanced level. The complete transcription of the data collected during the semester on the questionnaires is available for consultation in Annex 10 classified by text. In order to further protect the identity of the students, the singular "they" will be employed when referring to individual students. In order to disambiguate direct citations of students from the rest of the text, they will be written in another font.

An attempt will be made in the citation of the students to cite a large number of different students to avoid over-representing a small number who were stronger in English and who may have exhibited sophisticated readings of the texts. A further attempt has been made to cite

students from the three different level groups; however, due to a combination of factors including a smaller number of students, lower attendance levels and a lower level of English resulting in answers which contained fewer pragmatic insights, Group 1 will be cited less often than Groups 2 and 3.

Some questions have elicited "single" answers, whereas other ones have elicited multiple answers. For the questions which generally elicited a single answer, answers will be presented by the number of students who may have provided that answer, followed by a percentage. There is some debate as to when sample sizes may be appropriately large for the use of percentages. This issue proves even more complicated for our project where the number of questionnaires and exams was dependent on student attendance, meaning that the samples for some texts will be smaller than others. The number of questionnaires collected for each text is visible in the following table:

Text	Number of questionnaires collected
Excerpt from a memoir (Text 1)	65
Academic research article (Text 2)	48
Advice/advertisement (Text 3)	35
Film review (Text 4)	30
Blog (Text 5)	53
Hard news article (Text 6)	47
Total questionnaires	278

Table 30: Number of questionnaires collected for each text during the semester

The variations in the number of questionnaires for each text means that though we have provided percentages for all texts/exams in order to maintain coherence, these percentages may exaggerate trends in the data for instances where the sample size was smaller.

11.3 Student evaluations of the prototypicality of the texts

As discussed in 9.2.1 and 10.3.1, students were asked to give their perceptions of each text's prototypicality of a given genre. The objective of this question was to bring students' attention to the fact that individual texts may vary in their prototypicality as instances of a given genre and to also see if students would make pragmatic reflections. Therefore, on the questionnaire after the prompt to write a summary of the text, students were first asked the question *What is the genre of this text?* For this question, we gave students a name for the genre

that we had studied. Next they were asked *Do you think that it is a typical example of this genre? Why or why not?* Whereas we answered the question about the genre of the text together, we asked the students to evaluate the prototypicality of each text alone. In fact, we did not offer any description of the type of genre or criteria of evaluation. This way, students were obliged to draw upon their own perceptions of what the genres "should" look like if they did possess such an idea. As we will see in this section, this question served as a valuable tool for eliciting students' prior genre knowledge.

11.3.1 Students' perceptions of the prototypicality of memoir (65 questionnaires)

Students were told that they could classify the first text as a "memoir." It was upon presenting the text as a "memoir" to the students that we identified some immediate complications with our use of this "genre." One complication arises from the fact that this text may be more of a literary genre than a textual one due to the fact that memoirs may not share a social purpose or formal features. Further complexity results from the fact that the French term "mémoire" has several different meanings, including memory and another kind of textual genre: an academic essay. "Mémoires" in the plural form can refer to an autobiography; however, due to the students' seeming unfamiliarity with the "memoir," we began to suspect that this literary genre may be less widespread and popular in France than in the United States where it is a popular form of literature. To address the students' confusion about what a memoir is, we defined it as an "artistic autobiography."

The following section includes an analysis of the following question on the students' questionnaires: *Do you think that this is a typical example of this genre? Why or why not?* The open-ended answers provided for this question were categorized into three categories: "Yes" "No" and "I don't know." Our classification of the answers can be seen below:

Whether students perceived Text 1 to be a typical example of a memoir	Number of students
Yes	26 (40%)
No	24 (36.8%)
I don't know	12 (18.4%)
Not applicable	3 (4.6%)

Table 31: Student perceptions of the prototypicality of Text 1 as a memoir

An example of a response classified as "no" includes, "No, I don't think it is because I

know some memoirs are historical memoirs like De Gaulle's memoirs" (1C). An example of a response classified as "Yes" is, "It's a good example of this genre because the narrator talks at the first person, he tells his emotions and his reflections. It's like the audience was inside his head" (1J). An example qualified as "I don't know" is "I don't know if it is a typical example of this genre because I didn't have the opportunity to read some 'memoires'" (2V). Nine of the 12 students who gave this response cited their unfamiliarity with this genre. Finally, some students provided answers which were off topic, such as the response "This genre is interessant because we can more understand the character and why he makes somethings and not. We are in his intimy life/private life" (2CC).

As this table shows, the students were extremely divided on the issue of the prototypicality of this text. As we will see in the following tables, upon analyzing their justifications for why they considered the text typical or not, we can see an interesting pragmatic debate emerge. The answers supplied by those who said that it is a typical example of a memoir can be seen below:

Criterion for determining that Text 1 was a typical memoir	Number of mentions
Purpose	21
First person	10
Register (familiar)	1

Table 32: Criteria students relied on for determining that Text 1 was prototypical

Upon reading the data, we found three categories of answers emerged, which we classified as *purpose*, *first person*, and *register*. Here the category of *purpose* includes answers which were related to the fact that a memoir is used to describe experiences and emotions. The next most commonly cited justification was the use of the first person (10 mentions). One answer which was classified as both *purpose* and *first person* came from 1W who said, "I think it's a typical example of this genre because the narrator says 'I' and explains his emotions and reflections." Answers which were described as *register* provided a description of the style of writing, as in 1S's answer: "The author uses familiar language."

The 24 students who stated that the text did not represent a prototypical example of a memoir cited these elements:

Criterion for determining that Text 1 was not a typical memoir	Number of mentions
Purpose	20
Organization	1
Register	1
Content	1

Table 33: Criteria students relied on for determining that Text 1 was not prototypical

Here, the category of *purpose* includes responses which stated that memoirs should be "historical" "serious" or "professional" texts rather than entertaining or humorous ones. One response representing this point of view is:

> It's not a typical example of the genre because the kind of memoire frame is more not drama but historical with more serious purposes. But it exists the same kind of genre like Salinger where the first character uses ironical sentences. (2BB)

Twenty students shared the opinion that memoirs should be more sober than this one.

Interestingly, *purpose* was the most commonly cited justification for considering the text was both a typical and an atypical example of a memoir. Here, we can observe a debate among the students about what the purpose of a memoir is. Can any text recounting a real-life experience in the first person be considered a memoir? Does the tone need to be serious?

It is interesting to note that although there is little debate in the United States today about whether memoirs need to be historical, there has been a debate about whether *Me Talk Pretty One Day* may not over-rely on humor and not be serious enough, just like some of the students asserted on their questionnaires. For example *The Guardian* book reviewer David Vincent (2001) says of the book, "Sedaris is seriously funny. Too often, though, tender, introspective moments are subordinate to the reflexive tug of the grin" (p. 1). Thus, the disagreement among the students of whether the humor used in the memoir may result in a less prototypical example of this literary genre present in the students' answers is actually one which has occurred outside of our classroom as well.

11.3.2 Students' perceptions of prototypicality of academic research article (48 questionnaires)

For the second text, students were told that they could classify it as an "academic

research article." Students gave the following evaluations of the text's prototypicality as this kind of text:

Whether students found Text 2 a typical academic research article	Number of students
Yes	39 (81.3%)
No	5 (10.4%)
I don't know	2 (4.2%)
Somewhat	1 (2.1%)
Not applicable	1 (2.1%)

Table 34: Student perceptions of the prototypicality of Text 2 as an academic research article

Students based their answers about the prototypicality of Text 2 on a broader set of criteria than they did for Text 1. In order to understand broader trends in their answers, we established 9 categories of criteria for determining the prototypicality. These categories include *organization*, *register, formatting elements*, *rhetoric, purpose*, *terminology, content*, and *references*. The number of times each of these categories was cited by students who said the text was prototypical can be found in the following table:

Criterion for determining that Text 2 is a typical academic research article	Number of times cited
Rhetoric	21
References to and citations of other researchers	12
Content	10
Organization	7
Register	7
Formatting elements	4
Role of author as researcher	3
Purpose	3
Terminology	3
Accessibility	2

Table 35: Criteria students relied on for determining Text 2 was a prototypical academic research article

The most often cited element was that of *rhetoric*. The category of rhetoric included answers referencing argumentation strategies used within the text. The type of argumentation which was most often cited was stating an idea and then illustrating it with exemplification. For

example, Student 3JJ said that the text was prototypical "because the author mixes explanations and testimonies to base his words." *References* was the next most commonly mentioned criterion and included answers which alluded to the inclusion of referencing or citing other researchers as in the answer, "he quotes persons like Adorno or Horkheimer" (2X). Answers which addressed *content* focused on "the fact of listen to music in public spaces" (1E) as a relevant and interesting subject of investigation. The category *organization,* includes answers which allude to the structure of the text such as in the answer "I think it's a typical example of this genre because its a text with a structure (introduction, developpement with titles and conclusion) and there are a lot of references of authors" (1S) (classified as *organization* and *references*).

The fact that students talked about language in so many ways from "words," to "vocabulary" to "style" made classifying their answers about language a complicated task. For this study, we were interested in bringing students' attention to sociolinguistic variation which extends beyond mere terminology in a way that is consistent with the ESP research which highlights the syntactical patterns specific to particular genres. Consequently, we found that it was important to distinguish between *register* which refers to the style of writing and *terminology* which refers only to vocabulary. Although this distinction was sometimes hard to maintain in the classification of students' answers, we thought it was necessary so that we could understand both how students conceive of sociolinguistic variation and which elements students perceive most readily. Consequently, the category of *register* includes answers which make references to the type of language used, such as "academic language" (2U) or to the overall effect of the word choice, such as "[t]he linguistic style is heavy (it's not SMS style)" (2N). Additionally, students noted *terminology* as in the descriptor, "scientific/specific vocabulary" (3R).

Four students took into account formatting elements when determining the prototypicality of this text. Answers qualified as *formatting elements* include "The number of pages, the form, the quotes, all things that reminds me the typical academic text, even if I don't read that kind of text a lot" (2AA) or "Yes it is because of the typical layout (paragraphs, titles, exemples in another writing)" (3GG). Three students argued that it was the role of the author as a researcher which makes this an academic work. 3G noted, "I think it is [prototypical]. because the author is specialised in this subject. he works on media studies in a university."

One of the least cited categories for determining prototypicality was that of *purpose*. Answers classified under *purpose* addressed the global reason that the text was written, such as

the fact that the author "tries to demonstrate something to a jury" (2T). Although the category of *purpose* may resemble that of *rhetoric*, we found that it was important to differentiate between them because answers classified as *rhetoric* were based on more micro-level argumentative strategies whereas answers classified as *purpose* concerned the global social purposes for writing the text.

The category of *accessibility* contains answers which made a reference to the difficulty of understanding the text. Two students associated the difficulty of understanding this text with the "typical" level of difficulty of understanding other academic texts.

As with Text 1, many students cited several criteria when evaluating prototypicality. For instance, Student 2D said:

> I think that it is a typical example because the author effectuates an investigation on the use and the users of a cultural practic. For this, he observes he takes examples and interviews people. Then he cites others authors in order to argument and justificate his purpose. (Answer categorized as: *content*, *rhetoric*, *references,* and *purpose*)

Although the phrasing of the question that we had asked students about prototypicality did elicit primarily "yes" or "no" answers, some students did provide interesting degrees of nuance, such as 2P who noted, "Yes but perhaps he uses more testimony than others can do in this genre usually" (2P) and 2OO who said, "No, because typical academic texts are not narrative. Yet this text used a lot of narratives and examples. And also the author used 'I.'" It seems that both students were struck by the author's inclusion of the first-person testimonies of his subjects throughout the text which, as one can argue, results in a less prototypical academic research article.

Within students' answers we can observe thoughtful questioning: What makes a research article? Does the inclusion of characteristics such as organization, the development of ideas, citations and a bibliography suffice to produce an academic research article? Can one include narrative elements? Can researchers use the first person, and if so, when and how often? These debates actually reflect discussions which are taking place outside of language learning classrooms, such as the debate about the use of first person singular in academic writing (cf. Hyland, 2002a).

11.3.3 Students' perceptions of prototypicality of advice/advertisement (35 questionnaires)

Because this text does not necessarily represent a particular genre, students were told that they were not obliged to classify it as one. Therefore, most students did not answer. Still, some students still chose to answer the question. The students' answers can be found in the following table:

Whether students found Text 3 a typical example of an advertisement which gives advice	Number of Students
No answer	14 (40%)
Yes	10 (35%)
Not applicable	3 (8.5%)
I don't know	2 (5.7%)
This is not a genre	2 (5.7%)
No	2 (5.7%)
This type of text is becoming a genre	1 (2.8%)

Table 36: Student perceptions of prototypicality of Text 3 as an advertisement which gives advice

Despite our suggestion that this text may not be an instance of a genre, 10 students asserted that this type of text may actually be conventionalized in some way and that it could be considered a genre. These students often came up with a name or description of the genre they considered it to be, such as Student 3DD, who said, "Yes because it's tipically a text about 'how to do' some thing. The objective here is clearly to learn something to us" (3DD). Another student said, "I don't know, it's my first time reading this type of text. Maybe if you compare it to the 'information/publicity' internet articles it could be similar to that genre" (2S). Another suggested that this text may be an example of the "critical text online where we can comment" genre (2CC). One asserted that this type of text is becoming more widespread and that they are emerging genres saying, "This text is not exactly a genre. But these days texts to teach and to inform are appeared well in the internet. it becomes typical" (2OO).

Although we were apprehensive about what we later realized may have been an explanation of the notion of genre which may have not sufficiently scaffolded the genre analyses we asked students to conduct in class, some students illustrated sophisticated understanding of what a genre is with their evaluations of prototypicality, showing that they understand the issues of recurring rhetorical situations and conventionalization which result in the development of genres.

11.3.4 Students' perceptions of the prototypicality of film review (30 questionnaires)

Students were told that the genre of this text was film review. Students' evaluations of the prototypicality of this text can be found in the following table:

Whether students found Text 4 a typical example of a film review	Number of students
Yes	25 (83.3%)
No	3 (10%)
No answer	1 (3.3%)
Somewhat	1 (3.3%)

Table 37: Students' evaluations of the prototypicality of Text 4 as a movie review

As we can see, most students considered this text a prototypical example of a film review. The criteria used by the students who considered it a prototypical example can be seen in the table below:

Criterion for determining that Text 4 was a typical movie review	Number of mentions
Purpose	15
Register	7
Rhetoric	6
Content	5
Terminology	3
Organization	1

Table 38: Criteria students relied on for determining Text 4 was a prototypical film review

Here, the answers classified as *purpose* described the act of giving an opinion (about a film) as a defining characteristic of this genre. For example, 3DD highlighted the text's purpose in her evaluation of the text's prototypicality, saying "Yes, it is a typical example because he shows his opinion about the movie. He explains what makes the film great" (3DD). Answers classified as *register* tended to focus on the "literary" nature of the language used as this response which also addresses the purpose of the text: "Yes, this author give us his opinions the language is literary, dinamic, immersive" (2U). Answers relating to *rhetoric* related to the author's use of metaphors and techniques for expressing his opinion such as "by arguing with very imaged references." (3HH). The next most commonly cited criterion for describing this text as prototypical was the content of the review. We can see this element in 3AA's answer:

> Yes, I think it's a typical example of this genre because when you writte a review about a cultural production it seems you have to notice the contexte of creation, of publication of reception. And give description and interpretation about our reception. (Answer classified as both *purpose* and *content*)

Of the three students who said that it was not prototypical, one cited a lack of technical details, which led them to believe that the author is an amateur. They said:

> I don't think so there is a lot of types of review, some doesn't give their personnal opinion like he does, but it's more "why the movie is not realistic" or "the aesthetic is bad because of..." But this review is like many other reviews done by cinephile. His style is good, but it is a bit short and he doesn't talk about technical stuff. (2LL)

The student who said that it was somewhat prototypical asserted that the language used in this review may be more difficult to understand than in other reviews of critical productions.

11.3.5 Students' perceptions of prototypicality of blog (53 questionnaires)

Although we told students that this text could be classified as a "blog entry," we realize now that the classification of "blog entry" as a genre is arguable, as blogs may take very different forms and serve different purposes and as many subgenres exist. This is an issue that several students pointed out when we asked them if it was a typical example or not. The students' answers about whether or not the text can be considered prototypical can be found below:

Whether students found Text 5 a typical example of a blog entry	Number of students
Yes	40 (75.4%)
A blog is not a genre	5 (9.4%)
I don't know	2 (3.7%)
No	2 (3.7%)
Not applicable	2 (3.7%)
Somewhat	1 (1.8%)
No answer	1 (1.8%)

Table 39: Student classifications of the prototypicality of Text 5 as a blog entry

In their answers, students provided interesting insights into the prototypicality or non-prototypicality of this text. Forty students stated that the text was indeed a prototypical example, citing the following criteria for making this evaluation:

Criterion for determining that Text 5 was a typical example of a blog entry	Number of mentions
Purpose (giving opinion/persuading)	22
Length (short)	11
Register	10
Formatting elements (name of site, title)	8
Accessibility	6
Use of first person ("I")	5
Subjectivity	4
Content	1

Table 40: Criteria students relied on for determining that Text 5 was a typical blog entry

Although blog entries are arguably a textual genre, many of our students perceived that they were. Their criteria for making this evaluation are instructive in showing us what they perceive the characteristics of a blog entry to be. The purpose of giving an opinion, the short length of the text and the use of colloquial language proved to be the elements most frequently cited in deeming this text prototypical. Several students contrasted the register of the blog with that of a newspaper, such as Student 3G who stated, "I think because it's a little less formal than a real newspaper article and the author write at the first person. He gives his point of view and it's the princip of blogs" (3G) (classified as *register*, *first person*, *purpose*). Student 2FF also cited the register as a way of determining this to be a typical example saying, "I think that it could be a typical example of this genre because the author use the first person, the way he write is really personal, it's not as formal as an article from a serious newspaper. he writes as he talks" (Classified as *first person* and *register*).

Another student noted that this type of text is becoming more and more popular, implying that blogs are in the process of achieving status as a genre, saying:

> I think so there is plenty of articles like on this blog. And their content are for everybody, those articles are not difficult, we can easily understand them. They share the author's thinking and everybody can write [comments] on his blog. There is a lot of journalists that write on blogs like this, it is easy and fast to read. (2LL) (Classified as *content* and *purpose*)

Here we can see that the easy understandability of the text, which was cited by five students as a reason to consider the work a blog, was linked to the objective of the author to appeal to a large audience.

Another student showed the need to be more specific than "blog" in the genre

classification, saying, "It is a typical exemple of a critic's blog. Sentences are not as simple as in a personnal blog, but they are still easily understandables" (3II).

Five students suggested that blogs are not actually a genre, such as 1P who noted, "the differents blogs can talking about anything with all language, that depends about the caracter of the blog." Two students displayed uncertainty about whether this text may be considered a typical blog entry. For example, one student alleged that it may have similarities with a press article: "I am not sure because it's the same typical form of a press article. Both speak about theme in the same way. the content is identic" (2BB).

As with the other less conventionalized text studied this semester, the advice/advertisement text, the answers about the blog entry elicited answers which indicated students' understanding of what genres are. Some students asserted that blog entries are indeed genres and that they are linked with rhetorical functions such as giving opinions and personal, familiar language. Therefore, we can see that these students perceived blogs as a kind of recurring social action. Other students made various assertions about why blogs might not be a genre. For example, some said that "blog" is a general term but that genres can be found within more specific blog types. Once again, we can observe here an interesting pragmatic debate about the generic status of blogs--one which evokes the complexities of the evolutions of internet communication.

11.3.6 Students' perceptions of prototypicality of hard news article (47 questionnaires)

This text was classified as a "newspaper article." When asked if it is a prototypical example of this text, the students provided the following answers:

Whether students considered Text 6 a typical hard newspaper article	Number of students
Yes	42 (89.3%)
No	3 (6.3%)
No answer	1 (2.1%)
Not applicable	1 (2.1%)

Table 41: Student perceptions of the prototypicality of Text 6 as a newspaper article

The reason that students found the text prototypical can be found in the following table:

Criterion for determining Text 6 was a prototypical newspaper article	Number of mentions
Rhetoric (reliance on testimonies)	26
Content (a news item)	15
Purpose (to inform the public)	10
Objectivity	5
Register (journalistic language)	3
Formatting	3
Easy character of language	3
Length (short)	2
Lack of first person	1

Table 42: Criteria students relied on for determining that Text 6 was a typical hard news article

For this text, the type of argumentation that students identified primarily was the explanation of a phenomenon and then the presentation of various testimonies about said phenomenon, as in 3R's answer: "yes because it explains the topic then it shows different points of view briefly" (*rhetoric*) or 3JJ's answer: "yes, I think it's a typical example of this genre because it informs and in a same time it gives to us positions from people, like teacher, the bassist of Nirvana, etc" (classified as *purpose* and *rhetoric*). The next most commonly cited element was that of *content*, such as the act of discussing "a real fact of society" (1S).

Next, 10 students cited the article's purpose of informing about an event to determine this text as a typical news article, as in 1O's answer: "it speaks about a fact in order to inform people." Three students cited a journalistic register as an indication that it is a representative token, such as 3M who said, "Yes, I think it's a typical example of this genre because it informs us like an ordinary newspaper. It's a formal way to write but not as much as an academic text but more than a blog article for example" (3M). All three students who stated that this text may not be a typical article cited the journalist's superficial or biased treatment of the issues. One student stated that the article was not typical because of its heavy anti-rap bias, saying "No because it is about a news event but after it turns more political than usual" (3DD).

11.3.7 Genre prototypicality analysis

For each text we studied, students' evaluations of the prototypicality of the texts provided what we consider to be extremely interesting pragmatic debates about what makes a text a member of a given genre or not. For the academic research article, the second text we studied in class, most students cited that the text was a prototypical example, citing elements such as the structure of the paper and the use of citations. Answers giving this perspective included: "Yes, their is an introduction, a developement, a conclusion and a bibliography" (1Z) and "I think that is a typical exemple of academic text because he explain an idea with exemples. He have references like others authors" (1U). However, some students asserted that the text may not be typical. For example, one said, "No, because typical academic texts are not narrative. Yet this text used a lot of narratives and examples. And also the author used, "I" (2OO).

Our analysis of their answers revealed that students relied upon many different criteria for their evaluations of prototypicality. In the following table, we have compiled all of the criteria that students cited in the 6 different questionnaires issued in class to determine if the texts we studied were prototypical or not.

Memoir	Academic research article	Ad/Advice
Purpose 41	Rhetoric 21	Rhetoric 9
Use of first person 10	References to other researchers 12	Purpose 8
Register 2	Content 10	Organization 2
Organization 1	Register 7	Formatting 2
	Organization 7	Content 1
	Formatting 4	
	Terminology 3	
	Role of author 3	
	Accessibility 2	
	Purpose 3	
	First person 1	

Movie review	Blog entry	Hard news article
Purpose 15	Purpose 22	Rhetoric 26
Register 7	Register 15	Content 17
Rhetoric 6	Content 13	Purpose 10
Content 5	Length 11	Objectivity 5
Terminology 3	Formatting 8	Register 4
Length 1	Rhetoric 6	Accessibility 3
Formatting 1	Accessibility 6	Formatting 3
Organization 1	Subjectivity 4	Length 2
Accessibility 1	First person 5	Absence of first person 1
Subjectivity 1	Organization 1	Depth of analysis 1
		Lack of first person 1

Table 43: Criteria students relied on to evaluate prototypicality of all six texts

This table shows that our project has been successful in that it has drawn our students' attention to a variety of elements which can characterize sociolinguistic variation. This table can also help us understand which elements were most salient to our students for each text.

Among the six texts the most commonly mentioned criterion involved the purpose of the

text. This fact is consistent with views of genre in which communicative purpose is a definitional characteristic. However, it is difficult to know if students' attention to purpose was the result of their own reasoning processes or of our own emphasis on the notion of purpose throughout the semester and on other questions on the questionnaire or a combination of these elements.

The second most cited element, rhetoric, involved answers in which students described the ways that authors introduced and supported the ideas in their texts. Did the author expose an opinion or base their arguments on empirical data or both? How did the author structure their arguments? Because we were more focused on linguistic elements than on rhetorical ones, it seems that the students themselves were indeed particularly sensitive to the ways that the different authors supported the propositional content of their texts.

The question we asked about the prototypicality of the texts we studied in class yielded few answers which referred to specific grammatical or syntactical elements and therefore few metapragmatic insights. The one exception to this was the use of the first person singular, which students cited as typical for memoirs and blogs. We can see, then, that students paid more attention to discourse-level elements such as register and organization rather than to sentence-level elements such as specific grammatical forms in their evaluations of prototypicality.

In conclusion, asking students to evaluate prototypicality was successful in that it elicited many pragmatic reflections from the students and because they brought students' attention to so many issues beyond just "words" such as argumentation and organization. The results from this question were also valuable because they provided a window into students' own reasoning about what constitutes a genre. We realize now that it was regrettable not to have class discussions in which these different perceptions could be confronted and hope to explore this practice in depth in the future.

11.4 Student perceptions of purposes of the texts

On their questionnaires, after being asked to explain their perception of its prototypicality, students were asked *What do you think is the purpose of the text? Can you identify any ways that the author uses language to achieve this purpose?* The objective of this question was to increase students' genre awareness by bringing their attention to the social roles that genres play and the ways that genres fulfill these roles.

Many students did not recognize the term "purpose," which we subsequently defined as

"the objective of the author--why the person wrote the text." Despite the fact that we defined the word both during the first class and during many subsequent classes while students were filling out their questionnaires, students had a tendency of describing the ideas within the text for this question. This phenomenon, which continued throughout the semester, despite our continued explanation of the word *purpose*, may be the result of the seeming similarity of the word purpose to the French word *propos*, which can mean both a text's aim or the arguments within it.

11.4.1 Student perceptions of the purpose of memoir (65 questionnaires)

Despite our description of the word *purpose*, many students interpreted this word in ways we had not intended. Eleven students provided responses which did not answer the question such as, "I think that the purpose of the text is interessant because this subject is more important for studies" (1K). Eighteen students described the plot or main ideas of the text as can be seen in the answer, "I think that the purpose of the text is that theory is more difficult than practice" (2U). Four students did not answer the question. Among the 32 students who did describe an objective for creating a text, the following answers can be found:

Purpose students assigned to Text 1	Number of mentions
To show the difficulty of learning a language	8
To share an experience	7
To make the reader laugh	5
To show the difficulty of integrating into another country	4
To analyze the practice of language learning	3
To create a dialogue with the readers	2
To describe feelings	2
To show the advantages and disadvantages of using headphones	1
To comment upon the role of technology in our lives	1
To give the narrator's reflection on language	1
To make an accessible text	1
To make people want to travel and learn languages	1

Table 44: Student perceptions of purposes of memoir

As the table illustrates, students identified many different purposes for this text.

Of the 65 students who turned in questionnaires, eighteen answered the question *Can you identify any ways that the author uses language to achieve this purpose?* The fact that so few

students answered indicates that the question may have been unclear or too difficult to answer.

The most commonly cited type of reflection which was linked to the purpose related to the rhetorical strategies employed in the text such as the use of irony and metaphors or the act of narrating a personal story (14 mentions). Twelve students discussed the way that the author used humor as a tool. These students recovered various purposes for the author's use of humor, such as keeping the audience attentive to the story, making the text accessible and not scientific, and building a relationship with the audience. Student 2T provided a detailed description of how and why the author uses humor, saying:

> I think the author wants and tries to be funny and to create a link with the audience by using some expressions and words. To achieve this purpose, the author uses metaphors, irony, he is also being a little bit critical toward the tapes which should normally help him learning French. He also uses trivial words in order to make the audience laugh and of course he is exagerating. (2T)

Students also were sensitive about how the content was relatable and how this helped the author to create empathy (11 mentions). For example one student argued that the purpose was

> to creat a dialogue with our readers by building an ambiance of monologue. By sharing his private experience with personal emotions and imaginations, by using those common simple expressions, to make us closer to him, while in this text he is far away from out-side. (3U)

Six students mentioned the importance of the informal register in helping to bring the reader into the author's world. For example one said, "To show the 'private' or 'intimate' form of the text (because we are 'in the author's head'), the author uses familiar dialogue." (1J).

11.4.2 Student perceptions of purpose of academic research article (48 questionnaires)

For the academic research article, students displayed uncertainty about which purpose to attribute to the text; so we gave these optional answers: to teach, to inform or to demonstrate an idea. Therefore, most students cited a purpose related to the concept of showing an idea. For example 2MM said, "The purposes of the text is to inform how ipod influes our lifes in our social relations" and 2GG said, "The purpose of the text is to teach, to inform about the relationship between listeners, music, city and urban citizens." Other similar purposes listed by the students included "to explain the pratique of iPod when we listening to music with Ipod" (1M) or "to demonstrate the fact of iPod users can influence their perceptions of the world/environment by the power they have to can choose their music, their 'bubble'"

(3AA). Classifying the answers to this question proves extremely difficult since students employed a variety of different terms which may be considered synonyms such as informing or explaining.

Two students asserted that the text was persuasive in nature. For example, 3X described the purpose as: "to persuate by an academic text, with arguments to prove and example to illuminate" (3X), and 2T said:

> I believe that the main purpose of this text was to produce an academic work which would offer a serious study about a modern topic thanks to a well-structured argumentation and the uses of references such as great authors. But the purpose was also to convince the jury which had to examine the work. This is why he uses quotation, paragraphs, references to previous work.

When asked which elements in the text served the different purposes they had identified, students were most sensitive to the rhetoric in the text which involved using data in the form of testimonies from iPod users to make a theoretical argument. Thirty-five students cited this element. For example 1M stated, "The purpose of the text is to explain the pratique of iPod when we listening to music with Ipod. The author utilized empirical examples and theoretical examples" (1M). One student recovered an interesting pragmatic effect for the testimonies, noting that on top of providing an empirical basis for the study, their inclusion allows the reader to empathize with the participants in the study. They said, "Thanks to the quotations, the reader can recognize his own behaves since the uses of the ipod are often the same" (3HH).

The next most commonly cited element that students linked with the purposes of the text was the use of references to other researchers. This element was mentioned by 11 students. Ten students mentioned the importance of scientific vocabulary, and six mentioned the register, which they described in ways such as "scientific" or "neutral." Six students described the way that the author used the organization of the text into different sections to help make his ideas clearer. One sample answer which includes several of the categories we established includes:

> The author tries to show the different forms of experience of commuting while you listen to music. His subject is focused on the Ipods, the uses you listen to music with new objects, and how it transform our experience of commuting. For any idea, the author argues, he also uses specific social terms. He also adds others researchers' ideas, he adds references like Adorno for example. (1L) (Answer classified as *content*, *terminology*, *references*)

While students were filling out their questionnaires, they were told to take out the first

text we had studied in order to compare it to this one. Our hope was that sociolinguistic variation would be more apparent while comparing very different texts. Three students compared the academic research article to the memoir in their questionnaires, such as Student 2Y who noted:

> His purpose is to teach and inform. It's different of Sedaris's text because isn't funny firstly, and there are many exemple for his ideas. There are date [incomprehensible word], and he refer to author's like Adorno. Moreover, he describes his idea with complicate words, isn't the same between his text and Sedaris's text. There are not subtitles, conclusion and introduction in Sedaris's text since it's not an academic text. (2Y)

We can see, then, that at least for several students, the act of comparing the texts did give them criteria for understanding sociolinguistic variation.

11.4.3 Student perceptions of purpose of advice/advertisement (30 questionnaires)

For this text, we told students that if they were unable to determine a purpose themselves, that the text potentially had two purposes: the explicit purpose of giving instructions and the implicit purpose of selling books and admission to seminars. Students did not identify any other purposes.

The most commonly cited elements that students linked with these purposes were concerned with rhetoric, with 13 mentions. These elements included giving examples to illustrate the ideas in the texts. Many of these students highlighted the fact that the films cited to exemplify the author's advice were well-known blockbusters and made the text accessible even to those who might not be experts in film.

Ten students mentioned the way that the content of the text contributed to its purpose of giving advice and selling. One particular element of the content which stood out to 6 of these students was the author's subtle mention of his books and seminars, which the students linked to the text's role of advertisement. A further cited element was the organization of the text into a list of numbered rules like a lesson, an element which was cited by 9 students.

Seven students linked a lack of hedging language with the purposes of the text, specifically the purpose of establishing credibility. In fact, the use of hedging language was an element which had come up during our metapragmatic discussion for the preceding text, the academic research article. As will be seen in section 11.9.2, we highlighted the author's use of attenuating language when expressing his findings to bring students' attention to this strategy which is characteristic of the academic community. Despite the fact that we had taught the term

"hedging" during our discussion of the preceding text, students tended to describe the phenomenon rather than using the word we had learned in class. For example, 1L stated, "He doesn't nuance his speech, he tells things like they are like 'the movies simply won't get produced" (1L). Similarly, 2GG said, "He gives his advice like if they are a truth so we can't really disagree with him. He do this to show us that he is a professional," and 2FF stated, "He never use verbal form which can induce the fact that his theories are not sure writes his advices as if we cant contest them, as if they are certain." Within these answers we can see that several students have both developed the capacity to identify hedging or the lack thereof and understand the implications of nuancing one's speech.

Six students alluded to the way that the register of the text helped the author achieve his purposes. Although six students provided descriptions of the register such as "formal," five other students made specific references to elements such as the use of the second person which both allowed him to "implicate the reader" (1J) allowed him to present himself as a an expert with his "posture of advicer" (3HH).

11.4.4 Students' perception of the purpose of film review (35 questionnaires)

For this text, we told students that one possible purpose for this text would be to give an opinion. Thirteen students cited this purpose. Four pointed out that this text's purpose was persuasive in nature; two students mentioned the author's purpose of analyzing the film, and one noted that its purpose was to inform the readers about technical elements of the film. Ten students did not answer the question.

Many of the students who pointed out the purpose of giving an opinion cited the author's use of literary language (11 mentions). Another frequently mentioned issue involved the author's use of cooking metaphors which was mentioned 11 times. Other elements which students linked with the purposes included the absence of the first person (7 mentions), and the content of the review as pertaining to the world of cinema (2 mentions).

Of the seven students who mentioned the absence of the first person, four students provided metapragmatic hypotheses about why the first person may not have been present in this text. One student said, "[H]e doesn't write at the first person. In this way, his ideas seems less personnal" (3O). Similarly, 2OO wrote, "It means that his opinion looks like objective facts." Another said, "[E]ven if he gives an opinion, the author never says 'I' so it gives the impression that's true and we can't say another thing (1J)" Finally, 2P said, "Perhaps he wants the readers to see the movie through his eyes." Once again, here, we can observe that

this activity gave students a space to make metapragmatic insights and to propose their own different perspectives of the effect of the absence of this linguistic form.

In classes 2 and 3 when students were filling out their questionnaires, one element that both we and students were having trouble accounting for was the literary language and the metaphors due to the fact that we were working from the assumption that the goal of the writer was to evaluate an artistic production and not necessarily create an artistic work himself. However, in a class discussion while we were reading the texts, students concluded that the author of the review may have been trying to produce a creative work himself and to entertain his audience, perhaps in an attempt to attract readers who may have been tempted to read a review from another reviewer. Student 2U explained his perception of the author's use of language in the review, saying: "The author puts feeling, rhythm, suspense, etc-- in his review. His wants being us in the movie, connection, in his vision of the movie. It's entertaining" (2U).

During our study of the fourth text, we began to notice a disconcerting trend: students began to cite purposes and audience and then linguistic elements, without explicating any link between them. For example, Student 2V said, "The purpose of the text is to give an opinion. The author uses a literary language to achieve this purpose. No contractions, complex syntax, sentences." Although some students did explicate the relationship between literary language and giving an opinion, saying that the descriptive language allowed him to explain his opinion of the film entertainingly and with much detail, the rest of the answer contains a list of linguistic elements in the text without any pragmatic or metapragmatic comments. Here, we have multiple sources of concern. First of all, this marks the beginning of a trend that we will see for the rest of the semester of students memorizing particular linguistic elements we have cited in class and listing them without making any pragmatic analyses of these elements. It has also made us interrogate the difficulty and feasibility of the very activity of linking text form and function. These are elements that we will need to explore much more deeply during the analysis of this field study.

11.4.5 Student perceptions of purpose of blog (53 questionnaires)

For this question, students were told that if they could not identify the purpose of the text themselves, they could consider giving an opinion. As with the academic research article, students provided a wide variety of similar words to describe the purposes of the text. For example, students described the purposes as "criticizing," "demonstrating an idea,"

"arguing," "convincing," "denouncing," and "explaining a point of view." Although these answers are rich and intelligent, they resist easy categorization. For instance, consider the difficulty of differentiating among these answers:

> "The purpose of the text is show we can't compare classical art (like Van Gogh) and video games (like Pac Man)" (1E).

> "The author wants to give his opinion about the legitimacy of games in art and says that video games cannot be considered as art" (2V).

> "The purpose of the text is to persuade that video games are not art" (3JJ).

Despite their differences in word choice, all of these students expressed the idea that author disagreed with the classification of video games as an art form. Forty-four students out of 53 expressed some variation of this answer, with the other nine students providing no answers or answers which were off topic such as "I like the purpose of the text" (2X).

Despite the similarities among the responses across all groups, students in Group 3 were more likely to explicitly refer to the persuasive nature of the text. In Group 1, 1 student mentioned the persuasive nature of the text, and in Group 2, 2 out of 20 noted a convincing tone. These students tended to focus on the purpose of giving an opinion. In Group 3, 11 out of 21 students noted that the author sought not only to give his opinion, but also to convince his readership to adopt the same opinion.

Students linked a variety of elements in the text to the purposes they identified for the article. The most common of these was the rhetoric employed in the text, which was cited by 23 students. Within these answers we can see that students showed particular awareness of the author's use of personal examples and his use of the counter-argument/argument structure.

The next most commonly cited issue was the author's use of sarcasm, which was mentioned 17 times. Other commonly cited elements include the use of rhetorical questions which was cited by 6 as a means to emphasize his point of view. Three students remarked upon the use of capitalization which allowed the author to emphasize certain ideas.

Several answers to this question also demonstrated some students were still struggling with the term "purpose," confusing it with the French word *propos*, which is to say the arguments or the content of the text. Seven students provided answers which indicated that confusion about these words still exists despite our explanation while reading each text of purpose as "why the author wrote the text." Answers which show this confusion include the following: "I think Jonathan Jones purpose is rather conservative, to show his disgust

about video games, he use word games like 'gamebollocks.'' *(1S)* and "The purpose is if videogames are or are not art" (2Y).

11.4.6 Students' perceptions of the purpose of hard news article (47 questionnaires)

For this text, students were told that if they could not think of a purpose for the text, that it might be to inform. Most students did cite this purpose, but some students did mention other purposes as we can see below:

Purpose identified by the students	Number of mentions
to inform	28
to denounce rap music	3
to create debate	3
to give the opinion of the author	2
to warn about the dangers of rap	1
to show that advisory labels are pointless	1
to report a story	1
to give solutions	1

Table 45: Student perceptions of purposes of hard news article

Sample answers which included the purpose to inform include: "The purpose of the text is to inform people. It uses simple language. So a lot of people can understand the subject of this article" (1O). Another example includes: "The purpose is to inform because the author uses a neutral tone and never used 'I'" (3P). Within 3P's response we can see causal logic between linguistic forms and purposes, and it is clear that we have elicited a simplistic metapragmatic reflection in which certain linguistic forms indicate certain forms regardless of context. 3P's answer is not the only one which transmits such a view. Other examples such as 2Y's answer illustrate this issue: "To inform. He use the past tense verb, there are many information like 'Tuesday,' 'English Teacher.' The name of the persons. It's a small part where he explain what doing. It's not complicat like the other scientific text." At this point of the study, we hypothesize that our emphasis on formal elements during our metapragmatic discussions has led students to cite linguistic elements during all of their answers, regardless of whether they perceive metapragmatic effects of them. We realize here that we will need to reconsider our approach to metapragmatic consciousness-raising.

Students were most sensitive to the text's argumentation which involved a reliance on the

testimonies of various stakeholders (19 mentions). On a similar note, students mentioned the use of citations of these stakeholders as linked to the purpose of informing an audience about an issue (16 mentions). They also made links between the purpose of informing and content of the article (9 mentions) and the formal register (6 mentions).

Two students, both in the strongest group, displayed linguistic competence, noticing the use of appositives in this text--a linguistic element that we had not discussed during the semester. As Student 3U noted, "The sentence is like: Person, profession, idea." Student 3F said, "The purpose is to report a story with a certain vision of it. For example, the author uses appositives to introduce new elements, new witnesses to the story" (3F). In this case, the student was not actually familiar with the term "appositive," but while students were filling out the questionnaires, she identified them and asked us the name of this grammatical form.

11.4.7 Text purpose analysis

Identifying potential purposes that the texts we studied accomplish proved to be a difficult task, one which was illustrated by the number of students who did not answer the question and by the number of students who described the propositional content of the texts rather than the author's objective for writing the text. In fact, we have begun to consider that students may not have had enough context to establish the purposes of the texts in the first place. This is an element which will explore further in the following chapter.

Nonetheless, the answers to these questions are insightful. Although we phrased the word "purpose" in its singular form on the questionnaire, students' identification of a variety of purposes for each text highlights the fact that identifying text purpose is hardly a straightforward issue.

In the six questionnaires that we provided to the students, we asked them if they could make any links between the language used and the purposes they had identified. In an attempt to identify trends in our data, we have provided below a list of all of the elements which students mentioned within their answers to the question *Can you identify any ways that the author uses language to achieve this purpose?*

Memoir	Academic research article	Advice/Advertisement
Rhetoric 14	Rhetoric 35	Rhetoric 13
Humor 12	References to other researchers 11	Organization 9
Content 11	Terminology 10	Content 9
Register 6	Organization 6	Lack of hedging 7
Terminology 2	Content 6	Register 6
First person 2	Register 6	Imperative/second person 5
Past tense 2	Linking words 3	Formatting 3
Second person 1	First person 1	First person 2
Accessibility of language 1	Formatting 1	Accessibility of language 2

Review	Blog	Hard newspaper article
Rhetoric 11	Rhetoric 23	Rhetoric 19
Register 11	Sarcasm 17	References to other sources 16
Lack of first person 7	Register 9	Content 9
Lack of hedging 2	First person 7	Register 6
Content 2	Rhetorical Questions 6	Absence of 1st person 4
Terminology 2	Organization 4	Accessible language 4
Lack of contractions 1	Formatting 3	Short sentences 2
Linking words 1	Present tense 1	Organization 2
Second person 1	Pronouns 1	Formatting 1
	Accessible language 1	Linking words 1
		Appositives 1

Table 46: Elements in each text that students linked with the text's purposes

For our classes in *ICAS*, these tables provide precious information which can help us provide more effective genre awareness instruction in the future because it helps us understand which elements students see as functional in different texts. For example, we can observe that for nearly all texts, students were particularly attuned to rhetoric, which is to say the particular ways that the authors introduced and supported their propositional content in order to accomplish more

global social purposes.

We can also see interesting similarities and contrasts among different texts. For instance, we can see that many students were attentive to the way that both academic research articles and hard newspaper articles relied upon references to other sources. It may be useful to study these texts side by side in the future to facilitate discussions about how and why these genres may use these references. Another similarity that we can see is the emphasis that students gave to pragmatic elements such as humor in the memoir and sarcasm in the blog entry. Again, it might be useful in the future to compare both the way that authors achieve these pragmatic effects as well as the effects that these elements have in different contexts.

We can also see interesting contrasts in these tables. For example, it can be observed that several students noticed the absence of hedging in the advertisement we studied. The reason that *presence of hedging* does not appear for the academic research article is that we studied this element during our metapragmatic discussion after the questionnaires had been turned in, and students may not have known about this linguistic phenomenon beforehand. Once they had learned about this linguistic strategy, four students generalized their understanding of both what nuancing one's speech looks like and what its potential effects are to another context when they identified the absence of hedging in the advertisement as a strategy to build credibility. Here, students have identified another interesting pragmatic debate--Why might it be advantageous to nuance one's propositions in the case of an academic research article but not advantageous in the case of an advertisement? It may be useful in the future to further compare the effects of hedging language and non-hedging language in different contexts.

As it may be visible in this table, the categories which we have provided here were somewhat difficult to establish, as may be visible with the existence of separate categories for *accessibility of language*, *terminology* and *register*. Another category, *accessibility of language,* was necessary because many students described language in terms of what they perceive its level of difficulty to be. The frequent recurrence of this answer illustrates the fact that students may categorize language according to what they perceive its difficulty to be.

One limitation with this table is that it does not allow us to show which links, if any, students made between the purposes they identified and these elements. Because students began to understand, particularly later in the semester, that we expected them to cite linguistic elements present in the text, some students simply began listing linguistic or pragmatic elements without necessarily making any explicit connections with the purpose, as we can see in this answer "To inform. He use past tense verb, there are many information like 'Tuesday,' 'English

Teacher.' The name of the persons" (2Y). Some students listed these elements without listing a purpose at all, as in this answer: "The author use sarcastic tense to achieve his own purposes" (3MM).

In fact, following Ifantidou's (2014) definition of metapragmatic awareness as the ability to "explicate the link between lexical indexes and pragmatic effects retrieved" (p. 130), a complete metapragmatic reflection would need to include 3 elements: a linguistic element, a pragmatic effect and an account of the way that the linguistic element helped elicit the given pragmatic effect. Many answers included only one or two of these elements such as the following answer for the academic research article: "He wants to explain why we listen to music during communiting, what are the feelings we have when we use our ipods. He puts a lot of comparisons or metaphor, and sometimes there are quotations of people saying what they feel when they listen to music" (2LL). Although we have both linguistic elements and a purpose here, we do not have an explicit link between them. Some answers did include explicit links, though these links show various levels of detail as we may see in the following answer: "The purpose of the text is to inform and explain something to the audience. To do it, the author ordonned his thought and gave example to make it clear" (1J). Here, we can see that the student has explained the role that the structure and the examples serve; they help the author explain his ideas more clearly.

Answers which included all three elements proved somewhat elusive. Of course, there are many potential explanations for the relative lack of metapragmatic reflections. This kind of activity is extremely difficult, even for native speakers; therefore, it is not surprising that it proved challenging to L2 students. Furthermore, we must question the operationalization of our project--whether we had adequately scaffolded the activities and whether the questionnaire was the best tool for eliciting these kinds of reflections. Moreover, the very concept of purpose proved difficult to understand to many French students who described the "purpose" of the text by giving a summary of the ideas in the text. Perhaps this confusion was due to its resemblance to the word *propos* or maybe to the very elusiveness of the concept itself.

Quantifying the answers which did provide metapragmatic analyses has proven difficult due to the variable detail of the answers. Notwithstanding, despite the limitations we have listed with our attempt to elicit metapragmatic reflections, particularly in terms of our operationalization, we can say that these questions did elicit metapragmatic reflections about the way that particular linguistic elements serve a text's purposes for each text.

11.5 Student evaluations of the effectiveness of texts in accomplishing their purposes

The next questions which appeared on the questionnaire were: *Do you think that the author achieves his or her purpose effectively? Can you think of any ways that the author could achieve his or her purpose more effectively?* For these questions, we did not have any particular answer in mind; nonetheless we did wish to help students maintain a critical view of the texts studied in class, encouraging them to consider how the texts attempt to accomplish various roles in societal practices and whether they accomplish these roles successfully. Furthermore, we wished to see if these questions would elicit pragmatic reflections.

The answers to these questions proved to be extremely varied both because of the fundamental subjectivity of the question and because of the different purposes students identified for the texts. Because of extreme variation, tables of answers will not be provided. Rather, we will give overviews and samples of the answers, emphasizing the answers which display pragmatic reflections.

11.5.1 Student evaluations of the effectiveness of the memoir (65 questionnaires)

For the first text, the phrasing of the questions seemed to create some ambiguity as to whether we were referring to the author's purpose in the text (to learn French) or of his purpose for writing the text. Therefore, many of the answers referred to the effectiveness of the author's approach to learn French, citing his ineffective approach to language learning as an obstacle to his mastery of the language.

However, some students described the effectiveness of the writer's purposes for writing the text, thus providing pragmatic reflections. Six students mentioned that the author is effective in his description of a real-life situation, such as 3W, who said, "I think it's a good way for explain the situation. It's honnest and true and that's the most important for a memoir" (3W).

Five students said that the text is effective in that it allows the reader to identify with the author, such as Student 1C who said, "Yes, I think that the author achieves his purposes effectively because at the end of the extract, we are feeling the difficulty he's feeling of being in France." Five more students said that the author is effective at entertaining his audience because he achieves a humorous tone.

In the answers to this question, we can see that students made a variety of different pragmatic reflections including references to the author's success in creating an intimate and

honest atmosphere, in conveying the difficulty of the situation and also in creating a funny and light-hearted tone.

11.5.2 Student evaluations of the effectiveness of the academic research article (48 questionnaires)

For the second text, 35 students said that the author indeed achieved his purpose successfully. Many of these students based this answer on the clarity of the text, such as 2X who said;

> I think the author reaches his goal effectively because its thesis is well built and very clear. We understand what it says and knows where it's coming from. It uses interviews and surveys arguments wich give him credit and legitimacy. I don't see how it could be improved.

The students who did state that the text was lacking in some way, cited disagreement with the author's ideas or the repetitive nature of the text. Two students did not answer the question.

In their answers, several students made remarks about the research methodology employed in the text. Although this issue might not be considered directly related to the pragmatics of language use, it is still an important issue regarding students' academic awareness. Three students took issue with the absence of quantitative data. For instance, 2CC said, "Yes, the author achieves his purpose in this paper. His comments are coherent. In order to be more relevant, the author must incorporate real and scientific data in this paper," and 3O stated, "In my opinion testimonies cannot be the only source of a serious academic text." Another student, on the other hand, embraced the subjectivity of this paper saying, "Yes, of course. It's simply an sociologic analyse on a specifically behaviour in the society. This way, his point of view is sujectif and he defends very well what he saw and observed" (2BB). We hypothesize that the tensions highlighted in the students' answers about the relative legitimacy of various types of research may be more marked in a multi-disciplinary field like *ICAS*, which draws from such a wide array of fields, each privileging particular approaches and methodologies. This question provided interesting results because it evoked students' perception of which methodologies are appropriate in academic research.

11.5.3 Student evaluations of the effectiveness of the advice/advertisement (35 questionnaires)

When asked if the author had achieved his purpose effectively for the third text, students

provided varied pragmatic insights. Some asserted that the text was effective because it was clear and well-organized. Several students gave advice about how to make the text more effective such as changing the register of the text. For example, 1J stated, "I think that the author achieves his purpose effectively but it could be more 'credible' if the text was more formal," and another said "Yes, I think it's effective. But he'll be more pleasant if he had use less sentence that seems to be commands" (2P).

During the metapragmatic discussion for the academic research article, we had brought students' attention to the strategy of hedging, which is to say nuancing one's language to attenuate one's arguments. In this text, three students noticed the lack of hedging language, and retrieved pragmatic effects for it. For example, two students considered the absence of hedging a successful strategy for sounding professional. 3F stated:

> I think that when you teach something to someone you can't doubt of your arguments so the fact that he goes straight to his ideas gives us the feeling to have learned something. So yes, he effectively achieved his purpose. (3F)

Similarly, 3A remarked, "Yes because of the fact that we cannot disagree. It makes these rules more 'effective.'" The comments made by these students demonstrate that students have understood this linguistic strategy and are capable of understanding the potential effects of using it.

11.5.4 Student evaluations of the effectiveness of the film review (30 questionnaires)

When asked if they thought the author had achieved his purpose effectively, most students asserted that because the author had achieved his purpose effectively in that he had successfully conveyed his opinion; though 6 students asserted that the review was under-developed. Another student provided an interesting pragmatic argument about why the text is efficient saying:

> He gives his opinion. And maby this litterary style which he uses can creat a sort of confiance in this arguments-he uses a sort of artistic language (different of scientific language) who is in link with the artistic domaine of the subject. (3AA)

In this answer we can see a complex pragmatic argument; the author may be using artistic language to establish credibility as an evaluator of an artistic work. Student 3AA's answer also shows a comparison between the register of this text and another register ("scientific register") that we had previously encountered in class and shows that the ability to compare this register

with the register of the other texts gave the students a language for talking about pragmatics, even in the absence of specific terminology related to pragmatics and metapragmatics.

11.5.5 Student evaluations of the effectiveness of blog (53 questionnaires)

When asked about either whether they thought the author had achieved his purpose effectively, 15 students said that the text was effective because it conveyed the author's point of view. Twelve students asserted that the arguments were too underdeveloped for the text to be effective. Two students reacted to the sarcasm in the text, such as 2S who said, "Yes, he achieves his purpose effectively, but I think he can express himself without being so negative and sarcastic to achieve his purpose." Six students did not answer the question.

11.5.6 Student evaluations of the effectiveness of the hard news article (47 questionnaires)

In their evaluations of the hard news article, several students displayed pragmatic competence when identifying the purpose and evaluating whether they thought the author had accomplished the purpose effectively. Twelve students (25.5%) asserted that this text was not effective in informing due to its anti-rap bias and/or simplistic treatment of the issue at hand. For example, Student 1L said:

> Even if I found the ideas were expressed clearly, in my opinion the journalist is not so objective, we can see he selected specific quotations and points of view, so even if himself is not objective, the article is not very objective for me. Rap is again associated with murder, like if it was the only cause. (1L)

Similarly, 3A asserted, "I don't think that the purpose is effectively achieved because lots of arguments are missing and this text is too much based on a 'effect/cause' logic."

11.5.7 Evaluations of effectiveness conclusion

Whereas the questions we asked the students about prototypicality elicited answers about what constitutes a typical example of a given genre, the questions we asked about the effectiveness of each text elicited reactions about what constitutes a "good example" of a given type of text. For example, for the blog entry about video games, we found the following answers:

> I do. Because the essential is we understand what he want to say. (2EE)

> I don't think that his purpose is effective. The argument is very general and isn't

developped enough. (1X)

To my mind, the author is too categoric to seem to be credible. The tone is too sarcastic. It's like the author misses of arguments to defend his opinion. He needs to use humour to affirm his speech. He is really not in a perspective of discussion with the opposition. (3HH)

We can witness a series of pragmatic comments in these answers. Whereas Student 2EE considered that an effective text in this case would be one in which the author effectively conveys his opinion, 1X considered that a successful one would have well-developed argumentation. Student 3HH, on the other hand, argued that an effective text would employ a less aggressive tone and would allow for a dialogue with others.

The questions about the text's effectiveness in accomplishing its purposes did seem to draw students' attention to the way that language is functional in the texts eliciting a wide variety of pragmatic reflections. Once again, we can note the importance of asking open-ended questions and embracing the subjectivity of answers as all of these students provided interesting views of the effectiveness of the texts. In conclusion, we consider that asking this question was a successful strategy in eliciting pragmatic reflections from the students.

11.6 Student perceptions of the audiences of the texts

The next section presents the answers to the questions: *Who is the intended audience of the text? What is the relationship between the author and the audience (in terms of knowledge, social status, familiarity)? How does the language reflect this?* These questions attempted to raise students' awareness of the relationship between genres and their audiences and how formal elements of genre may reflect this.

11.6.1 Student perceptions of the audience of the memoir (65 questionnaires)

For the first text we studied, the excerpt from the memoir, no answer was provided to the students. Their own answers to the question: *Who is the intended audience of the text?* can be seen in this table:

Audience	Number of mentions
No answer	15
Young people	13
Everyone (broad audience)	12
People who want to travel	6
People who want to learn another language	6
Students and teachers	6
Not applicable	3
Adults	2
People who like to read	1
People who cut themselves off from the world	1

Table 47: Student perceptions of the intended audience of the memoir

As is evident in the table, the highest number of students did not provide an answer, indicating that either they did not understand the question or may have been unsure of the answer. The students who did answer relied on a variety of elements for determining who they thought the intended audience would likely be. The most common indication used to determine the audience was the subject matter of the text; because it concerns foreign language learning, many students suggested that this text would appeal to foreign language learners. Students who hypothesized that this text would appeal to young people cited a variety of pragmatic elements in the text such as the informal tone, use of slang and use of humor. For example, 1J remarked, "The intended audience of the text, in my opinion, is more young people like 25 years because he makes jokes, uses a familiar language."

The assertion that the text was oriented towards a very broad audience was often made based on the absence of technical language. This point of view was expressed by 8 students, including 1U who said, "The intended audience is a global population because the author use a easy terms of knowledge and accessfull for everybody." Another noted that the text had a potentially broad audience because first person description allowed anyone to empathize with the situation:

> Every one can read this text because anyone can identify himself to the narrator. There is no distance between the narrator and the reader. The reader see what the narrator tell and can feel what the narrator feel. The many descriptions and the

> use of the first person reflect this. (1Z)

The fact that the content of the text which is very personal in nature reflected a close relationship with the audience was mentioned 21 times. When asked to characterize the nature of the relationship between the author and the audience, the most commonly cited answer was that it was "familiar" with 18 students making this assertion. These cited elements such as the author's use of humor (13 mentions), the fact of directly addressing the audience (4 mentions), the use of slang (1 mention) and the use of the first person (1 mention) as indicators of this proximal relationship. For example, Student 3G stated:

> The author creates a kind of proximity with the audience because he uses some funny sentences and elements. The language is a way to create this proximity and he talk directly to the audience as if he tells that story for real.

11.6.2 Students' perceptions of audience of academic research article (48 questionnaires)

While they were filling out their questionnaires, students in all groups were unsure of the intended audience of the academic research article. Therefore, we told them that one possibility would be that the audience would be students and researchers in cultural studies. In order to reduce students' confusion we told them to compare this text to the first one so they could consider how the audience for the second text would likely differ from the first one.

Intended audience	Number of mentions
Students or experts in cultural studies	39
No answer	3
People who like music	2
Young people	1
Adults	1
An academic jury	1
Everyone	1

Table 48: Student perceptions of the intended audience of the academic research article

Twenty-three students cited a link between the register of the text and the audience. Students used a variety of different descriptions of the register ranging from "serious" to "poetic" to "formal" and "distant." None of these comments contained metapragmatic assertions about how the author achieved these tones.

Ten students asserted that the presence of references to other researchers indicated a

specialist audience, and another ten students stated that the scientific vocabulary highlighted that specialists in cultural studies were likely Bull's target audience. Eight students mentioned that the background knowledge necessary to understand the article also indicated a specialist audience.

Similarly seven students noted that the rhetorical strategies employed in this text were related to academic norms. On this note, one student asserted that the audience was related to the analytical approach adopted by the paper, saying, "The students of cultural studies are interested. The formal language, the reference and the demonstration are the characteristic of the university demarche" (3X). Another student gave a particularly astute analysis of the relationship between the argumentation and the audience, saying

> The intended audience must be students, colleagues, research team or more globally the people in cultural studies and 'intellectuals' coming across this article. It is clearly not entirely reachable by anyone; there is no wish of simplification of the terms or contextualization or explanation on why this subject is important so it is meant for a certain kind of people: academic people. (3S)

Here, 3S identified the act of explaining the particular relevance of one's research as missing in the text. In fact, the act of explaining why one's research is important or relevant corresponds to Move 3 of Swales' (1990) Creating a Research Space model for the analysis of research article introductions. Interestingly, Chahal (2014) has noted that in the field of Cultural Studies, Move 3 "Occupying a Niche" is an optional rather than a necessary one. Although we did not employ the CARS model for the analysis of the introduction of this article in class, this particular student demonstrated highly sophisticated genre knowledge by noting the failure of the author to defend the relevance of this particular kind of work.

While students were filling out their forms, we told them to compare this text to the first one we had read. Two students followed this advice, comparing the relationship between Michael Bull, the author of this text and the text's audience with David Sedaris, author of Text 1 and his audience. Student 2GG said:

> The intended audience are experts or students in cultural studies. The relationship between the author and the audience is not familiary like the text of David Sedaris, it's more professional with Michael Bull. This text is more formal because there is no jokes and the author don't talk directly to us. And it's formal because Michael Bull uses references and quotations of sociologists like Simmell or Sennett. (2GG)

Similarly, Student 2MM remarked:

> The intended audience of the text are experts or students in cultural studies. The

author has not relationship directly with the audience. I think these people are not the audience of the text. Contrary to the other text of David Sedaris who talks always at the first person. (2MM)

Here, we can see that the comparison of different types of texts has given at least a few students a language to talk about sociolinguistic variation.

11.7.3 Students' perceptions of audience of advice/advertisement (35 questionnaires)

For this text, students were told that the audience may be amateur screenwriters, and that the relationship may be one as a specialist to a non-specialist or teacher to student. Therefore, 34 students provided this answer, with one student not answering.

Students pointed to a variety of elements in the text which confirmed this kind of relationship which can be viewed below:

Element which relationship of specialist author to non-specialist audience	Number of mentions
Presence of vulgarization	8
Accessibility of language	6
Lack of hedging	5
Organization of text into rules like a lesson	2

Table 49: Elements cited by students which indicated that Text 3 was aimed at a non-specialist audience

One example response which cites several of these answers is

The audience of the text is amateur screenwriters. The relation between the author and the audience is that the author positions himself as the expert and the audience is as students. The language reflect this with the structure of the text as the lesson, the use of examples to illustrate theories and the fact that the author doesn't seem to doubt himself. (2FF)

For this text, much divergence in the way that students characterized the language can be observed. Seven students asserted that the relationship between the author and the audience was likely distant or formal while 5 asserted that it was likely a proximal relationship, and 6 described the relationship as somewhere in between.

Students who qualified the relationship as formal generally tended to make a link between a formal relationship and the author's status as a teacher/expert. Two students linked the absence of the first person and two others the lack of the second person to this type of

relationship. Nonetheless, the first and second person do both appear in the text several times so this indication might stem from a lack of linguistic knowledge.

Students who inferred an informal relationship, pointing to a variety of linguistic indications. 2LL said, "The language is very familiar he talks directly to us by using a lot of 'you' 'to give advices." Similarly 1J said, "The language and the texte are not very formals. The text uses impersonal, slang, contractions and the conversational style" (1J). One student explicitly pointed out that the relationship of specialist to non-specialist does not necessarily lead to a formal tone, saying:

> The relationship is teaching and being taught but it's not so formal. He used "you" to indicate us, the advices then became so conversational and he used questions "so where does all of this leave if…" makes the relationship become interactive: and the use of imperial [imperative] sentences shows his teaching roles. Also he simplified his general ideas in every beginning, which makes the advices easily to be understood. (3U)

Finally, others pointed towards a level of formality somewhere in the middle, often comparing the formality in this text with the level of formality in other texts we had studied. For example, Student 1L said, "The author addresses to a large audience, he's not very close to his audience but it's not formal like the academic texts." Students' diverging opinions on this matter illustrated that identifying the audience, like identifying the purpose, can often be a subjective activity.

11.6.4 Students' perceptions of audience of film review (30 questionnaires)

Students suggested that the film review would likely appeal to the following audiences:

Intended audience	Number of mentions
People interested in this film or in cinema in general	19
People with a relatively high level of education	4
No answer	4
Specialist to non-specialist	3

Table 50: Student perceptions of the intended audience of the film review

For this text, students had difficulty articulating the relationship between the author and the audience. While it was obvious that readers would likely be people who were interested in

seeing this film, it was difficult to make other inferences about the audience. One student said:

> In this text, it's difficult to identify the relationship. But I think the relationship is more formaly because I find a special relationship like the author want to teach, to give informations to understand the more presumently the movie's goal adaptation. (2R)

Five students considered that it was a relationship of expert to non-expert as in the case of the previous text about film adaptation; however, four students pointed out that the audience would likely need to have a somewhat high level of education in order to understand the complex vocabulary of the text.

The level of formality also proved to be a source of debate. Some students identified the author's use of slang, incomplete sentences and/or an impersonal tone as a sign that the relationship between the two was informal. 3E stated:

> The social relationship is informal. There is slang, "knockout" metaphors, lots of images. So by the [this] way he tries to establish a "closed" [close] relationship with his audience, even if he is a kind of specialist.

On the other hand, some pointed to the use of an impersonal tone to assert that the text may be formal, such as 2Y who said, "He don't use 'I' 'you' so it's a formal text" (2Y). Student 3S offered a particularly astute reading of the relationship between the author and audience, saying:

> [The intended audience is] [p]eople interested in the movie, I think it is nor between experts neither between experts and non-experts. I think it is between amateurs (amateur people who appreciate art). Yes in a way the author gains the position of someone with more knowledge but only because he wrote about the subject--it is the act of reviewing that puts him in a slightly superior position. The tone is quite formal even though the author uses slang and personal expressions. It is written in an impersonal way, there's no direct mention of himself. It is more literary like a novel, the vocabulary is full of metaphores and images. (3S)

11.6.5 Student perceptions of audience of blog (53 questionnaires)

Students cited a variety of potential audiences for the blog entry, as can be observed below:

Intended audience	Number of mentions
Everyone	21
People who are interested in art but are not specialists	11
No answer	7
Blog readers	3
Readers of *The Guardian*	4
Young people	2
Cultivated people	1
Gamers	1
People who are not intellectual	1
People with internet access who read blogs	1
Art experts	1

Table 51: Student perceptions of the intended audience of the blog entry

Eight students did not provide answers as to the audience of the text.

Within the students' answers, we can observe some diverging perspectives about the accessibility of this text. Seventeen respondents claimed that the text was easily accessible, indicating a broad audience. For example, 1J said,

> The audience is everybody. Indeed the language is very simple and clear. He gives very famous things as example (the art of Picasso or Pollock) and talks about famous video games. He asks questions so that makes the text more expressive.

On the other hand, 2 argued that it may be somewhat intellectual, therefore, and limited in appeal. For instance, 2FF stated:

> The intended audience of the text is adults from a good social environement, intellectuals and cultivated. The author uses a rich vocabulary and references as Picasso and Pollock which reflects and artistic culture and artistic's tastes of a certain level. Plus the author uses some familiarities in his language as sarcasm and judgement values with the philosopher for example which gives the feeling of proximity with the lector, so the audience.

With these two opposing answers, we can once more observe the way that students assert and justify differing opinions on language use.

Students who asserted that the audience were likely art lovers pointed to the content of

the text while students who asserted that the audience may be young relied on the author's familiar tone, his use of slang and his topic of video games.

11.6.6 Student perceptions of the audience of hard news article (47 questionnaires)

For the hard news article, most students asserted that there was a broad audience for the text, and that it was for "everyone."

Intended Audience	Number of mentions
Everyone	37
Parents	4
No answer	4
Teenagers	1
People worried about the influence of rap music	1

Table 52: Student perceptions of the intended audience of the hard news article

Students cited various linguistic elements in the text to point to how the text might relate to potential target audiences. Thirteen students noted that the accessibility of the language indicated that there was potentially a broad audience. Twelve noted that there was an impersonal tone; six of these students attributed this impersonal tone to the lack of first or second person and the lack of the personal opinion of the author. For example, one said, "The intended audience of this text is everyone. The author informs people. He uses formal languages there is not familiarity. He uses also testimony from different person. He reports fact but he doesn't say his opinion" (3JJ). Six students discussed different audiences which would be attracted to this type of content such as parents and teenagers.

11.6.7 Text audience analysis

With the questions which we asked about the intended audiences of the texts, many of the same issues we had encountered with the questions about purpose arose. First of all, we realize now we may not have provided enough context in many cases to really understand who the audiences of the texts might be. Furthermore, we understand now that these questions may pose problems on a theoretical level as they may imply that understanding the audience is simply a matter of decoding the language, thereby minimizing the role that context plays in influencing the way that utterances are understood.

The concept of audience may be fuzzy, particularly outside of an ESP definition of genre.

Because genres such as hard news articles lie outside of discourse communities and thus outside of particular disciplinary practices, their audiences may be varied and difficult to define. Therefore, identifying the audience is largely a matter of speculation.

Nonetheless, our results show some interesting trends as students made various links between the texts and their potential audiences. In the following tables, we have compiled the elements which students listed when asked how the language in the different texts might reflect the different audiences:

Memoir	Academic research article	Advice/Advertisement
Content (e.g. personal experiences/thoughts) 21	Register 23 (e.g. "not familiar"/"poetic"/"distant")	Register 16
Register (e.g. familiar, "like a friend") 18	References to other authors 10	Rhetoric (e.g. vulgarization) 8
Use of humor 13	Terminology 10	Use of 2nd person 6
Accessibility of language 8	Content (both in terms of who would be interested and the background necessary to understand) 8	Accessibility of language 6
Use of 2nd person 4	Rhetoric 7 (e.g. analyzing data, exposing opinion)	Absence of hedging 5
Vocabulary 2	Use of first person 2	Structure (as a lesson with 4 points) 2
Absence of 2nd person 1	Structure of text 1	Presence of slang 3
Use of slang 1		Use of 1st person 2
Use of 1st person singular 1		Absence of 1st person (not accurate) 2
		Absence of 2nd person (not accurate) 2
		Use of questions 1
		Use of contractions 1
		Absence of contractions (not accurate) 1
		Use of hedging (not accurate) 1

Review	Blog	Hard news article
Register (e.g. "formal," "impersonal," "not conversational") 13	Accessibility of language 17	Accessibility of language 13
Terminology 6	Content (e.g. in terms of who would be interested or he background knowledge necessary to understand) 15	Register (e.g. "journalistic"/"neutral") 12
Absence of 1st person 4	Register 11	Content 6
Difficulty of language 2	Use of irony/sarcasm 7	Platform (national news paper) 4
Absence of 2nd person 2	Platform (newspaper website) 6	Rhetoric (e.g.reliance on testimonies from others) 5
Use of slang 2	Terminology 5	Absence of 1st person 3
Use of metaphors 2	Use of questions 3	Absence of 2nd person 3
Accessibility of language 1	Use of 1st person singular 2	Use of past tense 1
Complete sentences (not always accurate) 1	Short length of text 1	Short length of text 1
Absence of slang 1	Rhetoric 1	Use of appositives 1
Contractions 1	Use of comparisons 1	Use of active voice 1
Use of present tense to talk about film 1	Purpose (convincing) 1	

Table 53: Elements students cited in texts linked to intended audiences

As we can see in this table, the issue of register was the element which students were most likely to cite as reflecting potential intended audiences for the texts with 93 total mentions. It may be interesting to contrast this table to the ones about the text's purposes, in which students were most likely to cite the text's rhetorical strategies as a reflection of the text's purposes. Students were also particularly sensitive to the content which would be appealing to various audiences, an issue which was mentioned 60 times. When considering potential audiences, students were attuned to the fact that the accessibility of the language would play an important role in determining which audiences would be interested in which texts. This element was cited 44 total times.

Sometimes students cited the same elements while finding different functionalities for them for the questions about audience and purpose. For example, we can notice that the elements of irony and humor were cited in students' reflections about the text's purpose and the audience.

3II relates the notion of humor to the purpose of the text saying, "I think the purpose of the text is to make the reader laugh[…] The end of the text seems to use some irony to make the reader laugh or the narrator says that medical french will enable him to have a rewarding social life" (3II). Student 2EE relates the author's use of humor to the author's relationship with the audience saying, "The relationship between the author and the audience is fun, he explain his story, with humor that give the impression of a confidence relationship" (2EE). Whereas 3II related the humor in the text to the purpose to make the reader laugh, 2EE related the humor in the text to a proximal relationship with the audience. Given the different pragmatic effects that students offered for elements in the text, we feel that students were able to offer varied and interesting perspectives about the way that different elements in the texts function.

As with the questions about purpose, many students cited lists of linguistic elements and relationships without necessarily linking the two as we can see in the following answer, "[The intended audience is] Everyone. he has any [no] relationship with the audience. he used the past like preterite, citations, he declare a lot of news story" (3MM). Here, it seems that students were aware that we were expecting them to find linguistic elements in the text; however, often these elements did not contain an explanation or "link" with a pragmatic effect. In this sense, these questions elicited few metapragmatic comments.

11.7 Student reactions to texts

The final question on the questionnaire was *What is your personal reaction to this text?* With this question we had several objectives: first of all, we wanted to give students an opportunity to react to the text in any way they wished because we thought that this information could be useful for us when choosing future texts to study in class. Most importantly for our research project, we wished to see if students might make any spontaneous pragmatic reflections such as reacting to humor or bias. Because the question we asked was so open-ended, answers have been difficult to quantify. However, we will provide quantifications in cases where students expressed a clear opinion or focused on pragmatic elements in their answers.

11.7.1 Student reactions to the memoir (65 questionnaires)

For the first text studied, thirty-nine students (60%) explicitly stated that they enjoyed the text. Twenty of these students showed pragmatic skills by identifying and reacting positively to the humor in the text. For instance, 1W said, "I think it is a sympathetic story because the

experience is told with humor." Eleven students recovered another pragmatic effect, feelings of empathy upon reading the story. For instance, 3R stated, "the text made me laugh because I know the feelings, kind of. I can see a part of myself in this text" (3R). Other students provided comments about the content of the text or stated that they did not find the text interesting. Fourteen students did not provide an answer.

11.7.2 Student reactions to academic research article (48 questionnaires)

Students' reactions to the text were generally positive. Twenty-four students (50%) cited that they found the text interesting due to its treatment of a cultural practice that they engage in. For instance, 2MM said, "I'm agree with they arguments, they're things what we don't thinking about when we listening to music. That changes a little bit my vision when I see someone with music in ears."

Five students (11.6%) complained that the text was too repetitive. For example, one stated, "I found this text very repetitive it learns me a few things but I don't know if I find it interesting. I feel like the author explained the same thing during twelve pages" (2LL). Five students did not answer the question.

11.7.3 Student reactions to advice/advertisement (35 questionnaires)

Personal reactions to this text were mixed. Twelve students asserted that they enjoyed reading the text and learning more about the adaptation process, while others expressed various criticisms of the author's arguments. For example, six made pragmatic comments, asserting that the author's arguments are simplistic, with one saying, "With this text, I have the impression that the redaction of screenplays is easy. Things are easy in this text, but in reality, I think it's more complicated" (3X). Three students made another kind of pragmatic reflection, taking issue with the author's imperious tone, saying, for example: "The author is very directive according to me. He may doesn't have all the keys of a successful adaptation" (3HH).

11.7.4 Student reactions to film review (30 questionnaires)

Eleven students (36.6%) cited positive reactions to the film review. Their justifications for enjoying the text included that they found it interesting to read a review in English.

However, 7 students (23.3%) stated that the difficulty of the text prevented them from

engaging with it meaningfully. For instance, 1P said, "For me, the language of the text makes that it's difficult to see the text and its meaning with a global vision. So it's a little bit hard to understand and have a real reaction." Seven students provided mixed reactions to the text, and five did not answer this question. Other than comments about the difficulty of the text, none of the reactions to this text included pragmatic reflections.

11.7.5 Student reactions to blog entry (53 questionnaires)

The personal reactions to the blog entry tended to focus on the students' agreement or disagreement with the author's ideas. Although most of the answers concerning students' personal reactions involved their thoughts on the propositional content of the article, six students made pragmatic reflections, saying that they disliked the author's sarcastic tone, characterizing it as "contemptuous" (3DD), "aggressive" (3G) and "disdainful" (3S). One said, "Even if Jonathan Jones gets some points about why video games should not be considered as art, the sarcastic tone gets annoying really fast because it makes the audience feel like the subject is not taken seriously" (3II). The students who reacted to Jones' sarcasm tended to be more advanced students with 1 student from Group 2 and 5 students from Group 3. Six students did not answer the question.

11.7.6 Student reactions to hard news article (47 questionnaires)

Reactions to this text were mostly concerned with students' agreement or disagreement with the ideas in this text. Three students did not answer the question.

Twelve students (25.5%) offered pragmatic insights, demonstrating frustration at the article's biased or simplistic portrayal of the relationship between violence and rap music. For example, 3R said:

> As a rap "fan," I think this article is stupid because they try to find a simple solution to a complexe "problem": violence. It makes me angry too because they reduce rap to a violent music whereas it's a really deep genre with inspiration from everywhere.

11.7.7 Student reactions to texts analysis

When we asked about students' reactions to the texts, we wanted to see if we had created an environment where students might provide incidental pragmatic or reflections. Within the 278 total questionnaires which were collected throughout the semester, students provided 72

instances of spontaneous pragmatic reflections when giving their personal reactions to the texts. These reflections were quite diverse and included students' reactions to elements such as humour, bias, repetitiveness or rhetoric. These 72 instances can be found within 69 answers because three of the answers contained two pragmatic reflections. We can, therefore, say that 24.8% of the questionnaires collected contained pragmatic reflections within the answers about students' personal reactions to texts. These pragmatic insights were provided by 37 students, which is to say precisely half of the participants in the study.

Most of the answers which did not contain pragmatic reflections contained students' reactions to the content of the texts which we had read. Although we will not focus on these answers here because they are outside of the scope of pragmatics, we do feel that these answers showed students' engagement with the ideas in the text, sometimes demonstrating their high level of comprehension. Furthermore, in certain cases, students reacted to both the content and pragmatic elements. For example, with the blog entry, 3G reacted negatively to both the author's tone and the examples he cited in his text, saying, "I think that the author is a little agressive in his way to give his argues and I don't agree with all these examples. He's extreme in his point of view and this makes him less credible." For the same text, 3X complimented the author's argument structure yet criticized his ideas saying, "He had a good idea with the structure (argument-against argument [counter-argument]). Concerning the debate, video games are art but it's a subculture."

Sometimes the answers to the question about students' reactions to the texts were similar to the answers to the question of whether the author achieved his or her purpose effectively. For example, students often provided positive reactions to texts which they had determined achieved their purposes effectively. Occasionally, however there were differences in their answers. For example, for the blog entry, Student 3D said that the author had achieved his purpose effectively saying, "He achieve perfectly his purpose because he uses very strong arguments." Nonetheless, when asked to give his personal opinion to the text, he said, "I don't agree with the author's opinion but I have to concede that his argumentation is strong and not stupid. but a little to contemptuous." We can see that students did not always respond positively to texts which they considered well-written. Thus, we conclude that asking both about the effectiveness of a text and students' reactions to it can be useful despite potential overlap in the answers because asking both questions can reveal important degrees of nuance.

11.8 Metapragmatic discussions

After students filled out their questionnaires, we engaged in a class discussion in which we tried to bring students' attention to formal issues in the text and relate them to contextual elements such as audience and purpose. Since only the recordings of our metapragmatic discussion with one group from the second text survived a computer crash, the other descriptions of the discussions have been based on detailed note taking. The discussion from the second text can be found in Annex 12. The metapragmatic discussions which took place were based on the questions about audience and purpose on the questionnaire.

11.8.1 Metapragmatic discussion about memoir

After we asked students to share their hypotheses of different purposes of the text, such as speaking about an experience or showing how difficult it can be to learn a language, we brought students' attention to the author's purpose of entertaining with the eventual goal of selling books. Students were asked*: How does the author try to entertain the audience?* Students in all groups mentioned the use of metaphor and irony. We also brought students' attention to the personal and informal tone of the text. Students noted that the personal tone was largely due to the use of the first person and the use of humor.

In an attempt to gauge their linguistic knowledge, students were also asked to identify the verb tenses used throughout the text. However, this task proved difficult, particularly in Group 1. We eventually brought their attention to the use of primarily preterite and past perfect tenses, which allows the reader to follow the chronology of the events in the text.

When asked who they thought the audience might be, students tended to mention people who were interested in learning languages or people who are young. When asked why they thought the audience might be young, they noted the use of humor. When we tried to ask the students if there seemed to be proximity or distance between the audience and author, the students noted that there was proximity, and we showed that his use of first person, slang, and humor were indications that there was a proximal relationship between the author and the audience.

11.8.2 Metapragmatic discussion about academic research article

The discussion about form and context following the academic research article is the only one which was salvaged from a computer crash. Therefore, the transcription for Group 2 is

available in Annex 12. Following the questionnaires, we once again engaged in discussions about formal elements of the text and how they may be related to the context in which the text was produced. Based on the idea that the audience would likely be students and specialists, we noted that the vocabulary was somewhat specialized. We also brought students' attention to the lack of slang and the lack of contractions as in other formal texts.

When asked if they noticed anything about the syntax, one student brought up the presence of logical connectors such as "whereas." We then compared the academic research article to the memoir, highlighting that the lexical connectors in academic articles can help structure the ideas. We noted that in the memoir, which was a chronological narrative, the verb tenses served to structure the text, instead of words, as logical connectors might. We also pointed out the use of the present tense in the academic research article to cite articles and to talk about ideas. We further pointed out instances of the passive voice, noting how it helped maintain the focus on specific ideas. Next, we showed students that the academic research text used the first person only at a key moment when the author was making his primary arguments.

We also encouraged students to observe that both texts we had studied rely on metaphors, though for different effects, with the memoir using them for humor and the academic research article for clarity. We also talked about how both texts relied on citations from other works as the first text cited a foreign language instruction manual.

During our discussion of this text we paid special attention to hedging language, which is standard in academic communications. In order to bring students' attention to the presence of hedging, we made two columns on the board, one with non-hedging statements such as "It is true," and "It is certain." and another with hedging elements, including "It might be true" and "It is probable." We then explained hedging as "a linguistic technique which people use to show they are not absolutely certain about something" and "whether the author lets you disagree with his statements." We explained hedging as "the stance that an author has towards his or her ideas." We then asked students to identify examples of hedging in the text. Students found examples, such as, "It *appears* that as users become immersed in their mobile media sound bubbles so those spaces they habitually pass through in their daily lives *may* increasingly lose significance for them" (Bull, 2005: pp. 354-355 emphasis added).

11.8.3 Metapragmatic discussion about advice/advertisement

The metapragmatic discussion for the third text focused on the strategies that the author

used for the purpose of advertising his services. Following our discussion of hedging for the academic research article, students in all groups showed sensitivity to the lack of hedging in this text and the way that the author avoided hedging to establish credibility. When asked about the specific linguistic elements that students used to make generalizations, students in groups 2 and 3 identified the use of modal verbs, particularly the verb "must," contrasting this confident language with the hedging language used in the academic research article which we had studied previously while in Group 1 we signalled this issue to students.

Students in Group 3 also identified the use of the imperative as a signal that the author had positioned himself as superior to his addressee, and we explained this issue to students in Groups 1 and 2. Students in all groups noted that the formulation of his points of advice as "rules" contributed to his cultivation of a position of expert.

When asked who they thought the intended audience was and a justification for their responses, some students noted that the use of slang and contractions indicated a more relaxed relationship with the audience. Others pointed to the author's position as an expert as an indication that his/her relationship to his audience was more formal and distant despite his/her use of familiar language.

11.8.4 Metapragmatic discussion about film review

In all groups, students showed sensitivity to the fact that this text looked different from the other texts. Discussions in all groups focused on why this text looked different from the others we had studied in class. We began by considering the first "sentence": "It." We asked students to speculate why the author might have chosen to include an incomplete sentence. Students in all groups speculated that the conventions of grammar may be more relaxed for movie reviews than for other genres we had encountered.

Next, we brought our students' attention to the use of the present tense for talking about the film, which we compared with the use of the present tense in the academic research text when describing the arguments of researchers. We also brought students' attention to the high occurrence of adjectives such as "stunning" and "splendorous" as well as to adjectives such as "thrillingly" and "brilliantly" which aid in evaluating the work. Students in groups 2 and 3 mentioned one pragmatic effect of such descriptive language--that it makes the text entertaining to read.

We also discussed the author's use of metaphors when the author says, "Kaufman could

cook up another recipe in no time at all" and when he refers to the film as "the authorial soup" (Rogers, 2010: p. 1). In Group 1, students suggested that these metaphors contributed to the literary nature of the text. In Group 2, students noted that these metaphors contributed to the entertaining nature of the text, and in Group 3, students noted that the use of metaphors brought the author close to the artistic realm of cinema.

The relationship between the author and the audience was difficult to describe for this text. We noted issues characteristic of informal types of texts, such as slang and contractions, but also a hierarchical relationship of a specialist to non-specialists.

11.8.5 Metapragmatic discussion about blog

Our discussions about this text focused mostly on the author's sarcastic tone. When we asked the students how the author achieved the sarcastic tone, students in all groups noted the use of rhetorical questions, such as "Really? Is that so?" (Jones, 2012: 1).

When we asked students what they thought about the audience of the text, they pointed out signs of an informal relationship such as the use of sarcasm, slang and the first person. When asked whether the author presented himself as a specialist or a non-specialist, students in Groups 2 and 3 noted that he stated his perception of art as a universal truth and did not give the audience room to disagree. Therefore, they cogently saw him as someone who considered himself an authority, though the students didn't necessarily agree with his self-assessment.

11.8.6 Metapragmatic discussion about hard news article

For our metapragmatic discussion, we began by asking students which techniques the author used to give details about the situation the article described. In Groups 1 and 2 we pointed out to students the use of appositives, which allows writers to give many different details briefly. In Group 3, we called on the student who had noticed the appositive while the students were filling out their questionnaire to share what they had seen, and then we explained appositives to the students and told them that they could often be found in newspaper articles and contributed to giving the language a "newspaper feel" by providing fuller information in a brief form.

In all groups we asked students what they thought about the audience of the text, and they pointed out the lack of slang, lack of contractions, lack of first or second person in describing the relationship between the audience and author as formal and distant. Students also pointed out

that the vocabulary was accessible to a large public.

Next we asked students what they thought about the way that rap was portrayed in the article. In Group 1, most students asserted that they thought the treatment of rap was fair and objective, although two students stated that they detected an anti-rap bias. Students in groups 2 and 3 were much more critical of the article's treatment of rap. Students in these groups pointed out the fact that the different testimonies in the article all seemed to convey the same point of view. They also noticed that not enough context to give a full picture of the events described and that the text seemed to transmit a cause and effect view of rap and violence.

11.8.7 Metapragmatic discussion analysis

It was during the realization of our field study that we began to identify a recurring problem. Students were producing answers which seemed to imply a strict, simplistic relationship between the language of the texts and the context. Such answers which brought this element to our attention included:

"It is not a formal text because he uses 'I'" (1O).

"The link between the audience and the author is formal because the purpose is really just to inform" (3AA).

It was upon finding many answers which transmitted such a strict relationship between text and context that we began to realize that there was a problem with our theorization of text and context. The problem here is that we have not sufficiently taken into account the fact that pragmatic values vary according to context. For example, using distant language may not seem out of place with strangers, but this same language may be perceived as rude or humorous if used with people with whom one has a more familiar relationship. This means that "distant" language is not necessarily polite language.

Of course, the problem of faulty deduction does not originate in the students themselves, but in the perspective of text and context that we were conveying via the operationalization of the study. Upon listening to the recordings of our classes, we realized that we ourselves had transmitted a similarly deterministic relationship between language and context as is evident in this excerpt from our own attempt to initiate metapragmatic discussion:

We can talk about uh, the knowledge relationship between the author and the audience. So we talked a little bit about the social relationship, which is to say that in text 2, it is more formal. If you meet your favorite researcher. Does anyone have a favorite

researcher. Let's imagine that you meet Michael Bull who wrote this text? Are you going to say, Hey Michael? What's up? Let's have a beer. No, you have a formal relationship between experts. That's a social relationship. Now let's talk about the knowledge relationship. In text 1, is the man an expert? No. Is he saying, "I know something you don't know. I want to teach you about something? In text 1 the author is not an expert. And this is demonstrated by the use of simple vocabulary. In text 2, the author Michael Bull is an expert. Does he think that you are experts too? Yes, he does. Because he uses complex language. (Annex 12)

Here we can see that we have imparted a reductive view of the relationship between formal elements and their meanings in context, implying that the use of complex language is a firm indicator that a speaker believes their audience to be expert. Following this realization we have come to understand that we need to reconsider our approach to the notions of text and context. This reconsideration will be explained in the next chapter.

11.9 Field study phase 2: Exam

For the students' exam at the end of the semester, they were provided with excerpts from 5 texts and asked to identify the genre and ways in which the language used reflects the purpose and audience of the genre. Before the exam, students had been told that they would be asked questions similar to those on the questionnaires during the semester but were not told which ones, nor which genres of text they would encounter on their exam. The questions which they were asked after each excerpt were: *What genre of text is this? What linguistic and terminological elements make you think so?? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use?* Along with these questions, some comprehension questions were also asked in order to test the students' reading comprehension. A copy of the exam can be found in Annex 7. Student answers can be found in Annex 13.

The types of texts provided on the exam were similar to ones studied in class (academic research article, hard news article vulgarizing a scientific study, blog entry, movie review) with one addition: a Wikipedia article. This article was included to see what kind of analysis students would engage in about a type of text we had not studied in class. We wondered if students would be able to make pragmatic or metapragmatic reflections about a genre we had not studied in class.

During class and also during the exam, students were told that they would not be required to provide the exact answers as long as they justified their answers. Answers were considered justified when they were based on linguistic elements actually included in the text and whether the students would refer to pragmatic effects of this language use.

The necessity of basing the marking on linguistic elements actually present in the texts resulted from a certain number of students, particularly those with low attendance levels who seemed to have memorized some names of grammatical elements and simply cited them in every answer. Eighty-eight students were present for the exam. However, because only 74 of these had provided written informed consent of their participation in the experiment, only the answers of these 74 participants have been considered. The students of all three groups took the exam together so that no group saw the exam before the others.

11.9.1 Exam Text 1: Academic research article "Listening to Rap: Cultures of Crime, Cultures of Resistance"

The first excerpt on the exam was an academic research article titled "Listening to Rap: Cultures of Crime, Cultures of Resistance" (Tanner *et al.*, 2009) which analyzes attitudes of rap fans towards criminal behavior, in light of associations often made in the media between rap and criminality. This article was chosen because of its treatment of a subject we had discussed in class and which had been discussed with the students in another one of their classes: portrayals of rap in the media. The article was also chosen because of its inclusion of linguistic elements discussed in class, such as nominalizations and connecting adverbs.

Students were first asked to identify the genre. For Exam Text 1, 35 out of 74 (47.2%) of students identified the text as an academic or scientific text. Broken down according to group number, the number of students who correctly identified it were the following:

Group number	Number of students who identified Exam Text 1 as an academic research article
1	7/20 (35%)
2	13/25 (52%)
3	15/29 (51.7%)

Table 54: Number of students who identified Exam Text 1 as an academic research article by group

The fact that the chosen excerpt came from the theoretical framework and described primarily the work of one author did pose somewhat of a problem as four students thought it was

simply a description of the work of the author who was primarily cited in this excerpt, such as "an article about Binder and her work. We can see it because the author of the text presents to use the work of binder" (2GG). Four other students, however, did identify it as the introduction or theoretical framework of an academic work, displaying attentiveness to the organization of this genre.

Students who accurately identified the genre relied on the following elements:

Element which students cited as guiding them to classify Exam Text 1 as academic/scientific	Number of mentions
Impersonal style/lack of 1st and 2nd person	15
Presence of citations	13
Formal language	10
Content	8
Structure/organization	4
Long sentences	4
Presence of hedging	4
Absence of contractions	2
Use of signposting	2
Strategic use of 1st person	1
Complex syntax	1
Lack of adjectives	1
Use of compound words	1
Use of passive	1

Table 55: Criteria students used for determining that Exam Text 1 was an academic research article

It is perhaps partially due to our unclear description of "genre" that many students employed descriptive terms to describe each of the texts which may not correspond to an actual genre. For example, the term "article" was employed by some students to identify each of the five texts. For Exam Text 1, thus 31 students (41.8%) provided characterizations of the text which we classified as "ambiguous" due to the fact that they did not correspond to any particular genre. This is not to say that students who did not employ a precise genre name were not considered to have a detailed answer. Some answers were descriptive enough to demonstrate that the student may have understood the genre but did not provide a precise name, such as "an article for sociology press/media." Often in the classification of these answers, we relied on

the other pragmatic elements highlighted in the answer rather than the name alone. Often answers which did not provide a particular genre name indicated what the students perceived as the purpose for the text. For example, one student classified Exam Text 1 as an "article to demonstrate an idea" (2OO).

Answers which were classified in the ambiguous category include "article," "formal text," "analyse."

Group number	Number of students who provided ambiguous genre classifications for Exam Text 1
1	11/20 (55%)
2	8/25 (32%)
3	12/29 (41.3%)

Table 56: Number of students who provided ambiguous genre classifications for Exam Text 1

The fact that so many ambiguous labels were applied to this text clearly indicates that our description of the concept of genre has not been clear enough for the students. This is an issue which will need to be addressed later in this work.

As with all texts, the answers varied in length and detail, ranging from: "An article. The text it's for everybody" (1AA) to the following:

> Article. It uses formal language, there is no contractions. there are also terms that are not technical but they can still be distinguished from a celebrity newspaper article for example. There is also no use of the pronoun "i." These elements indicate that the audience targeted is everyone but still people who are interested in going further in this topic and want to read different points of view. The purpose of this text is to inform more deeply about this topic and try to see it in a more objective way. (3P)

Five students responded with other genres than scientific article. These answers include "a blog article," "article in a newspaper" or "memoire."

Although almost all students provided an answer for each text regarding its genre classification, they did not all answer the questions about audience, purpose and effect. This omission may be related to our inclusion of all of the questions together in a group on the exam. The fact that not all students answered all questions challenges a thorough analysis of the responses to these questions. However, we can note that among the students who did answer the question about the audience, their descriptions of the audience generally depended on genre classification. Those who classified it as scientific tended to assert that it was for specialists. Of

the students who classified it as an academic article, 21 students suggested that the audience might be composed of specialists or students in the field of cultural studies. For example, 2S stated:

> [The genre of this text is] academic text. because first of all it's a study made by Binder and because there are a lot of difficult words. These elements indicate that the audience are probably students (maybe to make a work in music in media). (2S)

Only three students who classified the text as an academic article noted that it was accessible to "everyone."

Those who cited that it was from the general press tended to cite a broader audience. Fifteen who classified it as a vulgarized type of text asserted that the audience was broad. For instance, 1V asserted, "[It is] an article. The text is clar, he inform on the subject. The author uses simply word. A large public can understand and read this text" (1V).

The purposes attributed to the text included to demonstrate an idea (6 mentions), to inform (2) to demonstrate a scientific opinion (2), to add a new theory (1), to explain a study (1), to establish a "truth" about this subject (1), and to show evolutions between 1980s and 1990s [about the media coverage of music genres] (1).

Fifteen students described their perception of the language use. Of them, seven used the word "serious," and two "formal"; other descriptions included "clear," "efficient" and "structured." For example, one said, "The language incite the audience to be serious when we read the text. The effect of the language use is we are serious when we read this text" (1H).

11.9.2 Exam Text 2 Newspaper article "Rap Music Blamed for Teen Pregnancy"

For the second text, 31 out of 74 or (41.8%) students identified it as either a newspaper article or the vulgarized version of a scientific study. Because our priority was seeing if students could differentiate between a scientific text and one from the general press, we accepted both of these answers. The results according to the groups can be seen below:

Group Number	Number of students who identified Exam Text 2 as a newspaper article or vulgarized scientific article
1	5/20 (25%)
2	11/25 (44%)
3	15/29 (51.7%)

Table 57: Number of students who identified Exam Text 1 as a vulgarized scientific article

The elements which students based this classification on can be found here:

Criterion used for determining Exam Text 2 was a newspaper article/vulgarized scientific article	Number of mentions
Absence of scientific terminology	12
Superficial treatment of content	7
Ease of comprehension	6
Content	5
Short sentences	5
Short paragraphs	4
Presence of bias	4
Presence of appositives	3
Formal tone	3
Absence of first person	3
Presence of passive	2
Reliance on other sources	2
Presence of relative clauses	1
Absence of linking words	1
Informal tone	1
Absence of contractions	1
Absence of slang	1
Absence of hedging	1

Table 58: Criteria students used for determining Exam Text 2 was a newspaper article/vulgarized scientific article

In this table we note that students relied on a large variety of clues for determining that this text was from a newspaper, including content clues, rhetorical clues, organizational clues and

linguistic ones.

Twenty-seven (36.4%) classified this article as a scientific text. Broken down according to group level, we can see the students who classified the article as scientific below.

Group Number	Students who identified Exam Text 2 as a scientific text
1	9/20 (45%)
2	11/25 (44%)
3	7/29 (24.1%)

Table 59: Number of students who identified Exam Text 2 as a scientific text

As the following table shows, the students who asserted that it looked like a scientific article tended to rely on issues related to content rather than on those related to language.

Criteria students used to determine that Exam Text 2 was a scientific text	Number of mentions
Content	10
Use of numbers/statistics	8
Scientific language	5
Formal language	2
Absence of 1st person	2
Presence of long nouns	1
Absence of slang	1

Table 60: Criteria students used to determine that Exam Text 2 was a scientific text

One sample response which emphasized the content includes: "scientific studie. I think so, because they speak to research by Dr. Steven Martino who is the leader of the US study. there are number in this research" (1U).

Classifying the text as a "scientific text" did not necessarily exclude students from noticing the presence of non-technical language. Two students who did classify it as a scientific text based on the presence of statistics and the names of doctors noted the presence of less technical language than in text 1. One said, "The language is not very scientific for a study. So, it's not hard to understand the study" (2D).

For this text, 17 students (22.9%) offered answers which were considered ambiguous. These answers included "article," "a text to demonstrate an idea by showing numbers and study," "formal text," "psychology text" or "study." One such answer reads, "An article. result of research, the aim is to inform parents of teenagers to be carefull about the

effects of rap music" (1C).

As with Exam Text 1, The audience that students identified for the text depended largely upon the genre classification which students had made. This is to say that the students who classified it as coming from the general press asserted that there was a broad audience such as "everybody," "parents" or "readers of a women's magazine." 2S gave one such answer, saying, "The text is for everyone because like i said the words are simple and this is a short article. To give an opinion, this text uses simple words to make it easy" (2S). Those who identified it as a scientific article were more likely to classify the audience as a "medical audience" or "specialists" although four of these students did say that the audience might be broad such as "parents" or "everybody" based on the ease of understanding the text.

Twenty-six students asserted that the purpose of the study was to inform, to demonstrate an idea or to show the results of a study. One student suggested that the purpose was to warn parents about the dangers of rap music. Another stated that the purpose was both to give the author's opinion and to scare parents about rap music. Another student thought the text was simply to give the author's opinion.

One question we had hoped to study with this text was if, without any prompting (other than asking the "effect" of the language use) any students recognized media bias. Eight students (10.8%) spontaneously identified a lack of objectivity and a presence of media bias in this text. For example, Student 2T noted:

> It could have been published in a newspaper or a scientific magazine but the use of very simple words shows that the audience can be teachers, parents, teenagers. I think that it isn't a good text (maybe because it evokes a bad study?) It pretends to show the results of a scientific study but it is written as a drama. The use of the expression "a worrying picture of how popular music affected the attitudes"...clearly shows a parti-pris [bias]. I think that the author wants to scary the parents in order to impose his own conception of how should be sexuality. It's demagogic.

The identification of media bias corresponds to pragmatic competence in that it corresponds to a "pragmatic effect." However, as we have asserted, metapragmatic competence consists of the act of connecting pragmatic effect to particular formal elements. If we analyze answers like the one of Student 2T above, we see that while they do cite a particular excerpt from the text, they do not explain which elements of this excerpt indicate a bias. Similarly, another student stated that the author "hide his opinion" (2P).

Although the student cited above did identify bias, they did not explicate any specific strategies that the author uses to achieve this. The question remains then: how many, if any,

students displayed metapragmatic competence in the identification of bias? Three students linked the bias in the article to linguistic elements. Some of the answers provided vague or even faulty descriptions of the language, as in 3HH who seems to have confused the passive and reported speech, saying, "The agency is passive ('the reporter said') which gives an illusion of objectivity along with the past tense which serves to report facts."

Two students gave rather sophisticated metapragmatic analyses. One made a link between the passive and the bias in the article, saying:

> The language use made me feel that the author wanted to discredit kinds of music the adolescents listen thanks to the study. He uses what psychologists said and the passive way in order to say what he wants to say. (2J)

Another student provided a rather lengthy characterization of the way that the bias is manifested, yet the vagueness of some parts of the response do make it somewhat difficult to understand. She said:

> [The genre of this text is a] blog as it is presented as a "scientific" or scientifically based comment. It might look like an "objective information" but it uses numbers to convince/persuade the reader about the author's opinion. We can see the "true purpose," giving an opinion, slip out of some sentences like "Dr. Steven Martino, leader of US study publishers […] many graphic and philled with obscenities" or "They found that the youngers" or else "This was regardless" the use of verbs such as "found" that are verbal terms such as "that," "many," "this was" shows a very informal tone contrasting with the scientific estimations. The author uses large, vague verbalised ideas leading to conclusions "early sexual behaviour, leading to the spread of disease and underage pregnancies." (3S)

11.9.3 Exam Text 3 Blog entry from George R. R. Martin

For this text, 25 students (33.7%) identified it as a blog, and 17 (22.9%) identified it as an interview or an interview transcription. Due to the fact that the excerpt was extremely short, and the text was written so as to reflect oral style as in "I won't repeat 'em here," (Martin, 1: 2010), we are providing the calculation of classifications of this as an interview alongside those of blog, despite the fact that we had told students that all genres would be written. Forty-two students (56.7%) classified the text as either a blog or an interview.

Group number	Number of students who classified Exam Text 3 as a blog	Number of students who classified Exam Text 3 as an interview
1	7/20 (35%)	4/20 (20%)
2	10/25 (40%)	1/25 (4%)
3	8/29 (27.5%)	12/29 (41.3%)

Table 61: Number of students classified Exam Text 3 as a blog or an interview

The criteria which students cited for determining that it was a blog or an interview can be found in this table:

Criterion for determining that Exam Text 3 was an interview or a blog	Number of mentions
Use of first person	24
Purpose (giving an opinion)	19
Informal tone	14
Personal tone	7
Audience's ability to disagree (lack of hedging)	6
Use of contractions	6
Subjectivity	3
Simple language	3
Use of present tense	2
Short sentences	2
Incomplete sentences	1
Active voice	1
Absence of structure	1
Long sentences	1

Table 62: Criteria used for determining that Exam Text 3 was an interview or a blog

One sample answer reads:

> [This is a] blog or a comment on internet. He uses many contraction, he gives his opinion with many first person, to create a conversational style with the readers. if it's a blog, so many people can read it, the purpose of this text will be to give his opinion. I am not sure about the comprehension but this text is very familiar and has a conversational style, which is difficult to the comprehension. (3X)

For this text, students paid attention to the informal, personal tone and the act of giving an opinion. We created the category *audience's ability to disagree* because this element appeared in many answers and seems to be based on the description of hedging which we provided in class during the discussion of the academic research article. These answers seem to be the result of our discussion about hedging. In order to teach students about the use of hedging, we had discussed the issue of *stance*, which we described as "if the author lets you disagree with his or her arguments." It seems that some students, thus, added "stance" to their checklist of items to look for in texts, including the use of first person, slang and contractions. We can see this issue when 2LL includes this issue in their answer, "The public can be disagree with what he is saying." Four showed that they had understood that they term "stance" actually referred to one's ability to disagree with the arguments of a text. We can see this phenomenon with 2OO who says, "I can have questions and stance with this text." We can also observe this issue in 2MM's answer, "I think it is a stance text. Because we can to be disagree with this text for many reasons." This issue makes us suspect that we need to practice vulgarizing our explanations of technical linguistic terms.

Aside from blogs and interviews, other genre classifications included "article," "opinion," "informal text," "autobiographie" and "text to inform of opinion." Students who provided these types of answers tended to cite the same criteria as students who had described the text as blogs or interviews. These criteria included the purpose of giving an opinion or the informal tone, as we can see in 2KK's answer:

> I think it is extracted from a longer texted, probably an autobiographie. The author give his own point of view, he used his own voice for narrative ("my position," "I won't."). Moreover we can see it is an extract because expressions like 'I will return later' and 'I've stated previously' are used. I found the language showed the engagement of the author: he has his own opinion and he looks very serious about them.

Potential audiences that students cited for this text included fans of *Game of Thrones* (11), non-specialists (4), everyone (3) and various other populations such as young people and blog readers. As for the purpose of the text, 47 students stated that they thought that the objective of the text was to give an opinion. Often they linked this assertion to the first person and expressions like "my position." Other purposes cited included "to persuade his audience by presenting as an expert" (3HH) and "not to inform as like a newspaper" (2N).

When asked about the effects of the text, the most commonly cited effect was the creation of a proximal relationship between the author and his audience. This phenomenon was cited 10

times, by students such as 1E who asserted, "[S]he's talking to the audience directly like she known the audience for ten years" (1E).

11.9.4 Exam Text 4: "Django Unchained" Movie Review

Exam Text 4 proved to be the most recognizable as 55 students (74.3%) identified the text as a review. Despite the fact that we had studied a movie review and explained that "review" was the translation of the French word *critique*, many students defined this text as a "critic." Assuming that students had been attempting to translate the French word, we classified these answers as *review*. Some other descriptive answers, such as "an article which has for purpose to give an opinion of a film," were also included as reviews. The breakdown of students who identified the text as a review according to the group number can be seen below:

Group number	Number of students who identified Exam Text 4 as a review
1	12/20 (60%)
2	18/25 (72%)
3	25/29 (86.2%)

Table 63: Number of students who identified Exam Text 4 as a review

Students justified their classifications of this text as a review giving the following criteria:

Criterion used for determining that Exam Text 4 was a movie review	Number of mentions
Purpose (to give an opinion)	17
Content (description of film, actors' names, etc)	14
Descriptive language (adjectives and adverbs)	11
Presence of neologisms	7
Use of the second person	7
The act of giving one's opinion without using the 1st person	5
Cinema vocabulary	5
Use of slang	5
Informal tone	5
Use of metaphor	3
Use of contractions	3
Subjectivity	2
Use of present tense	1
Use of humor	1
Presence of "difficult" words	1
Structure	1
Paragraph size	1

Table 65: Criteria used for determining that Exam Text 4 was a movie review

The most commonly cited elements for determining the genre included the purpose of giving an opinion and the inclusion of cinematic content. One element which we found striking within this list was the fact that three students cited the presence of metaphor in the text. These answers proved confusing to us because there are no metaphors in the text. All three students provided examples of the language which they had classified as metaphor. Two of these students cited language which was descriptive but not metaphorical: "a german bounty hunter" (3O) and "smarmy plantation owner" (3U). The other student cited language which was figurative, but arguably metaphorical: "the dialogue is sharpe" (3HH). These assertions have led us to wonder if these students, particularly the first two, may have been confused about what metaphors are or if they may have understood that metaphors are criterial characteristics of film reviews due to the fact that there were metaphors in the movie review which we had encountered

in class. Regardless, this issue confirms our need to revisit the way that we approach metapragmatics in our teaching approach.

Six students classified the text with terms other than movie review. These classifications included "interview of journalist," "article" and "informal text." Of these students, four asserted that the purpose of the text was to give an opinion. For example, one student asserted that it was a blog entry "because it's a subjectif text. Indeed the author gives his opinion of the film 'Django' 'superb.' 'stylized'" (1X). This is to say that the students who classified the text in ways other than movie review sometimes based their classifications on criteria similar to the criteria cited by the students who did classify it as a movie review.

Students provided varied hypotheses for the audience of this text. Fifteen students cited the fact that the audience was potentially broad, yet it would likely be amateurs of cinema or of Tarantino's films and that a certain degree of cinematic knowledge was necessary to understand it. For example, one said, "The audience is everybody but it must have art culture for understand his artistic opinion and his literary language" (2U). Ten students cited the fact that the author's use of second person created a proximal relationship with the audience.

The most commonly cited purpose for this text was giving an opinion (17 mentions). Two students noted the objective of entertaining, such as 3U who said, "He wants to entertain the audience with his humorous and lively words in order to make them come to the cinema to watch it." Other students noted the purposes of "to explain a film," "to show one vision of the movie to everyone," and "to promote a film."

Students recovered a variety of pragmatic effects for this text. Several students stated that they appreciated the use of colorful language. For example, 1J said, "I think that the language used by the author gives lot of exageration and gives a good energy too. It's 'too much' so it makes the text fun even for a non-specialist as me." 1L stated that the language showed that "he's passionated by his work, because he's expressfull." Another stated, "The language makes the text hard to understand because of the complex vocabulary, which is technical and also informal" (3A).

11.9.5 Exam Text 5: "Video Games" excerpt of a Wikipedia article

For this text, three students correctly identified it as a wikipedia or encyclopedia article. Two of these students were from Group 2 and one from Group 1.

Student code	Genre classification and description
1Z	This text is an article who explain what is a video game and the evolution of video games. I think it's an article from encyclopedy on internet like wikipedia because it's explain it in details. The purpose of the text is to inform people about what is a video game.
2N	this text is from a dictionary for example (or Wikipedia) because we have the definition and his utilisation. There are technical words (joysticks, keyboards…) and numbers (how many sold in 2015…) the text is for everyone who want to know what is video games.
2O	This is a definition of what is a video-game, maybe an extract from an encyclopy or a website such as "Wikipedia." I think so because there's a lot of informations, and the sentences are factual.

Table 64: Answers which classified text as an encyclopedia/Wikipedia entry

Six other students classified the excerpt as a definition, without referring to its source, demonstrating an awareness of the rhetorical purpose of the text.

Nineteen students (25.6%) classified it as a scientific text:

Group Number	Number of students who classified Exam Text 5 as a scientific text
1	7/20 (35%)
2	7/25 (28%)
3	5/29 (17.2%)

Table 65: Number of students who classified Exam Text 5 as a scientific text

This classification was justified by the following elements:

Criterion used for classifying Exam Text 5 as a scientific text	Number of mentions
Impersonal style	8
Technical terminology	7
Presence of definitions	4
Objective to inform	4
Presence of logical connectors	3
Presence of footnote citations	2
Content	2
Long noun phrases	1
Use of passive	1
Use of different verb tenses	1
Lack of contractions	1
Organization	1
Presence of numbers	1
Difficulty to understand	1

Table 66: Criteria students used for classifying Exam Text 5 as a scientific text

By citing elements which are characteristic of both scientific articles and Wikipedia entries, such as an impersonal style, students who made these assertions do show awareness of what academic research articles often look like. This question has allowed us to learn that for students Wikipedia articles may resemble scientific articles. This information could allow us to develop teaching approaches which could help students understand the similarities and differences between reference texts and academic texts.

Whereas the purpose of informing was agreed upon by the ten students who did identify a purpose for the text, the intended audience proved to be a source of disagreement. Much of this debate stemmed from students' divergent perceptions of the accessibility of the text; 9 students asserted that the technical nature of the text was a sign that the audience likely had specialized knowledge, and another 9 students asserted that the text was accessible to anyone. Three students claimed that the text was somewhere between technical and non-technical. For instance, 2GG stated, "The audience of this text is the people who are interested by video games. it can be just amators because there is no scientific exprsesions. Or not many" (2GG). Other

potential audiences cited for this text included people who are interested in learning more about video games (2) and gamers (2).

Students described the "effect" of this language use in these ways: formal (6), neutral/objective (6), boring (3), technical (3), clear (3), serious (2), informative (2), distant (2), dry (1), scientific (1). One reason that we had included this text was to see if students might make metapragmatic assertions about the particular linguistic forms which give this text such a dry tone, such as prevalence of the passive voice. We had studied the passive voice briefly during our metapragmatic discussion of the academic research article. Two students cited the presence of the passive for which one substantiated his answer with examples from the text: "There are a lot of descriptions, passive agency like 'have become' or 'have declined'" (2U). However, the fact that the citations are not actually examples of the passive voice shows that the student may not fully comprehend this form. The other student who cited the use of the passive did not give an example so it is difficult to know if they identified it correctly or not.

11.6.5 Final exam/genre classification analysis

It is only after the implementation of our genre classification-based exam that we have understood that this exam may have been based on a simplistic view of the concept of genre. Our request that students retrieve the purpose and the audience from an excerpt from the text which has been abstracted from its global environment is particularly problematic as it imparts a view of genre which is purely linguistic and does not take into account contextual factors. Furthermore, we realize now that our use of text excerpts may have prevented students from perceiving organizational structures within the texts.

The inclusion of genre classification activities on students' exams represents an attempt to elicit pragmatic and potentially metapragmatic reflections from the students. The questions on the students' exams did elicit a large variety of pragmatic reflections. However, the depth of these reflections was variable. In order to illustrate this, let us compare various answers which were provided for Text 2 on students' exam, which was a short newspaper article from *The Daily Mail* describing and vulgarizing a scientific study:

A. It is a scientific studie. I think so because they speak to research by Dr. Steven Martino who is the leader of the US study. They are numbers in this research. (1U)

B. A scientist text (the text referred to "Pediatrics" a medical journal about children) for specific people The different scientist words and the sentence make me think

about it. These elements indicate the text is for people concerned by the topic, not for everyone. (2N)

C. An article of a newspappers. Indeed its aim is to inform the reader: the text explains how music can influence sexuality, using easy words and the text shows the results only (no debate for example). So the audience is everybody because everybody can read/understand this text. (1O)

D. The presentation of results of a study. The use of words such as 'a three-year study,' 'Dr. Steven Martino,' 'they found that…' shows that the text wants to be serious. I think this text was written to inform of facts. It could have been published in a newspaper or a scientific magazine but the use of very simple words shows that the audience can be teachers, parents, teenagers. I think that it isn't a good text (maybe because it evokes a bad study?). It pretends to show the results of a scientific study but it is written as a drama. The use of the expression 'a worrying picture of how popular music affected the attitudes'…clearly shows a parti-pris [bias]. I think that the author wants to scary the audience in order to impose his own conception of how should be sexuality. It's demagogic. (2T)

By comparing these answers we can see that the depth of the analyses and answers was highly inconsistent. Many students performed cursory analyses, often relying primarily on clues related to the subject matter. Many of these students described elements such as the use of numbers and statistics and the presence of words such as "study."

Other students provided more detailed answers, as in Answer C here. This student identifies the lack of more detailed debate about the results as a sign that the excerpt might not be part of a scientific text. A few students, such as Student 2T provided detailed responses, even going as far as providing a critical analysis of the texts.

Students' answers on the exam pointed to our need to reconsider the operationalization of our field study. For example, upon reading students' answers, it has become evident that our description of genre was not sufficient to scaffold this activity. For example, some students simply classified every text on the exam as an "article." We realize, then, that we will need to reconsider the way we integrate the notion of genre into our approach.

11.10 Chapter 11 conclusion

Following the completion and analysis of our initial field we have drawn several conclusions about our attempts to elicit pragmatic and meta-pragmatic reflections from our students using genre comparison activities. In a very general sense, our research indicates that

many of our students possess pragmatic competence, which is to say the ability to detect tone and to recover pragmatic effects from different texts. Despite a potential lack of pragmatic vocabulary, students often managed to express pragmatic awareness. Words such as "cold," "flat," "boring," "personal" and "impersonal" were commonly used to describe different texts. Nonetheless, this pragmatic awareness was more commonly displayed in Groups 2 and 3 than in Group 1. Students in Group 1 regularly displayed and cited difficulty identifying tone, sarcasm, humor and media bias and also cited difficulty identifying these elements.

The questions that we asked which were the most successful, which is to say the ones that elicited the most pragmatic reflections and ones which did not vehiculate a deterministic relationship between language and purpose, were those which we asked about students' opinions about the texts. These questions included their opinions of the texts' prototypicality as given genres, their evaluations of the author's effectiveness in achieving his purpose and their personal reactions to the text. The questions about students' evaluations of the texts' prototypicality elicited a great variety of pragmatic reflections and also showed that our students possess extensive background knowledge about genres. The questions about whether the authors achieved their purposes effectively and also about their personal reactions to the texts allowed students to engage with both the content and pragmatic issues of the texts. In their answers, we could see students turn critical eyes towards issues such as register, use of humor, and argumentation.

Metapragmatic competence has proven more difficult to elicit as students who identified pragmatic effects were not always able to link those to specific linguistic forms. It seems that lack of linguistic knowledge may have been a major obstacle to students' production of metapragmatic reflections. Many of the metapragmatic reflections which were provided were often cursory, involving pragmatic effects and linguistic elements without explanations to link these two elements. We attribute the origin of these reflections to our own way of talking about language use, particularly during our metapragmatic discussions during which we realize now, may not have adequately taken into account the way that pragmatic values of linguistic elements can vary in different contexts. We also realize that the questions that we asked about purpose and audience may have implied that determining the purpose or the language may have been merely a question of decoding the language to understand the context. Students' answers, therefore, often conveyed a similarly deterministic relationship between the relationship between form and function.

Our attempt to study the potential of genre classification to elicit pragmatic and/or

meta-pragmatic skills was undermined by our insufficient scaffolding of the notion of genre. Despite these problems, students did provide many extremely interesting and insightful reflections about the functional nature of various elements in texts, leading us to conclude that our students already possess previous genre knowledge and some degree of pragmatic competence.

11.11 Chapter 11 summary table

Chapter 11: Results and discussion		
Element of study	**Results**	**Conclusion**
Asking students about their opinion of the prototypicality of a given genre instance.	Revealed students' prior genre knowledge. Elicited pragmatic reflections. Revealed students' own understanding of what genres are.	Asking students their perceptions of the prototypicality of a genre instance may be an effective way to both elicit pragmatic insights and to understand their own prior genre knowledge.
Asking students to identify the purpose of a text and make links between purpose and language.	Elicited some pragmatic and metapragmatic metapragmatic links, but these links were often deterministic. Showed that students were most sensitive to links between a text's purpose and its rhetoric.	Because of the simplistic pragmatic reflections encountered, our treatment of the notions of purpose and context needs to be reconsidered.
Asking students to give their opinion about whether a text accomplished purposes effectively.	Revealed what students consider to be a good example of a given genre. Elicited pragmatic reflections.	This activity can elicit useful pragmatic insights.
Asking students to identify potential audiences of a text and make links between purpose and language.	Revealed that students are the most sensitive to the link between register and audience.	Because of the superficial pragmatic reflections we encountered, we need to reconsider our treatment of the notion of audience as well as the notions of text and context.
Asking students to give their personal reactions to texts.	Elicited spontaneous pragmatic reflections.	This activity can elicit interesting pragmatic insights.
Metapragmatic discussions.	Contained somewhat simplistic pragmatic assertions made by the teacher. Resulted in uptake by some students of the concept of hedging and application of this knowledge to other texts.	Because of the simplistic pragmatic reflections we made, we need to reconsider our treatment of the notions of text and context.
Genre classification exam	Elicited pragmatic reflections, though they were sometimes problematically simplistic.	We realize that we may have deformed the concept of genre here, minimizing the role of context in shaping genres and treating audience and purpose as if they can be decoded from the language.

Global conclusions:
The questions which asked students to offer their own opinions such as the one about prototypicality, effectiveness and their own reactions to the texts were the most successful in the sense that they elicited a large variety of pragmatic reflections which showed a depth of understanding about linguistic forms and pragmatic effects.

The questions about purpose and audience did elicit some pragmatic reflections; however, all too often they also elicited a deterministic relationship between linguistic forms and pragmatic effects.

According to Ifantidou's conceptualization of pragmatic competence (2014), students demonstrated pragmatic awareness when they described the texts with terms such as "distant," "friendly" or "technical." However, they displayed less metapragmatic awareness than pragmatic awareness as they did not often make a link between their descriptions of language and concrete forms.

Multiple elements within our results pointed to the need to re-address the way in which we have integrated the notions of text and context in our study as well as our treatment of the notion of genre.

Table 67: Chapter 11 Summary

Chapter 12

Reappraisal of field study 1
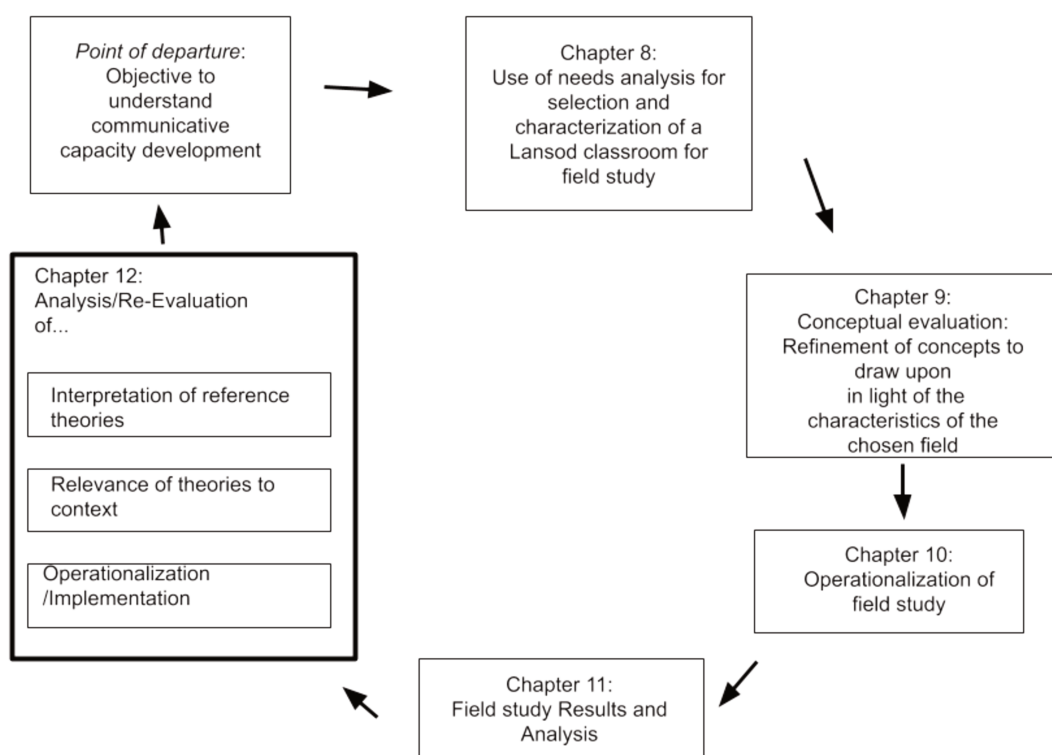
Figure 23: Location of Chapter 12 in Part III of this work

In any action-research project, the action phases are followed by a re-evaluation phase which allows the researcher to reconsider how the implementation of the project may have reinforced, changed and/or challenged their initial views. Widdowson (1990) notes that

> teaching materials are to be seen as hypothetical constructs, models or exemplars of abstract principles from which actual instances of pedagogic activities might be developed in the light of particular classroom conditions. They have the same ideal character as does any abstract model of reality and its canonical exemplification, and their relationship with actual states of affairs is a matter of continual interpretation and reappraisal. (p. 30)

Following this view, in this chapter we will reappraise our initial ideas in light of the implementation of our field study. In this chapter we occupy our role of observer of the actions which took place during the implementation phases and will reconsider in a critical way both the implementation and the theoretical ideas on which the implementation was based.

12.1 Reconsidering our treatment of context

During the realization of our field study, we began to identify a recurring issue. Students were producing answers which seemed to imply a strict relationship between the language of the texts and the context. Such answers which brought this element to our attention included:

"It is not a formal text because he uses 'I'" (1O).

"The link between the audience and the author is formal because the purpose is really just to inform" (3AA).

It was upon finding many answers which transmitted such a strict relationship between text and context that we began to realize that there was a problem with our theorization of the relationship between language and context. The problem here is that we have not sufficiently taken into account the fact that pragmatic values vary according to context. For example, using distant language may not seem out of place with strangers, but this same language may be perceived as rude or humorous if used with people with whom one has a more familiar relationship. This means that "distant" language is not necessarily polite language.

Of course, this problem does not originate in the students themselves, but in the perspective of text and context that we were conveying via the operationalization of the study. Upon listening to the recordings of our classes, we realized that we ourselves had transmitted a similarly deterministic relationship between language and context as is evident in this excerpt from our own attempt to initiate metapragmatic discussion:

> We can talk about uh, the knowledge relationship between the author and the audience. So we talked a little bit about the social relationship, which is to say that in text 2, it is more formal. If you meet your favorite researcher. Does anyone have a favorite researcher. Let's imagine that you meet Michael Bull who wrote this text? Are you going to say, Hey Michael? What's up? Let's have a beer. No, you have a formal relationship between experts. That's a social relationship. Now let's talk about the knowledge relationship. In text 1, is the man an expert? No. Is he saying, "I know something you don't know. I want to teach you about something? In text 1 the author is not an expert. And this is demonstrated by the use of simple vocabulary. In text 2, the author Michael Bull is an expert. Does he think that you are experts too? Yes, he does. Because he uses complex language. (Annex 12)

Here we can see that we have imparted an extremely simplistic view of the relationship between formal elements and their meanings in context, implying that the use of complex language is a firm indicator that a speaker believes their audience to be expert. We realize now that our search to make connections between text and context led us to the trap Yunick (1997) warns of when he says:

> While the analyses of genre of Bhatia and Swales and in this volume in general are sophisticated and do not treat contextual relations simplistically, the danger in translating genre analysis into genre pedagogy is that language teachers are not necessarily versed in notions of context or semiotics, and are likely to construe genre analysis as finding one-to-one relationships in socially salient genres. This may result in either the rejection or misapplication of genre analysis. (p. 331)

Along with Yunick, an increasing number of pedagogists have begun insisting that providing a theorization of the relationship between text and context is a fundamental element of any pragmatic pedagogical initiative and that pedagogies which are not based upon one, risk misrepresenting communicative processes (Ifantidou, 2015; Illes, 2001; Widdowson, 1983, 2004). As Illes (2001) noted,

> It has become evident […] that although context plays an important role both in language

study and pedagogy, neither has yet offered a definition which could equally be applied to the theory of language use and the practice of teaching. (p. 13)

Given the fact that our students echoed the one-to-one relationship between language and context which we had modeled, we have realized now that our failure to develop an explicit theorization of this relationship was a shortcoming in our first field study. The origin of this error may stem from our selection of discourse as an element of focus. Our interest in discourse resulted from the fact it subsumes both the notions of language and context. However, the selection of discourse as a point of departure ended up being a problematic shortcut due to the fact that it allowed us to continue in our research without exploring more explicitly the nature of the language and context relationship.

An under-theorization of text and context is not unique to our project. As Dervin (2003) has noted, "there is no term that is more often used, less often defined, and when defined defined so variously as context" (p. 112). One's conceptualization of context depends on one's purposes, of course; however, within the field of pragmatics, progress has been made in theorizing and defining context or as Dervin calls it "taming the unruly beast" (p. 111). Interestingly, many researchers who address this question, even researchers from different domains, have been drawing the same conclusions. These conclusions spring from a common realization that overly broad conceptions of context may be problematic. In order to illustrate this idea, it may be interesting to consider the definition of context provided by the *CEFR*:

> Context refers to the constellation of events and situational factors (physical and others), both internal and external to a person, in which acts of communication are embedded. (Council of Europe, 2001: 9)

We would argue that the usefulness of this definition may be undermined by its vastness. The constellation of factors surrounding any communicative event is infinite. How does one narrow them down? Silverstein (1992) notes this problem saying that "the 'space' that surrounds the indexical sign-vehicle is unboundedly large (or small), characterizable in unboundedly many ways, and its indexical establishment (as having-been-brought into being) almost limitlessly defeasible" (p. 55). It is, therefore, the indeterminacy of both overly broad and overly narrow views of context which undermines the usefulness of the very concept.

The problems which arise from a potentially infinite conception of context were famously brought up by Bloomfield (1935) when he said, "In order to give a scientifically accurate definition of meaning for every form of a language, we should have to have a scientifically accurate knowledge of everything in the speaker's world" (p. 139). Bloomfield used the

infiniteness of context as one of his justifications for limiting the scope of his study to formal linguistic elements, which is to say *langue* rather than *parole* (Stern, 1983). Although Bloomfieldian structural linguistics did reveal insightful patterns in language, its failure to account for real-life communication reveals that its neglect of context limits the utility of this perspective. Since Bloomfieldian linguistics fell out of favor, many perspectives of language and discourse have included context within their analyses in one way or another. However, van Dijk (1999) asserts, "Linguists and discourse analysts have paid a great deal of attention to the role of context, but have failed to develop explicit theories of text-context relationships" (p. 109).

Researchers who want to develop theories of context are often led to eschew conceptions of context, which are potentially limitless, and therefore potentially meaningless. This means that in order to prevent context from becoming a "conceptual garbage can" (Akman, 2000: p. 745), it becomes necessary to find a way to tighten the concept in a way which will make it more meaningful. This impetus has led many researchers to consider the benefits of adopting a cognitive perspective of context, which allows the limitation of context to those elements which are *relevant* to the parties in a given exchange. According to van Dijk (2008b), a cognitive conception of context is one in which "*it is the definition, interpretation, representation or construction of participants* of their social situation, in terms of subjective context models, that influences how they speak, write, read, listen and understand" (p. 119, emphasis in original).

Within this perspective it can be useful to differentiate between the terms of *context* and *situation* (van Dijk, 2008: p. 25)*. Situation* corresponds to a potentially limitless number of factors which may influence a given utterance; whereas *context* would correspond to those elements of the *situation* which may be relevant to participants in a given exchange. A large number of applied linguistics working in various paradigms, particularly those with an interest in pragmatics, have come to embrace a cognitive view of context (Dervin, 2003; Ifantidou, 2014; Kasper and Rose, 2001; Sperber and Wilson, 1986; van Dijk 2008a, 2008b, 2009; Widdowson, 1983, 2004).

Understanding that different parties in an exchange may interpret the situation somewhat differently illuminates the communicative process in many ways. Blommaert (2005) provides an instructive example about how parties in a given exchange can have different perceptions of context with a description of an awkward situation which occurred when discussing his hotel room with a younger female colleague during a conference:

> As we walked out of the hotel, I asked her 'do you have such a nice balcony too?' The term for 'balcony' in our native language Dutch, *balkon,* is among other things a rude,

deeply sexist male term to refer to female breasts...While asking this question, I had failed to spot a woman who was walking in the opposite direction to us, wearing a deeply cut summer top exposing parts of her breasts. Unfortunately, my young female research associate had noticed this woman - she had picked up a contextualisation cue- and the term 'balcony' suddenly acquired a very suggestive, sexually offensive, meaning, which called for extensive explanation and damage repair afterwards. (p. 45)

Here, despite their close physical proximity, the interlocutors had different views of the immediate surrounding context, and this different perception of the context led to different interpretations of the utterance. On top of their different views of the physical space, there are a myriad of other factors such as age, background experiences, status and gender which may have contributed to the fact that Blommaert's colleague had a different perspective of the given context and resulted in her interpretation of his statement as an offensive statement rather than harmless small talk. Given the fact that individuals have different past experiences, assumptions and social experiences, it should not be surprising that individuals will interpret situations and utterances differently.

Although many researchers have come to agree on the existence of a cognitive perspective of context, they do have different theories. Of course, one of the first groups of researchers to unite the notions of cognition and context were Sperber and Wilson (1986), the founders of Relevance Theory. They remark, "A context is a psychological construct, a subset of the hearer's assumptions of the world. It is these assumptions, of course, rather than the actual state of the world, that affect the interpretation of an utterance" (pp. 15-16). Although some researchers, such as Ifantidou (2014), have explicitly adopted Relevance Theory in their notions of context, others have associated the notions of relevance and context without necessarily adopting Relevance Theory (van Dijk 2008; Widdowson 2004). Widdowson (2004), for example, asserts that Relevance Theory may emphasize cognitive issues at the expense of interactional ones, effectively minimizing the importance of negotiation in communication.

Perhaps one of the most elaborate theorizations of the relationship between language and context has come from van Dijk (2008a, 2008b, 2009), most notably in his books *Discourse and Context: A Sociocognitive Approach* and *Discourse and Society.* In these works, van Dijk offers a theory in which what mediates any given situation and any utterance are the mental *context models* of the participants. This is to say that it is not the situation which bears directly on discourse, but rather individuals' perceptions of the situation. Van Dijk defines *context models* as "socially based but subjective definitions of the communicative situation as they are construed

and dynamically updated by the participants" (2009: p. vii). The notion of context model (or *schema*, as a similar concept is called the work of Widdowson (1983) is useful because it implies that individuals' perceptions of situations are not idiosyncratic; it is through repeated experiences in situations which one perceives as similar (or not) that one develops a model of the situation and of appropriate linguistic strategies for this type of situation. In this sense, discourse creation/comprehension is not different from other behavioral patterns which one acquires through repeated experiences (van Dijk, 2008b). The notion of context model accounts for the existence of procedural knowledge concerning communication strategies which we do not necessarily recall acquiring, as van Dijk (*ibid.*) explains when he says:

> Most everyday communicative events, such as conversations with friends or colleagues, reading the newspaper, shopping, etc., will soon be forgotten, and the relevant (new) information generalized abstracted and integrated into more general knowledge. This is why we have a large amount of knowledge we have no idea when and where we acquired. (pp. 108-109)

Of course, as in any purely cognitive perspective, if mental factors are overemphasized, the role that social factors play may be underemphasized in a problematic way. Language is, after all, a social tool, and the prevalence of linguistic routines, such as genres, confirms the important role that social factors have in shaping language use. Van Dijk (2008b) explains why it is advantageous to think of context not simply as cognitive, but rather as *socio*cognitive, saying:

> Although contexts are unique, subjective definitions of communicative situations, their structures and construction obviously have a social basis, for instance in terms of the shared social cognitions (knowledge, attitudes, ideologies, grammar, rules, norms and values) of a discourse community. (p. 17)

Widdowson (2004) makes the same point, arguing:

> While it may be true that ultimately what is inside the individual's head is an idiosyncratic medley of contextual assumptions of all kinds born of personal experience which cannot be pinned down, it is also the case that there are a wide range of assumptions that are culturally shared as schematic knowledge, which define an individual as the member of a community. (p. 43)

Van Dijk (2009) notes that the gap between cognitive and social perspectives which is often present in the humanities is regrettable as these two views are not mutually exclusive (p. viii). He laments an overemphasis on social elements at the expense of mental ones within the

humanities, a phenomenon which he asserts provides simplistic accounts of communication which often present humans as blank slates and not as individuals with their own experiences and assumptions (pp. ix-x). Combining social and cognitive perspectives allows for an awareness of both the idiosyncrasies of the communication among individuals but also the communicative regularities which tend to develop within social groups.

A consideration of context as a sociocognitive phenomenon lends context a variety of characteristics, which are often different from the descriptions of context found in various paradigms of discourse. For example, according to a sociocognitive perspective, context is not a static, but rather a dynamic phenomenon. This is to say that the elements which participants perceive as being relevant may be in constant evolution. One socio-cognitive theory which highlights the dynamism of context is Gumperz' (1992) theory of contextualization. He asserts that interlocutors actively shape context by making particular elements of context salient. Speakers have access to a variety of tools, which he calls *contextualization cues*, for emphasizing which elements may be particularly relevant in a given exchange. These cues, which may be linguistic or non-linguistic, may include prosody, tempo or lexical choice. According to this theory, the process of creating context is a dynamic process as interlocutors use various techniques to index particularly relevant or irrelevant elements of the exchange. This is why, as Gumperz argues, it may be useful to talk about *contextualization* rather than context, as the term emphasizes the online nature of context creation.

One characteristic of cognitive models of context which is related to its dynamism is its bi-directionality. This to say that not only do contexts influence language use, but language use also influences context. Goodwin and Duranti (1992) explain that

> the production of talk is **doubly contextual** (Heritage 1984:242) in that a subsequent utterance not only relies upon existing context for its production and interpretation, but that utterance is in its own right an event that shapes a new context for the action that will follow it. (p. 29, emphasis in original version)

For example, the very fact of asking a question would establish a particular context in which the act of providing an answer to the question would seem appropriate.

As we will explore further in the next section, emphasizing the bi-directional nature of context and language use also highlights the potential that participants have to act on a context. For example, even in a situation which would likely be formal, such as an interaction with one's boss in a business setting, a participant could use slang or an informal register or be asked to be called by one's first name: all techniques to establish a more relaxed and less formal atmosphere.

Whether or not the other participant(s) would understand this strategy and/or find it appropriate is not certain; the plan could have very well back-fired with colleagues finding this type of behavior impolite. However, what is important here is the consideration that participants are able to use various strategies to act upon context.

12.1.1 Implications of a sociocognitive view of context to language teaching

We have so far attempted to develop a complex yet sound theory of text and context; now the question remains, what are the implications regarding language teaching? Of course, some might assert that the complexity of this view of context may make its application to language pedagogy unwieldy. However, we concur with Ifantidou (2014) when she says

> The key for a more realistic approach to pragmatic competence in the L2 lies in the construal of *context*, and its role in the interpretation not only of utterances in interaction, but also of utterances joined in discourse which becomes manifest in non-dialogic genres, e.g. news reports or editorials (p. 79, emphasis in original).

Despite the complexity of integrating a sociocognitive view of context, we believe that the potential of this perspective to benefit pragmatic instruction probably outweighs the disadvantages of its implementation.

Adopting a sociocognitive perspective of context actually resolves many of the problematic issues that we have encountered throughout our study of pragmatics and genre in this paper. For example, it can help resolve the problems with the notion of appropriateness that we were confronted with within various models of communicative competence because social approaches to context demonstrate the fact that the notion of appropriateness is relative to social groups and situations and not simply a static, monolithic entity. Furthermore, a cognitive view can help account for the fact that speakers do not have perceptions of appropriateness which are completely homogeneous, even within discourse communities. For example, even within a discourse community such as our own in English language didactics, there is not a consensus about the appropriateness of the use of the first person singular within academic research articles. A cognitive view highlights the fact that individuals may appropriate and understand the norms of their own discourse communities in distinct ways.

A further advantage of adopting a sociocognitive view of context is that it helps us move past a binary conception of appropriateness and helps us understand that we may perceive appropriateness as a question of degree. Van Compernolle (2014) points out that the

consideration of a binary relationship between appropriateness and inappropriateness in language pedagogy may have been the result of a mistranslation of Hymes' original notion of communicative competence (p. 41). Whereas Hymes (1972) had considered appropriateness a question of degree, subsequent applications of the concept of appropriateness re-transcribed the notion of appropriateness into a dichotomy between right and wrong behavior. Participants whose context models diverge only slightly may communicate in ways which are slightly inappropriate, whereas participants who find different elements salient may communicate in ways which are perceived as extremely inappropriate by the other parties in a given exchange.

To illustrate the utility of adopting a sociocognitive view of context and appropriateness, we may take as an example the emails that we receive from our students in English. They are often "inappropriate" in the sense that they are often less formal as we wish they were. Of course, the elements that we perceive as relevant in this context are our many years of teaching experience, our position as experts of the English language and as doctoral candidates. Students who write us informal emails may be considering other elements as salient: such as our age, which they may perceive as young. We have also realized that another issue which may be salient to the students is the informal relationships which they may possess with many of their teachers. It has also come to our attention that our informal form of communicating in class which we employ with the objective of creating a relaxed atmosphere in which students feel at ease speaking may serve as a model for students which they are simply reciprocating. Regardless, we do not perceive all of these "inappropriate" emails as having the same degree of inappropriateness because we perceive some pragmatic violations as more serious than others. For instance, we might consider that addressing us with our first name may be more inappropriate in cases when we have expressly told them to refer to us as "Ms Brantley."

Sociocognitive views of context can also illuminate another thorny issue in pragmatics that being identifying implicatures. Identifying implicature has proven to be an important element of pragmatics research and pedagogy. As we mentioned in section 10.2, multiple choice activities in which students are provided with a statement and asked to recover the implicature have become common tools for pragmatic instruction. Often the justification for this activity is that context plays a disambiguating role. Whereas the intention behind random utterances without any contextual background may be difficult to determine, the presence of contextual information can help reveal the speaker's intention. However, understanding that different parties in an exchange may not interpret a given context in an identical way can make the identification of speaker intention a complex task, even in the presence of contextual information. This is why Leech (1981) notes that the power of context is not to simply provide the information necessary

to decode the meaning of the utterance, but rather to "narrow-down" the range of possibilities and potentially assign a probabilistic classification of possibilities (pp. 66-68). In her application of a cognitive conception of context to pragmatic instruction, Ifantidou (2014) goes even further and rather than encouraging students to consider intention as probabilistic, she simply encourages her students to consider the existence of multiple plausible interpretations. She says:

> For the purposes of assessment in the L2, I believe that understanding non-intentional communication may in fact be seen as an indication of pragmatic competence in cases where a stimulus triggers not a single one, but a range of *plausible* interpretations - as in literary, or media genres, e.g. newspaper editorials - with no failsafe indications as to which meaning of a range of plausible ones the author may have intended to convey. (pp. 25-26)

In order to exhibit the necessity of considering that utterances may have multiple interpretations, we may give an example from our research career. It was following a thesis defense that we went back into the room where the defense had taken place to retrieve our belongings with a friend, another doctoral candidate. Upon entering the room we found the new doctor whom we had just met that day, who was packing up her belongings.

"Are you taking the metro?" she said.

At this moment, we were confused about her intention. It seemed like she may have been implying that she wanted to accompany us to the metro, yet the fact that we had just met led us to doubt this interpretation. The alternative interpretation which we had arrived at was that the question was a simple request for information; however, the fact that we doubted the interest or relevance of this information to her led us to doubt this interpretation as well. Unsure of what to answer, we hesitated. Seeing our confusion, she clarified, "Oh, I am not asking if I can come with you!" Despite her assertion that the original utterance had not been an invitation to take the metro together, we cannot be sure that our lack of enthusiasm to take the metro together may have led her to assert that it was not an invitation, when, in fact, at the moment she uttered it, that may have been her intention. Even today, we are not sure of her precise intention behind this utterance. Nonetheless, we feel that effectively navigating many situations such as this one, involves understanding that utterances may have numerous potential interpretations. By the end of the exchange, all parties were aware that the ambiguity of the intention behind the given utterance had resulted in confusion.

12.1.2 Sociocognitive approaches to context and learner agency

Considering the bi-directional nature of the relationship between language and context, which is to say that an utterance can act upon context, has important implications for language teaching. One of these implications is that students have agency to act upon a given situation. For example, it might be said that within a given formal context, it would be likely to use a formal register and not to use first names. However, the existence of a particular norm would not prevent anyone from flouting it and asking if the parties could be on a first name basis. The RGS school of genre often adopts this perspective of agency, as in the L1 composition manual *Scenes of Writing* (2004) in which students are given the agency to conform or not to any given norm as long as they understand the norms that they are flouting and potential consequences. Nonetheless, in terms of evaluation, allowing students to flout pragmatic norms poses particular problems for teachers, such as the one described in the quotation below:

> L2 users may intentionally violate sociolinguistic, sociocultural and sociopragmatic rules, just as L1 users do. In other words, it is very difficult for SLA researchers working on L2 production data to guess what the communicative intention of the L2 user was and hence to decide whether a deviation from the TL norm is attributable to gaps in knowledge, to a conscious choice to stick to the L1 norm, and whether deviations from the norm in the TL were intentional or not. (Dewaele, 2008: p. 254)

Thus, the fact that it is difficult to understand if a pragmatic violation is the result of a lack of knowledge or of a willing violation of norms makes it difficult to evaluate pragmatic knowledge. One way to clarify if a pragmatic violation is intentional is to ask students to justify their pragmatic choices in production tasks, such as the choice between a formal or an informal tone. They can also state how this choice relates to the norms of a given communicative situation. This would give students freedom to conform or not, while allowing teachers to make sure that the students did understand the norms that they were violating or not and the potential consequences of either following or flouting them. This procedure may seem unwieldy, and indeed it is. This issue of how to allow students some agency within pragmatic evaluation remains one which merits further exploration.

12.1.3 Implications of the adoption of a sociocognitive view of context for our project

Our adoption of a sociocognitive view of context means that it is necessary to consider that a linguistic form does not necessarily create a given meaning. Instead, meanings are relative

to individuals' perceptions of context and the social norms of the groups in which they participate.

In order to adequately take into account this view of context, it will be necessary to make several changes to our project. Because we were guilty of making overly simplistic assertions about the meanings created by different linguistic forms during our metapragmatic discussions, it will be necessary to find a new way to talk about language use. The narrow view of context which we had employed also manifested itself in the questions we asked which seemed to indicate that identifying the purpose and the audience of a text was simply a matter of decoding the language. Therefore, adopting this view of context means that we need to reconsider the operationalization of our teaching approach.

12.2 Reconsidering our application of the notion of genre

Another issue which clearly posed a problem was the superficiality of our explanation of genre. Although it is possible to classify genre from any number of degrees of abstraction, the fact that students provided classifications such as "informal text" or "article" demonstrates our need to re-visit genre classification. In fact, it seems that some of this issue may have stemmed from some tensions between our dual role as researcher and teacher. After so many months of studying the notion of genre in research and being convinced of how ubiquitous genres are, the concept seemed so obvious to us that within our role of teacher we underestimated the amount of scaffolding about this concept was necessary for both the students and ourselves for the successful implementation of a genre-awareness pedagogy.

A further potential impediment to the students' apprehension of the concept of genre was the ambiguity that we may have created surrounding the notions of genre and register. In our field study, we attempted to implement a genre awareness approach in which we could use genres to help students perceive links between text and context rather than teaching the genres as models to follow in line with a genre acquisition approach. Nonetheless, the reflections which we have conducted after our field study have led us to consider inconsistencies in our approach. Biber and Conrad (2009) explain the differences between these two points of view:

> The register perspective combines an analysis of linguistic characteristics that are common in a text variety with analysis of the situation of use of the variety. The underlying assumption of the register perspective is that core linguistic features like pronouns and verbs are functional, and, as a result, particular features are commonly used in association

with the communicative purposes and situational context of texts. The genre perspective is similar to the register perspective in that it includes a description of the purposes and situation context of a text variety, but its linguistic analysis contrasts with the register perspective by focusing on the conventional structures used to construct a complete text within the variety, for example, the conventional way in which a letter begins and ends. (p. 2)

Both the perspectives of genre and register offer advantages for the language learning classroom: registers may be more generalizable than genres due to the fact that they may appear in a larger number of contexts, whereas genres, which link language and social practices, may lend themselves to deeper contextual understanding of particular forms (Yunick, 1997). In other words, the concept of genre is so embedded in particular social practices that there is a risk of overlooking commonalities that a genre shares with other types of texts.

The question of conventionality is further complicated by the fact that texts may vary in their prototypicality (Swales, 1990). Ferguson (1994) points out that it is impossible to talk about conventionalization in language without accounting for diachronic elements: both in the way that any conventionalized structure may evolve over time and also in the way that either first or second language learners gradually acquire the knowledge of these forms. The latter issue, which evokes a cognitive perspective, brings up an important question: if one is not aware that a linguistic form is conventionalized, can it be usefully considered a genre, particularly in a language learning classroom?

Yunick (1997) asserts that the tension between register and genre is not necessarily resolvable, saying:

The contrasts between variety and genre and between the correlations of register analysis and the thick description of genre analysis point, however, to productive tensions in sociolinguistics: the tension between contextualization and generalization and the pervasive qualitative/quantitative tension. It is suggested here that a social linguistic theory, and linguistically oriented pedagogy, would lose from a resolution of these tensions. (p. 324)

Any text-based pedagogy will have to walk a delicate tightrope between genre and register. Rather than offering us clarity on how to address the issue of conventionality, our research has demonstrated that the issue is more complex than we had previously understood. For our project, a desire to implement a genre awareness pedagogy led us to drift more towards a register perspective. This is because we had hoped to develop a general type of pragmatic awareness

which would help students understand language use across a large variety of contexts rather than help them explore the way that a particular genre was embedded within a particular activity. Of course, it is not a problem in and of itself to adopt a register perspective; the real problem here lies in what we believe to have been a certain inconsistency in the application of these ideas, as in the question in which we both used the term "genre" but also emphasized the author's choices as if they were creating a more idiosyncratic type of text.

The tension between genre and register is even further complicated by the fact that utterances or communicative rituals may vary in their fixedness. Illes (2001) provides the following examples:

> The schema of wedding, for example, does not leave much room for manoeuvre: participants either fit in well with what is considered as an instance of the stereotype or the ceremony will not be legally binding. Readers of poetry, on the other hand, know that they can be more creative, and they are allowed to evoke any pattern, however individual or fortuitous it may be, to make meaning without being penalised for it. (p. 122)

For more rigid genres, then, it may be more appropriate to adopt a genre perspective, which is to say one which emphasizes the regularities within a certain type of text and how these regularities may be related to a particular context. Nonetheless, for genres which may have fluid characteristics and in which the author may have more liberty to adapt the style, it may be more appropriate to adopt a register perspective. For language pedagogy, the variability of fixedness means that when teachers ask questions about language use, they are actually making a judgement about the fixedness of the text. For example, when teachers emphasize the author's agency, they may imply that the text is more idiosyncratic in nature. When teachers emphasize the conventionality of a given type of text and they imply that the author has little agency to create a novel type of text because the format of the genre is more rigid.

Unfortunately the degree of "fixedness" of a given genre is difficult to empirically demonstrate; therefore, there is no right way to approach any given text. However, it is important for teachers to know two things: that the way that they articulate language use may express either a genre or a register perspective and that they should be careful to avoid inconsistencies. During our first study we committed both of these errors. Because we were not aware that by emphasizing conventionality (or not) that we were conveying a perspective of a certain type of communication. The adoption of a single questionnaire with the same questions for every text may have exacerbated this issue, construing the same degree of conventionality for each text as we can observe by re-considering these questions which appeared on the questionnaire:

What do you think is the purpose of the text? Can you identify any ways that the author uses language to achieve this purpose?

By emphasizing the author's agency in the second part of the question, we may have been emphasizing a register perspective rather than a genre one. This is because here the author has agency to do things one way or another, whereas under a genre perspective, many of the characteristics of the text seem to be a matter of convention. Of course, it can also be argued that authors have agency when using genres. However, regarding a particularly "fixed" type of genre, our phrasing of the question may have minimized the role that convention plays in the genre's form. For example, when we were talking about the film review, both we ourselves and the students talked about why the author "chose" to omit the first person even though he was giving a subjective account of the film. However, the omission of the first person may actually be a convention of professional film reviews. Therefore, by emphasizing the author's agency in this situation, we may be underplaying the role that convention plays in the style of this genre. To further illustrate the tensions between author agency and conventionalization, we may consider two possible questions which could be asked about a cooking recipe.

A: Why did the author choose to put the ingredients in a list at the beginning of the recipe?

B: Why do lists of ingredients often appear at the beginning of recipes?

In question A, we consider the use of the list a matter of one particular author's choice; whereas in question B we consider it more of a matter of convention. Although we do not wish to minimize the agency that individual authors have in their uses of genres, the error that we feel we have made is that we asked the same question for each text, regardless of its conventionality. This is an important lesson for teachers who wish to teach pragmatics: the phrasing of a question about the form of a text can transmit a perspective on the text's degree of conventionality.

12.2.1 Reconsidering a conception of genre which emphasizes audience and purpose

During our field study we had selected audience and purpose as central elements of context due to the fact that they are often cited as the elements of context which "control" linguistic form within genre theory. Nonetheless, as our theoretical re-evaluation revealed, the relationship between text and context which underpinned our approach was problematically simplified, treating context as a static, exterior phenomenon rather than a socio-cognitive one. This theoretical mistake trickled down into our operationalization.

One way that this theoretical problem was reflected in a practical way was with the questions which we asked students: *What genre of text is this? What linguistic and terminological elements make you think so? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use?* These questions pose several problems. First of all, they assume the salience of the elements of audience and purpose, which may be contrary to a sociocognitive view of context, which emphasizes that different elements of context may be salient to individual speakers at particular moments. Even more problematically, these questions imply a one-to-one relationship between form and function which presents a simplified view of communicative processes in that it leaves little to no room for human interpretive mechanisms.

Another problem with the questions that we asked is that they imply that all linguistic characteristics are functional. As Biber (2012) has noted, "Genre features are often conventional rather than functional. That is, genre features conform to the social expectations of how a text of a particular type should be constructed, rather than having clear functional associations with the situational context" (p. 193*).* One example that he provides is that interlocutors tend to identify themselves when leaving messages such as emails or text messages even though the receiver likely already knows the sender's identity. Biber concludes that this pattern demonstrates that identifying oneself is more of a conventional element than a functional one.

A further problem with the notion of purpose arises when genres are used in language learning classrooms. Ifantidou (2014) notes that although the concepts of *context* and *purpose* may aid ESP researchers in understanding the roles that genres play within discourse communities, these notions may have different meanings for L2 students. She says:

> Specifically in the case of second language acquisition, communicative purpose and context further complicate the pursuit of genre typologies. This is so because in learning environments, "context" is a stipulated context in that upon reading an editorial, learners not only rely on assumptions about unfamiliar socio-cultural settings, but also read texts at a time and place which have been decided on their behalf. In contrived educational contexts, purpose may be obscure, or fail to achieve relevance, and hence it may turn out to be an unreliable criterion, too, for assessing pragmatic competence. (p. 65)

It is no wonder, then, considering that we had chosen the texts and presented them in an abstracted way, in a language learning classroom that the notion of purpose remained nebulous for both us and the students.

In conclusion, our reconsideration of the operationalization of our project in light of our

understanding of the mediation failure which occurred at a theoretical level has revealed a series of problems with the way that we carried out our study. A number of methodological choices, such as the ways we described the texts and phrasing of the questions on the questionnaires imparted a strict view of the influence that context has on text which does not take into account human cognition or other social factors.

12.3 One missing element: Students' perspectives

The final issue we would like to address does not involve a problem with the implementation of our field study as much as it involves an omission. Although we did collect a large quantity of data from our students, we did not ask them their opinions of the activities we did in class. Because we believe that one important element of our exploration of communicative capacity-development involves understanding students' own perspectives of it, our next field study will take into account students' own views of communicative capacity, pragmatics and metapragmatics and genre classification.

12.4 Chapter 12 conclusion

The distance we have taken while reconsidering our first field study has revealed several complications within our field study. For example, the results of our field study have revealed that our conception of discourse did not adequately account for the relationship between language and context. Our bibliographic research on the subject showed that many researchers have been discovering and emphasizing the advantages of adopting a sociocognitive view of context for addressing pragmatics in a more realistic way. Hence one further step which we can take to illuminate our research is to understand what a sociocognitive view of context might mean for pedagogies based on text comparison and classification which seek to build communicative capacity.

Our re-evaluation of our initial field study has also shown us that we may need to reconsider our approach to genre as our initial field research may have presented the characteristics of a genre as possessing a one-to-one relationship between form and function. Furthermore, we may not have adequately taken into account the tensions between genre and register. Moreover, issues such as the purpose and audience of genres may lose some of their salience in language classrooms for students, particularly if they have not found the texts themselves and if they lie outside of the discourse communities which use the genre. Finally, a

failure to triangulate our views with those of the students may have prevented us from gathering valuable insights about our project. All three of these elements will be explored during our subsequent field studies.

12.5 Chapter 12 summary table

Chapter 12- Reappraisal of field study 1
Our field study has caused us to reassess several issues regarding the theorization and operationalization of our project. Our application of the notion of context The simplistic reflections about the meanings that linguistic forms can have which we encountered during our field study led us to realize that adopting an explicit theorization of the notion of context is necessary for responsible pragmatics instruction. Recently many researchers have agreed upon the advantage of adopting a sociocognitive view of context which allows both a consideration of norms developed by social groups and the contextual elements which might be salient to individuals. Our application of the notion of genre Our application of the notion of genre revealed tensions between genre and register. perspectives. Although these tensions may not be fully resolvable, it would be possible to address this issue more purposefully. Issues such as conventionality of texts and text purpose and audience deserve a more purposeful treatment in our pedagogical approach.
Elements left to explore: How can we take the notions of context and genre into account more effectively? What do students think about communicative capacity-development?

Table 68: Chapter 12 Summary

Chapter 13

Further exploring communicative competence building through field research
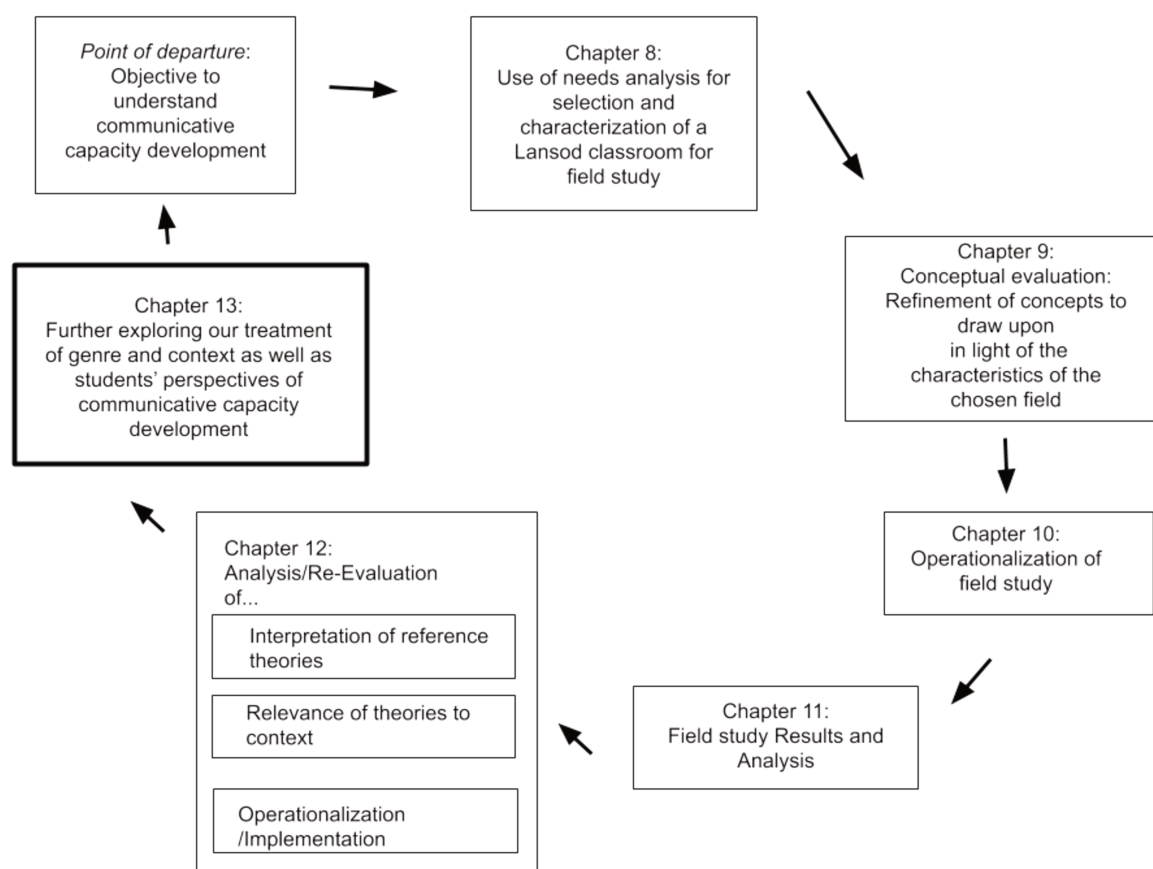
Figure 24: Location of Chapter 13 in Part III of this work

As highlighted by Kemmis *et al.* (2014), AR is characterized by its spiral nature, which is to say that phases of theorization and planning are followed by phases of action. The proceedings of the action phase allow researchers to reconsider the theoretical basis and operationalization of the project in light of concrete events. It is precisely the iterative nature of AR which allows researchers to continually deepen and refine their understanding of their AR projects.

The presence of so many pragmatic reflections within our students' answers confirmed that our students are capable of offering complex and varied pragmatic insights on language use when studying and comparing different textual genres. However, our first field study also generated many questions. Unfortunately due to the limited scope of the paper, we will not be able to address all of these questions in this work. However, we will attempt to deepen our knowledge of some of these issues in order to achieve our ultimate objective of providing a reflection about what communicative capacity-development based on genre comparison can look like.

One major shortcoming to our first field study was that we did not triangulate our results with perspectives of our students about communicative capacity-development and issues such as genre comparison. In order to rectify this question, our second field study will attempt to provide answers to the following questions:

1. *What do students understand about the concept of genre?*

2. *What do students think about the development of pragmatic and metapragmatic skills and genre comparison?*

Another shortcoming was that the questions which we asked seemed to elicit somewhat simplistic reflections from the students. This means that we needed to reconsider the way that we ask questions about language use and the way that we talk about it.

In this chapter we will consider these elements and illustrate how we tried to further our understanding of them during further field research in our second year *ICAS* classes. Unlike the previous field research described in this paper, the methodology, results and analysis will be combined here for both brevity and coherence.

13.1 Field study 2

Our second field study took place during the second semester of the 2017-2018 school year. As with the previous one, this one was implemented in the three English classes for second year students in *ICAS*. For this study, we were most interested in studying the way that we addressed the notion of genre in our classes.

Unfortunately various issues prevented us from being able to use most of the data collected during semester, notably a period of social unrest at the university following the proposal of reforms to the French higher education system which resulted in protests which took place regularly during our scheduled class time for two of the three groups. The persistent

absenteeism among the students related to these events meant that we were unable to obtain consent to participate in the study for many students. Of the 62 students who took the exam, 29 (46.7%) had provided consent forms. Because of the high degree of absenteeism during the semester, we were able to collect only a small amount of data. Nonetheless, the data that we were able to collect was enough to help us reflect more deeply on the way that we attempted to teach students how to use genres.

13.1.1 Attempting to integrate the notion of genre in a way which is clearer to the students

One obstacle in our first field study was our failure to adequately explain the notion of genre; however, classifying the different texts as genres became a trickier task than anticipated for other reasons as well. For example, it was difficult to determine what degree of abstraction to take when classifying a text. For instance, one may consider a "research article" a genre, but one also might prefer to consider the different types of research articles or the ways that research articles differ across disciplines. Of course, as long as one maintains an emphasis on conventionalized elements and how these elements relate to the roles that texts play in certain activities, one can maintain a genre perspective to some degree. Nonetheless, upon the implementation of the project, we realized that classifying and naming the genres in our study posed a problem for both us and our students.

In order to attempt to correct this problem, we decided to focus one semester on teaching the notion of genre in a more explicit and detailed way to further our understanding of the ways that we could use this concept in pragmatic and metapragmatic skill development. At the end of the semester we asked students what they had understood about the notion of genre and whether they thought it was a useful concept for foreign language students.

The activities which we used in order to teach the concept of genre can be found in Annex 14. In the following excerpt from the packet of activities which students received about genre, we can see the initial description and genre that we provided to students:

A. A **genre** is a linguistic action whose form has become conventionalized. Usually, it has become conventionalized because of a **recurring rhetorical situation.**

B. Usually they have become conventionalized in terms of their **register** (style of language) and **rhetoric** (what you DO with the language) and **organization.**

C. The register, rhetoric and organization are influenced by elements in the **context** such as the **relationship between the participants** (for example, in terms of formality and shared knowledge),

-**the medium of communication** (1. if it is spoken or written and 2. also the way that it is transmitted--by SMS, on the telephone, on the internet, by printed text, etc.)

-**the purpose(s) of the communication** (Why do people produce this kind of text, and why do others receive it?) (Annex 14, emphasis in original)

The rest of the packet contains activities which ask students to do activities such as analyzing the genres of a cooking recipe and satirical news article, list genres they use on a daily basis and to consider both the potential and limitations of genre as a pedagogical tool.

During the semester to further illustrate what genres are, we studied a variety of genres. For example, we studied Hillary Clinton and Donald Trump's 2016 presidential nomination speeches (visible in Annex 18e),[38] comparing the way that the forms of the speeches reflected various goals and also considering similarities and differences between them. We also studied the same academic research article we had studied during our first field study "No Dead Air! The iPod and the Culture of Mobile Listening" (Annex 5b). In order to help with their comprehension of academic research articles, we used John Swales' CARS model to help students understand the structure of the introduction of a text and applied it to the introduction of this academic research study (Annex 18k).

Finally, we presented them with an article entitled "international art english" [sic] (Rule and Levine, 2012) in which the authors detail the results of a genre analysis conducted on the press releases on the website e-Flux (Annex 18b). Asserting that the art community uses a very particular version of English to communicate, Rule and Levine (2012) describe the particular linguistic tendencies that their corpus of press releases revealed-- including the use of invented words such as "experiencability" and the use of adverbs, particularly two at a time, such as "playfully and subversively" (p. 11). They also discussed the roles that these texts play in the art community and ask if the esoteric nature of these texts contributes to the inaccessibility of art to the masses. By including this genre analysis in our curriculum, we hoped to make the concept of genre clearer to the students.

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[38] Because all of the texts used during this field study were used during a past or a future phase of our field research, a separate section of our Annexes has not been dedicated to the texts studied for this shorter, less-detailed phase.

13.1.2 Field study 2 Results: Students perception of the concept of genre and its utility in the L2 classroom

Despite the logistical problems we encountered during our second field study, we still hoped to gain understanding of how we could incorporate textual genre into our classroom. Because we had talked explicitly about genres all semester, we decided to ask students their perception of what genre is and their opinion on the utility of textual genre as a tool; therefore, students were provided with the following questions on their exam:

*What is a textual genre? Can you think of a textual genre that you use in your daily life and identify some formal characteristics of this genre? Do you think that understanding the concept of textual genre can help students learning foreign languages? Write 4-7 sentence*s.

Although they were told that they would be asked about the concept of textual genre on their exam, they were not told exactly which questions they would be asked. Obviously in this situation, there was a risk of a confirmation bias because the answers were not anonymous. In an attempt to elicit honest answers, we told students to be honest and that answers would be evaluated on their depth and not their content. Sixty-two students took the exam, of whom 29 (46.7%) had provided consent forms.

Because there were relatively few answers, we have provided the sections of the answer which dealt with the definition of genre for all students below. As with the previous data which has appeared in this work, answers appear exactly as students wrote them.

1. A textual genre is a category of text with recognizable characteristics.

2. A textual genre is a linguistic register whose form became conventionalized.

3. A textual genre is often a text who is built by a way of special comprehension for people who work in this domain.

4. A textual genre is norms to write a text, with formal characteristics to identify the genre.

5. The textual genre is the different language.

6. A textual genre is a category of something (text, movie…) with specifical characteristics.

7. The textual genres are categories withe recognizables caracteristics.

8. I don't really understand textual genre.

9. A textual genre is a linguistic form whose actions have been conventionnalized.

10. A textual genre is the ways we writting and it is different about the subject. For example, when I'm texting a friend, I will use no ponctuation or complete sentences and for a professor I will be more polite and will organize my sentences.

11. Textual genre is the "ton"[tone]/the way we write things. It can be scientific, journalistic, humoristic, romance.

12. A textual genre is linguistic action form has become conventionalized.

13. A textual genre is a sort of text, caracterized by specific vocabulary and kind of sentence formulation.

14. A textual genre is a category of something with recognizables caracteristics.

15. A textual genre is a linguistic action with a form which has become conventionalized because of a recuring situation (register, rhetoric organization).

16. A textual genre is something for qualifate the type of text and help of the comprehension of this text.

17. A textual genre is the notion of descript a text, if it's a scientifical, argumentatif, text.

18. [No answer]

19. Textual genre is a linguistic action whose form has been defined and is almost always the same.

20. A textual genre is a text of a certain genre belongs to a certain category. We can identify certain characteristics like register, rhetoric or organization.

21. A textual genre is the way to the article is writing.

22. Textual genre: the text of a certain genre belongs to a certain categorie and indentifi certain categorie: register, rethoric and organisation.

23. A textual genre is a specific form of text which can be described with a specific form and specific characteristics.

24. A textual genre defines the dynamic given to a text, usually to serve a specific purposes.

25. A textual genre is a text where specific words are use for a specific subject. I use a familiar genre to talk to my family for my friends. For example I will say to my sister "come" instead of "could you come please" as I would with a teacher.

26. A textual genre is a category of something with recognizable caracteristics.

27. A textual genre is constituate by a rethoric (the way we create a text), the organization (the construction of a texte, the methodology) and a specific vocabulary by the [unreadable].

28. I don't know.

29. A textual genre is a way to exprimate a purpose, and the way for a text to be recognize like how it is, if it's a scientifique text, a play, a novel, ect.

Within these answers we can see that many students provided some version of the definition which we had provided for them which had been "A genre is a linguistic action whose form has become conventionalized. Usually, it has become conventionalized because of a recurring rhetorical situation." Nonetheless we can notice some notable differences between our own definition and the students.' For example, the importance of the rhetorical situation seems to have been minimized. Furthermore, we can see that several students provided definitions which seemed to correspond to style or register more so than genre, when they described genres as "different language" and "ways we writting."

Next, students were asked to cite a genre from their daily lives. For this question, twenty-two students provided answers, and nine did not cite a genre. The answers of those that did answer can be found in the following table:

Type of genre cited	Number of mentions
Scientific text	5
SMS (text message)	5
shopping list	5
recipe	3
dissertation	2
newspaper article	3
email	1
argumentative text	1
descriptive text	1
blog	1
play	1
novel	1
exam	1
encyclopedia	1
newspaper	1

Table 69: Student answers when asked to cite a genre used in their daily lives

Within this table we can notice that a majority of students cited texts which reflected the conception of genre that we had intended to convey. These genres include shopping list and recipe. Of course, the fact that students cited these genres should not be surprising because these are genres which we had mentioned in class during our introduction to the concept of genre.

We can also notice that students also cited literary genres such as plays and novels, a fact which may be due to our in-class comparison of textual genres with literary and musical genres. We can also see some "genres" such as "descriptive text" and "argumentative text" which correspond more to rhetorical modes than to the concept of genre as we have tried to convey it. Therefore, it does appear to us that our more detailed and more explicit treatment of the notion of genre has helped students develop a clearer idea of the concept than during the first field study.

At least six students described genres in ways which may represent more of a register perspective than a genre one. We can see these answers below:

1. I use a familiar genre to talk to my family for my friends. For example I will say to my sister 'come' instead of 'could you come please' as I would with a teacher." Here,

> the student seems to make an allusion to register rather than genre, underscoring the tension that we have observed between genre and register throughout the study.
>
> 2. The textual genre is the different language. A person have many textual genre because she don't speak the same with friends or with teacher or dad or mom.
>
> 3. We change the genre of our langauge everyday, everytime it depends on the person but it is an habit, an education question, if we talk at a professor like a friend it is just impolite.
>
> 4. A textual genre is the ways that we writting and it is different about the subject. For example, when I'm texting a friend, I will use no ponctuation or complete sentences and for a professor I will be more polite and will organize my sentences.
>
> 5. Textual genre is the "ton"/the way we write things. It can be scientific journalistic, humoristic, romance.
>
> 6. A textual genre is the notion of descript a text, if it's a scientifical, argumentatif, text.

It is difficult to say if the blurriness between the concepts of genre and register are the result of the way that we talked about language use in our classes, the result of students' own perceptions of language variation or perhaps a mix of both. In any case, these answers illustrate the difficulty of balancing the concepts of genre and register.

Students' judgements of the utility of genre for language learning students were mixed. Sixteen students of the 29 stated that they thought that textual genre is a useful tool for students. Of these students 7 asserted that it could be helpful for reading comprehension. For example, one said:

> Textual genre in scientific genres can help students learning foreign languages to understand quickly the important ideas in a text. If the structure is the same, students have landmarks and they can understand a part of the text.

Two noted that it could be useful for production activities, as in the response, "Yes I think that textual genre can help students because if we learn the rules one time we can reproduce it." One noted that it could be useful for both comprehension and production, and another asserted that L1 genre knowledge could transfer to the L2.

Seven students of the 29 asserted that genre could be useful, but only in certain circumstances. For example, two students asserted that it was too complex for students in their early years of L2 learning, and one stated that it was effective for simple genres but not complex ones. One stated that it was only a first step in language learning, and another one noted, "I think

it can help some students but for me it's useless, I think it doesn't make a text clearer to recognize its characteristics."

Three students of the 29 asserted that genre is not a useful concept for language learners. One stated that the similarity in genre form across different languages makes it unnecessary to study the genre in an L2, and another that vocabulary should be prioritized and not genres. Another one stated:

> A textual genre is the way to the article is writing. I don't really think about it when I read and I don't think that understanding the concept of textual genre help students learning foreign languages because it's complicate to follow the rules.

Here, we can see the arguments that genre knowledge does not need to be made explicit and that the concept is too complex. Another said:

> I don't really understand textual genre. In my opinion this concept can not help students to learn foreign languages. We change the genre of our language everyday, everytime it depends on the person but it is an habit, an education question, if we talk at a professor like a friend it is just impolite. So, for me, the concept of textual genre can not help to learn languages. But I am open at this question, and if we have other opinion and arguments, maybe I will change the way that I am thinking.

Three other students provided no answer to the question.

With these answers, we can see another obstacle with genre-based pedagogies. Students may not see the same value in them that teachers do.

13.1.3 Field study 2 conclusion

Although somewhat limited due to some logistical concerns, our exploration of students' own views of genre has highlighted some important issues. In their descriptions of genre, we can see that some students provided descriptions which correspond more precisely to the concept of register than the concept of genre. It is impossible to say if this blurring between the two concepts was vehiculated by ourselves during our teaching or if it was students' own view of the concept. Regardless, students' answers are further proof of the tension which exists between the concepts of register and genre and of the difficulty of managing this tension in the classroom.

Another complex issue which has surfaced is that many students themselves expressed that they did not see the utility of a genre perspective. Sixteen out of twenty-nine students asserted that they did find the concept useful, and there is a strong possibility that there is some

degree of confirmation bias among these. Here, we have recovered another obstacle for genre-based pedagogies---students may not perceive that these pedagogies have the same value that teachers do.

13.2 Field study 3

Our third field study took place during the second semester of the 2018-2019 school year. As during our previous field studies, this study was conducted for the three English classes for students in the second year of the undergraduate *ICAS* program. This time, scheduling constraints proved making level-groups difficult, and the groups were more heterogeneous in language level than during the previous field studies.

For our third field study we wished to further explore two elements which we were not able to explore given the constraints of our previous field research. Firstly, we were interested in understanding how to convey a view of language use which implied a less deterministic relationship between linguistic forms and functions while still eliciting pragmatic and metapragmatic reflections. Secondly, we were interested in students' perceptions of communicative capacity-development and text classification. We also wished to change several design features of our teaching approach. These design feature changes are difficult to measure, but they will be described in this section.

13.2.1 Field study 3: Part I

One major issue which we wished to explore during our third field study was the way that we spoke about language. Our reassessment of our first field study revealed that the view of communication which we had intended to impart was not the one which we had ultimately conveyed. One objective of this field study is to reconsider the way that we communicate about language. This section will discuss the changes made to our methodology in order to transmit a more purposeful view of communication.

13.2.1.1 Addressing conventionality in a more purposeful way

During our analysis of our initial field study, we realized that we had asked questions about the various texts which implied that each one was an idiosyncratic example of language use. Because it is impossible to determine the degree of conventionality or fixedness of any text

or genre, it is difficult to test our treatment of the conventionality of texts. However, it is important to explain here the way in which we have attempted to address this issue in a more deliberate manner.

In our previous field study some of the problems with the way we treated conventionality resulted from our use of a questionnaire. By asking the same questions for each text, we were not able to take into account the ways that different genres may have different degrees of fixedness. The shift from questionnaires to metapragmatic discussion is one way to address this issue as we will be able to address each text in a less rigid way than when we used a questionnaire with the same questions for each text.

Another way that we have tried to address the conventionality more responsibly is by exposing students to multiple tokens of some genres. During the first field study, our use of only one token per genre was related to our objective of exposing students to a wide panoply of sociolinguistic variation. However, for the second field study provided multiple tokens of some genres so that students can observe both similarities and differences among tokens of a single genre so that they can help build more knowledge about what might be conventional in a given genre and what might not be.

13.2.1.2 Changing the way we talked about language

Our first field study revealed that we needed to consider the way that we talk about language. Indeed, our own questions and metapragmatic discussions as well as students' answers often reflected a view of communication in which a given linguistic form seemed to have a fixed pragmatic meaning. In order to address this issue, we made a series of methodological changes.

The first methodological change involved giving a genre classification activity on the first day. During our first field study, students had been asked to do a genre classification activity only on their exam. This time we believed that beginning the semester with a similar activity would serve as an introduction to the semester in which we would be studying sociolinguistic variation. For this initial genre classification activity, students completed questionnaires alone, and we used them as a springboard for pragmatic and metapragmatic discussions. Students' exam at the end of the semester involved a similar genre classification study. Following our realization that the questions on the questionnaire we issued during our first field study may have conveyed a problematic view of communication, we changed the questions.

The results of our second field study showed us that students struggled with many of the

same issues that we have struggled with over the course of our study such as what a genre is and how to distinguish between genre and register. These ambiguities made us begin to wonder if asking students to deal directly with the concept of genre might be too complex. We began to wonder if we could benefit from some of the ideas extolled in genre theory such as the links between form and function and the studies of recurrent elements of style and organization without using the term "genre." This is why we decided not to use the word "genre" at all. Rather, we decided to ask students what they thought the origin of the text was, anticipating that classifying texts as "newspaper article" or "scientific research" would require a similar reasoning process as asking students to identify a text as a given genre. Therefore, we decided to ask the students: *Where do you think this text comes from? What kind of text is it? Why do you think that?*

In order to encourage students to notice differences in the language among the different texts, we asked the question: *If you compare the register of this text to the others, can you see any particularities of the language used here?* Here, our objective was to see if students would display linguistic, pragmatic or meta-pragmatic reflections when asked to describe the register of the text at hand and when asked to compare it to the other texts. As with the other question, it can be seen that we forewent the term "genre" due to its complexity, opting to speak about the "register" instead.

The final question which we asked sought to elicit pragmatic reactions about what the consequences of formulating a message one way or another way would be. Therefore, we asked: *What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?* This question was aimed at having students consider the pragmatic effects of using language in one way or another.

Another methodological change involved shifting from questionnaires to metapragmatic discussion. After the first class during which students filled out the text classification activities, and the second class where we discussed students' answers, we did not issue any more questionnaires. By changing the questions we asked about each text, we were able to adapt the questions to our perception of the degree of fixedness of the text. We were also free to explore which contextual elements students may have found most relevant. Finally, we thought it would be interesting to gather students' interpretations of the texts so that students in order to highlight the fact that it is possible to have multiple plausible interpretations of utterances.

A final change which we made was to teach several grammatical issues explicitly. Given that students' lack of linguistic awareness proved to be an obstacle to their ability to produce

metapragmatic reflections, we decided to specifically address several linguistic elements in class: the passive and hedging language to see if this instruction scaffolded the production of metapragmatic comments.

13.2.1.3 Description of the semester

As we discussed in the previous section, our curriculum for the semester of our field study maintained a focus on studying different types of texts. However, it involved a series of modifications to our previous field studies such as an introduction to the semester with a genre classification activity, a shift from questionnaires to metapragmatic discussions and the inclusion of explicit grammatical instruction. A description of the curriculum for the semester can be found below:

Introduction:

Students were given excerpts from seven texts and asked to classify them. These texts included a blog entry, a wikipedia entry, tweets, a satirical newspaper article, memes, an academic research article, and a hard news article with a vulgarization of an academic research article (activity visible in Annex 16). As with other phases of our research, the texts were chosen to expose students to a wide variety of sociolinguistic variation. This time, we chose only texts related to a single topic the #Metoo movement or other issues related to gender to show how the same subject can be treated in different ways and also to maintain coherence with the *ICAS* program which draws upon the field of gender studies. More detailed justifications for the selection for each text can be found in Annex 17. Students turned in their questionnaires, and then we discussed their answers together in class.

Unit 1: Art language

This unit was based on the language used within the art community. Students were initially presented with two press releases of art events from the website e-Flux to see if they noticed anything about the language. Next, we presented them with an article entitled "international art english" [sic] (Rule and Levine, 2012) which we had also studied during our previous field study and which details a genre analysis conducted about press releases for art events. We thought that this article would be particularly interesting for our *ICAS* students for a variety of reasons. First of all, it concerns the issue of art and art events, which according to our needs analysis, are relevant to some of our students' target situations. Secondly, it introduced students to the idea of genres and the idea that corpus analyses can reveal particular linguistic

tendencies. This text was actually a description of a genre analysis; therefore, we considered that it could be enlightening for the other genre analyses that the students would conduct during the semester.

This article was also interesting because it brings up issues which the students study in their classes such as the accessibility of art. The authors of the text suggest that this particular type of language is used purposefully to identify specialists in the art community, excluding lay people from discussing art. We were, therefore, able to integrate this text into a larger discussion about language, art and accessibility.

Unit 2: Political speeches

For the next unit, we compared two political speeches: Donald Trump and Hillary Clinton's presidential nomination acceptance speeches, both of which were delivered in the summer of 2016. For this unit, we took a "deep dive" by exploring the political context in the summer of 2016 when the speeches were delivered. This is why we studied the primary elections for both political parties, the candidates' platforms, as well as their perceived strong points and shortcomings.

Before we read Trump's speech, we taught students how to use the passive (worksheet in Annex 18f) and then asked to identify uses of the passive in the speech and to recover potential pragmatic effects for this use. Together we discussed how Trump used the passive voice to implicitly blame various groups for problems in the United States.

After we read each speech, students were exposed to reactions of American television personalities to the speech. The objective of this activity was to compare the perlocutionary effect of the speech on different Americans and to compare this with the students' own reactions to the speeches

Unit 3: Scientific and vulgarized texts

The final unit was based on the comparison of a scientific article and several articles presenting vulgarized versions of it. We began by reading "Rap Music Blamed for Teen Pregnancy" from the newspaper *The Daily Mail*. Students in all groups noted the anti-rap bias in the text. Next we read the scientific text which it was based on, "Exposure to Degrading Versus Nondegrading Music Lyrics and Sexual Behavior Among Youth" by Dr. Steve Martino *et al.* (2006). Finally, we read another vulgarization of the scientific article "Study: Sexy Lyrics Lead To Sex Sooner" from *CBS News*. When asked which article was more accurate, they noted that although it may have contained particular elements of bias, it was a more faithful and less biased

representation of the scientific article than the one from *The Daily Mail.* At the end of this unit, we also taught students about hedging, and then asked them to compare the author's epistemic stance in each text. With our scaffolding, students noticed that the strong bias in the article "Rap Blamed for Teen Pregnancies" was partially due to a lack of hedging language when reporting the results of the study.

Exam:

The exam resembled the activity from the introduction to the semester. Students were given five excerpts from texts and asked the same questions they had been asked on the questionnaire from the first day. These excerpts included five genres which we had studied in class (a press release for an art show, a vulgarized news article, an academic research article, a satirical news article and Wikipedia encyclopedia entry) (See Annex 19).

13.2.1.4 Field study 3, part 1 conclusion

Initially we had intended to complete our third field study with a variety of sources of data collected throughout the semester. For example, we planned to compare the results from a genre classification activity completed on the first day which could be compared with the results of the final exam which also included genre classifications to see if tests included more metapragmatic reflections after a semester of talking about pragmatic variation. The results from both of the activities from the first day and from the final exam have been transcribed (visible in Annexes 21 and 22); however, we realize now that, in this case, the pre-test and post-test format may be problematic for a number of reasons. First of all, the idiosyncrasy of these kinds of activities impedes their use in measuring progress. For instance, on the activity from the first day, 8 (15%) students correctly identified an excerpt as coming from a parodic newspaper; whereas only 5 (10%) correctly identified a parodic newspaper article on the exam. We realize that the satire may have been more subtle in the second text. Although we were more interested in the justifications than in the classifications themselves, we still see limitations of using this activity in a summative evaluation. While this kind of activity has tremendous formative value because it is a way to bring students' attention to sociolinguistic variation, it may be less valuable as a summative tool due to the idiosyncrasy of each text.

Despite our difficulty in making our data collected from students "talk" we can judge that the modifications which we made to both the way we talked about language and the questions we asked were successful in the sense that they did not elicit reflections in which a linguistic

form was described as having a fixed meaning. In order to illustrate this point, it might be useful to compare an answer from this field study from an answer from our first one. Both of these answers concern hard news articles which were based on scientific studies. The following answer was provided for Exam Text 3 from students' exam from our first field study.

[*What genre of text is this? What linguistic and terminological elements make you think so? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use?*]

This text is an article. We can see it because of the use of formal and impersonals pronounces, verbs are at the past form, the use of apositives, numbers and technical vocabulary and links words. With these elements, we can say that the audience is specialists even if the vocabulary is very clear, the use of a scientific work can't interest everybody. The purpose of the text is to demonstrate an idea because it shows hypothesis, clues and results. (1J)

Although this answer does display a certain degree of linguistic awareness such as the identification of the past tense and appositives, it also provides a deterministic relationship between elements such as the technical vocabulary and the specialist audience. We can also see a deterministic view between the presence of the hypothesis and the text's purpose to demonstrate. We can compare this answer with Exam text 1 from our third field study:

[*Where do you think this text comes from? What kind of text is it? Why do you think*

that?]

The article can come from a newspaper, or online blog. It look like an article. The language is easy to understand. They used research results and test them to make people trust them.

[*If you compare the register of this text to the others, can you notice any particularities of the language of this text, compared to the other texts?*]

Scientist results to make people feel confident about this text.

[*What are the advantages and disadvantages of talking about the subject of the text with this type of language?*]

Make it understandable by a lot of people so this text can have more visibility. But some people can doubt about it cause they didn't use scientific vocabulary. (S50)

Here, we can notice that there is no implication that identifying audience or purpose is a matter of simply decoding linguistic elements. We can also see that the student has recovered pragmatic effects from this text: the scientific results may inspire some degree of confidence in the text;

however, the lack of scientific vocabulary may cause some readers to doubt its trustworthiness. Although we may observe fewer problematic reflections about the relationship between language and meanings, we can also view fewer linguistic reflections in general. In fact when we asked about "particularities of the language" students often offered pragmatic descriptions of the language such as "formal" or "scientific" rather than citing specific linguistic elements. We realize now that because we were nervous about conveying a static view of communication, we may have been more timid about asking students to link forms and function. Therefore, the question of how to elicit form and function links from the students which do not show a strict relationship between form and function remains one which we wish to explore in future studies.

On top of being more timid when asking students to make form and function links, we were also more timid with our use of the term and concept of genre. In this study, we forewent the term "genre" and emphasized the issues of audience and purpose less; however, we realize that sacrificing the concept may have come at a cost to the depth of the reflections we made about the texts we studied since we emphasized the roles that texts play in social activities less. The question of how to teach students not just how to use genres themselves but how to use the concept of genre remains one which deserves further study

On top of students' text classification activities, another source of data we had hoped to use were the transcriptions of the metapragmatic discussions from class. We had hoped to use these recordings in order to analyze the way that we talked about language and also to see if students were able to have a dialogue about their different interpretations of texts. Nonetheless, transcriptions of the metapragmatic discussions have proven difficult to provide for material reasons. Despite the use of several devices to record class discussions, the recordings which resulted are not usable given the high degree of background noise. Even though we have not been able to deepen our understanding of the way that we and our students talk about language use during this field study, we feel that this is an issue which would be interesting to explore both in our classroom and others, especially given our deeper understanding now of the way that talking about transmits a view of communication.

Although we will not be able to support these assertions with data such as recordings, we believe that it may still be useful to discuss our impressions of the metapragmatic discussions conducted in class. The rich and varied pragmatic reflections which we had found on our students' questionnaires during our first field study had led us to believe that discussions about pragmatic issues would yield interesting exchanges among students However, in practice, these discussions were often difficult to manage as only a few students spoke and the others were

inattentive. The large number of students in classes seemed to prevent meaningful conversations. Dividing students into smaller groups did not seem like a viable option as we wished to be present to scaffold the discussions. Here, we have identified an obstacle to successful implementation of metapragmatic discussions--although students may possess valuable pragmatic insights which could potentially yield discussions which could allow them to construct understanding of various ways of understanding utterances, it may be difficult to get students to dialogue about their views, particularly with a large number of students in a classroom as is the case for many Lansod contexts.

13.3 Field study 3, Part II: Understanding Students' perceptions of the genre classification and communicative capacity

One major shortcoming with our first field study was our lack of triangulation with data which gave the students' opinion of issues which are central to our study. Our study was based on a series of ideas which we have elaborated over the course of several years. The basis of our approach is that all students need to be prepared to engage in discourse and that by exposing students to a broad array of sociolinguistic variation and talking about this variation in pragmatic and metapragmatic terms, we can help students make links between form and function which may serve them when they wish to engage in communicative action. However, we are aware that students may not share these beliefs. We believe that understanding students' perceptions of these same ideas may bring us a deeper understanding of our project.

This is why for the third field study we have triangulated in two ways: with questionnaires issued to students and with individual interviews with the students. Although there were many issues that we would have liked to explore in detail with our students, we decided to limit our study to a few elements. One issue which we hoped to study in more detail was whether students preferred an approach preparing them to work as cultural event planners or whether they preferred an approach which sought to develop flexible pragmatic skills. We also wished to know more about students' perceptions of text analysis and metapragmatic discussions. Finally, we wished to know more about students' perceptions of the difficulty of performing activities which demand pragmatic, linguistic and metapragmatic skills. In the following sections, we will describe the questions which we asked in order to shine more light on these elements as well as the students' answers.

The questionnaire, which can be found in Annex 20, contains 21 items, with both open ended questions and questions with answers on Likert-style scales for easier data comparison.

For most cases, students were asked to circle an answer on a Likert scale and to explain their answers so that we could both have data that were easily comparable and see the students' individual perceptions. The questionnaire focused primarily on students' perceptions of the interest and difficulty of the text comparison and analysis which took place in class. Students were given the questionnaires during the last day of class and were asked to bring them to their interviews or exams. The questionnaires were not graded; however, students were given a point for their participation mark for simply turning them in. The instructions for the questionnaire were written in French, and the questions were asked in both English and in French. Students were told that we preferred that they answer in English, but that if the language was a barrier to expression that they could answer in French. Questionnaires were completed at home and brought to us during their interviews or exams. Fifty-two questionnaires were turned in. All students provided consent on forms found on their exams. The questionnaires were not graded; however, students were given a grade for turning them in. This means that the questionnaires were not anonymous. Consequently, we are aware that there is a possibility of confirmation bias. In order to try to minimize this bias, we will focus on critical comments.

The interviews, whose transcriptions can be found in Annex 22, were conducted individually. Interviews were semi-structured so that we could seek answers to certain themes while still being able to explore interesting elements which arose. Interviews were recorded on both a small handheld recorder and computer software and later initially transcribed with Descript software and then manually corrected. Like the questionnaires, the interviews were not graded, but students received one point for completing one. Thus, interviews were subject to similar confirmation biases as the questionnaires. For this reason and because the interviews elicited many of the same ideas as the questionnaires, the interviews will be cited sparingly. However, they will be cited when they demonstrate trends which were not visible on the questionnaire data or if they supplement it. Because students were not grouped into classes by level, their group numbers will not be indicated. Rather, each student has been assigned a number which will be preceded by the letter S for "student" each time they are cited.

The items on the questionnaire and interviews were articulated around four questions. The first one of these was: *Do students agree that communicative capacity was a relevant objective for their class?* In other words, we wished to understand students' feelings about course content based on flexible pragmatic skill development rather than on themes related to their cursus. Therefore, during the first semester, we conducted what could be considered

wide-angled ESP and asked students a series of questions about their preferences on their questionnaires and during their interviews.

The second issue which we wished to explore was: *What are students' perceptions of the utility of reading diverse types of texts?* As we established in section 9.2, our communicative capacity approach is based on the idea that exposure to a variety of different texts along with pragmatic and metapragmatic discussions about them can help develop students' sensitivity to sociolinguistic variation. From our perspective, the value of reading a variety of different texts is that it helps students see how forms are used to achieve meanings in different contexts and therefore to develop students' pragmatic competence. However, we are aware that students may not share our perception of the utility of this type of exercise. Therefore, the items on the questionnaire articulated around this theme seek to understand students' perceptions of text comparison. In order to understand more information about this issue during the interviews, we asked students their opinion of the activity completed on the first day where they had been asked to compare and classify the text excerpts.

The third question we wished to explore was *What are students' perceptions of difficulty of developing linguistic, pragmatic and metapragmatic competences?* During our first field study, students showed considerable pragmatic competence in describing the language in the texts in a variety of ways such as "familiar" or "aggressive." However, students' inability to identify specific linguistic elements in texts proved to be a challenge to metapragmatic development. This series of items on the questionnaire sought to help us understand students' own perspectives of the difficulty of displaying linguistic, pragmatic and metapragmatic awareness.

The fourth theme was articulated around the topic *What are students' perceptions of metapragmatic discussions?* During our third field study, we shifted from eliciting pragmatic reflections with questionnaires to eliciting them through classwide discussions. This shift had several justifications. First of all, students showed such varied and rich pragmatic reflections, that we hoped to bring together in class to illustrate the fact that there are varied plausible interpretations of any text. Secondly, we thought that if students had pragmatic insights, we could help them identify the linguistic forms that realized these pragmatic meanings and help them move towards metapragmatic discussions. Therefore, we viewed these discussions as extremely valuable and wished to know how students viewed these kinds of discussions.

In the next sections the questions which students were asked on the questionnaires to explore these issues will be detailed, and students' answers will be presented.

13.3.1 Do students agree that communicative capacity was a relevant objective for their class?

In order to understand students' perceptions of flexible pragmatic skill development as opposed to another type of instruction, students were asked a series of questions about whether they preferred the first semester or second semester of our class. The class of our first semester was based on themes related to event planning and culture. Based on the result of the needs analysis discussed in Chapter 8[39] that a proportion of the students planned to work in event organization, part of the curriculum focused on issues surrounding event organization. In order to study event organization, we focused on the Burning Man Festival, studying both the organization of the event and its financial structure. Another unit in the semester concerned technology, and focused on teaching students technology vocabulary, and then investigating the way that new technology has been used during cultural events. Next, we focused on one debate taking place within the community of art and culture: whether video games are a legitimate form of art. For their oral evaluations, students were asked to present a cultural event which they imagined they had organized. For their written evaluations, they were asked for a series of written activities including an essay about their opinion of the Burning Man festival, an essay on the debate about the legitimacy of video games as an art form, and a description of the cultural event that they had presented orally to the class. Finally, students were given an exam which contained one part with technology vocabulary, a text about the commercialization of festivals with comprehension questions, a text about the use of technology at festivals with comprehension questions and an essay to write about the legitimacy of video games as an art form. All of the activities of the semester along with all of the documents which the students received, including their final exam, can be found in Annex 24. As we mentioned in section 13.2.1.3, the second semester was designed around a series of thematic units which sought to expose students to a variety of different genres and to motivate students to talk about them.

The items on the questionnaire sought to elicit students' opinions about the degree of usefulness of the course content for their future careers of each semester and to what degree the course content held their interest. This choice was made based on our assumption that a

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[39] Obviously, the fact of using results from a previous year may seem somewhat problematic as a different group of students may have different needs, and as needs analysis should ideally be continuous. However, the issue of chronology remains problematic. Because we do not meet the students before the beginning of the semester, needs analysis (and therefore curriculum design) cannot take place before the semester. We have assumed that, like in previous years, a considerable proportion of the students will work in the world of cultural event planning.

motivating class would be both useful and interesting for the students. The elements on the questionnaire which sought to investigate students' perceptions of the semester can be found below:

1. On a scale of 1 to 10, how useful for your professional career did you find the activities about cultural event organization (such as the discussions about the Burning Man Festival and your oral presentation) during semester 1? Circle your answer
not useful at all 1   2   3   4   5   6   7   8   9   10 very useful

2. On a scale of 1 to 10, how interesting did you find the activities about cultural event organization (such as the discussions about the Burning Man Festival and your oral presentation) during semester 1? Circle your answer.
not interesting at all 1   2   3   4   5   6   7   8   9   10 very
interesting

3. Do you have any comments about the content of semester 1?

4. On a scale of 1 to 10, how useful for your professional career did you find it studying and analyzing texts such as political speeches and scientific texts during semester 2? Circle your answer
not useful at all 1   2   3   4   5   6   7   8   9   10 very useful

5. On a scale of 1 to 10, how interesting did you find it studying and analyzing texts such as political speeches and scientific texts during semester 2? Circle your answer.
not interesting at all 1   2   3   4   5   6   7   8   9   10 very
interesting

6. What did you enjoy most during our class this semester (semester 2)?

7. What did you enjoy least during our class this semester?

[Questions 8 and 9 pertain to another area of inquiry and will be studied in a following section]

10. In our English classes this year, did you prefer the content of Semester 1 or 2 this year? Why?

Below we can find both distribution chart which depicts students' answers to questions 1 and 4 about the degree of usefulness for their future careers that they attribute to each type of activity:

Students' perceptions of utility of activities about cultural event organization
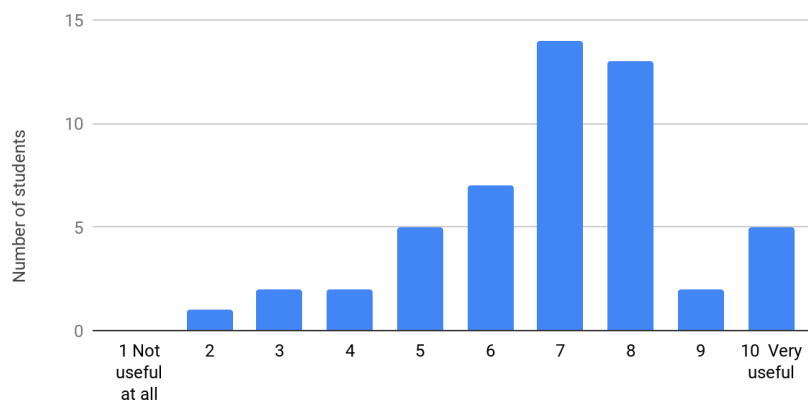
Chart 1: Student answers to question 1 on opinion questionnaire

Student perceptions of utility of text analysis activities
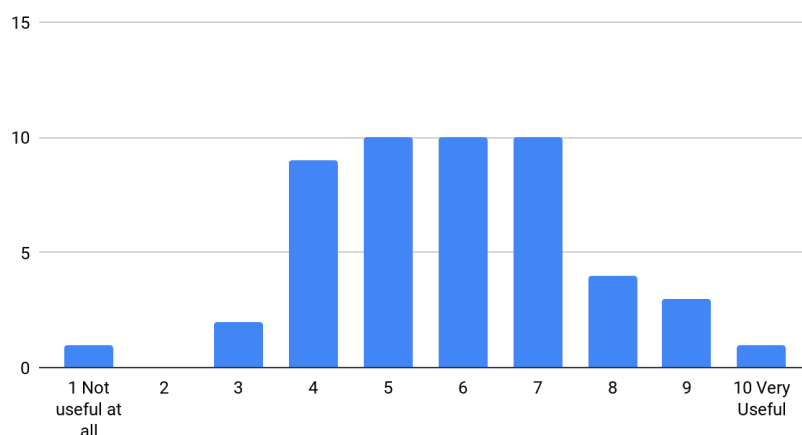
Chart 2: Students' answers to question 4 on opinion questionnaire

By comparing students' perceptions about the utility of cultural planning activities versus text analysis activities, we can see that for the cultural event organization activities, students were more likely to situate the utility on the right end of the spectrum, whereas for the text analysis students were more likely to situate the usefulness in the 4-7 range.

Student answers about the degree of interestingness of the semesters also privileged the activities about cultural event planning as we can see in the following charts:

Students' evaluation of the interestingness of activities about cultural event planning
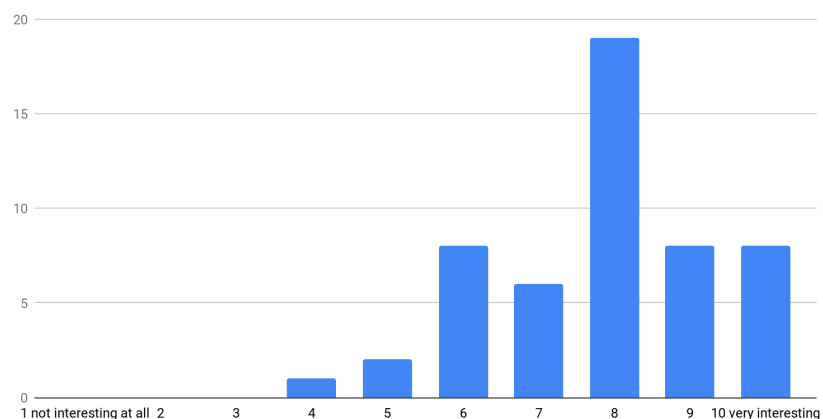
Chart 3: Students' answers to question 2 on opinion questionnaire

Students' evaluations of level of interest of text analysis
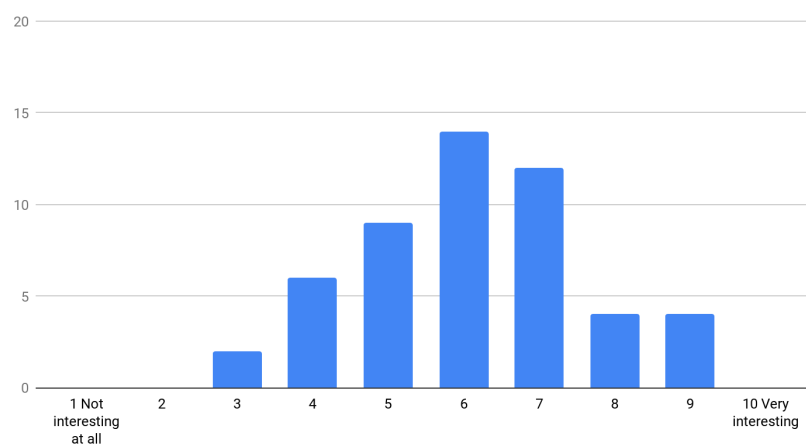
Chart 4: Students' answers to question 5 on opinion questionnaire

As with the previous question, students' answers about the degree of interestingness of the activities surrounding cultural event planning are located further to the right of the spectrum than the ones about text analysis. Students' global preferences for semester 1 were confirmed by question 10 which asked them which semester's content they preferred:

Students' preferred semesters
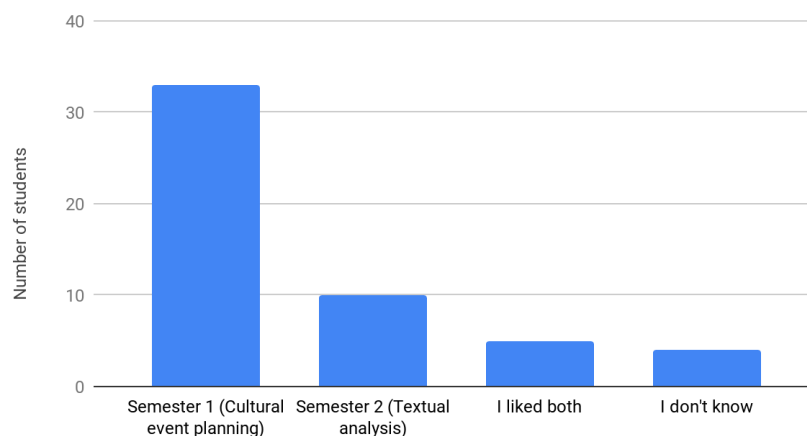
Chart 5: Students' answers to question 10 on opinion questionnaire

Students had several reasons for preferring the content of semester 1. Sixteen found it more interesting, and five found it more professionalizing due to the fact that they hoped to pursue careers in cultural event planning.

Four respondents stated that they found the content of semester 1 more closely linked with their studies such as S55 who said, "I prefered the content of the first semester because it was more focused on our license [undergraduate degree]." The assertion that the activities conducted during the first semester were more closely linked to the students' field is puzzling to us because we based much of the content of the second semester on their other content classes. Our selection of the topic of the media coverage of rap music was drawn directly from one of their other classes, and the textual analyses which we conducted are similar to at least two of their other classes in which the students conduct discourse analyses. This fact was not lost on all students. For question 20, where we asked students about the interest and difficulty of metapragmatic analyses, one said, "We did [similar] exercises with Miss Dalibert and M. Terzi so I find it pertinent" (S25).

Several students indicated that they found that semester 1 was more based on culture than semester 2 was. For example, one student said, "I prefered the content of Semester 1 because it talks about cultural things and I liked discovering them" (S57). Again, this issue seems puzzling to us because we had always centered the content of semester 2 on cultural issues such as visual arts and rap music even while studying different texts. Some of the criticism seems to come from the unit that we had conducted on political speeches; nonetheless, we had adopted the perspective that politics is an important facet of culture. Here we can see that there is a conflict

between our own perspective and the students' about both what culture is and what the content of the course of studies looks like. In such a broad, interdisciplinary course as *ICAS,* these types of tensions can prove to be serious obstacles for Lansod teachers.

Another source of tension in the *ICAS* course is that although a high percentage of students may pursue careers in cultural event organization, preparing students to organize cultural events is not the objective of the course of studies, which takes a more philosophical and sociological approach to the study of culture. Due to our knowledge that a significant number of students pursue careers in cultural event planning, we dedicated a significant portion of the first semester to studying cultural event planning and learning relevant vocabulary. Notwithstanding, this decision was not without its drawbacks as during this semester, several students expressed frustration at our emphasis on cultural event planning, which had little to do with the actual content of the course or with their own career plans. For example, regarding cultural event organization one student said, "It is not very useful for me because I don't want to organize events for my future job. It's the dream of a lot of ICAS student but not mine" (S49).

Our questions about students' preferences of course content have reinforced our belief that the diversity of student populations greatly complicates the task of selecting course content which all students will find relevant. We can also see one major practical impediment to the implementation of communicative capacity for diverse student populations. While the choice of basing course content on flexible pragmatic skill development may be a practical strategy on behalf of the teacher in order to produce content which can be useful to all students rather than highly specific content which excludes some students, students may not perceive the relevance of this type of instruction because each one may wish that the class were tailored to their own particular interests and career objectives.

13.3.2 Understanding students' perceptions of the interest and usefulness of reading diverse types of texts

Another objective of our consultation with the students was to understand their perceptions of different issues surrounding the reading of different types of texts. The approach to the study of language which we have adopted in this paper is based on the idea that exposing students to a variety of genres may make sociolinguistic variation more salient. Because we wished to see if students shared this view, we asked students to offer their perspective on the following assertion:

16. I think that understanding differences in writing styles of different types of texts is easier when you compare different kinds of texts together.

1	*2*	*3*	*4*	*5*
I strongly agree	*I agree*	*I am not sure./ I have no opinion.*	*I disagree*	*I strongly disagree*

As the following chart suggests, there was little disagreement about this statement.

Student perceptions of utility of text comparison for making variation more salient
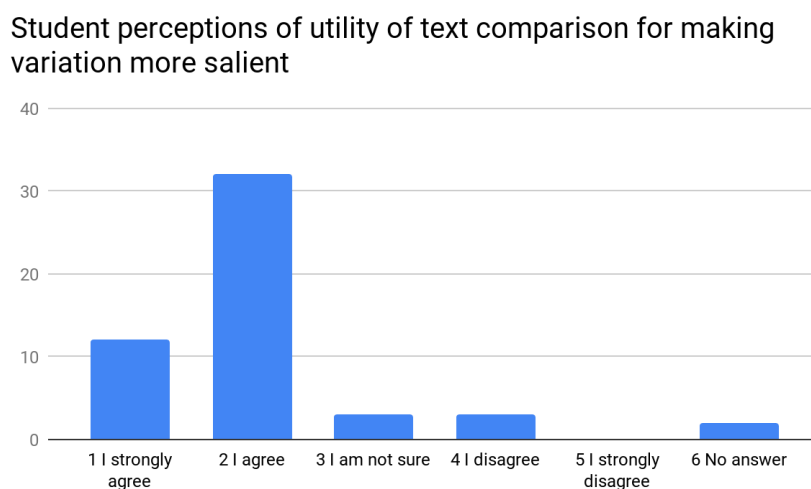
Chart 6: Student answers to question 16 on opinion questionnaire

Many of the students' explanations of their answers simply confirmed this idea. For example, one said, "Yes, because you can identify caracteristics for each kind of text by seeing what is or isn't present in other types of text" (S27). We did receive some criticisms of this activity, however, with two students saying that they did not see the point and another saying that an entire semester was too much to dedicate to this theme.

Another issue that we wanted to study more deeply was students' perceptions of the benefits of reading different styles of texts. As we have explained throughout this thesis, our decision to expose students to various types of texts was based on our desire to expose them to sociolinguistic variation which might help them develop pragmatic and potentially metapragmatic skills. We are aware, however, that students may not view the benefits of exposure to authentic L2 input in the same way; therefore, we asked students the following two questions:

11. I think that studying different types of texts can help make me a better reader.

1	*2*	*3*	*4*	*5*
I strongly agree	*I agree*	*I am not sure./ I have no opinion*	*I disagree*	*I strongly disagree*

12. I think that studying different types of texts can help make me a better writer.

1	*2*	*3*	*4*	*5*
I strongly agree	*I agree*	*I am not sure./ I have no opinion*	*I disagree*	*I strongly disagree*

Students answers to question 11 can be found in the following chart:

Student perceptions of utility of reading different types of texts for improving reading skills
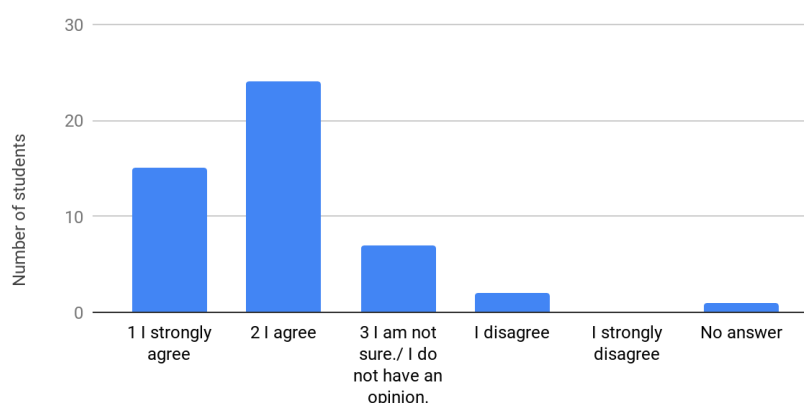
Chart 7: Student answers to question 11 on opinion questionnaire

With this chart, we can see that most students agree with the assertion that reading different styles of reading can help reading skills. In the explanations of students' answers, we can see an interesting trend emerge within students' perception of the precise benefit that reading different styles of texts offers. Fifteen students cited specifically the benefit that reading offers of helping to acquire new vocabulary. Four students mentioned the way that reading types of texts helps students understand new styles of writing; one suggested that it can help with grammar, and another mentioned that it can help develop knowledge of text organization.

Although we did not neglect the teaching of vocabulary during our studies of different texts throughout the semester, learning vocabulary was not our primary objective in exposing them to these texts. Rather, our objective was to help students develop pragmatic and metapragmatic competence. Thus, the view of students, that the primary benefit of reading different styles of text is the acquisition of new vocabulary is in conflict with our own view. The following question on the questionnaire, which asked students about the potential value that reading different styles of texts has for their writing skills yielded a similar result.

Students' perceptions of utility of reading different types of texts for improving writing skills
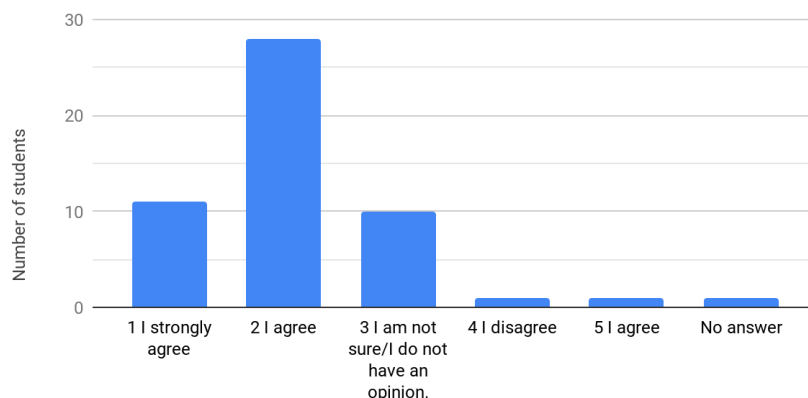
Chart 8: Student answers to question 12 on opinion questionnaire

Chart 8 largely mirrors the previous one about reading skills; however, we can see that students were more likely to "strongly agree" that reading different kinds of texts helps reading skills rather than writing skills. As with the previous text, students' answers indicated their views of the benefits that reading has on writing skills. For this text, students cited a broader variety of benefits than with the previous question. Eight students stated that this type of activity is helpful in allowing students to learn new styles or registers. For example, one said "Because I can see different ways to write like familiar language and formal language" (S51). Three students cited that reading can help improve spelling; another three asserted that it can help students learn ways of formulating sentences. One noted reading helped learn about "text structures" and another that reading texts which used irony had helped him better express irony in his writing. Nonetheless, a majority of students, 15, described the benefit in terms of vocabulary. For example, one said "That gave me new vocabulary but I don't think that I can reproduce a tone or intention if I wrote my own text" (S57).

Within students' answers to these two questions, we can note one obstacle to the successful implementation of our project: students may view the benefit of reading authentic L2 input in a different way than teachers do. Whereas we view texts primarily as valuable sources of pragmatic input, students view them primarily as sources of new vocabulary. While vocabulary is one pragmatic consideration, it is not the only one, and, therefore, these points of view may conflict.

13.3.3 Students' perceptions of metapragmatic discussions

A further concern that we had following the semester was the students' interest in the metapragmatic discussion. Our desire to engage in metapragmatic discussion was the result of various conclusions which we have drawn over the course of the semester. For example, metapragmatic discussion was one potential solution which we propose to highlight the fact that people can have various plausible interpretations of utterances. We believe that pragmatic and metapragmatic discussions are coherent with a sociocognitive view of context because they can help illustrate the fact that people can have multiple valid perspectives of utterances, yet they can also be used to help students discover communicative patterns that exist within social groups. The depth and variety of students' pragmatic reflections in our previous field study led us to believe that students would be able to provide interesting pragmatic and potentially metapragmatic reflections together in a group. However, our experience over the semester proved that these discussions were difficult to manage, that several students tended to dominate them, and that other students tended not to pay attention during these debates, despite our attempts to call on them and bring them into the discussion. This is why for question number 14, we asked students their level of interest in pragmatic discussions with the following question:

14. *I think that* **class discussions** *about the style of writing of different types of texts like the differences between the speeches of Clinton and Trump or the differences between scientific articles and vulgarized articles are...*

1	2	3	4	5
Very interesting	*Interesting*	*A little bit interesting and a little bit boring*	*Boring*	*Very boring*

Students' cited level of interest in discussions comparing styles of texts
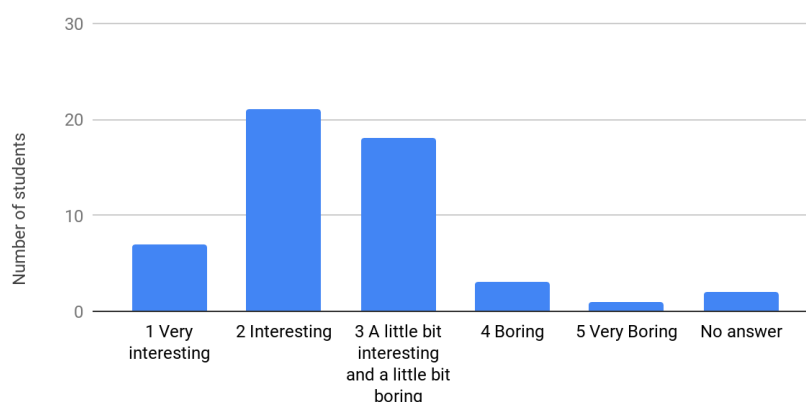
Chart 9: Students' answers to question 14 on opinion questionnaire

A majority of students stated that they found metapragmatic discussions interesting. Eleven of these students explicitly referred to the benefit of hearing other people's opinions about language use. For example, one said, "I love to know what other people think because it gives me other perspectives that I didn't think of" (S14).

However, we can observe certain criticisms of our metapragmatic discussions in students' questionnaires. Six students described the discussions as boring, too long or repetitive. Several students said that even though they sometimes had an opinion, they were intimidated by class discussion and therefore did not participate. For example, during the interviews, one student gave their opinion which they had not shared in class about a text. We responded, "I wish you had shared your opinion [in class]" to which they responded "Yes, but I'm not comfortable to talk" (S16). Similarly another student said on their questionnaire, "I know it's important but I'm not confident when I'm talking in English (especially with my fellow students, I don't know why)" (S15).

Although the answers that students provided in their interviews often largely mirrored students' answers on their questionnaires, the answers which they provided about the interest of metapragmatic discussion were more negative. As during the interviews students tended to describe text analysis and discussion activities as boring and repetitive. For example, we heard responses such as, "Sometimes when we studied a text it could be a bit long, like about a specific paragraph" (S62) and "It's important to know the different types of writing of texts but it's a bit boring because it's very academic, not really fun" (S18). Another related issue which came up during the interviews was that there were too many students present in class to have a productive discussion. For example, one student noted that that metapragmatic discussions were too difficult with the number of students present in the classroom and that they only listened to some people who spoke "I will listen to people who sit around me [gives names of people] and also [gives names of other students] because I value their opinions" (S25). Here we can see that students may base the attention that they pay to other students on factors such as their friendship with the other students or because of degree intelligence that they perceive.

A further weakness with metapragmatic discussions was that some students may not have understood their utility. One said, "To be honest, I don't understand the goal, I prefer do things which will be useful in our careers" (S23).

Despite the comments about how text comparison and metapragmatic discussions might be long or boring, our interviews with students highlighted another perspective on these

activities. Nine students of the fifty who answered the questionnaire answered that they thought that the purpose of the semester was to increase their epistemic vigilance. For example, when we asked them about the purpose of the text comparison activities, one said, "maybe to understand in a better way if you read something on the internet to know if it's a fake article or a real one" (40). Answering the same question, another said

> To be more aware in life in general. When we encounter an article, we can be more able to identify where does it, where does the article come from to yeah be more aware and be more careful with the origins of texts and articles. Not to trust everything. (S44)

Consequently, one unexpected advantage which students perceived of the activities conducted during the second semester was that they may have helped them develop critical reading skills.

13.3.4 Students' perceptions of the difficulty of developing linguistic, pragmatic and meta-pragmatic competences

During our first field study, one of our primary sources of concern was that the level of linguistic competence necessary to make meta-pragmatic reflections might be out of students' reach. Here, our definition of linguistic competence, is that of Ifantidou (2014), as the ability to identify linguistic forms within an utterance; our definition of pragmatic competence was the ability to describe utterances and identify elements such as humor and bias, and metapragmatic competence involved the ability to relate these pragmatic elements to specific linguistic elements.

Because pragmatic competence represents a vast array of skills, we asked two different questions to ascertain students' perceived level of difficulty of completing activities which demand pragmatic skills. The first type of pragmatic skill which we talked about was the ability to detect tone:

17. I find describing the tone of a certain text (as cold, authoritative, friendly) like we did with the political speeches of Clinton and Trump…

1	*2*	*3*	*4*	*5*
Very difficult	*Difficult*	*Normal level of difficulty*	*Easy*	*Very Easy*

Explain your answer.

The second question which we asked included pragmatic skills such as the ability to detect irony, humor and political biases:

18. I find identifying sarcasm, irony, humor and political biases in texts...

1	2	3	4	5
Very difficult	*Difficult*	*Normal level of difficulty*	*Easy*	*Very Easy*

Explain your answer.

In order to understand students' perceptions of the difficulty of linguistic competence, we asked students to complete the following sentence:

19. I find identifying specific grammatical and syntactical elements (like different verb tenses) in writing...

1	2	3	4	5
Very difficult	*Difficult*	*Normal level of difficulty*	*Easy*	*Very Easy*

Finally, in order to know about their perception of metapragmatic competence, we asked them to finish this sentence:

20. I find identifying specific formal elements in a text (like grammar, sentence structure, certain types terminology such as slang or technical jargon) and linking these elements with different strategies (such as using the passive to implicitly cast blame as we saw in Trump's speech)...

1	2	3	4	5
Very difficult	*Difficult*	*Normal level of difficulty*	*Easy*	*Very Easy*

Students' responses to the question about the difficulty of describing the tone of texts can be found below:
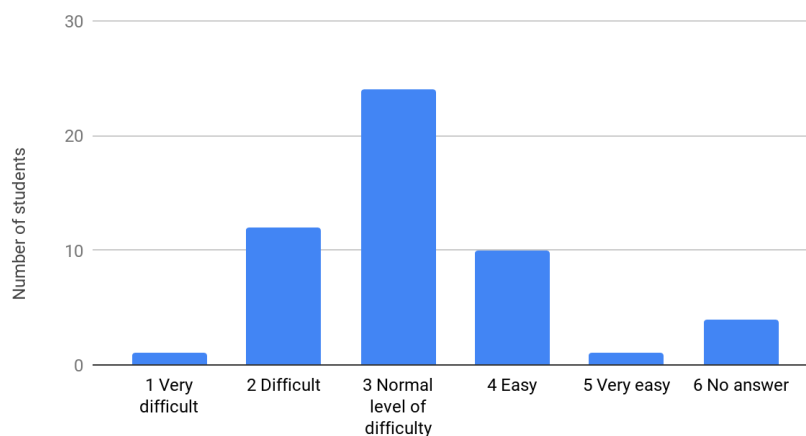
Chart 10: Students' answers to question 17 on opinion questionnaire

Students' answers to this question formed a bell curve. The results for another pragmatic skill: the ability to identify sarcasm, irony, humor and political bias proved to be less normally distributed and distributed more to the left side of the scale of difficulty:

Students' perceived difficulty in identifying sarcasm, irony, humor and political biases in texts
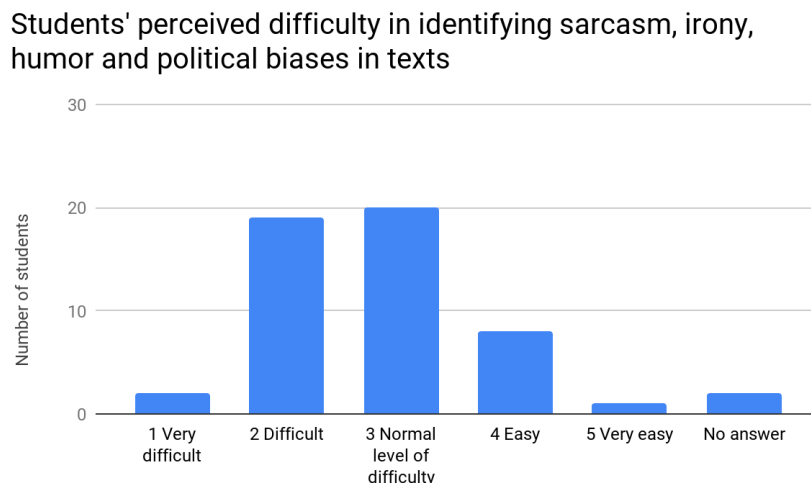
Chart 11: Students' answers to question 18 on opinion questionnaire

Several students alluded to the fact that sarcasm, irony, humor and political biases may be more hidden than tone. For example, one said, "Irony and humor are easier to identify than sarcasm or political biases" (S27).

Two students astutely noted that identifying bias in texts which were originally oral and have been written is difficult because of the lack of prosody.

For element 19, which asked students of the perceived difficulty of identifying specific formal elements, the distribution moved even further to the "difficult" end of the spectrum:

Students' perception of difficulty of linguistic competence
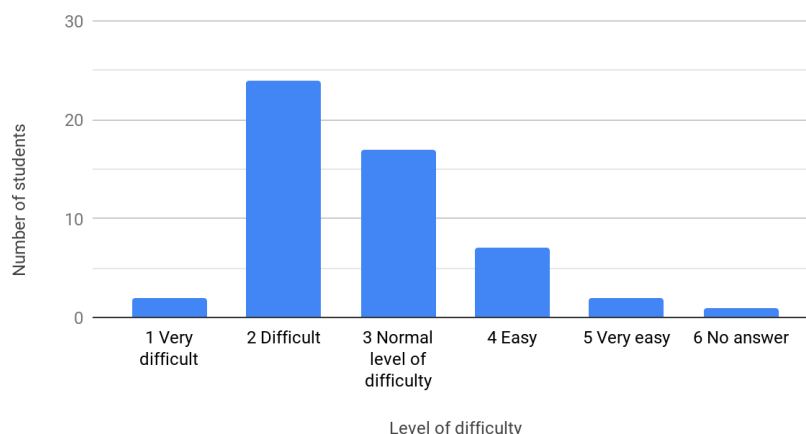
Chart 12: Students' answers to question 19 on opinion questionnaire

Students explained their answers saying "It's my biggest gap" or "I am not that okay with grammatical issues in English" (S29). One noted, "It's difficult for me even in French but I had to work on that again, it's necessary" (S57).

The chart of answers for element 19 which sought to understand students' perception of the difficulty of producing metapragmatic reflections looks similar to the one about linguistic competence, with a majority of students finding this activity difficult while a similar number of students asserting that it was a normal level of difficulty:

Student perceptions of difficulty of displaying metapragmatic competence
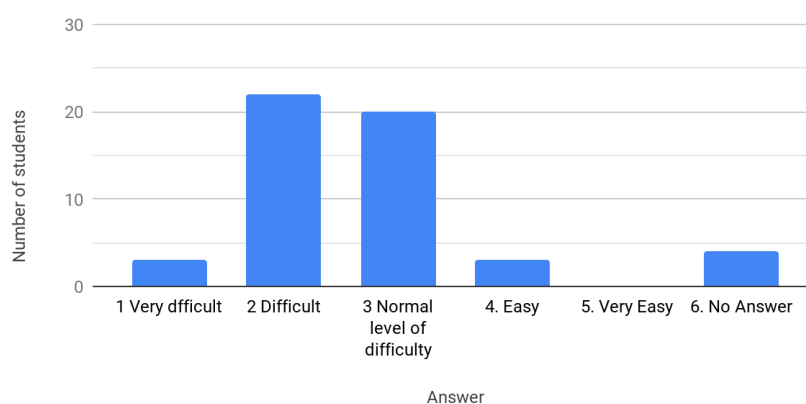
Chart 13: Students' answers to question 20 on opinion questionnaire

Students who described metapragmatic reflections as difficult attribute this difficulty to their low level of linguistic competence, as we can see in the answer, "It's already difficult to

identify grammar, sentence structure or technical jargon, so linking them with strategies is hard" (S57). Three students noted that the difficulty of this activity depends on the text. Four students asserted that they needed more practice to master this activity.

In conclusion, students perceived that activities demanding pragmatic awareness were easier than those demanding linguistic or metapragmatic awareness. As we suspected, the difficulty of identifying grammatical forms in texts may be one reason that metapragmatic reflections were relatively rare in our first field study. Therefore, we conclude that one way to scaffold metapragmatic might involve teaching students to identify grammatical elements in texts with FonF activities.

13.3.5 Questionnaire and interview conclusion

The questionnaires and interviews which we conducted have provided an interesting window into students' views of many of the issues in our research. First of all, we have discovered that students may not have agreed or understood our choice to focus on linguistic variation, rather than issues more directly linked to their future careers.

Students' answers also revealed another point of tension regarding the potential benefits of reading different types of texts. Whereas our objective in exposing them to different texts was helping them develop pragmatic skills, many of our students perceive the benefit of reading different types of texts primarily in terms of vocabulary learning. This conflict of perspective may be another obstacle to the implementation of a project such as ours.

Students' opinions on metapragmatic discussions revealed a further source of tension. Whereas we view metapragmatic discussions as valuable opportunities to highlight multiple views of language use; students may view these discussions as uninteresting, and they may be dominated by a few outspoken students. However, some students did also cite the positive outcome that our emphasis on metapragmatics might have helped develop their epistemic vigilance.

Finally, students' answers confirmed our suspicions that the complexity of identifying linguistic forms may prevent students from being able to produce linguistic or meta-pragmatic reflections.

13.3.4 Third field study conclusion

Our second field study has allowed us to explore the ideas which we introduced during the rest of our doctoral thesis more deeply. Following our first field study, we made several

changes to our methodology. The effects of these methodological changes were not all measurable, but represent an attempt to treat certain issues related to metapragmatic skill development in a more purposeful manner. For example, although we have relied on certain concepts related to genre theory, we have not used the precise term genre due to the complexity of the concept. We have also tried to address the notion of conventionality in a more purposeful way by asking different questions about the texts depending on our own perception of the fixedness of the text. We have also given students multiple tokens of given genres so that they can begin to build their own ideas about what may represent a prototypical text or not.

Finally, we sought to explore students' perceptions of the issues which formed the basis of our study, such as the interest of studying different kinds of language and the difficulty of providing linguistic, pragmatic and metapragmatic reflections. Our consultation with the students confirmed that the difficulty of identifying linguistic elements may be a major obstacle to metapragmatic skill development. It may be useful to consider ways to scaffold metapragmatic activities, such as by increasing students' linguistic awareness by doing FonF activities. Although we had some difficulty conducting metapragmatic discussions during this study, we still believe that these discussions offer a valuable opportunity to guide students towards metapragmatic discoveries.

Our consultation with the students also showed that students tend to conceive of linguistic variation primarily in terms of vocabulary, an issue which may frustrate instructors' attempts at increasing their awareness of other pragmatic issues. A further obstacle we encountered was that students may not have understood the objective of the activities. The ways in which communicative capacity-based instruction can be beneficial may not be perceptible to students who expect instruction with a more direct link to their target situations.

Although the global purpose semester seems to have remained unclear to the students, when we asked them about the purpose of the genre classification activity completed on the first day, students provided more specific answers. One hypothesis cited by 18% of students interviewed was that our goal was to help them develop epistemic vigilance. We can see, then, that though some students did not perceive the utility of this kind of activity for their professional careers, other students perceived ways in which this kind of instruction might be useful in ways that we had not expected.

13.5 Chapter 13 conclusion

Chapter 13 represents an attempt to further explore issues which arose during our first field study. The first of these issues was how to teach students how to use the concept of genre. Our second field study revealed that even with explicit instruction about it, the concept of genre is quite a difficult one to grasp for both ourselves and our students.

During both the second and third field studies, we attempted to be more cognizant of the way that we vehiculated a view of communicative processes when talking about language. We changed a variety of design features of our study in order to treat issues such as context in a more purposeful way. Our attempts were successful in the sense that they elicited fewer reflections in which a pragmatic form was considered to have a static meaning. However, we consider that the pragmatic reflections made by students during our final study may also be more superficial than they were during our first study. We wish to continue investigating how to elicit reflections about form and function from students.

Finally, students were asked about their own views of communicative capacity-development, text comparison and pragmatic development. Their answers revealed a series of tensions which might impede the success of communicative capacity building pedagogies. First of all, they may not perceive the utility of this instruction as they may not see a link between the skills learned and their target situations. Secondly, they may appreciate texts as sources of vocabulary rather than as sources of pragmatic input. Thirdly, metapragmatic discussions may prove to be boring, and finally, students may not possess the linguistic skills necessary to produce metapragmatic reflections.

13.5 Chapter 13 summary table

Chapter 13: Further exploring communicative competence building through field research		
Field study 2: Further understanding students' own perceptions of textual genre and its relevance to the L2 classroom		
Operationalization	**Results**	**Conclusion**
Students were taught more explicitly about genres and then asked to define the notion of textual genre, give an example and explain their perception of its utility to the L2 classroom.	Some descriptions of the concept corresponded more closely to a register perspective than a genre one. Approximately half of the students surveyed asserted that the concept was useful for L2 learning.	Tensions between genre and register perspectives are difficult to resolve. Students may not perceive that genre-based pedagogies are useful.
Field study 3: Understanding students' perceptions of communicative capacity-development and text classification and comparison activities		
Operationalization	**Results**	**Conclusion**
Students were asked via questionnaire and interview about whether they prefer a more traditional ESP approach or a communicative capacity-based approach.	Some students perceived that a traditional ESP approach was more interesting and useful.	One obstacle to implementation of pedagogies which build communicative capacity is that students may not perceive their utility.
Students were asked about their view of potential benefits of reading diverse types of texts.	Some students view the advantage of reading diverse texts primarily in terms of vocabulary.	Students' view that reading different kinds of texts is primarily useful for vocabulary is in conflict with our own view that this activity is useful for developing pragmatic skills.
Students were asked about their perceptions of class discussions about metapragmatic issues.	Although the answers on the questionnaires were globally positive, during the interviews many students asserted that these discussions were long or boring or that they are too shy to participate.	We view metapragmatic discussion as useful on a theoretical level; however, implementation of such discussions may be complicated by the fact that students may not find them interesting or may not participate.
Students were asked about the difficulty they perceived in demonstrating linguistic, pragmatic and metapragmatic awareness.	Whereas most students said that demonstrating pragmatic competence was a "normal level of difficulty," many students said that demonstrating linguistic and metapragmatic skills is more difficult.	The difficulty of displaying linguistic awareness may prevent students from making linguistic or metapragmatic reflections.

Table 70: Chapter 13 summary table

Chapter 14

Re-considering the potential relevance of a pragmatic approach to specificity to the Lansod sector

The point of departure for this investigation has been our desire to provide a reflection about types of pedagogy which might support the Lansod sector. Whereas some stakeholders have suggested that emphasizing narrow-angled ESP is the key to increasing quality and unity across this sector, we have argued that a variety of factors may prevent the implementation of specialized classes, such as the presence of mixed disciplinary groups. Therefore, we have argued that a pragmatics-based continuum such as Widdowson's communicative capacity-*communicative competence* model (1983) might offer a framework which could be relevant to all Lansod teaching situations. In this final chapter, we will consider what our doctoral research has taught us about the potential of Widdowson's continuum of pragmatic skills (1983) to support teaching in the Lansod sector. We hope that this reflection can build an understanding of if and if so how this continuum could enlighten this complex context.

The discussions in this chapter will be divided into three sections. The first one will contain a re-evaluation of the relevance of a pragmatics-based approach to specificity to the Lansod sector. As the "specific" end of the continuum includes narrow-angled ESP classes which have already been widely studied and applied, our discussion will pay special attention to the "general" end, which is to say the communicative capacity end of the spectrum. The second part of this chapter will involve a re-evaluation of our own operationalization of an approach seeking to build communicative capacity using genre classification and comparison. The third part will detail our own global conclusion about the implication of our research for the Lansod sector.

14.1 Discussions about the relevance of a pragmatic view of specificity to Lansod classes

The initial part of this chapter will focus on our reconsideration of implications of a pragmatics-based framework for Lansod instruction.

14.1.1 Adopting a broad view of pragmatics which also includes discourse analysis can contribute coherence along the specialized and non-specialized teaching continuum

One advantage of Widdowson's (1983) pragmatics continuum is that it adopts a broad view of pragmatics articulated from the perspective of language users. This broad, emic view of pragmatics is coherent with the view of pragmatics articulated by Crystal (1997) which is commonly adopted within the realm of instructional pragmatics (Kasper and Rose, 2001; Kasper and Ross, 2013). According to this definition, any paradigm which contributes to our understanding of communicative action can be considered pragmatic in nature. Under this conception of pragmatics, research within fields such as sociolinguistics and discourse analysis can be considered under the umbrella of pragmatics. This perspective is particularly useful from a language teaching perspective where our allegiance is to practices which lead to effective language learning and not to a particular approach to the study of language use. We realize that this assertion may not be popular among linguists and pragmatists who may have allegiances to particular perspectives and methodologies. Furthermore, this assertion may be unpopular in that it may seem to subjugate discourse analysis to pragmatics. Our intention here is not to question the value or status of discourse analysis but rather to highlight how a multitude of perspectives of discourse can contribute to our understanding of communicative action and can therefore support pedagogical practice.

As we have seen in this paper, speech act theory has often been used in "general" language classes to help students understand language use; whereas discourse analysis has often been used in specialized language classes to help students understand language use (Coste, 1980). We believe that one part of the "solution" to creating more coherence between general and specialized language teaching involves creating a dialogue among all of the different approaches which are drawn upon in language teaching pedagogy to help students understand language use. Consequently, we believe that a pragmatic view of specificity can increase coherence across all degrees of the continuum.

We hope that we have contributed to building a bridge between specialized and "non-specialized" teaching by having attempted to use a theory which is typically associated

with discourse studies, genre theory, to help support pragmatic skill development in a wide-angled ESP context. However, much work remains to be done in order to create dialogues among different approaches to the study of language use about how they can support language pedagogy. This is work which we hope to pursue in our future research career.

14.1.2 Flexible pragmatic skills are underemphasized in many models of communicative competence

In this paper we asked the question: to what degree can models of communicative competence sustain both language teaching practice which encourages the learning of sociolinguistic norms and language teaching practice which encourages the learning of strategies for adapting to unanticipated situations? We have concluded that the emphasis on pragmatic formulae has created a bias within models of communicative competence towards the learning of sociolinguistic routines. Although we would not argue against the utility of knowing the relevant routines for a given situation, too much emphasis on routines may leave little room for instruction which can help students adapt to situations with which they may be unfamiliar with useful routines to employ.

The simplistic treatment of the notion of appropriateness within some models of communicative competence has turned out to be another major obstacle to the inclusion of flexible pragmatic skill development in language learning curricula. By treating appropriateness as a static and objective construct (cf. Canale and Swain, 1980), pedagogists risk preventing students from constructing their own understanding of what may be appropriate in a given situation. This means that students may not have the keys to adapt to situations for which they have not explicitly prepared for beforehand. It also means that pedagogical applications of appropriateness may not take into account situations in which different parties in an exchange may not share perceptions of what is appropriate and what is not. Furthermore, these pedagogical approaches may not take into account the fact that appropriateness is often a question of degree and not a binary issue.

Consequently, we have concluded that one major obstacle to the implementation of Widdowson's framework (1983) is that many pedagogical applications of pragmatics, particularly those within the *CEFR*, support the *communicative competence* end more than the communicative capacity end of the framework. The *CEFR*'s inclusion of flexibility as a sub-component of pragmatic competence indicates an awareness of the need to help students develop adaptable pragmatic skills. We assert, though, that the vagueness of the *CEFR*'s

descriptors for flexibility and the lack of research about flexible skill development remain obstacles to the implementation of more teaching approaches based on communicative capacity. We hope that more researchers will consider the importance of developing flexible pragmatic skills and continue the work described in this thesis of exploring pedagogies which seek to develop them.

Although relatively few paradigms explicitly aim to develop "flexible pragmatic skills," several approaches do attempt to help students make links between form and function in a way that is compatible with the notion of communicative capacity. These approaches include those which attempt to raise genre awareness, language awareness and metapragmatic awareness. The fact that these paradigms tend to rely on concepts such as constructivism, metapragmatics and awareness, indicates that many researchers are independently reaching similar conclusions about concepts which can usefully underpin approaches which seek to build flexible pragmatic skills.

14.1.3 Adopting an explicit theory of context is fundamental for any pragmatics-based approach

One important lesson that we learned from our study is the degree to which the development of an explicit theorization of the relationship between language and context is necessary for any pragmatics-based instruction, regardless of its degree of specificity. During our first field study, we underestimated the importance of explicitly theorizing the relationship between language and context, relying on an implicit view that context determines language, and the result was a teaching practice which transmitted an overly deterministic view of the relationship between language and context which did not take into account their dynamic, bi-directional relationship.

The problems which we faced within our own field study with our conception of context has led us to conclude that theorizing the relationship between language and context is important. This realization has led us to consider that many approaches to instructional pragmatics employed today may prove problematic in their treatment of context. For example, they may adopt a problematically broad view of context as in the *CEFR,* where context is considered as all of the elements surrounding a focal event (Council of Europe, 2011). Dervin (2003) has asserted that this view is common, saying "Context is conceptualized, usually implicitly, as a kind of container in which the phenomenon resides" (p. 112). Another common perspective is that "context determines language use." As Auer (1995) notes, It seems to be a common-place enough statement to note that *language depends on context*." (p. 11, emphasis in original).

However, as many, including Auer have noted, upon closer inspection this affirmation may prove problematic due to its overly static nature and its failure to take into account the way that language use both influences context and is a part of context.

Following trends in both recent pragmatics and instructional pragmatics research, we have begun to understand the importance of adopting a sociocognitive view of context. The social aspect of context allows us to understand the way that social and professional groups develop common communicative strategies; whereas the cognitive aspect helps us understand that individuals are shaped by their own experiences and background knowledge and may therefore express and interpret utterances in somewhat idiosyncratic ways. According to this perspective, appropriateness is no longer a monolithic concept but rather one which is relative to groups and situations.

Interestingly, within pragmatics research a relative degree consensus is developing about the socio-cognitive nature of context. For example, in 2011, Verschueren, the then-president of the International Pragmatics association noted:

> In fact, while it is still too often used in a vague manner, the notion of context has been considerably enriched over the years. The main change has been growing emphasis on contextualization, a continuous process, in opposition to a static context-out-there. Potentially relevant context is endless, but a language user's active orientation towards specific aspects of this borderless potentiality defines what is actually relevant context in a given situation. There is widely shared agreement on this principle, but the main current challenge is to turn this awareness into empirical ways of tracing language user's orientations. (§10)

Many researchers have considered this shift towards a dynamic and process-based view of context as a necessary step in order to avoid the problems provoked by overly vague conceptions of context.

Not only does the adoption of a dynamic, cognitive view of context help underpin a more realistic treatment of pragmatics in language classrooms, but it can also help support both ends of the pragmatics framework suggested by Widdowson. The "social" end of the sociocognitive view of appropriateness can support the communicative competence end, highlighting that appropriateness is not a monolithic concept but is instead relative to discourse communities. Whyte's (2019) suggestion of using indigeneous assessment criteria as a basis for students' L2 assessment can help support *communicative competence* instruction which seeks to educate students to communicate in ways which are appropriate to their given target situations. In

situations for which students may not have prepared and for which students may be unaware of the norms of appropriateness, a socio-cognitive view of context emphasizes the fact that speakers may actually have some control over context, because the choices that they make such as their way of speaking will shape the context. Furthermore, helping students understand that the contextual elements which are salient to them may not be the same elements which are salient to other participants in an exchange may help them navigate complex social situations. Finally, a socio-cognitive view of context sustains multiple plausible interpretations of utterances, highlighting the fact that the meaning of an utterance does not lie in the words themselves, but rather, is the result of a pragmatic reasoning process which may be enlightened both by one's personal experiences and by one's understanding of social norms.

Although many widely applied approaches to pragmatics teaching have yet to integrate sociocognitive views of context, within the paradigm of instructional pragmatics some recent research (e.g. Ifantidou, 2014) has adopted this perspective. Much of this research has been conducted over the last decade. It is due to the valuable insights which sociocognitive views of context can bring to pragmatics instruction that we would argue that approaches to pragmatics within Lansod instruction could usefully be based on contemporary interlanguage pragmatics research. After all, if one role of the didactician is to build a bridge between reference theories and language teaching practice, maintaining updated views of these reference theories should be taken seriously.

Pedagogists are still trying to understand the way that adopting a dynamic view of context changes pragmatics instruction. This means that instructional pragmatics is currently a realm of research with much potential for exploration and innovation. Current instructional pragmatics research has been concentrated largely in the United States, the United Kingdom and Japan. We would argue that instructional pragmatics is a potentially fertile terrain for didacticians in France, particularly for those who want to help Lansod students engage in linguistic action in classes of any degree of specificity.

14.1.4 Explicitly articulating the relationship between linguistic and pragmatic skills is necessary

One complex issue which we encountered during our study was how to address the relationship between linguistic and pragmatic skills. Some models of communicative competence treat linguistic and pragmatic skills separately, without considering the relationship

between them. For example, let us consider this explanation of the relationship between linguistic and pragmatic skills from the *CEFR:*

> A simple way of understanding the linguistic/pragmatic distinction is to say that linguistic competence is concerned with language usage (as in 'correct usage') and hence with language resources, knowledge of the language as a system, whereas pragmatic competence is concerned with the actual language use in the (co-)construction of text. Pragmatic competence is thus primarily concerned with the user/learner's knowledge of the principles of language use. (Council of Europe, 2018: p. 138)

This description is problematic in the way that it presents linguistic and pragmatic knowledge as distinct approaches to language, when, in fact, pragmatic competence necessitates linguistic competence. Sometimes perspectives of *langue* are described as "language as system," and perspectives of *parole* are described as "language as tool" (cf. Narcy-Combes, 2005: p. 41). Descriptions like these and the one in the *CEFR* may obscure the fact that pragmatic competence and linguistic competence are linked. If one considers that linguistic competence involves knowledge of "the language as a system," then pragmatic knowledge is not simply knowledge of "language as tool" but rather "knowledge of how to use the system of language as a tool." Although it is possible that views of "language as system" and "language as tool" imply that these two concepts are related, we believe that descriptions and definitions of linguistic and pragmatic views of language which do not explicitly articulate the relationship between them may obscure their interconnectedness.

In this research project, we have attempted to adopt a teaching approach which highlighted the interconnectedness between linguistic and pragmatic approaches to the study of language. One way that we attempted to connect pragmatics and linguistics was by adopting Ifantidou's definition of pragmatic competence (2014). Her conceptualization of metapragmatic competence involves the ability to understand how particular linguistic forms are used to create meaning in context and therefore integrates linguistic and pragmatic perspectives.

Our attempt to implement a teaching approach based on this intersection of pragmatic and linguistic knowledge met with various problems. One obstacle seems to stem from the difficulty students have in identifying linguistic elements in texts, thus complicating the task of making metapragmatic reflections. The fact that our students had difficulty linking linguistic forms and functions further highlights the need to explicitly address the relationship between perspectives of "language is tool" and "language is system" in the classroom. We believe that

exploring the integration of linguistic and pragmatic instruction is another productive avenue for future research

14.1.5 Pragmatics is a matter of interpretation

This work has discussed at length the tendency within pragmatics and instructional pragmatics to treat appropriateness and inappropriateness in a binary way. In instructional contexts, this black-and-white view has resulted in pedagogies which imply that there is a right and a wrong way to use language (cf. Davidson and Fulcher, 2007), sometimes treating pragmatic appropriateness on par with grammatical accuracy when in reality appropriateness is a subjective matter.

The fact that pragmatics is a matter of interpretation means that non-prescriptive instruction will need to take into account the fact that there is not one right way of interpreting or expressing an idea. Within our field study we observed this issue when students described the texts. For example, during our first field study when students described the advertisement produced by Michael Hauge to sell his materials about film adaptation some students felt that the author effectively cultivated a sense of credibility, whereas others felt that his efforts backfired making him sound overly directive or like he may be over-compensating for a lack of knowledge. Of course, all of these students are entitled to their own opinions of the language use as this is a matter of perception. Ifantidou (2014) asserts that multiple interpretations of utterances should not simply be accepted but also encouraged, so that students can be prepared for the varying interpretations that participants in an exchange may have. Therefore, we would argue that on top of "comprehension questions" about the propositional content of any L2 input, such as texts and videos, open-ended interpretation questions should be asked. The deeply insightful answers provided by our students about their reactions to texts and their opinions of the texts' effectiveness during our first field study are proof of the value of such questions.

It is important to remember that in order for students to be able to use L2 input as pragmatic input they will need some contextual information. Wilson (2006) illustrates this point saying

> We need to escape from teaching reading through the kind of disembodied texts which are so common in EFL classrooms. These disembodied texts have no context, no particular relevance to students, or to their broader learning purposes. The books are

often chosen by teachers or by textbook writers to demonstrate a grammatical point rather than to engage students in meaningful and purposeful reading practices. (p. 367)

Of course, our own research was not flawless in this regard because although we did talk about each text's origins, we chose it ourselves and presented it to students in the context of a language learning classroom. One element which has perhaps not been adequately explored in this work is how a task-based approach contributes context to any language learning activity. Still, any time teachers themselves choose and present any type of linguistic input to students, even in the context of a task, it is important for them to consider how the issue of context is addressed.

14.1.6 Student perceptions of the utility of communicative capacity may be an obstacle to the implementation of pedagogies which seek to develop flexible pragmatic skills

Perhaps unsurprisingly, one issue which might hinder the effectiveness of pedagogies which seek to develop communicative capacity is that students may not perceive their utility. In the questionnaires and interviews collected during our third interview, many students said that they did not see a link between the class activities and their future careers. We hypothesize that the skills which we tried to develop in class may have been perceived by the students as too abstract to be relevant. Students may not understand the complexities of the Lansod sector, such as the diverse needs of students, which often prevent the implementation of narrow-angled ESP.

14.2 Discussions about using text comparison and text classification to develop communicative capacity

In this work, we decided to operationalize our communicative capacity approach as one which aimed to develop pragmatic competence as it has been conceptualized by Ifantidou (2014). In order to build this pragmatic competence, we asked our students to compare and classify a variety of different types of texts. This section will discuss our reappraisal of this operationalization.

14.2.1 Metapragmatic competence development as communicative capacity-development

In this work we have equated Widdowson's notion of communicative capacity (1983) with Ifantidou's conceptualization of pragmatic competence (2014). Ifantidou's view of pragmatic competence (2011, 2014) is compatible with Widdowson's (1983) because it provides

a view of pragmatic competence which is not defined by knowledge of routines but rather with understanding of relationships between form and function which can support communication in situations for which students may be unaware of communicative norms. Her view of pragmatics is also valuable because it explicitly accounts for the relationship between linguistic knowledge and pragmatic knowledge. Although our initial attempts to elicit metapragmatic reflections resulted in some problematic reflections in the sense that they gave linguistic forms a fixed meaning; the subsequent adoption of an explicit view of context has helped us to speak about communicative processes in more complex ways.

The different approaches to metapragmatic reflection elicitation adopted throughout this study have each demonstrated advantages and limitations. The questionnaires we used in the first field study allowed us to discover that all students were able to make some degree of metapragmatic reflection and required each student to develop their own reflections. Many of the answers were quite complex and offered nuanced views of when a text becomes a genre and of the complexity of the notion of communicative purpose. However, the fact that we did not engage in discussion about our answers prevented students from putting their different interpretations together in a way that could illustrate the diverse ways that individuals can interpret utterances. Our attempts to try to help students share their different perspectives in later field studies also proved difficult as metapragmatic discussions were often dominated by one or two students, with the rest not paying attention or too shy to participate. We hope, then, to explore further different approaches to elicit metapragmatic reflections which can both help each individual student to formulate their own interpretation and allow students to share their views.

14.2.2 Use of genre theory to underpin communicative capacity-development

For our research project, we chose the concept of genre to underpin our communicative capacity building approach due to the fundamentally pragmatic nature of genres. A further justification was that we believed that exposing students to a variety of different genres and asking them to analyze them would elicit pragmatic reflections.

Our attempt to use description and classification of texts has been successful in the sense that this activity requires that students look beyond just "words" and into elements such as register, rhetoric and organization. Furthermore, our approach also created a situation in which many of our students demonstrated impressive pragmatic awareness as they identified and reacted to elements such as humor, bias and tone. Moreover, these activities were useful in

showing the antecedent genre knowledge which students already possess. Eliciting this knowledge is the first step in harnessing this precious tool to support genre pedagogies.

Nonetheless, the concept of genre has proven to be more slippery than we had imagined at the beginning of the project for a multitude of reasons. For example, we have run into tensions between the fixedness and uniqueness of different texts. From the beginning of our research on genre, we were aware that there was tension in pragmatics research about whether utterances are treated as conventionalized elements or as more idiosyncratic ones. Genre theory is one theory which has a tendency to emphasize conventionalized characteristics of texts and minimize the presence of idiosyncratic ones. It is this emphasis on conventionalization at the expense of idiosyncrasy which has led some to question the utility of a pedagogical approach which teaches students models of utterances but does not necessarily prepare them to adapt to new situations.

However, within the implementation of our first field study, we realized that the issue of conventionalization was even more complex. After all, texts vary in their degree of fixedness (Illes, 2001). Therefore, teachers actually transmit views of degrees of fixedness when they talk about language use in their classrooms. When they ask questions about a text, they may imply that the author has a high degree of liberty in determining the form, implicitly conveying the view that the text is idiosyncratic, or they may emphasize the regularities of a certain type of utterance, implying that the form is more conventionalized. During our first field study, we realize, we may have painted a confusing view of the conventionality and idiosyncrasy of the texts by both using the word "genre" which implies fixedness yet asking questions which seemed to imply that the author may have had complete liberty in determining the form.

The "bad" news is that this tension between conventionalization and idiosyncrasy can never be resolved (Yunick, 1997). The good news in our study was that when asked whether they thought a text was a typical exemplar given genre or not, students provided thoughtful answers showing varied conceptions of what constitutes a genre and relying on a variety of criteria for making their classifications. We suggest, then, that one way of dealing with this tension is to discuss this issue more openly with students. If students have some background knowledge of the genre, it may even be possible to ask for their own perception of the fixedness of this genre. In fact, during our first field study study the questions which we asked about the degree of "typicality" of each text was one of the questions we asked which yielded some of the most productive pragmatic reflections.

One issue which has not been sufficiently addressed within this paper is the ways in which we may have skewed the notion of genre by taking the texts which we have studied in

class out of their original contexts. Given that students did not choose the texts we studied in class and that the texts were embedded within the activity of language learning and not within "real life" activities, it is no wonder that concepts such as purpose and audience may have felt abstract to them. Still, the artificiality of the classroom is a difficult issue to overcome in instruction which seeks to build pragmatic skills. Of course, one solution would be to embed the kinds of pragmatic and metapragmatic skills within task-based instruction. It would be worthwhile, we believe, to continue the dialogue between TBLT and pragmatics which has recently begun (c.f. Taguchi and Kim, 2018) and integrating the notion of genre into this conversation.

Finally, teaching students how to use the concept of genre has proven extremely complex, particularly given that our own view of genres has evolved over the course of this project. In spite of the complexity of this endeavor, we believe that teaching students how to use the concept of genre is an activity which deserves further attention and one which we hope to explore in the future.

In conclusion, because the concept of genre includes both texts and the different activities in which the texts take part, it is a valuable tool for pragmatic skill development. Nonetheless, the concept is also extremely slippery, particularly in L2 instruction where it can be difficult to maintain the "authenticity" of the genre and where the emphasis on regularities within types of texts can lend itself to prescriptive teaching practice. Our conclusion about this concept is that it has tremendous pedagogical potential but is also one which should be handled with care.

14.3 A Lansod training program which can be relevant to both specialized and non-specialized teaching should include pragmatics

One question which we asked at the beginning of the thesis was: is pragmatics instruction beneficial for students? We answered the question citing the results of several analyses which demonstrated that pragmatics instruction has been shown to be beneficial for students. The question we did not ask was: is pragmatics instruction necessary for teachers as a part of their training? Our experience writing this doctoral thesis leads us to answer this question with a resounding yes. The difficulty which we have had teaching pragmatics has highlighted the extent to which teaching students about language use is neither simple nor intuitive.

Trying to both understand language use and help students understand language use has proven to be a Herculean task. We have had to answer questions such as: How can we navigate

the sea of (sometimes competing) paradigms for the study of discourse? What is the relationship between context and language? How much should the conventionalized nature of a text be focused on, and how much should its idiosyncratic nature be emphasized? How can we help our students make links between form and function? These questions do not have easy answers, and to some extent may not actually be answerable at all; however, research from the field of pragmatics can help us address all of these issues in a more purposeful way,

Currently Lansod stakeholders are debating what a training program for Lansod teachers should involve. The *Commission de Formations de la SAES* has suggested that on top of the three options offered to specialists in English: literature, civilization and linguistics that a specialization in *anglais de spécialité* should be offered for future Lansod teachers (2016: p. 4). However, as we have argued, an emphasis on *asp* would only be relevant to only a portion of Lansod students. An emphasis on pragmatics could integrate both uses of language within specific discourse communities and outside of them and consequently be useful in any Lansod context.

14.4 Chapter 14 conclusion

Our current research represents an exploratory project which has sought to relate research about discourse and pragmatics to the Lansod sector. Although we have not been able to provide concrete statistics or hard conclusions, we do hope that we have encouraged debates about how instructors teach communication.

Many current discussions about Lansod course content have revolved around the ideal level of specificity to be adopted in classes. As we have argued in this thesis, by zeroing in on particular degrees of course specificity, we may be obscuring similarities which exist across the specificity continuum--namely, the need that all foreign language students have to be prepared to use the language. A widespread emphasis on pragmatics could shift conversations among Lansod teachers from, "Do you teach specialized or general English?" to "How do you prepare your students to engage in linguistic action?"

14.5 Chapter 14 summary table

Chapter 14: Re-considering the potential relevance of a pragmatic approach to specificity to the Lansod sector	
Discussions about applying a pragmatic continuum of specificity as a framework in Lansod classes	Adopting a broad view of pragmatics which includes discourse analysis and pragmatics can create more coherence at all degrees of specificity by highlighting the importance of understanding language use for all L2 students. One obstacle to the implementation of a pragmatics-based approach to specificity is a lack of research about flexible pragmatic skill development. Adopting an explicit conceptualization of the relationship between language and context is a fundamental step in any pragmatics-based approach. Explicitly articulating the relationship between linguistic and pragmatic skills is necessary for metapragmatic instruction. One obstacle to the implementation of pedagogies which seek to build communicative capacity is that students may not perceive them as useful.
Discussions about our operationalization of an approach seeking to build communicative capacity.	Ifantidou's conception of pragmatic competence (2014) served as our operationalization of communicative capacity. Whereas students were able to make a variety of pragmatic assertions about the texts presented, they made few linguistic or metapragmatic assertions. Their lack of linguistic knowledge may be the origin of lack of these types of reflections. Genre theory has potential to scaffold pedagogies which seek to develop flexible pragmatic skills. However, our application of this theory with this objective met with several challenges such as tensions between register and genre perspectives and the difficulty of teaching students how to use the concept of genre.
Implication for the Lansod sector	Given both the relevance of pragmatics to the entire Lansod sector and the complexity of teaching how to communicate, we believe that pragmatics instruction should be a central part of any Lansod teacher training program.

Table 71: Chapter 14 summary table

Conclusion

As perhaps many doctoral candidates at the end of their dissertations, we do not feel that this work is finished but only beginning. Part of the reason for this is that the target of our work evolved throughout the project. What began as a mission to offer a unified way of thinking about Lansod course content across the specificity spectrum evolved into a mission to understand theories of communication and the way that these theories are manifested in language teaching. Next, our objective evolved into a mission to understand flexible pragmatic development by implementing a curriculum for ICAS students seeking to build their pragmatic competence through genre description and classification. Because our goal of developing flexible pragmatic skills was an ambitious one and one that arose as we worked, we wish we would have had longer to study this under-explored issue in greater depth. And because the theoretical ideas underpinning our field study are complex, contradictory, and multi-faceted, we now see that years of preliminary study before designing our field study would have bolstered our results. This means that we feel issues such as genre and context may not have been treated as deeply as they could have, particularly in our first field study. This "mistake," however, was necessary because it led us to a more mature perspective and directed us towards ideas such as the benefit of adopting a sociocognitive view of a context, which, we feel, is fundamental for developing more effective and realistic pragmatics research. This "mistake" also points to the utility of conducting AR. By first attempting to theorize a teaching approach based on a particular view of communication, implementing the approach and then re-evaluating the entire process, we were able to perceive inconsistencies in the way we presented communication.

Despite what may be considered the initial naive application of some concepts in this thesis as we initially integrated it into our field study, we believe that this thesis provides a wealth of valuable ideas. For example, we believe that the pragmatic approach to specificity articulated in this work offers a more productive view than the specificity continuum between "general" language classes and "specialized" ones. This continuum offers a particularly valuable view of the "general" side of the spectrum, which is no longer defined as "not specialized" but as preparing students to communicate in situations which they have not trained for. Although we realize that the view of specificity articulated in this thesis may not be shared or adopted by others working in the Lansod sector, we hope it can contribute a productive conversation about

specificity and Lansod students' needs. We also hope that it will contribute to a conversation about what Lansod teacher training should involve.

Another valuable element of this work has been its assertion of the utility of explicitly linking two fields which seek to understand language use-- discourse analysis and pragmatics. These paradigms possess their own traditions; however, their application to L2 teaching is based on their shared ability to provide insights about language use. Therefore, from the perspective of pedagogists, it can be useful to consider these paradigms under one umbrella so that we more purposefully incorporate them into L2 pedagogy. We hope that this project has helped build a bridge between discourse analysis and pragmatics by employing a concept traditionally associated with discourse studies, genre, to build pragmatic skills. Although we have focused on linking two paradigms in this work, discourse analysis and pragmatics, there are many other paradigms such as sociolinguistics, which also provide precious insights about language use. Hence, uniting approaches to discourse is not simply a matter of linking discourse analysis and pragmatics, and much work remains to be done on this subject in order to support pedagogies which seek to develop communication skills.

A further contribution of this thesis is an exploration of the concept of flexibility as articulated by the *CEFR*. Although this element appears within the document's conceptualization of pragmatic competence, the descriptors provided for it are vague. Furthermore, our bibliographic research did not reveal any research about flexibility or activities designed to develop this skill. We hope that this research has highlighted various avenues for exploring pragmatic flexibility such as pedagogies which seek to develop genre awareness, language awareness and metapragmatic awareness. We also hope that others will pursue this avenue of research so that many different tools and approaches can be developed and tested for students in the Lansod sector with varied and unpredictable needs.

Another contribution of this thesis has been the characterization of one Lansod context--undergraduate studies for students specializing in culture. Little research about the Lansod sector has focused on the social sciences. It is our hope that the characterization we have provided of the *ICAS* program will offer more information about and visibility of the particular challenges of language teaching in this context. The needs analysis described in this work highlighted the complexities of designing course content for contexts such as this one where a variety of factors can complicate course design such as the multidisciplinarity of the programs, the unpredictability of the students' future careers and the conflicting views among stakeholders about which needs to focus on.

A further element which was explored in this work was how to implement pedagogies which combine the view of "language as system" and "language tool." As we have argued, treating these perspectives as separate may obscure the way in which these perspectives are intertwined. With our emphasis on metapragmatics, we attempted to combine these perspectives by showing how the language system can be used as a tool in context. We believe that further research conducted in this perspective could help develop valuable tools for developing students' metapragmatic awareness.

One element which was not explored in this paper but which deserves further exploration is the ways in which pragmatic elements are addressed within self-directed learning initiatives or within students' own incidental learning. Given the availability of foreign language resources on the internet or in university LCs, we believe that a reflection about what registers and genres of language students are encountering is necessary. For example, our own experience has shown us that students who watch television series in English are often familiar with colloquial, oral forms of English but may need more support with more formal registers. These students may not even recognize that the language they have learned is usually used in less formal contexts. Moreover, many students may be developing precious genre knowledge on the internet through their contact with types of texts such as listicles or Ted Talks. Since our initial field study during the 2015-2016 school year, access to resources in English has only increased. With this increasing availability of content, we may find that our students today had even more previous genre knowledge than before. It would be useful, then, to explore ways to scaffold and exploit this precious exposure to further develop students' pragmatic competence.

The areas which merit more exploration in this thesis are enough to sustain a fruitful research career. One of these issues involves continuing to build a bridge between discourse analysis and pragmatics. Another involves conducting research in instructional pragmatics in the Lansod sector. A further issue which deserves more exploration is the impact of the adoption of a sociocognitive view of context on L2 pragmatics instruction. Finally, we wish to further examine flexible pragmatic skill development. Therefore, the ideas in this thesis have planted the seeds for a deeper exploration of how we understand communication and how we teach students to communicate effectively.

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Summary in French of project

Recadrer le débat sur la spécificité autour de la pragmatique dans le secteur Lansad : Une recherche-action pour explorer le développement de compétences pragmatiques flexibles au lieu d'un enseignement d' «anglais général » pour des étudiants en deuxième année de Culture et Médias

par Mary Katherine Brantley

Introduction

Le point de départ de cette étude est le contenu des cours dans le secteur de*s Langues pour Spécialistes d'Autres Disciplines* (Lansad), c'est à dire le secteur de l'enseignement des langues dans l'éducation supérieure en France pour les étudiants qui ne se spécialisent pas dans cette langue. La massification soudaine de ce secteur il y a quelques décennies a soulevé de nombreuses questions logistiques et pédagogiques. Dans ce grand secteur, les pratiques des professeurs sont très variées. Comme le constate Van der Yeught :

> Les collègues Lansad recevaient (et dans bien des cas reçoivent toujours) pour intitulé de leur mission : « langues vivantes : deux heures par semaine ». Que mettre sous ce libellé ? Quels contenus, quelles méthodes, quels objectifs ? Personne ne le sait précisément; il incombe souvent aux enseignants de définir leur propre mission. (Van der Yeught, 2014 : §14)

Comme il n'existe pas de politique nationale sur le contenu de ces cours, la question de la cohérence entre les cours se pose. Actuellement, une des propositions pour établir de la cohérence est de généraliser un enseignement de langue de spécialité dans ces cours (Van der Yeught, 2014; Wozniak et Millot 2016). Pourtant, selon nous cette proposition n'est pas satisfaisante car un grand nombre de considérations logistiques, comme la présence de cours composés d'étudiants de disciplines mixtes, peuvent empêcher la mise en place d'une approche de langue de spécialité. En plus, les étudiants n'auront pas forcément besoin d'utiliser la langue dans des contextes « de spécialité ». Dans cette thèse nous allons mener une réflexion globale sur les pratiques dans le secteur Lansad, et sur la possibilité d'avoir plus de cohérence sans proposer une vision basée exclusivement sur la spécificité disciplinaire. Pour ce faire, nous prévoyons de mener une recherche action qui nous permettra d'alimenter notre réflexion théorique sur les approches qui pourraient être pertinentes pour le secteur Lansad avec notre tentative de mettre en place une approche basée sur les théories que nous aurons sélectionnées.

Cette thèse concerne l'enseignement de l'anglais et donc s'appuiera sur des traditions de l'enseignement de cette langue. Néanmoins, les approches et les idées abordées pourraient s'appliquer à une autre langue.

Comme notre problématique se construira au fur et à mesure de notre projet, chaque partie sera suivie par une question à laquelle nous essayerons de répondre dans la prochaine section. Une fois que

nous aurons répondu à la question, nous expliquerons la prochaine question qui s'est soulevée et à laquelle nous répondrons. Dans la première étape de notre recherche, nous essayerons de répondre aux questions suivantes : *Pouvons nous trouver un élément pertinent pour tous les cours dans le secteur qui pourrait nous aider à développer un cadre pour la spécification du contenu des cours ?*

1. Le secteur Lansad et une nouvelle proposition d'un cadre pour la spécification du contenu

Depuis les vingt dernières années, le secteur Lansad a connu une expansion rapide jusqu'au point de devenir omniprésent dans l'éducation supérieure en France. La généralisation des cours de langue dans les différentes filières est le résultat de plusieurs facteurs comme des réformes de l'Union Européenne qui cherchaient à créer plus de cohérence parmi les programmes des études dans les différents pays et à faciliter la mobilité (Rivens Mompean, 2013). Sur un niveau national, avec l'adoption du système *Licence-Master-Doctorat* en 1998, l'enseignement des cours de langue étrangère a été généralisé dans toutes les filières dans l'enseignement supérieur public. Sans directives nationales sur la mise en place de ces cours, ceux-ci se sont développés de manière hétéroclite dans les institutions.

1.1 Une description du secteur Lansad

Comme nous souhaitons proposer une nouvelle perspective sur le contenu des cours dans le secteur Lansad nous avons commencé par nous pencher sur des études qui ont été menées sur le secteur (Brudermann, Mattioli, Roussel and Sarré, 2016; Braud, Millot, Sarré and Wozniak, 2015; Terrier and Maury, 2015). Ces études révèlent un secteur très hétéroclite pour les raisons suivantes :

> -La structure administrative des organismes qui organisent les cours Lansad varie entre les institutions, et même parfois au sein d'une seule institution.
>
> -Parfois les cours sont organisés pour des groupes d'étudiants d'une même discipline, et parfois ils sont organisés pour des groupes d'étudiants variés.
>
> -Malgré le fait que les étudiants sont censés avoir un niveau B2 d'anglais à la sortie du baccalauréat, en réalité ils ont souvent un niveau plus bas (Terrier et Maury, 2015).
>
> -Les étudiants sont censés avoir un niveau B2 à la sortie de la deuxième année de master, ce qui crée de l'ambiguïté entre le niveau qu'ils sont censés avoir à la sortie du lycée et le niveau à la sortie du master.
>
> -Les enseignants ont des profils très variés en termes d'âge, niveau de langue, discipline choisie et attentes pour un cours de langue.

Étant donnés tous ces points de variation, il est facile de comprendre pourquoi La Société des Anglicistes de l'Éducation Supérieure (SAES) (2011) suggère que le secteur « revêt des réalités fort différentes selon les institutions et les publics » (p. 2).

1.2 La langue de spécialité et l'anglais sur objectifs spécifiques et le secteur Lansad

Pour commencer notre réflexion sur une approche au développement des contenus pour les cours du secteur Lansad, nous considérerons une réponse qui a déjà été proposée à cette question: la généralisation de l'enseignement de la langue de spécialité (Van Der Yeught 2014, Wozniak et Millot, 2016). La langue de spécialité est basée sur l'idée que les discours liés à des domaines distincts ont des caractéristiques particulières (Van Der Yeught, 2016). Nous argumentons le fait que les étudiants en Lansad se trouvent parfois dans des groupes disciplinaires mixtes; et le fait qu'ils n'aient pas forcément besoin d'utiliser la langue dans des contextes « spécialisés » complique la généralisation de la langue de spécialité à tout le secteur.

Il existe aussi le paradigme langues sur objectifs spécifiques qui est souvent mis en place pour des étudiants spécialistes d'une discipline donnée (Hutchinson and Waters 1987, Dudley Evans and St. John 1998). Néanmoins, ce paradigme est basé sur l'identification des besoins des étudiants, ce qui s'avère compliqué dans ce secteur où les étudiants dans un même cours d'anglais peuvent avoir des besoins très variés et où la démarche d'analyse de besoins ajoute une lourde charge de travail aux professeurs.

Dans les deux paradigmes, l'enseignement est conçu en termes de degré de spécialisation (Dudley-Evans and St John, 1998). Un continuum de spécificité selon cette perspective se trouve dans l'image suivante :
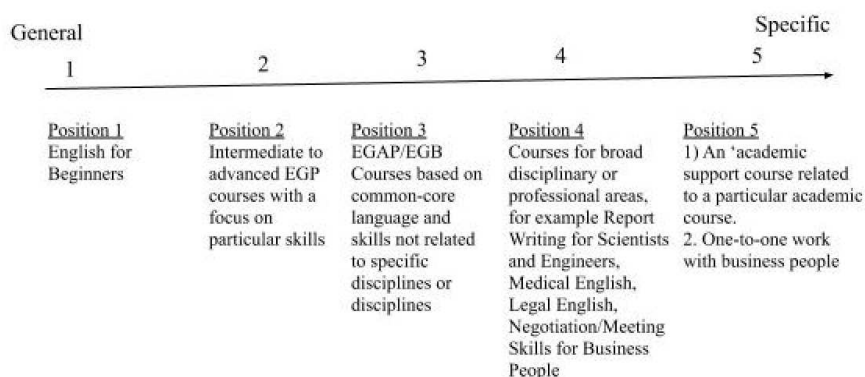
Figure 1 : « Continuum of ELT course types » (Dudley-Evans and St John, 1998 : p. 9)

Nous aimerions remettre en question l'utilité de ce continuum de spécialisation pour le secteur Lansad. Comme cela a déjà été montré, le terme « langue générale » est une tautologie comme il est défini par son opposition à la langue de spécialité (Wozniak et Millot 2016 : §4). En plus, le fait de décrire le contenu des cours comme géneral ou spécialisé, souligne les différences entre ces cours plutôt que les similarités, et donc l'utilisation de ce continuum ne contribue pas à la cohérence du secteur. Néanmoins, nous ne contestons pas la valeur d'un enseignement de spécialité dans des cours où les étudiants se trouvent uniquement entre élèves de leur discipline et ont un besoin d'utiliser la langue dans des buts professionnels. Nous souhaitons trouver un cadre pour le contenu des cours qui étaye un enseignement de langue de spécialité quand cela est pertinent, mais qui n'est pas défini par son inclusion de la langue de spécialité.

1.3 Une approche qui cherche à développer la capacité communicative pour des étudiants à besoins imprévisibles

Étant donné le fait qu'un enseignement basé dans la spécialisation disciplinaire n'est pas pertinent pour le secteur entier, nous proposons un autre cadre pour le développement de contenu pour les cours. Nous nous sommes inspirée des idées de Widdowson (1983) dans son *Learning Purpose and Language Use* pour essayer de garder le spécialisé quand un cours de langue de spécialité est difficile à mettre en place. Au lieu d'un continuum avec « langue générale » d'un côté et « langue de spécialité » de l'autre, Widdowson propose un continuum avec d'un côté la capacité communicative, ce qui correspond à une « capacité à créer du sens en exploitant le potentiel inhérent à la langue pour la modification continuelle en réponse au changement[40]» et de l'autre côté la *compétence communicative[41]*, ce qui correspond à « non seulement la connaissance du locuteur, mais aussi sa connaissance des règles sociales qui déterminent l'utilisation adéquate des formes linguistiques[42]» (pp. 7-8). Le côté de la *compétence communicative* correspond à une approche de langue de spécialité dans le sens où il cherche à identifier les normes communicatives des groupes auxquels les étudiants s'intégreront, et à entraîner les étudiants à pouvoir les suivre. Le côté de la capacité communicative, par contre, propose une alternative à la « langue générale », offrant un enseignement qui cherche à développer une compétence pragmatique flexible qui aidera les étudiants à s'adapter à des situations pour lesquelles ils ne se sont pas forcément entraînés. Pour illustrer ces idées, il est possible d'imaginer la capacité communicative comme un couteau suisse: un outil polyvalent qui sert à dépanner dans une grande variété de situations. Pour la *compétence communicative*, nous pouvons imaginer des mèches de forage, c'est à dire des outils parfaitement adaptés pour l'accomplissement de certaines tâches précises.
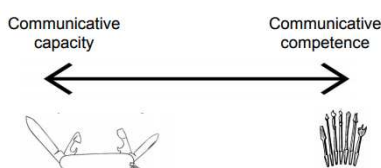
Fig. 2. Continuum entre capacité communicative et compétence communicative, basé sur Widdowson (1983 : 8-11)

Comme cela a déjà été suggéré (Brantley, 2019), ce continuum a du potentiel pour éclairer l'enseignement dans le secteur LANSAD, surtout parce qu'il nous offre une spécification plus précise que « langue générale » pour les cours dans lequel un enseignement de langue de spécialité est difficile à

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[40] Il s'agit de la traduction que nous proposons pour la citation d'origine: « ability to create meanings by exploiting the potential inherent in the language for continual modification in response to change » (Widdowson, 1983 : pp. 7-8).

[41] Le terme « compétence communicative » a été utilisé par de nombreux chercheurs pour des conceptualisations très différentes. Pour des raisons de désambiguïsation, nous écrirons le terme en italique quand il réfère à la conceptualisation de Widdowson (1983).

[42] Il s'agit de la traduction que nous proposons pour la citation d'origine: « not only the speaker's knowledge of the language system, but his knowledge also of social rules which determine the appropriate use of linguistic forms »(Widdowson, 1983 : pp. 7-8)

mettre en place, comme dans les cours de groupes disciplinaires mixtes. Comme il souligne la capacité d'utiliser la langue sur les deux côtés, il propose une vision pragmatique de l'enseignement. Comme cet accent sur la pragmatique est visible tout au long du continuum, la cohérence entre les différents pôles est plus évidente que dans le continuum de spécificité présenté par Dudley-Evans et St John (1998) dans la section précédente. Un autre avantage de ce continuum est qu'un enseignement qui vise à développer la capacité communicative peut échafauder un enseignement de langue de spécialité en sensibilisant les étudiants aux questions sociolinguistiques.

Partie I. Conclusion

Dans cette section, nous avons décrit le secteur Lansad, et nous avons étudié les paradigmes d'anglais de spécialité et d'anglais sur objectifs spécifiques. Bien que ces paradigmes soient utiles quand les étudiants Lansad se trouvent dans des groupes avec étudiants de la même discipline et qu'ils ont besoin de maîtriser les normes de leurs professions, ils le sont moins dans des groupes d'étudiants de disciplines mixtes ou s'ils n'ont pas besoin d'utiliser la langue dans un contexte spécialisé. Nous avons donc proposé que le continuum entre la capacité communicative et la compétence communicative offre une vision intéressante du contenu pour les cours dans le secteur Lansad. Ce continuum inclut un enseignement spécialisé pour les situations quand cela sera pertinent et donne une vision plus précise que « langue générale » pour les situations quand un enseignement spécialisé n'est pas possible. Maintenant que nous avons trouvé la vision de la spécification de contenu pour le cours Lansad que nous souhaitons étudier davantage, il nous reste à définir de manière plus précise notre méthodologie de recherche. La prochaine partie de notre recherche cherchera à répondre à la question suivante : *Comment pouvons-nous étudier le potentiel de ce continuum pour éclairer le développement du contenu pour les cours Lansad ?*

2. Méthodologie de recherche

Maintenant que nous avons choisi notre objet d'étude - la relation potentielle entre un continuum pragmatique de spécificité et le secteur Lansad, nous expliquerons notre méthodologie de recherche. Comme cette thèse relève du domaine de la didactique des langues et des cultures, il sera d'abord nécessaire de parler de ce domaine et de ses traditions.

2.1 La didactique des langues

Le domaine de la didactique des langues et des cultures existe en France depuis les années 70, quand la discipline s'est séparée de la linguistique appliquée (Martinez, 2017). La séparation de ces deux domaines permet aux didacticiens de maintenir leur attention sur l'enseignement et l'apprentissage efficaces sans exiger une allégeance à une seule approche linguistique. Bailly (1997) définit la didactique de la manière suivante :

> une démarche de distanciation et, au plus, à une pleine activité de théorisation : schématiquement, il s'agit dans tous les cas, pour un observateur ou un expérimentateur, de s'abstraire de

l'immédiateté pédagogique et d'analyser à travers toutes ses composantes l'objet d'enseignement, les buts poursuivis dans l'acte pédagogique, les stratégies utilisées par l'enseignement, les transformations de compétences et de conduites que cet enseignement induit chez l'élève et par conséquent les stratégies d'appropriation de l'objet déployées par cet élève lors de son activité d'apprentissage (10).

Pour développer des approches et des conditions qui peuvent faciliter l'apprentissage efficace, la didactique puise dans d'autres domaines comme la linguistique, l'acquisition d'une langue seconde et l'ergonomie (SAES, 2011). Ce travail sera donc interdisciplinaire, s'appuyant sur plusieurs domaines dans l'exploration de la pertinence d'une approche pragmatique à la spécificité dans le secteur Lansad.

2.2 Un projet de recherche action

À la différence du domaine de l'acquisition d'une langue seconde, la didactique des langues n'essaie pas de créer des conditions de laboratoire pour étudier l'enseignement et l'apprentissage mais met l'accent sur des vrais contextes institutionnels. L'approche privilégiée dans la didactique est la recherche action (RA), ce qui permet une prise en compte des possibilités et des contraintes de l'enseignement des langues en milieu institutionnel (Germain, 2010). La recherche action présente plusieurs avantages. La RA nous permet de profiter pleinement de la relation symbiotique de théorisation et pratique. En plus, elle nous permet d'éviter « l'applicationnisme, » c'est à dire la transposition des idées théoriques à la salle de classe sans une étude systématique du contexte d'enseignement et d'apprentissage et les effets de cette transposition (Puren, 2015 : 23-25)

Le modèle de RA que nous avons choisi de mettre en place est le modèle de médiation de Widdowson (1990) :
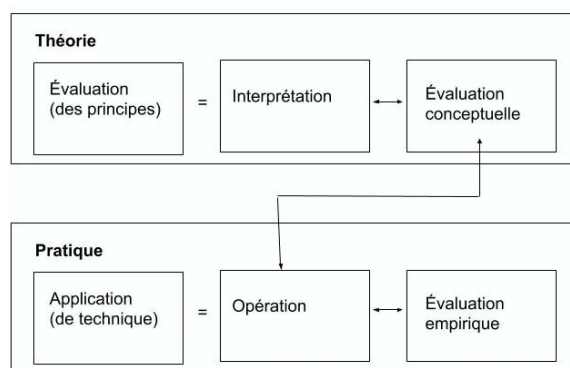
Fig. 3 : Modèle de recherche action de Widdowson (1990)

Ce modèle suit toutes les étapes du processus de la transformation d'idées théoriques en pédagogies concrètes, c'est à dire la *transposition didactique* (Puren, 2015). Comme nous avons déjà une idée théorique - le fait que le continuum pragmatique de Widdowson pourrait éclairer le secteur Lansad, ce modèle nous guide pendant le processus d'opérationnalisation d'un projet d'enseignement basé sur ce continuum et puis la réévaluation de la mise en place et des idées théoriques du départ.

Partie 2 Méthodologie de recherche- Conclusion

Dans la première section de ce travail, nous avons suggéré qu'une approche pragmatique à la spécificité, en suivant un continuum de la capacité communicative à la compétence communicative, serait un cadre intéressant pour le secteur Lansad. Dans cette section nous avons expliqué la manière dont nous allons étudier cette question. Suivant la méthodologie privilégiée dans le domaine de la didactique des langues, nous allons mener un projet de recherche action pour étudier cette question de manière théorique et pratique.

La phase suivante de ce projet de recherche action sera de l'ordre théorique. Comme nous nous intéressons à un continuum pragmatique de spécificité, il faudra définir les termes *pragmatique* et *discours*. Notre prochaine question est donc : *Comment se définissent les termes discours et pragmatique dans ce travail ?*

3. Définition des termes

Comme dans tout recherche, nous commencerons par définir les termes les plus fondamentaux de notre réflexion. Comme le continuum que nous souhaitons étudier est de nature pragmatique, le terme *pragmatique* sera très important dans ce travail, et comme la base de la pragmatique est le *discours* et non la langue, une définition de ce terme sera nécessaire aussi.

3.1 Le discours

Le terme *discours* est polysémique et est utilisé de manières diverses dans différents domaines. Dans le monde de la linguistique, il est parfois utilisé pour parler des unités de langage plus grands qu'une phrase. Cette utilisation du mot reflète un élargissement de la portée de la linguistique du niveau de la phrase au niveau plus grand, souvent au niveau d'un texte. Dans d'autres domaines, le discours est souvent considéré comme la parole (à la différence de la langue), c'est à dire la langue comme elle est utilisée en contexte. C'est selon cette perspective que ce terme sera employé ici. Par contre notre vision sera plus détaillée car ce que nous intéresse réellement est le processus de négociation du sens à partir d'un énoncé. Le discours dans notre travail sera donc défini de la manière suivante :

> Nous réalisons du sens par la réalisation indicielle, c'est à dire en utilisant la parole pour engager notre réalité extra-linguistique. Sauf si il est activé par ce lien contextuel, le texte est inerte. C'est cette activation, c'est ce fait de faire agir le contexte sur le code, cette conversion indicielle du symbole que je définis comme discours. Le discours et la démarche pragmatique de la négociation du sens (Widdowson, 2004 : loc.188[43]).

Cette définition va plus loin qu'une perspective de « l'utilisation de la langue en contexte » : elle prend en compte le processus de l'interprétation d'un énoncé, un processus qui implique la prise en compte du

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[43] Pour les oeuvres qui ont été consultées sous forme électronique et donc sans notion de page, la localisation de la citation dans le texte sera indiquée.

contexte. Ici, donc, le contexte n'est pas seulement le co-texte, mais le processus d'interprétation d'un énoncé qui implique le contexte extra-linguistique.

3.2 La pragmatique

Comme le terme *pragmatique* est aussi polysémique, il est important de considérer quelle définition sera employée ici. La pragmatique est un domaine d'études qui cherche à comprendre la nature performative du discours. Conséquemment, pour certains, le terme peut faire référence à des paradigmes au sein de ce domaine comme la théorie des actes de langage ou les maximes de coopération de Grice. Cependant, pour nous qui travaillons dans le domaine de la didactique et non de la pragmatique, la pragmatique n'est pas limitée à ces paradigmes, mais inclut toute étude de la nature fonctionnelle de la langue. Nous définirons pragmatique de la manière suivante :

> l'étude de la **parole** de la perspective des utilisateurs, surtout les choix qu'ils font, les contraintes qu'ils rencontrent en utilisant la langue en interaction sociale et les effets de leur parole sur les autres participants sur les autres participants pendant l'acte de communication[44] (Crystal, 1997 : 301)

Cette définition est particulièrement utile pour la salle de classe parce qu'elle adopte explicitement la perspective des utilisateurs (comme nos étudiants). Nous faisons tous des choix quand nous parlons, et cette vision de la pragmatique concerne ces choix et leurs possibles effets.

Selon cette définition, les approches d'analyse du discours menée dans le domaine de la linguistique seraient considérées sous la portée de la pragmatique. En fait, comme il a déjà été suggéré ailleurs (Coste, 1980), la séparation des approches discursives et les approches pragmatiques peut être nuisible dans le contexte de la didactique. Pour comprendre cet argument, il faut comprendre que l'approche didactique inspirée de la pragmatique la plus appliquée est la théorie des actes de langage, et que cette théorie est utilisée plus souvent dans un enseignement « général ». Les approches d'analyse du discours sont associées avec un enseignement spécialisé. Le fait que l'enseignement de l'anglais général est associé à un paradigme fonctionnel et que l'enseignement de l'anglais de spécialité est associé avec un autre paradigme fonctionnel peut créer l'illusion qu'il existe un fossé entre ces deux types d'enseignement. Nous pensons qu'une manière de créer plus de cohérence entre les cours dits « généraux » et ceux dits « spécifiques » est de se rendre compte que tout étudiant en L2 a besoin de savoir *utiliser* la langue. En classant toute approche fonctionnelle de la langue comme « pragmatique » nous pouvons souligner les points communs entre l'enseignement « général » et l'enseignement « spécialisé».

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[44] Il s'agit de la traduction que nous proposons pour la citation d'origine: « the study of language from the point of view of the users, especially the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication » (Crystal, 1997 : p. 301).

Partie 3 : Conclusion

Dans cette section, nous avons défini des termes-clés dans notre travail. Maintenant, nous aimerions comparer le continuum pragmatique que nous avons proposé à d'autres conceptualisations de compétence communicative qui sont employées dans la pédagogie des langues étrangères. Un concept important dans cette réflexion sera la compétence communicative, car dans l'enseignement des langues les différents modèles de compétence communicative fournissent des conceptualisations des compétences nécessaires pour maîtriser une langue et inspirent des approches pédagogiques.

Si nous constatons que le continuum proposé par Widdowson (1983) est commensurable avec les modèles de compétence communicative, surtout le modèle proposé dans le *Cadre Commun Européen de Références pour les Langues (CECRL)* qui est très influent dans le secteur Lansad, nous pouvons suggérer que l'adoption du continuum de Widdowson (1983) sera appuyée par la politique européenne des langues. Si on trouve certains éléments du continuum qui sont appuyés par la recherche et d'autres qui le sont moins, nous aurons identifié les éléments qui méritent plus d'exploration et d'appui. Notre prochaine question est donc : *Comment est-ce que le modèle de capacité communicative et la compétence communicative se comparent à d'autres modèles de compétence communicative et d'autres approches pragmatiques qui sont largement appliquées dans l'enseignement ?*

4. Comparer le continuum pragmatique de spécificité aux modèles de compétence communicative

La prochaine étape consiste à comparer la vision de capacité communicative/compétence communicative aux autres modèles de compétence communicative. Le modèle de compétence communicative qui nous intéresse le plus est celui du *CECRL* parce que ce document sert d'outil pour l'enseignement des langues en Europe, le secteur Lansad inclus. Pour bien comprendre ce modèle, nous commencerons par étudier les conceptualisations de compétence communicative de Hymes (1972), Canale (1980) et de Canale et Swain (1983). Ces modèles sont importants à comprendre parce qu'ils ont inspiré les modèles qui ont suivi comme celui du *CECRL*. Avant de parler de la compétence communicative, il sera nécessaire de parler brièvement de la théorie des actes de langage et de la théorie du genre textuel pour deux raisons. Tout d'abord, ces théories représentent des approches pragmatiques qui sont largement appliquées à la pédagogie, donc les comprendre nous aidera à comprendre comment le continuum pragmatique de spécificité pourrait s'intégrer aux applications de ces théories. En plus, ces deux théories apparaissent dans les modèles de compétence communicative, et une discussion de ces théories nous aidera à comprendre pleinement les modèles de compétence communicative.

4.1 La théorie des actes de langage et la théorie du genre textuel

Dans un premier temps, notre discussion portera sur deux théories pragmatiques qui ont été appliquées de manière généralisée dans l'enseignement. Comme ces deux théories font partie des

différents modèles de compétence communicative, il sera nécessaire de les comprendre pour bien comprendre les modèles.

4.1.1. La théorie des actes de langage

La théorie des actes de langage est un des pierres angulaires de la pragmatique. Cette théorie a été développée par Austin (1961, 1962) et Searle (1969, 1975, 1976, 1979) et concerne la nature performative du langage. Plus particulièrement, cette théorie concerne comment certains énoncés peuvent servir pour accomplir des actions comme prévenir ou menacer. Austin et Searle s'intéressait aux conditions de félicité de différentes actions qu'on peut accomplir avec le langage. Autrement dit, ils étudiaient les conditions qui font qu'un énoncé donné peut être considéré comme une promesse par exemple. Dans le domaine de la pragmatique la théorie des actes de langage reste l'objet de nombreuses recherches et réflexions.

La transposition de cette théorie vers la pédagogie est largement dûe à Wilkins (1976), qui s'est inspiré de cette théorie dans la création de sa *Notional-Functional Syllabus*. Ce document a présenté une approche d'enseignement qui liaient des mots de vocabulaires et structures grammaticales à des *notions* comme le temps et des *fonctions* comme donner une commande. Le *Notional-Functional Syllabus* a été repris par van Ek et Alexander dans leur document *The Threshold Level in a European Unit/Credit System for Modern Language Learning by Adults* qui été commissionné par le Conseil de l'Europe et qui a été très influent dans l'enseignement en Europe et ailleurs (Richards and Rodgers, 2014). La théorie des actes de langage est devenue donc un paradigme très largement appliqué dans l'enseignement des langues, même si la version appliquée aux cours de langues était différente de la théorie comme elle a été développée par Austin et Searle.

Les manifestations pédagogiques de la théorie des actes de langage prennent plusieurs formes. Souvent les manuels d'apprentissage donnent des exemples de routines qui pourraient être employées pour exprimer certaines intentions. Un élément qui pose problème avec cette approche est que plusieurs études ont montré que dans les manuels d'apprentissage, le langage présenté pour transmettre une intention ne ressemble pas au langage utilisé dans la communication authentique (e.g. Boxer and Pickering, 1995). Une autre manière dont les actes de langage sont souvent présentés est avec des *discourse completion tasks*. Pour ces activités, les étudiants sont mis face à une situation, et ils doivent formuler un énoncé pour exprimer une intention, et « l'adéquation » de l'énoncé est évaluée. En section 4.2, nous explorerons en profondeur des questions soulevées par des activités comme celle-ci qui cherchent à susciter des énoncés « adéquats. »

4.1.2 La théorie du genre textuel

Il existe trois approches majeures à l'étude du genre textuel en anglais : l'anglais sur objectifs spécifiques, l'École de Sydney et les *Rhetorical Genre Studies*. Chacune de ces approches se focalise sur les régularités qui peuvent se retrouver dans des textes d'un certain type, même si chacune a sa propre façon de définir le genre et ses propres traditions de recherche et enseignement.

4.1.2.1 L'anglais sur objectifs spécifiques

Dans le paradigme de l'anglais sur objectifs spécifiques, l'étude du genre textuel s'est développée autour des études de linguistique de corpus. Au début ces études se focalisaient sur le registre des textes de domaines professionnels (Johns, 2013). Cependant avec le temps la recherche a montré qu'en élargissant l'objet d'étude au niveau du texte, on observe des régularités au niveau organisationnel du texte, et que les textes sont liés à des groupes dits *communautés discursives* qui partagent des activités et des normes (Swales, 1990). Selon ce paradigme, un genre textuel est un type d' « événement communicatif » qui est utilisé par une communauté discursive pour des fins spécifiques (Swales, 1990 : p. 58). Les études menées dans ce domaine mettent souvent l'accent sur l'organisation rhétorique des genres et des réalisations linguistiques des éléments rhétoriques. Dans l'enseignement des langues, cette perspective s'est montrée utile pour aider les étudiants avec des besoins professionnels à maîtriser les normes des communautés discursives qu'ils intégreront lors de leurs carrières académiques et professionnelles.

4.1.2.2 L'école de Sydney

La perspective de genre de l'École de Sydney est basée sur l'approche de la Linguistique Systémique Fonctionnelle, une théorie qui cherche à expliquer la nature fonctionnelle du langage. Bien que cette approche partage avec l'approche d'anglais sur objectifs spécifiques une focalisation sur la structure rhétorique et les structures linguistiques qui se trouvent dans un genre donné, ces approches n'ont pas la même vision du genre textuel - pour l'École de Sydney un genre n'est pas lié à un groupe professionnel particulier ou une activité (Flowerdew, 2013). Selon cette perspective, la narration ou la description sont deux genres. L'approche de l'enseignement du genre textuel de l'École de Sydney a été mise en place dans l'enseignement primaire et secondaire en Australie pour améliorer la littératie des étudiants en démystifiant les structures des types de textes qui sont souvent utilisés dans la société (Bawarshi et Reiff, 2010).

4.1.2.3 *Rhetorical genre studies*

La perspective de Rhetorical Genre Studies (RGS) a été développée dans le domaine de la rhétorique et non de la linguistique. Cette perspective qui adopte une perspective argumentative et non linguistique des genres définit un genre textuel comme une « action sociale » (Miller, 1984). Selon cette approche, les genres sont des « concepts sociologiques qui incarnent des manières sociales et textuelles de savoir, d'être et d'interagir dans des contextes particuliers[45] » (Bawarshi et Reiff, 2010 : 54). RGS s'appuie souvent sur des études ethnographiques qui permettent de comprendre les situations dans lesquelles les genres sont intégrés (Flowerdew, 2013). A la différence des autres approches au genre textuel, RGS

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[45] Il s'agit de la traduction que nous proposons pour la citation d'origine: « sociological concepts embodying textual and social ways of knowing, being, and interacting in particular contexts » (Bawarshi et Reiff, 2010 : 54).

adopte souvent une vision critique des genres, nous encourageant à remettre en question la manière dont les genres renforcent des structures de pouvoir et nous encourageant à réfléchir sur comment les genres pourraient être améliorés (Johns, 2002). Les applications pédagogiques de cette perspective ont souvent lieu dans les cours de composition dans l'éducation supérieure dans des pays anglophones.

Comme ils se focalisent sur l'enseignement de routines langagières, les pédagogies du genre textuel ont été accusées de prescriptivisme et d'inflexibilité. Par exemple, dans une étude de Kay et Dudley-Evans (1998), les professeurs qui ont employé une approche par genre s'inquiétaient que ces pédagogies produisaient une « situation aride d'enseignement des listes conventionnelles de caractéristiques qui identifient les genres », et que ces pédagogies créaient « une perspective imposée et non réactive du texte » (p. 311).

4.1.3 Conclusions sur la commensurabilité du continuum pragmatique de spécificité et la théorie des actes de langage et la théorie du genre textuel

Comme nous avons vu dans cette section, les pédagogies basées dans le genre textuel et dans les actes de langages soulignent la maîtrise de routines langagières. Souvent ces pédagogies cherchent à préparer les étudiants à communiquer dans des situations prédéterminées. Par conséquent, ces pédagogies sont plus compatibles avec le côté de *compétence communicative* du continuum pragmatique de spécificité. Comme les différents modèles de compétence communicative incluent ces paradigmes, nous soupçonnons que ces modèles seront compatibles avec le pôle de *compétence communicative* du continuum. Dans notre analyse de ces modèles, il sera important de voir s'ils laissent de la place à la flexibilité et la capacité de s'adapter à des situations inattendues, en cohérence avec la capacité communicative.

4.2 Comparaison du modèle de Widdowson (1983) à d'autres modèles de compétence communicative

Le concept de compétence communicative a été développée par Hymes en 1972. Sa conceptualisation de la compétence communicative était en partie une critique de l'approche linguistique chomskyenne. Effectivement, Chomsky (1965) avait limité la portée de sa recherche linguistique aux règles grammaticales. Dans le contexte de ses recherches ethnographiques, Hymes (1972) voulait encourager l'adoption d'une vision plus large du langage qui prenait en compte l'importance des normes socioculturelles. Selon sa notion de compétence communicative, ce n'est pas seulement la grammaticalité d'un énoncé qu'on prend en compte mais aussi sa faisabilité, son adéquation quant à une situation donnée et la question de si l'énoncé est performé en réalité.

En 1980 Canale et Swain ont créé un modèle de la notion de compétence communicative qui pourrait expliquer les compétences nécessaires pour maîtriser une langue étrangère et qui pourrait éclairer l'enseignement des langues. Leur modèle qui était basé sur le modèle de Hymes (1972) comporte trois éléments : la compétence grammaticale, la compétence sociolinguistique et la compétence stratégique. La

compétence grammaticale correspond aux connaissances de la grammaire, et la compétence sociolinguistique correspond aux connaissances de l'utilisation adéquate en contexte et la compétence stratégique correspond à la maîtrise de stratégies communicatives. En 1983 Canale a fourni une version révisée du modèle qu'il avait proposé avec Swain, en incluant non seulement les connaissances de grammaire et de règles sociologiques mais aussi la capacité à employer ces connaissances lors de la performance. Canale a aussi ajouté la compétence discursive, ce qui implique la capacité d'organiser ses énoncés.

Plusieurs chercheurs ont remarqué que pendant sa transposition du domaine de l'anthropologie linguistique au domaine de l'enseignement des langues, le concept de compétence communicative a été dénaturé (Dubin, 1989; Leung, 2005; McNamara, 1995; Schmenk, 2017). Par exemple, Hymes (1972) s'intéressait à la *compétence* et la *performance* dans un sens chomskyen. Par contre, Canale et Swain (1980) ont inclus seulement la compétence. Ils ont aussi omis la catégorie de faisabilité inclus par Hymes et ont minimisé la catégorie de probabilité. Par conséquent, ils présentent une théorisation avec une portée plus limitée que celle de Hymes. En plus, ils ont changé la manière dont le concept d'adéquation est traité. Hymes souligne le fait que les perceptions des locuteurs de l'adéquation d'un énoncé au contexte joue un rôle important dans la formulation dans l'énoncé. Par contre, il ne dit pas que tout le monde obéit les normes sociolinguistiques. En fait, il fait la différence entre « la perspective du système[46] » selon laquelle on peut percevoir des régularités dans un groupe donné et « la perspective des individus[47] » selon laquelle on peut percevoir des différences entre individus. En faisant cette différence, Hymes souligne le fait qu'il existe un système avec des régularités perceptibles mais aussi le fait que les individus peuvent adopter un comportement qui diffère de la norme.

Dans les versions de Canale et Swain (1980) et Canale (1983), l'adéquation est traitée de manière normative. En décrivant la compétence sociolinguistique, ils disent « l'emphase primaire de ces règles est le degré auquel certaines énoncés et fonctions communicatives sont adéquats dans un contexte socioculturel donné[48] » (p. 30). Dans cette description, la nature sociale du langage est conceptualisée dans la manière qu'elle impose des règles de communication. Selon cette perspective, il n'y a pas de différence entre la vision du système et la vision des individus : il semble que tout le monde partage la même perspective d'adéquation. Les normes sociolinguistiques sont décrites comme des « règles », ce qui donne l'impression que le fait de suivre ces règles est une question binaire et non une question de degré. Un autre élément qui pose problème est qu'aucune façon de déterminer ces « règles » d'adéquation est proposée. En fait, McNamara et Roever (2006) ont trouvé des problèmes avec le fait d'essayer de « mesurer » l'adéquation d'énoncés. Il a essayé de mesurer l'adéquation de façon empirique en demandant à

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[46]Il s'agit de la traduction que nous proposons pour la citation d'origine: « standpoint of system » (Hymes, 1972 : p. 63).

[47]Il s'agit de la traduction que nous proposons pour la citation d'origine: « standpoint of persons » (Hymes, 1972 : p. 63).

[48]Il s'agit de la traduction que nous proposons pour la citation d'origine: « the primary focus of these rules is the extent to which certain propositions and communicative functions are appropriate within a given sociocultural context » (Canale et Swain, 1980 : p. 30).

des locuteurs natifs de choisir l'énoncé le plus approprié pour une situation donnée. Leurs résultats ont montré que les locuteurs natifs avaient souvent des réponses différentes, ce qui laisse conclure que la notion d'adéquation est relative.

En 2001 le CECRL est sorti avec l'objectif de créer plus de cohérence dans l'enseignement des langues en Europe, et en 2018 le document a été mis à jour et élargi. Ce modèle de compétence communicative a été basé sur d'autres modèles comme ceux de Canale et Swain (1980), Canale (1983), Bachman (1990) et Bachman et Palmer (1996). Ce modèle comporte la compétence linguistique, la compétence sociolinguistique et la compétence pragmatique. La compétence linguistique inclut la maîtrise de la grammaire et du vocabulaire. La compétence sociolinguistique inclut la maîtrise de la politesse et des normes socioculturelles, et la compétence pragmatique inclut la maîtrise de l'utilisation instrumentale de la langue.

La compétence pragmatique est divisée en deux catégories. La première, la compétence discursive comprend la capacité d'organiser un énoncé cohérent ainsi que la capacité à utiliser différents styles et genres textuels. La deuxième, la compétence fonctionnelle comprend la capacité à utiliser des actes de langage de manière adéquate ainsi que la capacité à exprimer une intention dans un texte écrit.

Comme dans les modèles de Canale et Swain (1980) et Canale (1983), le modèle de compétence communicative du CECRL présente une vision normative de l'adéquation qui demande que les locuteurs communiquent de manière adéquate. Par exemple, dans les descripteurs pour « la correction sociolinguistique » l'étudiant est censé pouvoir « s'exprimer avec assurance, clairement et poliment dans un registre formel ou informel approprié à la situation et aux personnes en cause » (Council of Europe, 2001 : p. 95). Ce descripteur pose plusieurs problèmes. D'abord il parle l'adéquation comme si c'était une question binaire et pas une question de degré. Ensuite, il n'explique pas comment identifier un comportement linguistique « adéquat. » Une vision normative de l'adéquation est particulièrement visible dans le niveau B2, où le mot « appropriately » apparaît dans les descripteurs 291 fois plus que dans un corpus de référence (Green, 2012 : p. 95).

La présence d'un langage normatif quant à l'utilisation « adéquate » de la langue dans le CECRL (2001, 2018) est incompatible avec le pôle de capacité communicative du continuum pragmatique de Widdowson (1983). Par contre, la *souplesse*, une sous-catégorie de la compétence discursive, est compatible avec le côté de capacité communicative car elle concerne la capacité à « recombiner des éléments appris de manière créative[49] » et « adapter son langage à la situation et aux changements dans la direction de la discussion[50] » (p. 139). L'inclusion de cette compétence démontre une importante prise en compte de la nécessité à préparer nos étudiants à s'adapter à des nouvelles situations. Néanmoins, les descripteurs pour le développement de cette compétence sont très vagues. En plus notre recherche bibliographique n'a révélé aucune instance d'une recherche qui étudie le développement de cette

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[49] Il s'agit de la traduction que nous proposons pour la citation d'origine: « recombining learnt elements creatively » (Council of Europe, 2018 : p. 139).
[50] Il s'agit de la traduction que nous proposons pour la citation d'origine: « adapting language to the situation and the changes of direction of the talk » (Conseil de l'Europe, 2018 : p. 139).

compétence. Nous argumentons donc que les descripteurs sont trop vagues pour étayer la mise en place de pédagogies cherchant à développer la *souplesse*.

4.2.5 Conclusion sur les modèles de compétence communicative

Pour cette section de notre recherche, nous avons cherché à comprendre la commensurabilité du continuum pragmatique de spécificité proposé par Widdowson (1983) avec des modèles de compétence communicative et avec des approches pédagogiques de pragmatique. Nous avons vu que les modèles de compétence communicative et les approches de genre textuel et des actes de langage tendent à souligner les routines langagières et laissent peu de place à des activités qui cherchent à développer une capacité à s'adapter à de situations non anticipées. Comme la *compétence communicative* dans le modèle de Widdowson met l'accent aussi sur la maîtrise de routines et la capacité à suivre des normes sociolinguistiques, nous concluons que les approches de genre textuel et des actes de langage ainsi que les modèles de compétence communicative que nous avons vu dans cette section sont cohérents avec ce pôle du continuum. Une exception à cet accent sur la maîtrise de routines pragmatiques se trouve dans le Cadre Européen dans leur catégorie de *souplesse*, mais malgré l'inclusion de cette catégorie, le manque de descriptions sur des pédagogies qui pourraient développer cette compétence est une entrave à son utilité. Nous décidons donc de cibler notre recherche pour étudier le pôle qui est moins appuyé dans la recherche: celui de la capacité communicative, ce qui implique un développement de compétences pragmatiques flexibles. Pour la prochaine étape de notre recherche, nous allons répondre à la question : *Existe-il des pédagogies qui cherchent à développer des compétences pragmatiques flexibles ?* Il nous semble nécessaire d'étudier cette question pour nous inspirer de paradigmes qui pourraient être employés dans des salles de classe Lansad pour nous aider à mettre en place notre propre approche.

5. Analyse d'approches qui cherchent à développer des compétence pragmatiques flexibles

Comme nous avons découvert les pédagogies fondées sur la pragmatique sont souvent basées sur la maîtrise de routines langagières, et donc nous nous sommes demandé s'il existait des pédagogies cohérentes avec la notion de capacité communicative (Widdowson, 1983). Dans cette section, nous présenterons trois approches que nous avons identifiées dans notre recherche bibliographique qui visent à développer des compétences cohérentes avec la capacité communicative. Dans cette section, nous commencerons par présenter les approches, et nous finirons en soulignant des éléments communs aux trois approches.

5.1 Language awareness

L'approche qui s'appelle *language awareness* a été conçue au Royaume Uni par des pédagogues qui s'inquiétaient pour les résultats scolaires de leurs étudiants en L1 et en L2. Ils ont donc développé une

approche qui vise à promouvoir une réflexion explicite sur le langage et le rôle qu'il joue dans la société. *Language awareness* est défini comme « la sensibilité d'une personne à, et la conscience de la nature de langage et de son rôle dans la vie humaine[51] » (Donmall, 1985 : p. 7, cited in James and Garrett, 1991 : p. 4). *Language awareness* inclut des activités qui cherchent à attirer l'attention des étudiants sur la langue. Selon cette approche la langue est traitée comme un phénomène dynamique, et les étudiants sont encouragés à analyser et parler du langage ensemble (Svalberg, 2007). Souvent des activités comme des dictogloss et des reconstructions de textes sont employées.

5.2 Genre awareness

Malgré le potentiel de ces pédagogies pour préparer les étudiants à intégrer leurs communautés discursives respectives. elles ont été parfois accusées de présenter une vision statique de communication qui ne prépare pas les étudiants pour les évolutions communicatives qu'ils sont sûrs de rencontrer au cours de leurs carrières. Pour adresser ce problème, des pédagogies de *genre awareness* ont été développées. Johns (2008) a développé cette idée en suggérant qu'il existe deux approches pédagogiques au genre : des pédagogies de *genre acquisition* cherchent à aider les étudiants à pouvoir reproduire un certain nombre de genres précis alors que des pédagogies de *genre awareness* visent à « aider les étudiants à développer la flexibilité rhétorique nécessaire pour adapter ses connaissances sociocognitives du genre à des contextes en constante évolution[52] » (p. 238). Ces pédagogies sont basées sur l'idée d'utiliser des genres textuels pour aider les étudiants à comprendre le lien entre le contexte et le langage dans le but de les aider à développer une compétence pragmatique flexible.

5.3 Metapragmatic awareness

Dû à la difficulté d'enseigner un comportement linguistique « adéquat » , des pédagogues dans le domaine de la pragmatique de l'interlangue sont en train de développer de plus en plus de pédagogies cherchant à développer la *metapragatic awareness*. Plutôt que d'aider les étudiants á apprendre des « règles sociolinguistiques » ces approches cherchent à aider les étudiants à faire les liens entre les formes linguistiques et leurs fonctions potentielles en contexte (Culpeper et al., 2018 : p. 107). Souvent ces approches demandent aux étudiants de réfléchir à des significations potentielles d'énoncés en contexte. Comme il n'y a pas une bonne manière de formuler un énoncé, ces approches ne cherchent pas une bonne réponse, mais visent à développer la réflexivité chez les étudiants et une compréhension que n'importe quel énoncé peut être interprété de multiples manières.

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[51] Il s'agit de la traduction que nous proposons pour la citation d'origine: « a person's sensitivity to and conscious awareness of the nature of language and its role in human life » (Donmall, 1985 : p. 7, cited in James and Garrett, 1991 : p. 4).

[52] Il s'agit de la traduction que nous proposons pour la citation d'origine: « assist students in developing the rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-evolving contexts. »

5.4 Éléments qui se retrouvent dans ces théories

Malgré le développement indépendant de ces trois paradigmes, ils ont des points communs importants. Par exemple comme on voit dans la présence du mot *awareness* dans le nom de chaque paradigme, toutes ses approches mettent l'accent sur la conscience, en lien avec une perspective de *noticing,* une théorie développée par Schmidt (e.g. 1990, 1993, 2012). Alors que d'autres chercheurs comme Krashen mettaient de l'accent sur le rôle de l'apprentissage incidentel*,* Schmidt affirmait que l'attention joue un rôle important dans l'apprentissage. Par conséquent, les pédagogies inspirées de cette théorie cherchent à attirer l'attention des étudiants vers des éléments particuliers pour assurer un apprentissage efficace.

Un autre élément partagé par ces trois approches de flexibilité pragmatique est une vision constructiviste de l'apprentissage. Cela veut dire qu'ils ne sont pas basés sur un modèle où l'enseignant seulement transmet le savoir, mais où chaque participant construit son propre savoir. Toutes ces trois paradigmes soulignent l'importance du fait que les étudiants découvrent eux-mêmes des liens entre les textes et leurs contextes.

Un dernier élément qui se retrouve dans ces trois paradigmes et la métacognition. Alors que certains considèrent que la métacognition consiste simplement en le fait de penser au penser, d'autres comme Haukås (2018) le définissent de manière plus large pour inclure le fait de penser au langage. Sa définition de métacognition est « une conscience de, et des réflexions sur ses connaissances, ses expériences, émotions et apprentissage dans les contextes de l'enseignement et l'apprentissage des langues[53] » (p. 14). *Language awareness*, *genre awareness* et *metapragmatic awareness* mettent tous trois l'accent sur le fait de penser à l'utilisation de la langue et donc sur la métacognition.

5.5 Conclusions sur les approches qui cherchent à développer des compétences pragmatiques flexibles

Dans cette section nous avons vu trois approches au développement de compétences pragmatiques flexibles : *language awareness*, *genre awareness* et *metapragmatic awareness*. Curieusement ces approches mettent toutes l'accent sur le *noticing*, le constructivisme et la métacognition. Nous constatons que ces concepts pourraient être utiles dans une approche qui cherche à développer la capacité communicative des étudiants. Maintenant que nous avons exploré le continuum pragmatique d'une perspective bibliographique, nous pensons que la meilleure façon de continuer notre exploration est de mettre en place et analyser une approche basée sur la capacité communicative dans une salle de classe Lansad.

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[53] Il s'agit de la traduction que nous proposons pour la citation d'origine: « an awareness of and reflections about one's knowledge, experiences, emotions and learning in the contexts of language learning and teaching » (Haukås, 2018 : p. 14).

6. Mise en place d'une approche qui cherche à développer la capacité communicative pour des étudiants dans le secteur Lansad

A ce stade de notre recherche nous avons défini notre objet de recherche comme l'étude du développement de la capacité communicative, nous mettrons en place une approche de pédagogie basée sur cette conceptualisation de la compétence pragmatique dans une salle Lansad. Cette étude comportera plusieurs étapes. Pour la première étape nous expliquerons notre choix de terrain pour cette étude, et nous analyserons ce terrain. Puis, nous opérationnaliserons notre projet, présenterons nos résultats et les discuterons.

6.1 Contexte pédagogique

La capacité communicative est un objectif particulièrement pertinent pour des groupes d'étudiants avec des besoins imprévisibles et/ou variés. Pour trouver notre terrain, nous avons mené des analyses de besoin pour identifier une salle de classe avec des étudiants avec des besoins divers et/ou difficiles à anticiper. Ces analyses de besoin ont eu lieu dans différentes filières dans les domaines de documentation et culture. Les résultats ont démontré que les étudiants dans la filière de Culture et Médias avaient des besoins particulièrement variés, et donc nous avons choisi la deuxième année de licence pour notre terrain. Dans cette section nous détaillerons l'analyse de besoins que nous avons mené pour l'enseignement des cours dans cette filière. .

Notre analyse de la filière Culture et Médias à l'Université de Lille menée lors de la rentrée de l'année scolaire 2014-2015 a compris trois volets : une analyse du guide d'études, des entretiens avec les professeurs disciplinaires et des questionnaires distribués aux étudiants. Cette analyse a dévoilé un contexte pédagogique particulièrement complexe. L'analyse du guide d'études a montré une licence interdisciplinaire qui s'appuie sur des domaines comme *cultural studies,* la sociologie, l'étude de genre et l'histoire de l'art. Pendant les entretiens avec des enseignants disciplinaires, ceux-ci nous ont fait part de leur souhaits pour les cours d'anglais : que les étudiants apprennent à lire des articles scientifiques en anglais et qu'ils étudient des produits culturels comme des livres, films et séries en anglais.

Une analyse des besoins a été menée auprès de 100 étudiants[54] de tous niveaux de la licence sous forme de questionnaire. Comme l'intitulé du cours était *anglais professionnel,* nous avons d'abord visé à identifier les projets professionnels des étudiants. En conséquence, on leur a demandé *What career would you like to have after your studies?* Nous espérions aussi récolter des informations sur leurs *perceived needs* (Berwick, 1989), c'est à dire leurs perceptions de leur future utilisation de l'anglais. On leur a donc aussi posé la question *Do you think that you will use English after your studies? If so, how?*

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[54] Cette analyse a été menée dans 5 des 12 travaux dirigés (TDs) de l'année scolaire concernée avec deux TDs en L1, deux TDs en L2 et un TD en L3. Malgré la taille relativement petite de cet échantillon, nous supposons que l'échantillon est représentatif de tous les étudiants dans la licence comme les groupes des étudiants étaient répartis alphabétiquement et pas par niveau d'anglais.

Les réponses aux questions concernant les projets professionnels des étudiants ont démontré que le plus grand nombre d'étudiants (36%) était incertain de leurs futures professions, suivi par 20% qui prévoyaient de travailler dans l'événementiel, et 14% qui espéraient poursuivre des carrières en journalisme. Les 30% restants prévoyaient des carrières variées. Bien que les données ici sont présentées toutes années de licence confondues, il est intéressant de remarquer que les étudiants en troisième année étaient moins certains de leurs projets professionnels que les étudiants en première et deuxième année, avec 53% des étudiants qui ont répondu qu'ils ne savaient pas quelle carrière ils poursuivraient après leurs études. Il semble que dans le cas de cette licence un avancement dans le niveau des études ne garantit pas que les étudiants aient une idée plus claire de leurs projets professionnels.

Concernant leurs *perceived needs*, 84% ont répondu qu'ils pensaient qu'ils utiliseraient l'anglais après leurs études ou qu'ils espéraient l'utiliser. Ces étudiants citaient souvent l'importance de parler anglais pour voyager. Quarante-et-un pour cent envisageaient utiliser l'anglais dans des contextes professionnels. Ces étudiants ont fourni des réponses plutôt vagues quant à leur utilisation de l'anglais en milieu professionnel comme « I think I have to use english in my future work, but not a lot. » Dix-neuf étudiants ont cité des contextes précis dans lesquels ils imaginaient utiliser l'anglais au travail, comme échanger avec des artistes étrangers (5 étudiants), communiquer avec des entreprises étrangères (3 étudiants) et d'autres situations variées. Notre tentative de comprendre les *perceived needs* des étudiants a révélé plusieurs obstacles à l'enseignement de l'anglais « professionnel » dans la filière de Culture et Médias: un nombre important des étudiants ne prévoit pas d'utiliser l'anglais dans leur profession, et ceux que prévoient de l'utiliser l'utiliserons probablement différemment.

6.2 Explication d'approche employée

Maintenant que nous avons choisi et étudié le terrain pour notre étude, nous expliquerons l'opérationnalisation de notre projet. L'analyse de besoins qui nous a servi pour choisir le terrain nous aidera aussi à concevoir un projet pertinent pour le contexte de l'enseignement des cours en L2 de Culture et Médias.

6.2.1 Opérationnalisation de capacité communicative

Une des premières étapes de cette partie de notre projet est d'opérationnaliser la capacité communicative. Comme nous avons vu, cette compétence est un type de compétence pragmatique qui concerne la capacité à s'adapter à de nouvelles situations. Nous cherchons donc une vision de la compétence pragmatique qui ne se focalise pas sur la maîtrise de routines langagières. Nous avons décidé d'adopter la conceptualisation de la compétence pragmatique proposée par Ifantidou (2014) pour notre conceptualisation de la capacité communicative. Selon elle, la compétence pragmatique comprend trois types de conscience : la conscience linguistique comprend la capacité à « identifier des indices

linguistiques pertinents[55], » la conscience pragmatique implique la capacité à « récupérer des effets pragmatiques pertinents[56] » et la conscience métapragmatique comprend la capacité à « expliquer le lien entre les indices linguistiques et les effets pragmatiques récupérés[57] » (2014 : 130). Cette conceptualisation correspond à la capacité communicative parce que si on comprend les significations possibles de différents énoncés on peut adapter son langage à une nouvelle situation même si on ne maîtrise pas les routines langagières typiquement utilisées.

Cette conceptualisation de Ifantidou présente plusieurs avantages. Tout d'abord elle souligne que la compétence linguistique et la compétence pragmatique sont fondamentalement liées. De plus, alors que d'autres chercheurs ont tendance à utiliser les termes pragmatique et méta-pragmatique sans distinction, Ifantidou fait une différence importante. La conscience pragmatique consiste à pouvoir décrire l'effet du langage utilisé. Par exemple, le fait de décrire un énoncé comme « familier » serait un exemple de conscience pragmatique. La compétence méta-pragmatique, par contre, consiste à pouvoir faire le lien avec un effet pragmatique et les formes qui ont réalisé cet effet. Par exemple, le fait de décrire un énoncé comme familier et de caractériser cette familiarité par l'utilisation de l'argot serait un exemple de la compétence méta-pragmatique.

6.2.2 Une approche de *genre awareness-raising*

Maintenant que nous avons choisi notre vision de la capacité communicative, il nous reste à concevoir des activités qu'un peut employer pour la développer. Nous avons jugée la notion de genre textuel particulièrement pertinente pour notre cursus pour les étudiants en deuxième année de Culture et Médias. En effet, malgré la difficulté d'identifier les genres précis que les étudiants rencontreront, il est probable qu'ils en croisent en anglais, quel que soit leurs futurs métiers. En plus, les professeurs disciplinaires avaient précisé qu'ils souhaitaient que les étudiants se familiarisent avec des genres académiques. Par conséquent, nous avons accordé une place importante au genre textuel dans notre cursus. Comme nous avons remarqué que d'autres approches visant le développement des compétences flexibles se basent sur les concepts de *noticing*, constructivisme et métacognition, nous avons essayé d'inclure ces concepts dans notre opérationnalisation.

Etant donné la variété des carrières visées par nos étudiants et donc la variété de genres qu'ils sont susceptibles de croiser en anglais, nous avons souhaité exposer les étudiants à une gamme très vaste de variation sociolinguistique. Nous avons souhaité qu'en étudiant des textes très variés, la variation sociolinguistique serait plus visible aux étudiants en lien avec une approche de *noticing*. Pour développer la capacité communicative de nos étudiants nous avons décidé d'exposer les étudiants à une vaste gamme

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[55] Il s'agit de la traduction que nous proposons pour la citation d'origine: « identify relevant linguistic indexes » (Ifantidou, 2014 : 130).
[56] Il s'agit de la traduction que nous proposons pour la citation d'origine: « retrieve relevant pragmatic effects » (Ifantidou, 2014 : 130).
[57] Il s'agit de la traduction que nous proposons pour la citation d'origine: « explicate the link between lexical indexes and pragmatic effects retrieved » (Ifantidou, 2014 : 130).

de différents genres et de mener les étudiants vers une réflexion sur « comment la forme est fonctionnelle [58] » (Coe, 1994 : 161) avec des questions qui cherchaient à aider les étudiants à construire de la *genre awareness*. Pour cette étude, nous nous sommes donc focalisée sur l'utilisation des textes comme de l'input pragmatique, c'est à dire que nous nous sommes concentrée sur la lecture et l'analyse des textes pour aider les étudiants à faire des liens entre les textes et leurs contextes. Ces analyses ont été suivies par des discussions sur l'utilisation de la langue dans le document et des possibles effets de cette utilisation en lien avec une perspective de métacognition.

6.2.4 Première étude de terrain : Corpus et méthodologie d'analyse

Comme c'est une vision de compétence pragmatique que nous souhaitons étudier dans ce travail, nous avons choisi de constituer un corpus des réflexions pragmatiques des étudiants pour notre première étude de terrain. Pour récolter ces réflexions nous avons utilisé des questionnaires qui ont été distribués et ramassés après la lecture de chaque texte. Les neuf questions sur le questionnaire présentées ci-dessous concernent la relation entre la forme du texte, sa prototypicalité, son public cible, et les rôles que le texte peut jouer dans des situations sociales.

> *1. Write a summary of the text.*
>
> *2. What is the genre of this text?*
>
> *3. Do you think that this is a typical example of this text? Why or why not?*
>
> *4. What do you think is the purpose of this text? Can you identify any ways the author uses language to achieve this purpose?*
>
> *5. Do you think that the author achieves his or her purpose effectively? Why or why not?*
>
> *6. Who is the intended audience of the text? What is the relationship between the author and the audience (in terms of knowledge, social status, familiarity)? How does the language reflect this?*
>
> *7. Can you identify other ways that linguistic form is related to linguistic function?*
>
> *8. What was easy or hard to understand about the text? Why?*
>
> *9. What is your personal reaction to this text?*

Avec ces questions sur le questionnaire nous avons espéré susciter des réflexions pragmatiques en lien avec la conceptualisation d'Ifantidou (2014) de la compétence pragmatique. Les questionnaires ont été remplis et ramassés après la lecture du texte, mais avant la discussion du texte avec la classe parce que nous voulions étudier les analyses individuelles des étudiants.

Alors que 9 questions ont été posées sur le texte, nous ne les avons pas toutes incluses dans notre corpus. Nous avons inclus uniquement les questions qui cherchaient à développer la compétence pragmatique. En plus, pour la deuxième question *What is the genre of this text?* nous avons répondu ensemble en cours donc il n'est pas nécessaire d'étudier les réponses des étudiants. Comme nous voulions donner beaucoup de liberté aux étudiants dans leur réponses, nous avons posé des questions ouvertes.

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[58] Il s'agit de la traduction que nous proposons pour la citation d'origine: « how the form is functional » (Coe, 1994 : 161).

Comme on verra dans les parties suivantes, les réponses aux questions nous ont permis de faire un réévaluation sur notre conceptualisation et opérationnalisation d'une pédagogie cherchant à développer la capacité communicative. Alors que nous avons fourni quelques chiffres sur notre notre analyse, notre approche a été plutôt qualitative : les réflexions des étudiants ont suffit pour nous aider à faire un retour sur notre projet.

Pendant le semestre six textes ont été lus et analysés par les étudiants. La sélection des textes s'est portée sur plusieurs critères comme notre désir de traiter des sujets culturels pertinents pour la licence et de travailler la lecture d'articles scientifiques comme les professeurs disciplinaires l'avaient demandé. Nous avons essayé de choisir des textes variés en termes de style pour rendre ces différences plus saillantes ainsi que des textes qui ne représentaient pas forcément des exemples caractéristiques de différents genres textuels pour pouvoir susciter une réflexion sur leur degré de prototypicalité. Les textes que nous avons choisi incluent un extrait de mémoires, un article de recherche, une publicité en forme de tutoriel (infomercial), une critique de film, une tribune libre et un article de journal.

Après la lecture de chaque texte ensemble en cours, les étudiants ont rempli un questionnaire pour chacun des 6 textes. Suivant le remplissage des questionnaires, nous avons eu une discussion méta-pragmatique sur les différents textes, en essayant de mener les étudiants vers une réflexion sur les formes dans le texte et leur significations potentielles en contexte.

6.2.5 Déroulement

Notre cursus a été conçu et mis en place pour les trois TDs d'anglais pour 74 étudiants en deuxième année de Culture et Médias durant le premier semestre de l'année scolaire 2015-2016.

La notion du genre a été introduite aux étudiants pendant le premier cours. Nous l'avons introduite comme « a certain type of text with recognizable characteristics such as a recipe or a shopping list which plays special roles in human activities. » Après avoir réfléchi avec les étudiants sur comment identifier différents genres qu'ils rencontrent dans la vie courante, comme les listes de courses et les invitations de mariage, nous avons réfléchi aux rôles que ces genres jouent dans nos vies, et nous avons analysé ensemble plusieurs recettes de cuisine. Dans les cours suivants, parmi d'autres activités de production et de compréhension, nous avons procédé à la lecture et l'analyse des six textes. Avant la lecture de chaque texte, nous avons donné un nom au genre du texte. Après la lecture du texte en cours, les étudiants ont rempli leur questionnaire[59].

6.3 Résulats

Dans la partie suivante, nous donnerons les réponses aux questionnaires remplis en cours après la lecture de chaque texte. Pendant le semestre, 278 questionnaires ont été récoltés. Dans cette version raccourcie de

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[59] Le questionnaire était en anglais, mais pour assurer la compréhension des étudiants, nous l'avons traduit oralement en français pendant le premier cours, et nous avons répondu à des interrogations que les étudiants avaient sur ces questions ou sur la manière d'y répondre pendant tous les cours.

notre travail, nous ne pourrons pas relater l'intégralité des résultats, surtout comme nous avons mené un travail majoritairement qualitatif, et une description très détaillée des résultats est le seul moyen de comprendre les nuances de ces résultats. Par contre, nous donnerons quelques conclusions clés. Ici nous présenterons nos conclusions basées sur 5 questions sur le questionnaire; les conclusions seront organisées par question.

6.3.1 Do you think that this is a typical example of this genre? Why or why not?[60]

Au sein des exemples d'un même genre textuel, il existe des variations. Pour attirer l'attention des étudiants à ce fait, nous avons posé cette question. Les évaluations de prototypicalité de les justifications de nos étudiants ont montré non seulement leur capacité à identifier des caractéristiques des genres mais aussi leur capacité à faire un lien entre ces caractéristiques et les rôles que ces genres jouent dans la société en lien avec une perspective de *genre awareness*. Par exemple, le fait que les étudiants évoquaient souvent l'objectif du texte en faisant leurs évaluations montre que cette question a aussi encouragé nos étudiants à réfléchir aux rôles que ces textes jouent dans la société et donc de ne pas seulement réfléchir aux caractéristiques formelles des genres mais aussi aux fonctionnement de ces textes.

Les réponses à cette question ont été intéressantes, même pour les textes moins prototypiques. Par exemple, pour le texte qui était un mélange d'une publicité et un tutoriel, nous avons dit aux étudiants qu'il n'était pas nécessaire de répondre à cette question car nous considérions que ce type de texte n'était pas forcément un genre. Néanmoins, un certain nombre d'étudiants a choisi de répondre à la question quand même. Par exemple, l'un d'entre eux a dit, « *Yes because it's tipically a text about 'how to do' some thing. The objective here is clearly to learn something to us* [sic]. » D'autres étudiants l'ont comparé à d'autres genres comme dans les réponses « *I don't know, it's my first time reading this type of text. Maybe if you compare it to the "information/publicity" internet articles it could be similar to that genre* » et « *It's difficult to determineate this genre. Critical text online where we can comment* [sic]. » Dans ce cas, le fait de ne pas donner un nom ou dire que c'était un genre a mené les étudiants qui ont choisi de répondre à cette question à employer leur connaissance préalable des genres pour comparer ce texte à d'autres genres qu'ils connaissaient. Un étudiant a fait référence au fait que ce type de texte est en train de devenir un genre en disant, « *This text is not exactly a genre. But these days texts to teach and to inform are appeared well in the internet. it becomes typica*l [sic]. » Dans les réponses des étudiants à cette question, un questionnement pragmatique réfléchi est visible sur ce qui constitue un texte prototypique d'un genre textuel et même sur le processus de devenir un genre.

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[60] Pensez-vous que ceci est un exemple typique de ce genre ? Pourquoi ou pourquoi pas ?

6.3.2 What do you think is the purpose of this text? Can you identify any ways the author uses language to achieve this purpose[61]?

Dans la théorie du genre, le rôle qu'un texte joue dans une situation sociale (en anglais son *purpose*) est une considération importante. Pour cette question nous avons proposé des *purposes* potentiels aux étudiants, mais ils ont eu le choix d'en identifier d'autres. Pour la deuxième partie de la question, ils ont répondu seuls. Pour cette question, les étudiants ont lié de nombreux éléments des textes à leurs objectifs comme l'organisation et le registre. Pour tous les textes confondus l'élément le plus souvent cité pour la deuxième partie du texte était la rhétorique du texte. Par exemple, pour le deuxième texte l'article de recherche, un élément cité souvent par les étudiants était l'utilisation d'exemples empiriques pour accomplir un objectif comme démontrer quelque chose à un jury. Cette question a suscité des réflexions pragmatiques et métapragmatiques, mais comme nous verrons dans notre discussion parfois les réflexions métapragmatiques étaient simplistes.

6.3.3 Do you think that the author achieves his or her purpose effectively? Why or why not?

Pendant notre étude, nous avons voulu maintenir une perspective critique des textes que nous avons étudiés. Pour ce faire, nous avons demandé aux étudiants d'évaluer l'efficacité des textes. Ces questions ont suscité des réponses qui donnaient une idée de ce que les étudiants voyaient comme un bon exemple de texte. Par exemple, pour la tribune libre sur le site web d'un journal, des étudiants ont donné les réponses suivantes :

> *I do. Because the essential is we understand what he want to say.*
>
> *I don't think that his purpose is effective. The argument is very general and isn't developed enough.*
>
> *To my mind, the author is too categoric to seem to be credible. The tone is too sarcastic. It's like the author misses of arguments to defend his opinion. He needs to use humour to affirm his speech. He is really not in a perspective of discussion with the opposition.*

Nous pouvons voir une série de commentaires pragmatiques dans ces réponses. Alors que le premier étudiant considère qu'un texte efficace de ce genre est un texte qui transmet l'avis de l'auteur, le deuxième remarque que les arguments ne sont pas assez développés pour être efficaces. Le troisième étudiant par contre ne trouve pas ce texte crédible à cause de son ton sarcastique, sa tendance à faire de généralités et son manque de dialogue avec l'opposition. Cette question a réussi à attirer l'attention des étudiants vers une variété de considérations pragmatiques.

6.3.4 Who is the intended audience of the text? What is the relationship between the author and the audience (in terms of knowledge, social status, familiarity)? How does the language reflect this?

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[61] A votre avis quel est l'objectif de ce texte ? Pouvez vous identifier des façons dont l'auteur utilise la langue pour accomplir cet objectif ?

Dans la théorie du genre une autre importante considération quand on étudie les genres textuels est le public cible. Comme avec la question sur les *purposes* du texte, nous avons donné quelques publics cibles possibles, mais les étudiants ont eu le choix d'en mentionner d'autres, et pour la deuxième partie de la question, ils ont répondu seuls. Les étudiants ont lié un grand nombre d'éléments au public cible du texte comme le contenu et l'utilisation de l'humour. L'élément le plus souvent lié au public était le registre du texte. Cette question a suscité des réflexions pragmatiques et métapragmatiques, mais comme nous verrons dans notre discussion parfois les réflexions métapragmatiques étaient simplistes.

6.3.5 What is your personal reaction to this text?[62]

Nous avons posé cette question parce que nous voulions voir si les étudiants repéraient d'autre effets pragmatiques. Par exemple, le fait d'identifier et apprécier l'humour montre une compétence pragmatique. Parmi les 278 questionnaires, 69 (24,8%) des réponses à cette question contenaient des réflexions pragmatiques. Nous concluons que ce genre de question peut susciter des réflexions pragmatiques spontanées.

6.4 Discussion

Suivant le modèle de RA de Widdowson (1990) notre analyse de données nous a servi pour nous aider à réévaluer les théories qui ont étayé notre projet ainsi que notre mise en place du projet pédagogique. Dans la partie suivante, nous donnerons quelques uns des éléments que nous avons reconsidérés.

6.4.1 Est-ce que nos activités de classification de genre ont mené les étudiants à démontrer une compétence pragmatique ou méta-pragmatique ?

Les étudiants ont été sensibles aux éléments pragmatiques, ce qui se voit dans la fréquence avec laquelle ils décrivent les textes comme « familier », « froid » ou « autoritaire. » Les questions sur la prototypicalité, l'efficacité et la réaction des étudiants étaient particulièrement fructueuses en suscitant des réflexions pragmatiques. Par contre, elles n'ont pas suscité un grand nombre de réponses qui mentionnaient des éléments linguistiques précis et donc des réponses métapragmatiques. Les étudiants ont rarement cité des éléments qui faisaient que le texte soit « familier » ou « froid ».

Les questions sur l'objectif et le public ont suscité plus de réponses qui mentionnaient des éléments linguistiques précis. Par contre, peu de réponses correspondent à la conceptualisation d'Ifantidou (2014)[63] de la conscience métapragmatique. En fait, suivant la définition d'Ifantidou une réflexion métapragmatique doit comporter trois éléments : un élément linguistique, un effet pragmatique et un lien entre les deux. Alors que de nombreux réponses faisaient référence à des éléments linguistiques, peu de réponses fournissaient les deux. Par exemple dans la réponse « *To inform. He use past tense verb,*

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[62] Quelle est votre réaction personnelle à ce texte ?
[63] Pour rappel, la définition d'Ifantidou (2014) de la conscience métapragmatique est la suivante : « d'expliquer le lien entre les indices linguistiques et les effets pragmatiques récupérés » (p. 130).

there are many information like 'Tuesday,' 'English Teacher.' The name of the persons [sic] ». Alors que nous pouvons identifier des éléments linguistiques, le lien entre les comparaisons et l'objectif n'est pas explicite. Quelques réponses ont explicité le lien comme : The purpose of the text is to inform and explain something to the audience. To do it, the author ordonned his thought and gave example to make it clear. Ici l'étudiant a expliqué le rôle que le la structure et les exemples servent : ils aident l'auteur à expliquer ses idées clairement. En voyant le manque de réponses contenant des réflexions métapragmatiques, nous voyons la difficulté de mélanger l'enseignement linguistique et l'enseignement pragmatique.

Dans d'autres cas, les étudiants ont assigné une valeur pragmatique fixe à un élément linguistique. Ce phénomène peut être observé dans la réponse suivante : « *It's not a formal text because he uses 'I'* ». Cette réponse donne l'impression que la signification d'une forme linguistique ne varie pas en fonction du contexte. Nous nous rendons compte que pendant notre première étude de terrain, il nous a manqué une théorisation explicite de la relation entre le contexte et le langage. Dans la section suivante, nous explorerons cette question davantage.

6.4.2 Besoin de faire une théorie explicite de la notion de contexte

Pendant notre première étude de terrain nous avons souhaité demander aux étudiants de faire des liens entre des textes et les contextes dans lesquels ils apparaissent. Néanmoins, nous avons constaté que les questions que nous avons posées aux étudiants ont mené à des réflexions parfois simplistes comme « *It's not a formal text because he uses 'I'* ».

Des réponses comme celle-ci montrent une relation entre le texte et le contexte trop stricte. Ici nous pouvons identifier un problème avec notre théorisation originale. Nous avons choisi la notion de *discours* plutôt que *langue* pour notre objet d'étude car cette notion regroupe les notions de langue et contexte ensemble. Cependant, nous n'avons pas développé une théorie plus précise sur le fonctionnement de la relation entre les notions de langue et contexte.

En creusant, nous avons découvert que récemment des chercheurs dans plusieurs domaines, la pragmatique notamment, ont proposé des théories de contexte. Souvent, ces chercheurs identifient la nécessité de développer une théorie *cognitive* de la notion de contexte. Le problème des autres définitions, celles qui définissent le contexte comme « tout ce qu'il y a autour » d'un événement sont potentiellement infinies et donc ne servent pas á éclairer des théories linguistiques. C'est pourquoi un grand nombre de différents chercheurs ont souligné l'importance de considérer le contexte comme un phénomène cognitif (Ifantidou 2014; Van Dijk 2008, 2009; Widdowson 1983). Selon cette perspective, le contexte comprend uniquement les éléments jugés pertinents par les participants dans un échange. Il est cependant important d'équilibrer cette perspective cognitive avec une perspective sociale et donc d'adopter une perspective sociocognitive qui peut expliquer les régularités dans la communication, comme l'existence de genres textuels. Grâce à des situations sociales, des membres de différents groupes acquièrent souvent des modèles similaires d'une situation donnée, cependant le fait que chaque personne a ses propres

connaissances et perceptions du contexte, explique les différences linguistiques qui existent, même au sein d'un même genre textuel.

6.4.5 Besoin d'être plus attentif aux tensions entre les perspectives de genre et de registre

Nous avons essayé de mettre en place une approche de *genre awareness* plutôt qu'une approche de genre acquisition. Cependant on se rend compte qu'en mettant l'accent sur la relation entre la forme linguistique et le contexte au détriment de la régularité de ces formes à travers différents exemples d'un genre particulier, nous avons créé de l'ambiguïté entre les concepts de genre et registre. Le concept de genre concerne les régularités d'un certain texte en relation avec l'utilisation de ce texte et le registre concerne plutôt des régularités stylistiques à travers différents types de textes (Yunick, 1997). Chacune de ces perspectives offre des avantages : comme la notion de genre est fondamentalement liée aux contextes dans lequel le texte est utilisé, il offre un point de vue fonctionnel de discours. Cependant, la notion de genre est si lié à un contexte particulier qu'elle peut cacher les similarités qui existent à travers des genres qui proviennent de contextes variés. D'un autre côté, la notion de registre souligne les régularités stylistiques à travers une variété de contextes, mais risque de traiter la relation entre le texte et le contexte de façon plus superficielle et aussi de négliger des régularités structurelles.

Nous nous rendons compte que nous avons adopté plutôt une perspective de registre qu'une perspective de genre pendant notre étude de terrain en traitant un seul exemple de chaque genre et aussi en soulignant les choix stylistiques faits par les auteur des textes. Selon la perspective du genre, la forme du texte est souvent une question de normes communicatives qui existent dans une communauté discursive donnée, et la liberté de l'auteur est minimisée.

Nous nous rendons compte que les différents genres ont des degrés de fixité qui varient. Par exemple, les recettes de cuisine sont un genre très fixe avec un format figé, alors que d'autres genres sont plus flexibles. Les questions posées par le professeur transmettent une perspective sur la fixité de chaque genre. Considérons la différence entre les deux questions suivantes :

-Pourquoi est-ce ce que l'auteur a utilisé le passif ici ?

-Pourquoi est-ce qu'on utilise le passif dans les contrats juridiques ?

La première question souligne le pouvoir de l'auteur de faire le choix entre la voix passive et la voix active alors que la deuxième souligne la récurrence du passif dans un genre particulier. En choisissant l'une ou l'autre on fait le choix de souligner soit l'idiosyncrasie du texte, soit sa fixité. Même si les tensions entre les perspectives de registre et de genre ne sont pas résolubles (Yunick, 1997), nous nous rendons compte qu'il faudra être conscient de cette tension pour éviter des incohérences.

6.4.7 Besoin de récolter l'avis des étudiants

Nous nous sommes rendu compte qu'une réflexion plus complète sur le continuum que nous avons souhaité étudier comprendrait l'avis des étudiants sur des pédagogies cherchant à développer la capacité communicative. Nos deuxième et troisième études de terrain se sont focalisées sur cet élément.

6.4.7.1 Deuxième étude de terrain

Notre deuxième étude de terrain s'est déroulée pendant le deuxième semestre de l'année scolaire 2017-2018. Pendant cette étude nous avons voulu enseigner le concept du genre textuel de manière plus explicite aux étudiants car pendant notre première étude nous avons remarqué des tensions entre les perspectives de genre et de registre. Nous avons donc conçu des activités pour enseigner le concept de genre aux étudiants, et nous avons maintenu l'accent sur la lecture et l'analyse de textes de différents genres en cours. Nous avions espéré récolter des données pendant le semestre comme des enregistrements, mais un grand mouvement social, accompagné par une mobilisation de nos étudiants, a entraîné l'absence massive des étudiants en cours. Nous n'avons donc pas pu recueillir de données en cours. Pour avoir quelques données sur l'avis des étudiants sur le genre textuel, nous avons posé les questions suivantes sur leur examen : *What is a textual genre? Can you think of a textual genre that you use in your daily life and identify some formal characteristics of this genre? Do you think that understanding the concept of textual genre can help students learning foreign languages? Write 4-7 sentence*s. Parmi les 62 étudiants inscrits, 29 (46.7%) ont donné leur consentement à participer à l'étude dû à l'absentéisme lié au mouvement social. Les réponses des étudiants ont montré que leurs perceptions et leurs avis du concept de genre textuel étaient variés. Malgré notre tentative d'enseigner la notion du genre plus explicitement pour éviter de la confusion avec une perspective de registre, nous avons remarqué des tensions entre une perspective de genre et une perspective de registre.

Les réponses ont aussi montré que les étudiants étaient divisés sur l'utilité du genre textuel pour apprendre une langue. Seize des 29 ont dit qu'ils trouvaient le genre textuel utile pour des apprenants de l'anglais. Sept ont dit que le genre pourrait être utile dans certains cas. Par exemple, plusieurs ont dit que c'était utile mais uniquement pour les étudiants plus avancés ou que c'était utile pour des genres simples mais pas pour des genres plus complexes. Trois étudiants ont dit qu`il ne trouvait que le concept de genre textuel n'avait pas d'intérêt pour les apprenants de langue. Nous concluons qu'un obstacle aux pédagogies basées sur la notion du genre peut être le fait que les étudiants ne perçoivent pas leur intérêt.

6.7.7.2 Troisième étude de terrain

Pour notre troisième étude de terrain, nous avons approfondi notre étude de l'avis des étudiants sur le développement de la capacité communicative. Pour ce faire, nous avons continué à étudier une variété de textes pendant un semestre tout en faisant des activités de *genre awareness raising*. A la fin du semestre, nous avons donné des questionnaires aux étudiants, et nous avons aussi mené des entretiens semi-guidés avec eux. Avec ces questionnaires et entretiens, nous avons cherché à connaître leurs avis sur l'intérêt d'une approche basée dans le développement de la capacité communicative et la lecture de genres textuels divers. Les questions sur le questionnaire se trouvent en Annex 3. La partie suivante explique nos conclusions sur ces questionnaires et entretiens.

6.7.7.2.1 L'avis des étudiants sur la pertinence du développement de la capacité communicative

Pour pouvoir comprendre l'avis des étudiants sur l'intérêt du développement de la capacité communicative, nous avons mis en place une approche d'anglais sur objectifs spécifiques pendant le premier semestre et une approche de capacité communicative au premier. Notre approche d'anglais sur objectifs spécifiques cherchait à préparer les étudiants à pouvoir communiquer sur l'organisation d'événements culturels comme une partie des étudiants dans la filière visent des carrières dans l'événementiel.

Quand on leur a demandé s'ils préféraient le premier ou le deuxième semestre, ils ont préféré le premier semestre, celui dans lequel nous avons adopté une approche d'anglais sur objectifs spécifiques. Leurs réponses ont indiqué que souvent ils ne voyaient pas l'intérêt d'une approche cherchant à développer la capacité communicative. Nous concluons qu'un obstacle possible à la mise en place d'approches d'enseignement basées dans le développement de la capacité communicative est que les étudiants n'en verront pas forcément l'utilité.

6.7.7.2.2 L'avis des étudiants de l'intérêt et l'utilité de lire divers types de textes

Notre approche qui visait à développer la capacité communicative de notes étudiants était basée sur le concept de lire et analyser différents types de textes. Nous avons donc interrogé les étudiants pour savoir s'ils voyaient aussi de la valeur dans ce genre d'activité. Nos résultats ont montré que les étudiants étaient d'accord que le fait de comparer des textes qui sont stylistiquement très différent rendaient ces différences plus saillantes. Ils ont aussi dit qu'ils pensaient que le fait de lire des textes variés pouvait aider à améliorer leur compétences de lecture. Par contre, les étudiants avaient tendance à concevoir la valeur de cette activité en termes du développement de vocabulaire. Comme nous, la professeur, concevons la valeur de ce genre d'activité en termes de développement de compétence pragmatique, nous avons identifié un autre obstacle à la mise en place de ces activités. Si les étudiants perçoivent la valeur de la lecture de différents genre purement en termes d'acquisition de vocabulaire, ils ne verrons pas la même utilité de ce genre d'activité que la professeur.

7 Conclusions

Notre étude nous a permis de tirer une variété de conclusions sur le potentiel du continuum pragmatique de spécificité conçu par Widdowson (1983) à éclairer la question de contenu des cours Lansad.

7.1 L'adoption d'une perspective large de pragmatique peut réduire le fossé entre l'enseignement « général » et l'enseignement « spécialisé »

Comme nous l'avons remarqué en section 3.2, le fait qu'un enseignement « général » est associé avec la pragmatique et que l'enseignement « spécifique » est associé avec l'analyse du discours peut

dissimuler les points communs entre ces types d'enseignement. En fait, à tout degré de spécificité nous avons besoin d'adopter une perspective fonctionnelle de la langue. Nous croyons donc qu'une façon de réduire le fossé entre l'enseignement général et spécialisé est de reconnaître que la pragmatique est un élément clé dans tout enseignement de L2.

7.2 Les compétences pragmatiques flexibles ne reçoivent pas assez d'importance dans les modèles de compétence communicative

Dans les modèles de compétence communicative et dans les approches pragmatiques comme les actes de langage et le genre textuel, nous avons vu un accent sur les routines langagières et peu d'attention portée à la capacité de s'adapter à de nouvelles situations. En plus, les conceptualisations de la compétence communicative tendent à présenter une vision normative de l'adéquation sociolinguistique. Cela veut dire qu'un obstacle sur l'adoption du continuum pragmatique au secteur Lansad est le manque de recherche sur ces paradigmes, surtout le manque de recherche qui a été menée dans le secteur Lansad. Une exception à ce manque est la catégorie de *souplesse* qui apparaît comme un élément de la compétence pragmatique dans le *CECRL* (2001, 2018). Par contre, le manque d'information sur des approches qui pourraient développer cette flexibilité est un obstacle à la mise en place des pédagogies qui développent cette compétence. Dans ce travail nous espérons avoir contribué des réflexions sur ce en quoi pourrait consister une telle compétence.

7.3 L'adoption d'une théorie explicite de contexte est fondamentale pour n'importe quelle approche pragmatique

Pendant notre première étude de terrain, le fait de ne pas avoir étayé notre approche avec une théorisation explicite a résulté en des réflexions de notre part et de nos étudiants qui donnaient l'impression que les formes linguistiques avaient des significations fixes. Notre recherche bibliographique menée après notre première étude de terrain a révélé les avantages de l'adoption d'une vision socio-cognitive de contexte.

Cette perspective explique pourquoi l'adéquation doit être considérée en termes de degrés et non en termes binaires. Chaque individu interprète le contexte à sa façon, et donc les gens ne partagent pas forcément la même perception de ce qui constitue un énoncé adéquat. Pour cette raison, la pragmatique est une question d'interprétation, et les professeurs de langue devraient mettre en place des activités qui ne demandent pas des bonnes réponses mais des interprétations d'énoncés. Néanmoins, les groupes sociaux ont des routines et des façons de souligner quels éléments du contexte seraient particulièrement saillants dans un contexte donné.

7.4 Expliquer la relation entre les compétences linguistiques et pragmatiques est nécessaire

Certaines descriptions des compétences nécessaires pour parler une langue présentent la compétence linguistique et la compétence pragmatique de manière séparée. Par exemple, dans le *CECRL*

> La façon la plus simple de comprendre la distinction entre linguistique et pragmatique est de dire que la compétence linguistique traite de l'utilisation de la langue (comme dans 'utilisation correcte' : anglais 'correct usage'), et par conséquent avec les ressources langagières, la connaissance de la langue en tant que système, alors que la compétence pragmatique traite, elle, de l'utilisation réelle du langage (anglais : 'language use') dans la (co-)construction du discours (Conseil de l'Europe, 2018 : p. 145).

Ce genre de description peut masquer le fait que ces deux compétences sont liées car c'est par la langue qu'on exprime des éléments pragmatiques. Une meilleure description expliquerait de manière plus explicite que c'est par sa connaissance de « la langue en tant que système » (p. 145) qu'on co-construit un discours.

7.5 La perception des étudiants sur l'utilité de la capacité communicative peut être un obstacle à la mise en place des pédagogies qui cherchent à développer des compétence pragmatiques flexibles

Pendant notre deuxième et troisième études de terrain nous avons demandé aux étudiants leurs perceptions de l'utilité de développer des compétences pragmatiques flexibles. Nos résultats ont montré que l'utilité du développement de cette compétence n'est pas toujours évidente pour les étudiants, ce qui pourrait être un obstacle à la mise en place efficace de ce genre de pédagogie. Une source de conflit entre la perspective des étudiants et de nous la professeure rencontrée dans cette étude était que les étudiants percevaient la valeur de la lecture de différents textes dans le potentiel d'acquérir du nouveau vocabulaire alors que nous voyions la valeur de la lecture dans sa capacité de développer leur compétence.

Par contre, nous avons observé que les étudiants avaient trouvé un bénéfice que nous n'avions pas prévu dans le genre d'activités de comparaison de textes de différents genres: - ils ont vu ça comme une manière de les protéger des fake news.

7.6 Une formation pertinente pour l'enseignement spécialisé et non spécialisé devrait inclure un accent sur la pragmatique

En ce moment la question du développement d'une formation pour les professeurs dans le secteur Lansad se discute (e.g. SAES, 2016). Le SAES a proposé que des formations en langue de spécialité devraient être généralisées pour des futurs enseignants Lansad. Néanmoins comme nous avons argumenté dans ce travail, un enseignement de l'anglais de spécialité n'est pas pertinent pour tous les étudiants dans le secteur. Une formation en pragmatique aiderait les enseignants à enseigner dans des contextes à tout degré de spécificité. Notre recherche pour ce projet nous a confirmé que le fait d'aider les étudiants à développer leur compétence est difficile. Nous argumentons que le fait d'essayer de comprendre l'utilisation de la langue et aider les étudiants à comprendre l'utilisation de la langue est une tâche herculéenne. Pour enseigner la pragmatique il faudra répondre aux questions suivantes : Comment peut-on naviguer dans la mer de paradigmes pour l'étude du discours quand ils sont souvent en concurrence ? Quelle est la relation entre le contexte et la langue ? Devrait-on mettre l'accent sur des

routines langagières ou des énoncés plus idiosyncratiques ? Comment peut-on préparer nos étudiants à développer une compétence pragmatique flexible ? Alors que ces questions n'ont pas forcément de réponse, des connaissances du domaine de la pragmatique peuvent nous aider à répondre délibérément.

7.7 Conclusion

Dans cette thèse nous avons proposé une nouvelle perspective pour le développement du contenu pour les cours dans le secteur Lansad- une perspective pragmatique de spécificité. Nous espérons avoir contribué des réflexions quant à comment la spécificité se manifeste dans les cours dans ce secteur, et espérons aussi avoir fourni un exemple d'une approche d'enseignement cherchant à développer la compétence de *souplesse* comme décrit dans le *CECRL* (2001, 2018). Nous gardons l'espoir qu'un jour les enseignants Lansad ne se demanderont plus, « Est-ce que vous faites de cours généraux ou spécialisés ? » mais plutôt, « Comment-est ce que vous préparez vos étudiants à utiliser la langue en contexte ? ».

Une bibliographie complète pour ce projet commence en page 352 de ce document.

Thèse

pour obtenir le grade de docteur de l'Université de Lille

Re-framing the Specificity Debate in the Lansod Sector around Pragmatics: An Action Research Project Exploring the Development of Flexible Pragmatic Skills instead of "General English" for Second-year Students in Culture and Media

Présentée et soutenue publiquement le 16/11/2020 par

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Volume 2: Annexes

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-Shona Whyte, Professeure des universités, Université de Nice (Rapporteure)

Table of Contents of Annexes

Annex 1: Original version of table in Coste 1980

Original, untranslated version of Coste's comparison of areas of focus of pragmatics and discourse analysis

pragmatique de la parole	analyse du discours
oral	écrit
expression	compréhension
événement de parole	texte
perspective onomasiologique	perspective sémasiologique
paradigmatique	syntagmatique
sélection, adéquation	cohésion, cohérence
communication 'usuelle'	domaines spécialisés

(Coste, 1980: 245) Untitled

Course list for first year students in *ICAS*

PROGRAMME DE LA PREMIÈRE ANNÉE (60 ECTS)	ECTS
Semestres 1 et 2	
UE 1 : Notion de culture en sciences sociales	3
UE 2 : Ethnographie des dispositifs culturels	3
UE 3 : Méthodologie	3
UE 4 : Initiation à l'analyse des arts visuels	3
UE 5 : Initiation à l'histoire culturelle	3
UE 6 : Initiation à la pratique de l'histoire culturelle	3
UE 7 : Initiation à une approche esthétique des arts	3
UE 8 : Initiation à l'analyse esthétique des arts	3
UE 9 : Langue vivante	3
UE 10 : Projet étudiant	3
Semestre 2	
UE 1 : Médias, culture et société	3
UE 2 : Ethnographie des dispositifs médiatiques	3
UE 3 : Méthodologie disciplinaire	3
UE 4 : Analyse des arts visuels	3
UE 5 : Histoire culturelle	3
UE 6 : Histoire culturelle	3
UE 7 : Approche esthétique des arts du XXe siècle	3
UE 8 : Analyse esthétique des arts du XXe siècle	3
UE 9 : Langue vivante	3
UE 10 : Expérience du milieu professionnel	3

Course list for second year students in *ICAS*

Descriptif des unités d'enseignement de la deuxième année

PROGRAMME DE LA DEUXIÈME ANNÉE (60 ECTS)	ECTS
Semestre 3	
UE 1 : Médias, espaces publics	3
UE 2 : Espaces publics et diffusion culturelle	3
UE 3 : Introduction à l'analyse des industries culturelles	3
UE 4 : Identités et cultures	3
UE 5 : Ecritures audiovisuelles du réel	3
UE 6 : Arts, culture et technologie	3
UE 7 : Médiation culturelle	3
UE 8 : Cultures visuelles	3
UE 9 : Anglais professionnel	3
UE 10 : Projet étudiant	3
Semestre 4	
UE 1 : Analyse des récits médiatiques	3
UE 2 : Industries culturelles, arts et sociétés	3
UE 3 : Théories des industries culturelles	3
UE 4 : Identités et cultures	3
UE 5 : Ecritures audiovisuelles du réel	3
UE 6 : Arts, culture et technologie numérique	3
UE 7 : Médiation musicale	3
UE 8 : Cultures visuelles	3
UE 9 : Anglais professionnel	3
UE 10 : Projet étudiant	3

Annex 2: Original version of ICAS course descriptions

Course list for third year students in *ICAS*

PROGRAMME DE LA TROISIÈME ANNÉE (60 ECTS)	ECTS
Semestre 5	
UE 1 : Industries culturelles, industries créatives et culture de masse–	3
UE 2 Analyse actuelle des productions des industries créatives	3
UE 3 : Médias publics et démocratie	3
UE 4 : Technologies numériques et productions culturelles	3
UE 5 : Nouvelles formes de l'échange culturel	3
UE 6 : Genre, performances et ethnicités	3
UE 7 : Préparation à la recherche, au choix : Médiation musicale, Etudes culturelles ou Affaires médiatiques	3
UE 8 : Préprofessionnalisation, au choix : Médiation culturelle, Scénarisation du réel ou Politiques culturelles et évaluation, Pratiques numériques de création	3
UE 9 : Anglais professionnel	3
UE 10 : Projet étudiant	3
Semestre 6	
UE 1 : Cultures et mondialisation	3
UE 2 Analyse des phénomènes culturels mondialisés	3
UE 3 : Ethnographie de la réception des productions médiatiques	3
UE 4 : Technologies numériques et productions culturelles	3
UE 5 : Nouvelles formes de l'échange culturel	3
UE 6 : Genre, performances et ethnicités	3
UE 7 : Préparation à la recherche, au choix : Médiation musicale, Etudes culturelles ou Affaires médiatiques	3
UE 8 : Préprofessionnalisation, au choix : Médiation culturelle, Scénarisation du réel ou Politiques culturelles et évaluation, Pratiques numériques de création	3
UE 9 : Anglais professionnel	3
UE 10 : Projet étudiant	3

Annex 2: Original version of ICAS course descriptions

Course description provided for English classes of all semesters of the undergraduate program in *ICAS*, except the first semester of third year

Intervenant :

Descriptif	Toutes les compétences d'apprentissage d'une langue étrangère (compréhension et production) seront mises en œuvre dans des activités langagières s'appuyant sur des supports variés, audiovisuels, iconographiques et écrits, portant sur l'étude de sujets adaptés aux problématiques de la culture et des médias.
Pré-requis	niveau B1-B1.2
Compétences visées	Acquérir le niveau B1.2 - B2 , en respectant l'évolution personnelle de chacun.
Volume de travail perso	30 heures
Langue d'enseignement	Anglais – Français
Bibliographie	Indications données en cours.
Modalités d'évaluation	Contrôle continu

Course description provided for the first semester of third year studies in ICAS

Semestre 5 – UE 9 Langue vivante

Intervenant :   -

Descriptif	Les objectifs et les descriptifs de cours seront donnés par les enseignants lors des choix de Langues vivantes.
Modalités d'évaluation	Contrôle continu

Language learning questionnaire for the first day of class

1. Talk a little bit about your studies in English. Do you think that you have a good level of the language? Is it a subject that you enjoy? Why or why not? What was good or bad about your previous English classes?

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2. What are your strengths in English?

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3. What are your weaknesses?

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Annex 3: Needs analysis questionnaire

4. What are your strategies for learning the language?

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5. What career would you like to have after your studies?

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6. What are your career objectives?

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7. Do you think that you will use English after your studies? If so, how?

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8. What are your objectives for this class?

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9. What does it mean to know English for your field?

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Annex 4a: ICAS students' career plans

ICAS students' answers to the question (first, second and third year students) as found on the questionnaires issued on the first day of class in the fall semester of 2014: *What career would you like to have after your studies?*

First year students

- I don't know yet.
- I would like to help people who wants to be famous to be famous! Or help people to introduce his project in magazine or press.
- I would like to teach music in a "conservatoire" and lead projects in that kind of structures.
- I want change the world with my ideas.
- La carrière que je voudrais c'est devenir charge de la communication interne de l'entreprise.
- Communication career
- I would like to be a journalist, sport-journalist or music-journalist
- I would like work on a periodic or a website like "Redactrice"
- Working in music, music journalist or working in a Concert hall and if I can dream, being a proffessionnal musician
- I would like studies for become a journalist (Radio)
- I don't know
- After my studies, I really want to work in the Cinema's world.
- "chargé de projet en service culturel"
- Mediation cultural with children
- I would like to work in a museum or a gallery.
- If I can I would be a comics author or work for organise festival which deals about art/comics/movies
- I wanna work for festivals
- I would like to create a festival or work in this field.
- I don't know yet. Maybe in the "evenementiel culturel"
- I'm not really sure actually but I would like to work in the communication of a cultural structure.
- I will never know
- I don't know, I would like to pursue my studies in photography and journalism.
- my career after studies are analyst programmer
- I don't know yet but I like video so I want a career in the media.
- work in the culture or media, I don't know yet.
- Creative.
- I don't have idea of what I would like to do after studies.
- i want to work on the production (movie or TV)
- I don't have a real idea of what specific career I would like to have after my studies.
- I don't know, maybe to lead some project in foreign country
- I don't really know but before Lille 3 I was in communication so I want something about culture and communication.
- I would like to work in culture comunication.

Annex 4a: ICAS students' career plans

- I would like after my studies become responsable of communicat° in culture or cosmetic.
- After my studies I would like to word at the pubblicity.
- After my studies, I would like work in the culture and the heritage (patrimoine) of arts and architecture.

Second year students

- I'd like working in the Culture and the Museum.
- I would like to work as cultural mediator, more particularly in museums.
- I'd like to work on the patrimoine.
- I want to be teacher in maternelle
- I would like to be school teacher
- For the moment not I have a fix project, may be journalist or artistic director
- After my studies, I would like to have an artistic career.
- I would love to work in a label or in the street art.
- I already have a diploma in communication, I want to work in the communication
- I want to work in the culture in generaly.
- I would like to work in the culture on territorial. Organize event culturals of a city or a country.
- I'd like to work in a theater, maybe to programmation or care about the public relations.
- I'd like to work in the Music/around the Music
- I would like after i'm studies one job for move in country, dynamique
- I would like to organise concerts or festivals. The dream would be to become a band manager (rock band).
- After my studies I would like work in a cultural structure (theater) or communication service.
- I'd like to work in any field that would have a link with performing arts.
- I want to work in concert room.
- I would like to continue my job of graphic designer.
- I really want to be a tattoo artist but it's really hard, so if I can't, why not working in communication, or webdesign?
- I don't know yet (maybe in the journalism or maybe to be a teacher but I really don't know yet)
- I wish I can work in the cultural field, and maybe be in charge of the organization of cultural events like festival, exhibitions
- I would like to work in a theatre
- I'm not sur. Maybe teacher for little children but it's just a project for the moment
- I don't know but I enjoy by the others culture & the way other people live but before, I would be profiler.
- University teacher and research
- I want, I wish, to be an art director in webdesign.
- I will be a journalist
- I want work in journalism
- I would like to work in culture

Annex 4a: ICAS students' career plans

- I don't know, I like woking in the cultural sector but id
- After my studies, I don't know what career choose.
- Journalist or work on different cultures or sociologie.
- I would like be artistic director in fashion magazine.
- Maybe a journalist/photograph or career in "audiovisuel".
- I have no realy idea for my career. Maybe journalist.
- I would like have a career in the cultural world but I don't know precisely what.
- I don't really know actually. I will probably work in the press or in cultural jobs
- I don't know
- After my studies I don't know exactly what I want to do but I want to work or in a museum or in a library. I want to stay in the culture.
- I don't know but I want to be in France.
- In the Culture (music, exhibitions, art…), in a museum, or concert place with a public wich come from everywhere…
- I'd like to work for a TV as a reporter. Make some documentaries and being behind the camera
- In edition
- I wish working in Journalism but only speaking on the Music.
- I hope work with books!

Third year students

- Teacher or a career in communication.
- I would like advertising executive.
- I would like to teach at the university and do some research at the same time.
- I will go to a Radio's school or in a journalism's school.
- Music first.Around that I finish this license to be about of building culturals projects and protect my French Caribbean Culture.
- I want to do a master in event.
- I'd like to work in culture, more precisely in events.
- I would like to work as a cultural event organizer.
- In my dreams I would like to work for a movie festival (so I have to speak english fluently, I know!)
- I don't know yet, I think I going to continue studies in the same field.
- I'd like to evolve in social medias, communicate about culture by the way of new technologies
- I'm not sur, but I would like to work in "fiction", to write shows, or in journalism
- Journalism, or something in music. I' dont know really what I want to do of my life
- Don't really know yet.
- In the cultural heritage. I love the history of all country (especially France, Great Britain and USA).
- NO IDEA but I would love to work in a foreign environment so that I could speak other languages
- for the moment i don't know
- I still don't know what to do after my studies.
- I have no idea. Probably I'll go to the Pôle Emploi

Annex 4b. ICAS Students' perceived needs

ICAS students' answers to the question (first, second and third year students) as found on the questionnaires issued on the first day of class in the fall semester of 2014: *Do you think that you will use English after your studies? If so, how?*

First year students

I think I will use English after my studies for my work and to travel. To work, English is a language who is more talk in others countries and for exemple it's necessary to organize expositions with international artists or museums in Europe or in the world.[in a culture and the heritage - patrimoine of arts and architecture]

Yes sur! To make some event with people who didn't speack French and move outside of France.

I don't think will use English after my studies but maybe in travel.

When you work in comunication, english is really important, and I would like to work with artists and medias, so the best way to comunicate with them if they're not french is to speak English to them.

Of course especialy in communication. YOu have to work with many people and they don't always speak and understand French so you have to speak an international language: English.

That's for sure! I probably leave France for an english country after.

Yes because after these 3 years I would like to go to live in USA for 1 year maybe more.

Yes i think english is really important i thing in every work now. And if you want to speck to everyone you have to speak english.

I think that English is usefull in the everyday life also in every job when you have to do some buisness with an other country English is one of the principal languages in the world.

Yes, I will use it at work and in projects to show to my partners my ideas and concepts.

Yes I think because I will maybe work at international (I hope)

Yes, I will use English after my studies because I want travel the world, I want to visit the most country possible

May be, if I end up workin in an english speaking country.

Yes, because I love travelling and I always do as soon as I can, so I practice abroad when I meet people. I often have huge discussions in any subjects with australian, English, Slovenian, or anyone.

Yes, I think that it will be very important. I want to travel and the cultural side is international so it's easier to share.

Annex 4b. ICAS Students' perceived needs

At the time of the globalisation we have to speak and listen english. Thi sis not a choice so yes, I think I will use English after my studies :-)

Of course! I mean I hope so. I want to go in a English country for 6 months after my studies.

Yes because I really want to travel after my studies.

Yes because for exemple i was volunteer during the LIlle comics festival and i have to speack with the U.S. author who was invited.

I think so. Maybe one day a group of tourists will come in the museum so it will be a way to speak english.

Yes because I'd like to travel and English is the international language. And it can be important if maybe I have to work in a museum for example.

Yes because if I need to [incomprehensible] some english people or other an event i must speak English.

Yes. Before finishing my life in my original's country I really want to go leave in States.

Yes because I would travel and we can speak this language everywhere. And for a lot of job it's important.

Yes, I'd like going in England or America during my studies for my english.

Yes for traveling, music festival, meet people and talk about the world.

I think yes, at first for find a work in a agence and I would like live in Amsterdam, I need the english language.

Yes of course, if I must read or interview english people.

In my work I hope.

Oui, je voudrais pour performe et endurcir mon langage.

(No answer)

I don't think I will use English professionally. However, I think you can't but speaking English if you want to travel, what I hope I'll do.

Second year students

Yes, I do. I'll probably use English to speak with people (work and travel) but also to read (this year, we'll work with english article in an other class)

Annex 4b. ICAS Students' perceived needs

Maybe, I think it is always a plus, mainly since English became a sort of international language.

I don't know yet, but I hope that I could travel in the world and english would help me to communicate.

I don't know if I will use English after my studies but it's util in life to can speak English correctly.

I don't think so.

I don't know, maybe so I haven't got a choice.

(No answer)

In the career I will do, english is pratiqued so I will use. [journalism]

Yes, probably, maybe in my work and specially to travel all over the world to discover countries. [journalist photographer]

Yes, because I want to travel for to learn english, and I guess that english is better for my futur job. [artistic director for a fashion magazine].

For sure! If I want to be a journalist, travel etc. I need to speack egnglish.

Maybe if I have to travel as I would or if I have to work with a foreign production.

Yes, because I want to travel for my pleasure.

If I success of course yes I'll use English because everyone sing in English, even french, and I'll have to travel to meet artist, foreign artists so speaking English is a priority.

Yes, if I want to work out of the France.

Yes! Many informations are in english so i must always understand this language!

I think I use English for all, without talk about after my studies, it's a strength to use English. [school teacher]

In my opinion I probably used English for travelled, and read texts in internet but after.

Yes, I think I will use English after my studies because I'd like to travel in the word, and English is an universal language.

Yes, I think I want to travel a lot after my studies and speak English is good for that.

Annex 4b. ICAS Students' perceived needs

Yes, because I try to travelling a lot and I have some friend in USA, so if I want to keep the contact I need English.

I think that I will use English after my studies maybe for my profession but also because I would like to travel in United States.[artistic job in art or communication]

I hope.

Yes if I go in others countries or if I meet strangers. And I'll continue to write songs.

I think I will use English after my studies in my job because I want to work in cultural mediation, and with the globalisation every knowledges are share so I have to speak and understand English correctly if I don't want to be lost.

I think use English after my studies I like travel and English can help. I would like to go in USA and Canada.

I will always use English after my studies into my private life (hobbies, travel), but if I have English in my job that don't disturb me. [in the press or in a cultural job]

Yes, watching series and movies in English and the must is going in anglophone country.

I think I have to use english in my futur work, but not a lot.

I think I will use English after my studies because if I go on another country, for understand me English is important.

To travel, english is most important to understand and for communication.

(No answer)

Yes, if I live in New York.

First of all, I want to travel a lot, so English is the best language for that. And there is a lot of excellent tatto artist in the USA, in Canada and England, so english can be very usefull to learn from the bests!

Yes, a lot. A big part of my work was on computer and all news are in english. It's important for my creation to have a good english, because if I don't have grammar problems the work can be done faster [graphic designer]

Yes, because they have a lot of bands and artist come in France for meet your publics in a concert. It's very easy for they have a good memories when they came in France with a good time.

Annex 4b. ICAS Students' perceived needs

I will use english because I want to travel and I'd like to live in a foreign country later. I also think it will be necessary to speak English for the job I'll have. [organise music festivals or take care of the communication of a dance or theater company]

I would like use English after my studies, particularly my oral english. But I do progress in vocabulary and in "assurance."

Yes. First of all ~I would like to spend a year in an english speaking country before doing a master. Then I'd like to move to England or Canada.

Yes I think use English after my studies is obligation. It's importante today, know speak english.

Yes, of sure when I will travel because I love travel. And maybe if I work in culture because I will must be in relation with stranger artists or strangers who visit the place where I will work.

I want lived in foreign country after my studies so yes I wish to use English after my studies.

Yes because in this kind of jobs you need to have a very good level to communicate with artists or producers which came from many differents countries.

Yes, of course I'll have to communicate with companies and maybe some of them will speak english. Anyway speak english is very important because everyone speak a little bit and so, you can speak with almost everyone.

Yes, a lot. Meeting with international artists. Maybe work in another country. Because culture and art have not borders.

Yes if I can work in an other country or just if I work in a international society.

Yes, I think so. When I travel in English countries or when I must to go there for job. And to keep contact with friends who lived in USA.

For sure because I love English and because it is useful for the entire life.

Third year students
I think that I will use English after because in this field (culture) we had to stay in touch with the world.

Yes, maybe not in any job but if I can travel the it could be usefull. And it is for a job maybe fo the tourism or europeans projects.

Yes, in everyday life.

Yes!! Maybe with my "abroad friends" and I hope in my future work (no matter what it will be) [no idea]

Annex 4b. ICAS Students' perceived needs

Maybe when tourists comes, or if I work on another country [cultural sector]

I don't know yet. But I think that it's important to have a conversation with another person and can understand what he says.

Yes because I want travel and work with the people around the world.

It can be, to travel, and if I want to work in another countrie.

I really hope. But English is now too important to not use it. I don't know how I will use English but I'm sur I will use it.

Yes, because it's an international language to others country when you meeting peoples...english is everywhere in our days.

I hope so because I love this language. I learn german for seven years but I change for english because I think it's more usefull.

I will probably need to communicate in English with non french-speaking collaborators or guests.

Yes, first in travelling to other countries and then with strangers like artists.

If I can yes! For an international work and meet different people and things…. [masters in event]

Yes! As a singer.

Yes! When you want to become a journalist you will know English and speaking this language it's an obligation in this profession.

I hope so, by communicating with some people in other countries [plans to teach at university and do research]

Yes, I know it's important for my career, it's essential asset. [advertising executive]

I will like to use English after my studies like in holidays or maybe in work. I will see [teacher or career in communication]

Annex 5a: Excerpt from a memoir

David Sedaris "Me Talk Pretty One Day" one chapter from the memoir <u>Me Talk Pretty One Day</u>

Boston: Little, Brown 2000

"What do you want to do, my friends? Go out?"
"Go out where? Go out to the discotheque?"
"No, go out to a restaurant, to the House of the Butterfly."
"The House of Butterfly!" Is that a pleasant restaurant?"
"It is not expensive, if that is what you mean."
"Oh, good. The matter is settled. Let us all proceed to the House of Butterfly!"

Before leaving New York, *I enrolled (je me suis inscrit)* in a month-long French class taught by a beautiful young Parisian woman who had us *memorize (apprendre par coeur)* a series of dialogues from an audiocassette that accompanied our textbook. Because it was a beginning course, the characters on our tape generally *steered clear (évitaient)* of slang *(l´argot)* and controversy. *Avoiding (évitant)* both the past and the future, they embraced the moment with a stoicism common to Buddhists and recently recovered alcoholics. Fabienne, Carmen, and Eric spent a great deal of time in outdoor restaurants, discussing their love of life and enjoying colas served without ice. Passing *acquaintances (connaissances)* were introduced at regular intervals, and it was often noted that the sky was blue.

Taken one by one, the assorted nouns and verbs were *within my grasp (à ma portée)*, but due to drug use and a close working relationship with *chemical solvents* (*produits chimiques --dans un chapitre précédent il explique qu'il a travaillé comme agent de propreté*), it was all I could do to recite my zip code, *let alone* (*laisse tomber*) an entire conversation devoted to the pleasures of direct sunlight. Hoping it might help with my memorization *assignments (devoir)*, *I broke down* (J´ai craqué) and bought a Walkman-- which surprised me. I'd always *ranked (classé)* them between boa constrictors and Planet Hollywood T-shirts in terms of vulgar accessories, but once *I stuck* (J´ai mis) the headphones in my ears, I found I kind of liked it. The good news is that, as with a boa constrictor or a Planet Hollywood T-shirt, normal people tend to keep their distance when you're wearing a Walkman. The outside world suddenly becomes as private as you want it to be. It's like being deaf but with none of the disadvantages.

Left alone and forced to guess what everyone was screaming about, I found that walking through New York became a real pleasure. Crossing Fourteenth Street, an unmedicated psychochotic would brandish a toilet brush, his mouth moving wordlessly as, in my head, the young people of France requested a table with a view of the fountain. The tape made me *eager (impatient)* for our move to Paris, where, if nothing else, I'd be able to rattle from memory such phrases as "Let me give you my telephone number and "I too love the sandwich."

As it turns out, I have not had the occasion to use either of these sentences. Though I could invite someone to call me, the only phone number I know by heart is Eric's, the young man on my French tape. My brain is big enough to hold only one ten-digit number, and since his was there first, I have no idea how anyone might go

Annex 5a: Excerpt from a memoir

about phoning me. I guess I could *stick with (rester)* the line about the sandwich, but it hardly qualifies as *newsworthy (intéressant).* Part of the problem is that I have no one to talk to except for the members of my current French class, who mean well but *exhaust me (me fatiguent)* with their enthusiasm. As young and optimistic as the characters on my cassette tape, they'll occasionally invite me to join them for an after-school get-together at a nearby café. I tried it a few times but, surrounded by their fresh and smiling faces, I couldn't help but feel I´d been *wrongly cast (mal assigné un rôle)* in an international Pepsi commercial. I´m just too old and *worn-out (épuisé)* to share their excitement over such innocent pleasures as a boat ride down the Seine or a *potluck (auberge espagnole)* picnic at the base of the Eiffel Tower. It would have been good for me to get out, but when the time came, I just couldn't bring myself to attend. Neither can I manage to talk with the many strangers who automatically seek me out whenever they need a cigarette or directions to the nearest Métro station. My present French class involves no dialogue memorization, but I still find myself wearing the Walkman, mainly as a form of protection.

No great collector of music, I started off my life in Paris by listening to American books on tape. I'd never been a big fan of the medium but welcomed them as an opportunity *to bone up on (améliorer)* my English. Often these were books I would never have sat down and read. Still, though, even when they were *dull* (*ennuyeux*) I enjoyed the disconcerting combination of French life and English narration. Here was Paris, *wrongly dubbed (mal doublé)* for my listening pleasure. The grand department store felt significantly less intimidating when listening to *Dolly: My life and Other Unfinished Business,* a memoir in which the busty author describes a childhood spent picking ticks out of her grandmother's scalp. Sitting by the playground in the Luxembourg Gardens, I listened to *Lolita,* abridged with James Mason and unabridged with Jeremy Irons. There were, I noticed, half a dozen other pasty, middle-aged men who lied to gather around the monkey bars, and together we formed a small but decidedly creepy community.

Merle Haggard's *My House of Memories,* the diaries of Alan Bennet, *Treasure Island:* If a person who constantly reads is labeled a bookworm, then I was quickly becoming what might be called a tapeworm. The trouble was that I'd moved to Paris completely unprepared for my new pastime. The few tapes I owned had all been given to me at one point or another and thrown into my suitcase at the last minute. There are only so many times a grown man can listen to *The Wind in the Willows,* so I was eventually forced to consider the many French tapes given as subtle hints by our neighbors back in Normandy.

I tried listening to *The Misanthrope* and *Fontaine's Fables,* but they were just too *dense (difficile)* for me. I'm much too lazy to make that sort of effort. Besides, if I wanted to hear people speaking *wall-to-wall (100%)* French, all I had to do was *remove (enlever)* my headphones and participate in what is known as "real life," a concept as uninviting as a shampoo cocktail.

Desperate for material, I was *on the verge of (au bord de)* buying a series of Learn to Speak English tapes when my sister Amy went a *package (colis)* containing several cans of clams, a sack of *grits (gruau de maïs)*, an audio walking tour of Paris, and my very own copy of *Pocket Medical French*, a palm-size phrase book and corresponding cassette designed for doctors and nurses unfamiliar with the language.

Annex 5a: Excerpt from a memoir

The walking tour guides one through the city's various *landmarks (monuments)*, reciting bits of information the listener might find enlightening. I learned, for example, that in the late 1500s, my little neighborhood square was a popular spot for burning people alive. Now lined with a row of small shops, the tradition continues, though in a figurative rather than literal sense.

I followed my walking tour to Notre Dame, where, bored with a lecture on the history of the *flying buttress (arc-boutant)*, I switched tapes and came to see Paris through the *jaundiced (jaunâtre)* eyes of the pocket medical guide. Spoken in English and then repeated, slowly and without emotion, in French, the phrases are short enough that I was quickly able to learn such sparkling conversation ice breakers as "Remove your *dentures (dentier)* and all of your jewelry" and *plunging (à plonger)* headfirst into an active and rewarding social life. That's me at the glittering party, refilling my champagne glass and turning to ask my host if he's noticed any unusual discharge. "We need to start an IV," I'll say to the countess while boarding her yacht. "But first could I trouble you for a stool sample?"

With practice I will eventually realize my goal; in the meantime, come to Paris and you will find me, headphones plugged in, walking the quays and whispering, "Has anything else been inserted in your anus? "

Routledge
Taylor & Francis Group

Annex 5b: Academic research article

No Dead Air! The iPod and the Culture of Mobile Listening

MICHAEL BULL

Department of Media Studies, University of Sussex, Brighton, UK

ABSTRACT   *In this paper I investigate the manner in which Apple iPod users re-inscribe their experiences of commuting through the use of music. I argue that the new technology of MP3 players gives users unprecedented power of control over their experience of time and space. They do so by managing their mood and orientation to space through the micro-management of personalised music. The paper analyses iPod users' management of daily urban experience through the use of empirical examples, locating the impulse to use mobile media such as the iPod in patterns of domestic media consumption. It draws upon a variety of urban and social theorists ranging from Sennett, Adorno and Lefebvre.*

Introduction

> When I was a child, I used to watch a kids show called 'The Music Machine' and I always dreamed of having something like that. A device that plays any song there is. The iPod comes pretty close to the fulfilment of this childhood fantasy. (Sarah 2)[1]

> I can't overestimate the importance of having all my music available all the time. It gives me an unprecedented level of emotional control over my life. (Terry 3)

The solitary movement of people through the city each day represents a significant yet under researched aspect of contemporary urban experience. This solitariness is often imposed in the daily movement of people to and from their places of work, yet is equally often a preferable option for many as they either walk or drive to and from work (Bull, 2000; Putnam, 2000; Brodsky 2002). Yet this desire for solitude is often joined to a need for social proximity and contact in daily life (Katz & Aakhus, 2002; Bauman, 2003). For many this solitude is an accompanied solitude in which people walk to the personalised sounds of their personal stereos and MP3 players.

With the introduction of MP3 technology the user is given unparalleled access to their music collection whilst on the move. Previous generations of personal stereos, whilst providing for portability, limited the consumer to a few choices of

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music due to their format, whereas machines like the Apple iPod enable users to store up to 10 000 songs. These entries can be arranged through 'play-lists' in any configuration the user desires. Technologies like the Apple iPod produce for their users an intoxicating mixture of music, proximity and privacy whilst on the move (Putnam, 2000; Brodsky, 2002).[2]

The use of these mobile sound technologies informs us about how users attempt to 'inhabit' the spaces within which they move. The use of these technologies appears to bind the disparate threads of much urban movement together, both 'filling' the spaces 'in-between' communication or meetings and structuring the spaces thus occupied. In the often-repressive 'realm of the eversame' (Adorno, 1976) or the 'ever-always-the-same' (Benjamin, 1973), the iPod user struggles to achieve a level of autonomy over time and place through the creation of a privatised auditory bubble. iPod users often refer to the magical nature of carrying their entire music collection with them wherever they go, thus giving them an unprecedented amount of choice of music to listen to. In this de-routinisation of time lies both the unalloyed pleasure of listening but also the management or control of the user's thoughts, feelings and observations as they manage both space and time.

It is to the notion of seamless auditory experience that the phrase 'no dead air' refers – this evocative phrase was used by Jean, a 35-year-old bank executive who was describing her morning commute to work in New York. She would scroll though her song titles looking for a particular song to listen to that would suit her mood at that particular moment and, whilst listening to that song, would scroll through her list for her next choice – her musical choices would merge seamlessly into one another during her journey time. Of course, this is merely one strategy for creating a seamless and aurally privatised listening experience for iPod users. More typically users will have a selection of play-lists that suit a variety of moods, times of the day or perhaps weather conditions or indeed times of the year. iPod users are often planners, spending hours creating play-lists for themselves in preparation for their routine journeys to and from work. Others, not so inclined, might just place their trust in the 'shuffle' mode of the iPod, which plays their music at random; in effect, giving themselves over to their music collection and the technology of the iPod. The ability to continually adjust music, whilst on the move, to moods with such sophistication and precision is relatively new if, indeed, the desire to do is not.

In my previous study of personal stereo use (Bull, 2000), I described the problematic strategies enacted by users in their attempt to judge what music to take with them on their daily commute. For some this was not a problem as they would play the same tape each day for months on end – forcing their environment to mimic the straight jacket of their own mindset. For others, however, a hastily bundled selection of tapes or CDs would go into their bag in the hope that it would serve the purpose. What united personal stereo users at the time was the claim that no music was better than the 'wrong' music, by which they meant music that did not correspond to their current mood. The development of MP3 players has now provided a technological fix to the management of the contingency of aural desire (most iPod users have a history of using other mobile listening technologies such as the personal stereo). Users now take their whole music collection with them in a machine that is not much larger than a small mobile phone. As one male user aptly describes, 'It gives me the ability to carry my entire music collection in my pocket

Text 5c: Advice/advertisement

ADAPTATION: Michael Hauge's 4 Rules of Adaptation

September 22, 2014   Michael Hauge   8 Comments

All film making, and all storytelling, has one primary objective: to elicit emotion in the audience. This objective is achieved with only three basic elements, which form the foundation of all story: *character, desire* and *conflict.*

The basis of all good myths, legends, epic poems, fairy tales, plays, operas, short stories, true stories, novels, screenplays, TV episodes, movies and Harry Chapin songs is simply this: *emotionally involving characters must overcome (surmonter) seemingly insurmountable obstacles in order to achieve their compelling desires.* This single sentence must therefore form the foundation of any screenplay your hope to sell to Hollywood.

Because screenplays and movies are so much more narrowly defined than any of those other forms of fiction, anyone adapting an existing story into film must abide by strict rules of character, desire and conflict. In a movie, the character must be a hero or protagonist with whom we empathize, who is pursuing a **visible** goal with a clearly defined end point, and who must face terrifying obstacles created by other characters or forces of nature.

This visible goal – what I term **outer motivation** in my book and seminars – must have a clearly defined end point or finish line. It defines the **story concept** or log line of the film, it will give the audience a clear idea of exactly what they're rooting for the hero(es) to achieve, and it tells us exactly what will represent success for the hero at the end of the film.

This is the challenge if you're writing an adaptation: no other story form has these same *requirements (exigences)*. Novels, plays and true stories, for example, can follow multiple characters through long expanses of time as they pursue a series of desires. Their goals can be interior – a desire for acceptance, for example, or to resolve some inner pain just by living through it. And in biographies, the protagonist may go through many highs and lows of achievement and failure as we follow her life from beginning to end.

But successful Hollywood movies follow a stricter formula (and if you consider formula a dirty word, screenwriting may not be your most fulfilling path as a writer). Movie heroes also pursue acceptance, or revenge, and may also want to resolve relationships or inner conflicts. But if these goals don't grow out of clearly defined outer motivations, the movies simply won't get produced, or won't successfully reach a mass audience.

In *Titanic,* Rose longs for passion and adventure; in *Shrek,* the hero would love to be accepted and find true love; and the heroes of *Star Wars, Working Girl* and *Stand By Me* all need to accept themselves and stand up for who they truly are. But all of these invisible inner motivations would be static and uninvolving if these protagonists' visible goals were not to get to America with Jack,

Text 5c: Advice/advertisement

capture the princess to get his land back, or stop the Empire, set up the takeover, or find the dead body.

Movies can even tell life stories, but if the subject's life is not defined by a singular visible desire — winning Jenny's love in *Forest Gump*, for example– the film will likely be a disappointment at the box office.

So where does all this leave you if you want to write an adaptation?

1. The most successful adaptations originate as stories that already have clearly defined story concepts.

At the time I'm writing this, the top ten adaptations of all time at the box office (not including sequels) are: *Jurassic Park; Forrest Gump; Harry Potter and the Sorcerer's Stone; Shrek; How the Grinch Stole Christmas; Jaws; Batman; Lord of the Rings; Mrs. Doubtfire;* and *The Exorcist.* In every single one of these stories, the hero's visible goal is clearly defined, the log line is easy to express, and we know immediately exactly what represents success for the hero: stopping the dinosaurs; winning Jenny's love; capturing the Sorcerer's Stone; retrieving (and winning the love of) the princess; stopping Christmas in Whoville; stopping the shark; stopping the Joker; getting the ring to the volcano; getting to be with his kids; and exorcising the devil from the girl.

If you're tackling a novel that follows a long expanse of time and multiple heroes, see if you can extract the central character and a single goal from all that you have to choose from. The more focused and finite your story concept, the more commercial your screenplay will be.

2. Avoid biographies that follow heroes through a series of big events or desires.

Life stories may be compelling on A&E, but as films they almost always fail at the box office, or struggle to break even. *Chaplin, The Babe, Cobb* and *Hoffa* may be about unique, larger than life figures, but the movies gave us nothing specific to root for, and lost a ton of money.

There are two ways to overcome this dilemma: select subjects whose lives are devoted to a single, visible outcome (freedom for India in *Gandhi;* freedom for Scotland in *Braveheart*);or pick a single incident from the life of your subject and make that the outer motivation of your movie. The written biography of John Nash reveals an abundance of events and conflicts throughout his life, but *A Beautiful Mind* focuses specifically on his and his wife's battle against schizophrenia within a much shorter period of time. And *Erin Brockovich* is the story of a woman who wants to win a lawsuit against PG&E – none of the rest of her life is included.

3. Your allegiance must be to the movie, not the source material.

Because the goal of all story is to elicit emotion, it's easy to assume that because reading something is captivating, the screenplay of it will be as well. But novels and plays and newspaper articles

Text 5c: Advice/advertisement

operate under different rules and parameters. Florid passages of prose, deep, meaningful thoughts or long monologues that sound good on the stage must be eliminated from your screenplay.

Pleasing the author or the people that loved the original novel is also not your concern. Your job is to get a Hollywood executive excited about your movie, even if it means changing, or omitting altogether, your favorite parts of the book.

It's because of this principle that you should probably…

4. Avoid adapting your own books and plays.

I know this comes as harsh advice for many of you, since it's probably the main reason you bought this book in the first place. But it is next to impossible to maintain the ruthless objectivity necessary to change the treasured moments of your original work in order to maintain proper movie structure. And if your manuscript sits unpublished, or your play unproduced, in its original form, it's unlikely it will succeed in the much more competitive world of Hollywood.

Of course, all this changes if someone's offering you money for the film rights to your work. Once your novel or play has proven itself in its original arena, you can attach yourself as screenwriter and hope that its prior success peaks Hollywood's interest.

Of course there are exceptions to these rules. *The Shawshank Redemption*; *The Green Mile*; *The Shipping News*; *Driving Miss Daisy*; *Terms of Endearment*; *A River Runs Through It*; *Ordinary People* – none of these films has a visible outer motivation for the hero, many cover long expanses of time, and yet they were all very successful at the box office. But they were also based on very successful books or plays, were written by well-established writers or writer/directors, and/or were driven by the stars or directors who were passionate about them. And they form a tiny percentage of the films coming out of Hollywood.

So if you're a new writer hoping to launch your career, I'd concentrate on adaptations that give you your greatest chance of success: stories that already contain the elements that have proven to be the foundation of Hollywood's most successful movies.

Annex 5d: Blog entry

Sorry MoMA, video games are not art

Exhibiting Pac-Man and Tetris alongside Picasso and Van Gogh will mean game over for any real understanding of art

Jonathan Jones

Fri 30 Nov 2012 16.17 GMT

First published on Fri 30 Nov 2012 16.17 GMT   Shares **54** Comments **567**

 No Picasso … Pac-Man will go on show at New York's MoMA in 2013

There needs to be a word for the overly serious and reverent *praise* (éloge) of digital games by individuals or institutions who are almost certainly too old, too intellectual and too dignified to really be playing at this stuff. Gamecrashing? Gamebollocks? Spiellustfaken?

I first encountered this trope of the inappropriate elder's interest in the newest games a few years ago at a philosophy conference in Oxford University (I was an *interloper* (*intrus*) in those hallowed groves). An aesthetician – a philosopher who specialises in aesthetics – gave a talk on his research into games. He defended them as serious works of art. The art of games, he argued, if I understood him right, lies in their interactive dimension and liberation of shared authorship. But he never answered the question: what was a professor doing playing all these games?

Now the Museum of Modern Art in New York is up to the same manouevre. MoMA has announced that it is to collect and exhibit games from Pong to Minecraft. So, the same museum that owns such great works of art as Ma Jolie by Picasso, Starry Night by Vincent van Gogh and Vir Heroicus Sublimis by Barnett Newman is also to own SimCity, Portal and Dwarf Fortress.

MoMA claims these games belong in its collection because they are art. Really? Is that so?

Casting my mind back to the philosophical debate I spied on in Oxford, I remember a pretty good argument for why interactive immersive digital games are NOT art. Walk around the Museum of Modern Art, look at those masterpieces it holds by Picasso and Jackson Pollock, and what you are seeing is a series of personal visions. A work of art is one person's reaction to life. Any definition of art that robs it of this inner response by a human creator is a worthless definition. Art may be made with a paintbrush or selected as a ready-made, but it has to be an act of personal imagination.

The worlds created by electronic games are more like playgrounds where experience is created by the interaction between a player and a programme. The player cannot claim to impose a personal vision of life on the game, while the creator of the game has ceded that responsibility. No one "owns" the game, so there is no artist, and therefore no work of art.

This is the essential difference between games and art, and it precedes the digital age. Chess is a great game, but even the finest chess player in the world isn't an artist. She is a chess player.

Annex 5d: Blog entry

Artistry may have gone into the design of the chess pieces. But the game of chess itself is not art nor does it generate art – it is just a game.

And so is Dwarf Fortress.

Annex 5e: film review

http://www.thefilmyap.com/movies/adaptation/

"Adaptation."   **By Nick Rogers**

Rated R

2002

It.

For the fictional Charlie Kaufman in 2002's "Adaptation.," *grasping (comprendre)* the numerous narratives those two letters encompass in just 120 pages seems impossible. Thankfully, the real Charlie Kaufman moved beyond that impasse.

A strangely personal *pouring-forth (effusion)* of Kaufman's actual *sweat-soaked* (t*rempé de sueur)* anxiety at converting Susan Orlean's "The Orchid Thief" into a script yielded "Adaptation." It was his second knockout collaboration with director Spike Jonze and his "first" with "brother" Donald (one of few fictional people ever nominated for an Oscar).

At all times, "Adaptation." carried the thrillingly unpredictable charge of a film writing itself before your eyes — the life of river-rat ecologist John Laroche (Oscar-winner Chris Cooper, playing "Adaptation.'s" emotional puppet) as penned in piecemeal by Charlie (Nicolas Cage), his fictitious twin Donald (also Nicolas Cage) and journalist Orlean (Meryl Streep).

Jonze matches Kaufman's stunning *tumble* (chute) through time, neuroticism, fact and fiction with a *splendorous (magnifique)* depiction of artistic creation at a cellular level.

Together, they examine a need to divine dramatic intent from incidents where none existed and a crisis of originality among those chronicling others' work for a living. There also are *shrewdly* (intelligement) comic screenwriting observations and Donald's *garish (kitsch)* script for "The 3," a thriller with thematic "technology-versus-horse" tension Mom called "psychologically *taut*." (tendu)

When Donald *twists* (tord) Laroche's tale into a sordid saga of infidelity, drugs and violence, it's a purposefully *bland* (i*nsipide*)seasoning in the authorial soup. But Jonze's rich final time-lapse shot reminded that Kaufman could cook up another recipe in no time at all, and he would (brilliantly) twice more in the decade.

Annex 5f: Hard news article

CBS News

Debate Over Rap Lyrics Continues

BY Eun-Kyung Kim

JUNE 16, 1998 / 9:35 PM / CBS

The 13-year-old Arkansas boy accused of gunning down classmates was influenced by the violence portrayed in the rap music he played repeatedly before the *shooting* (*fusillade*), his English teacher told lawmakers Tuesday.

Mitchell Johnson listened to gangsta-rap artists including Tupac Shakur and Bone Thugs 'N Harmony "over and over" in the months leading to the March rampage in Jonesboro, Ark., said teacher Debbie Pelley. Often, he sang along to the lyrics, like the ones about "coming to school and killing all the kids."

"Mitchell brought this music to school with him, listened to it on the bus, tried listening to it in classes .... He was far more into this music than anyone else they (friends) knew," Pelley told the Senate Commerce Science and Transportation Committee, which is considering the *effectiveness* (*l´efficacité*) of advisory labels on music.

Senators expressed concern that *label warnings* (*étiquettes d´avertissement*) are failing to tell parents enough information about such music, which they said sends strong messages of violence and sex.

But Hilary Rosen, president of the Recording Industry Association of America, said lawmakers are using the school shooting as an excuse for censorship. During a news conference before the *hearing* (*audition*), Rosen referred to a media profile of Mitchell that mentioned his active participation in his Baptist church and choir.

"Nothing in that music made a troubled young child commit that crime," Rosen said.

Sen. Sam Brownback, R-Kan., who sought the hearing, said he was concerned that the music industry is marketing its most violent and misogynist music to teens.

"While industry executives assert that children are protected from this music, much evidence suggests that most hyper-violent albums are bought by children. There don't seem to be many

Text 5f: Hard news article

Marilyn Manson fans over the age of 20," he said, referring to the shock rocker whose lyrics have been blamed for influencing the suicide of at least one teen-ager.

The suicide was the topic of the panel's last hearing on the topic. Sen. Byron Dorgan, D-N.D., recalled how the boy's father had testified that his son was listening to a Marilyn Manson song when he killed himself.

Krist Novoselic, the former bassist for the band Nirvana, said lawmakers shouldn't base their opinions on one example of tragedy.

"There are millions of children or young people in the United States who hear those same lyrics and aren't compelled to kill themselves," he said.

Charlie Gilreath, editor-in-chief of the magazine Entertainment Monitor, said Congress should not try to implement a ratings system but instead find more ways to inform parents about the lyrical content of music. He suggested having the lyrics of songs made available prior to a purchase at retail stores. He said the effort should be similar to nutritional labels that the Food and Drug Administration requires on food packages.

Gilreath agreed with lawmakers tht [sic] the problem with warning labels is that they provide little content information to parents.

Written by Eun-Kyung Kim ©1998 The Associated Press. All Rights Reserved. This material may not be published, broadcast, rewritten, or redistributed

First published on June 16, 1998 / 9:35 PM

Annex 6: Questionnaire given to students with each text, field study 1

Your name: _____ TD Group: _____

Title of text:

_____

1. Write a summary of the text (60-80 words).

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

2. What is the genre of this text?_____

3. Do you think it is a typical example of this genre? Why or why not?

_____

_____

_____

_____

4. What do you think is the purpose of the text? Can you identify any ways that the author uses language to achieve this purpose?

_____

_____

_____

_____

_____

_____

Annex 6: Questionnaire given to students with each text, field study 1

5. Do you think that the author achieves his or her purpose effectively? Can you think of any ways that the author could achieve his or her purpose more effectively?

_____

_____

_____

_____

_____

6. Who is the intended audience of the text? What is the relationship between the author and the audience (in terms of knowledge, social status, familiarity)? How does the language reflect this?

_____

_____

_____

_____

_____

7. Can you identify other ways that linguistic form is related to linguistic function?

_____

_____

8. What was easy or hard to understand about the text? Why?

_____

_____

_____

9. What is your personal reaction to this text?

_____

_____

_____

_____

_____

_____

Annex 7: Final exam, field study 1
L2 ICAS   **Examen**   **Semester 1 2015**   **Session 1**   **Mme. Brantley**

Text 1:
In an important study of representations of popular music. Binder (1993) examined how print journalists wrote about rap and heavy metal in the 1980s and 1990s. While both are devalued genres (Roe 1995), she nevertheless contends that they are framed differently: the presumed harmful effects of heavy metal are limited to the listeners themselves, whereas rap is seen as more socially damaging (for a similar distinction, see Rose 1994). The lyrical content of the two genres is established as one source of this differential framing: rap lyrics are found to be more explicit and provocative (greater usage of "hard" swear words, for example) than heavy metal lyrics. The second factor involves assumptions made (by journalists) about the racial composition of audiences for heavy metal and rap-the former believed to be white suburban youth, the latter urban black youth. According to Binder, rap invites more public concern and censorious complaint than heavy metal because of what was assumed to be its largely black fan base.

At the same time, she identifies an important counter frame, one component of which elevates rap (but not heavy metal) to the status of an art form with serious political content. In both the mainstream press (i.e.. *The New York Times)* and publi- cations targeting a predominately black readership (i.e.. *Ebony* and/^i), she finds rap lauded for the salutary lessons that it imparts to black youth regarding the realities of urban living; likewise, rap artists are applauded for their importance as role models and mentors to inner-city black youth. Thus, while rap has been framed negatively, as a contributor to an array of social problems, crime and delinquency in particular, it has also been celebrated and championed as an authentic expression of cultural resistance by underdogs against racial exploitation and disadvantage.

How these differing representations of rap might resonate with audience members was not part of Binder's research mandate.^ Furthermore, while she does acknowledge that journalistic perceptions of the racial composition of the rap audience are not necessarily accurate-that more white suburban youth, even in the 1980s and 1990s, might have been consuming the music than black inner-city youth-this acknowledgment does not alter her enterprise or her argument.

At this point in time, when the listening audience for rap music has both ex- panded and become increasingly diverse, our research concerns how young black, white and Asian rap fans in Toronto, Canada relate to a musical form still viewed primarily in terms of its criminal and resistant meanings.

1. [Paragraph 1] Which two genres did Binder study? What is the first difference that she found in the way the media treated these two genres? What was the origin of this difference? What was the second difference that she found between the media treatment of these two genres? (.75 point)

2. [Paragraph 2] What are two reasons that rap music has been called art? (.25 pt)

Annex 7: Final exam, field study 1

3. [Paragraph 3] In way were the media wrong about the audience of rap? (.25 pt)

4. [Paragraph 3] What does the author of this text want to study? (.25)

5. What genre of text is this? What linguistic and terminological elements make you think so? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use? (1.5 pts)

Text 2:

Rap stars are encouraging early sexual activity among teenagers by promoting a degrading view of women, research shows.

Rap music and hip hop, with their particular emphasis on sex and demeaning depictions of women, were blamed for encouraging early sexual behaviour, leading to the spread of disease and underage pregnancies.

Dr Steven Martino, who led the US study published in the latest edition of the journal 'Pediatrics', said that "sexually degrading lyrics" - many graphic and filled with obscenities - caused changes in adolescents' sexual behaviour.

He said, "These lyrics depict men as sexually insatiable, women as sexual objects, and sexual intercourse as inconsequential. Other songs about sex don't appear to influence youth the same way.

"These portrayals objectify and degrade women in ways that are clear but they do the same to men by depicting them as sex-driven studs. Musicians who use this type of sexual imagery are communicating something very specific about what sexual roles are appropriate, and teenage listeners may act on these messages.

Psychologists said their findings from a three-year study presented a worrying picture of how popular music affected the attitudes of boys and girls to sex.

1. Briefly summarize the results of the study (.25)

2. What genre of text is this? What linguistic and terminological elements make you think so? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use? (1.5 pts)

Annex 7: Final exam, field study 1

Text 3:
My position on so-called "fan fiction" is pretty well known. I'm against it, for a variety of reasons that I've stated previously more than once. I won't repeat 'em here.

My position is not unique. It is not universal either, I realize. Some writers actually encourage fan fiction (I know some of them, have heard their arguments), others don't seem to care one way or another (I know many of those). Many writers have no idea that it exists, no concept of what it is (in part because of the confusing term "fan fiction," which subject I will return to later), and have given the subject no thought. So there's a wide range of opinion on this matter, even among writers.
(This text was written by George R. R. Martin, author of the book series *Game of Thrones*)

1. What is the author's idea? Does he think that everyone agrees with him? (.25)
2. What genre of text is this? What linguistic and terminological elements make you think so? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use? (1.5)

Text 4
   Few filmmakers could get away with filming feature-length mash notes to their favorite film genres; Quentin Tarantino has built much of his career on them. It feels as if his Spaghetti Western-with-a-dash-of-blaxploitation, Django Unchained, has been in the works forever; the writer/director has been talking about the film for half a decade. Obscurely referential, extremely indulgent, and deliriously over-the-top, Django is-in other words-everything you'd expect from a Tarantino joint, and well worth the wait.
   A German bounty hunter (Inglorious Basterds' Christoph Waltz) enlists a freed slave (Jamie Foxx) by the name of Django-the 'd' is silent-to help him hunt down a trio of fugitive scumbags. It's only a matter of time before the pair is cutting a bloody trail through slavers, Klansmen, and outlaws, as they journey to reunite Django with his wife (Kerry Washington). As you'd expect, the dialogue is sharp, the violence-and oh, there is so much violence-is hyper-stylized to the point of irresistible cartoonishness. The casting, as well, is superb; Leonardo DiCaprio is beyond excellent playing against his type as a smarmy plantation owner, and Samuel L. Jackson turns in one of his best performances in years as a shifty servant. If there's a major fault, it's that the film, at 165 minutes, is probably 25 too long. Still, Django should be immensely satisfying for Tarantino fans, and please connoisseurs of the Spaghetti Western; fans of Leone, Corbucci, and Franco Nero will relish in the jarring zooms, awkward

Annex 7: Final exam, field study 1

close-ups, and the lush widescreen landscapes. For the rest of us, the director's trademark wit and visual flair will be more than enough to keep us along for the ride.

1. Did the author of this text like the film? (.25)

2. Does the author think that the violence in the film is too graphic? (.25)

3.What problem with the film does the author cite? (.25)

4. According to the author; the references to various genres of films make Django enjoyable, but does he or she think that people who are not fans of these genres can appreciate it? (.25)

5. What genre of text is this? What linguistic and terminological elements make you think so? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use? (1.5)

Text 5:

A video game is an electronic game that involves human interaction with a user interface to generate visual feedback on a video device such as a TV screen or computer monitor. The word video in video game traditionally referred to a raster display device,[1] but it now implies any type of display device that can produce two- or three-dimensional images.

The electronic systems used to play video games are known as platforms; examples of these are personal computers and video game consoles. These platforms range from large mainframe computers to small handheld computing devices. Specialized video games such as arcade games, while common in the 1980s, have gradually declined in use due to the widespread availability of home video game devices (e.g., PlayStation 4 and Xbox One) and video games on desktop and laptop computers and smartphones.

The input device used for games, the game controller, varies across platforms. Common controllers include gamepads, mouses, keyboards, joysticks, the touchscreens of mobile devices and buttons. In addition to video and (in most cases) audio feedback, some games include haptic, vibration or force feedback peripherals.

1. What genre of text is this? What linguistic and terminological elements make you think so? What do these elements indicate about the audience and communicative purpose of the text? In your opinion, what is the effect of this language use? (1 point)

Annex 8: Videos viewed in class and class discussions, Field study 1
1. Activities accompanying analysis of Text 1: Memoir

Video: 5 Techniques for Learning Any Language: Sid Efromovich | TEDxUpperEastSide
https://www.youtube.com/watch?v=-WLHr1_EVtQ

Language learning discussion questions
1. Do you think that French people are worse at learning languages than people from other nationalities?
2. What do you think of the efforts of the Académie Française to protect the French language?
3. Do you think that schools in the North of France should teach Ch'ti?
4. Do you think or express yourself differently in different languages? Does your personality change when you change languages?
5. Do you have any special strategies to learn languages?
6. Do you think that only showing films and television in original version on television and at the cinema helps people learn languages?
7. Do you find it easier to understand British accents or American accents?
8. Would you prefer to have a British or an American accent in English?
9. Do you think that it's true that people speak better when they have had alcohol? Why or why not?
10. Do you have any special strategies for learning foreign languages?
11. Do you think that watching television series is a good way to learn a language?
12. How important is grammar?
13. What is the hardest part of learning a foreign language?
14. Are you satisfied with your level of English? If not, do you think you will be satisfied one day?
15. Do you use English outside of the classroom? How?
16. Do you think that you are a good language learner? What could you do to improve?
17. Do you think that learning English is important?
18. If you could learn another language, which one would you choose?
19. Would you like to live in another country? Which one would you choose? Do you think you could live in a country which speaks a language other than your native language?

2 Activities accompanying Text 2: Academic resarch article

Video: The effects of music on the brain
https://www.youtube.com/watch?v=AUT9UTVrwp8

Discussion questions:
1. Do you listen to music while walking around the city? Why or why not? Does it change your experience?
2. How have iPods changed public spaces?
3. When you are alone at home, do you need to have music or TV on?

Annex 8: Videos viewed in class and class discussions, Field study 1
3. Activities accompanying Text 3: Advice/Advertisement

Video: Top 10 book to film adaptations
https://www.youtube.com/watch?v=g-c9ADmtzEo

Adaptation discussion questions:

1. Do you usually like film adaptations of books? Why or why not?
2. If you have read a book, do you like seeing the film adaptation? Why or why not?
3. What does it mean to be "faithful" (*fidèle)* to a work of literature -- to capture it literally or to capture its spirit? Often in films, screenwriters adapt the plots, change the endings, or change the emphasis of the literature from which they are working. What do you think about that? What are the rights of the original author? Are there limits to how much something can or should be changed?
4. Can you name one film adaptation of a book that you liked? Why did you like it? Can you name another one that you didn't like? What do you think of adaptations such as *The Lord of the Rings* and *Harry Potter?*
5. How are books different from films? What does this mean for film adaptations of books?
6. What are some of the advantages and constraints of adapting the following media to film?
      A. Video games
      B. Comic strips
      C. Another film: for example the adaptation of Willy Wonka and the Chocolate Factory
      in 1971 to Charlie and the Chocolate Factory 1995 or the Disney versions of Beauty and
      the Beast 1991 and 2017
7. Sometimes people say that it is more difficult for critics to review an adaptation than a non-adaptation. Can you imagine why?

Text 4: Movie review
Film watched: "Adaptation" directed by Spike Jonze (2002)

Movie discussion questions
1. Who are some of your favorite movies?
2. Do you enjoy action films? Why or why not? Horror films? Romantic comedies? Musicals?
3. Is it ok for children to watch violent films? Why or why not?
4. Who is your favorite director?
5. Do you prefer watching films at home or going to the cinema?
6. Do you enjoy TV series? What are your favorites and why?
7. Do you have any films you have watched multiple times? Which ones?
8. Do you enjoy watching documentaries? If so, which ones are your favorites?
9. Describe the plot of a film and have your partner guess it.

Activities accompanying Text 5: Blog/art critic
Video: Yay or Nay? Are video games art?

Annex 8: Videos viewed in class and class discussions, Field study 1
https://www.youtube.com/watch?v=sOMhAM_D9cM

Activities accompanying text 6: Video game discussion questions:
1. Do you play video games? Why or why not?
2. What is your favorite game and why? What is your least favorite game?
3. Some people argue that video games make people violent and are responsible for some people's violent actions. What do you think?
4. What makes a good video game?
5. If you were a video games designer, what kind of games would you design?
6. Do you think that video games are a good way to release stress? Why or why not?
7. Can you imagine the future of video games?
8. Do you think that parents should limit how much time children spend playing video games?
9. Do you think that video games can help with hand-eye coordination?
12. Have you seen any film adaptations of video games? What did you think of them?
13. How has the proliferation of smartphones and small devices changed the way we play and think about video games?
14. Do you think that educational video games are an efficient way to learn new things? Have you tried any?

Text 6: Hard news article

1. What do you think of rap music? Do you consider yourself a fan? Are there any particular sub-genres of rap that you like or dislike? Are there any particular artists that you like? Is there a particular time or place that you like to listen to rap music?
2. Do you think that rap has a legitimacy problem? Why or why not? Do you think that criticisms of rap hide implicit racism?
3. How would you describe French rap? What do you think of it? Is it similar or different to American rap?
4. When does a genre or a type of media become dangerous? Can you think of some works which have been censored? Did you agree that they were dangerous?
5. Did your parents let you listen to rap? Are there any types of media that your parents forbade when you were a child? Do you agree with this ban? Did you find ways to listen/watch/read anyway? If you had children today (or if you already do) are there any forms of media that you would stop your children from listening to/watching/reading?
6. Do you think that misogyny is a problem in rap (lyrics or videos)?
7. Do you think that violence is a problem in rap?
8. Do you think that homophobia is a problem in rap?
9. Rap is not the only genre that talks about violence. Johnny Cash songs are famously violent, and genres such as death metal often use violent themes. Do you think that rap has a worse reputation than these other genres? If you said yes, do you have any hypotheses about why this may be? (See the Johnny cash lyrics on the other side for comparison…)
10. Do you think that rap is a bad influence?
11. Do you think that rap from the United States or other countries can be a "bad influence" for people in France if they do not understand the lyrics?

Annex 9: Questionnaire given to students on first day of class including consent forms, field study 1

Name_____ TD Group_____

1. Quelle est une langue (comme l'anglais ou le français)? Si vous pouvez, donner une définition.

_____

_____

2. Il existe des styles d'écriture différents comme le style que l'on utilise dans un article académique ou le style que l´on utilise dans un article de presse. Quand un auteur écrit un texte, quels critères déterminent le style qu'il emploie?

_____

_____

_____

_____

_____

3. La langue est utilisée différemment en fonction de l´objectif que l´on cherche à communiquer. Comment pourrait la langue être utilisé pour atteindre les objectifs suivants?
A. Raconter une histoire

_____

_____

B. Expliquer une nouvelle idée

_____

_____

C. Persuader quelqu´un d´'achéter quelque chose

_____

_____

Annex 9: Questionnaire given to students on first day of class including consent forms, field study 1

4. Selon vous, quels moyens les auteurs utilisent-ils pour adapter leur langage en fonction de leur public? Par exemple, quelles seraient les différences entre un mail que l´on écrirait à un ami et un mail que l´on écrirait à un supérieur?

_____

_____

5. Est-ce que vous pensez que les auteurs utilisent la langue pareil ou différemment dans des disciplines différentes? Par exemple, est-ce qu'un article académique sur la biologie serait différent qu'un article académique sur la culture?

_____

_____

_____

6. Si vous aviez besoin d´écrire un document d´un genre spécifique (comme un article académique) qu'est ce que vous feriez?

_____

_____

7. Est-ce que vous êtes à l´aise avec le fait de lire des textes de genres différents en anglais? Est-ce que vous êtes plus à l´aise avec certains genres que d´autres? Lesquels? Pourquoi?

_____

_____

_____

8. Est-ce que vous êtes à l´aise avec le fait d´écrire des textes de genres différents en anglais? Est-ce que vous êtes plus à l´aise avec certains genres que d´autres? Lesquels? Pourquoi?

_____

_____

_____

Annex 9: Questionnaire given to students on first day of class including consent forms, field study 1

Je soussigné(e), _____en qualité d'étudiant(e) inscrit(e) en deuxième année de la filière ICAS à l'université de Lille 3 autorise Kate Brantley, professeur contractuel, à utiliser les productions realisées lors de ces cours pour les besoins de sa thèse doctorale.

Fait à Villeneuve d'ascq le _____   Signature

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 1

Text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text?
1AA	The story is narrate at the first person, and the narrator tells about moments of his life as in a diary. He use the preterit	I think that the purpose of those text is to bring the reader to feel what the narrator is telling. In using the first person, the reader can imagine himself living the situation hat the narrator is describing.	Yes, because the reader put himself in narrator's place. In plus, the end is surprising and humoristic.	Every one can read this text because anyone can identify himself to the narrator There is no distance between the narrator and the reader. See what the narraotr tell and can feel what the narrator feel. The many descriptions and the use of the first person reflect this	"sparkling" and "tendonitis"	Just few words like "deaf" and "tendonitis" me laugh.	I enjoyed to read this text, the end makes me laugh.
1Z	0	0	0	0	0	I dont understand	I think the memory it's good, it's good experience
1Y	I think that it's so subjectif while a memoire academique, it's more objectif developped for the university.	0	I think that this text is easy to understand but it's so easy for this very personal. It's ownf or him	The audience intented is the university	0 understand	I think that this text was easy because the words aren't difficult ot understand	0
10	0	The purpose of the text is to describe an experience to show how it's difficult ot live in a new country when we don't know the language. But the emssage is optimist. The text explains to pesons who want to live in a new country that's possible thing if they try to have a social liffe. "With practise, he will "eventually" attain this goal"	I don't know if he achieves his purpose because he says that with practise, he will "eventually" attain this goal And he uses humor "I guess I could tell everyone that I like sandwiches, but that is not very interesting"	The intended audience of the text in probably students who want to have ben to a new country. The author talks to his readers as a friend. He speaks directly to him "if you come to Paris, you will find me walking around the city..."	0	The texte is simple	I think is a sympathetic story because the experience is told with humor.
1W	I think it's a typical example of this genre because the narrator says "I" and explains his emotions and reflections.	try to have a social liffe. "With practise, I will eventually attain this goal"	0	0	0	The sentences and the vocabulary was easy to understand about the text.	0
	The purpose of the text is a difficult to learn a language the other purpose is about the walkman an the sheet. He stopped your participation in the real world. The author, show this purpose in showing that with her walkman, he		I think that the author achieves her purpose effectively because we understand the bad effect about walkman. I think that he could think that he could achieve her purpose more effectively in said "don't walk with a walkman in a country if you don't want to learn her lanuage and sociabilised it" for example	The intended audience is a global population because the author use a easy terms of knoledge and accessfull for everybody. Relationship between author and public is friendly and he use humoristic language	linguistic function like humor and dialogues	IT wasn't hard to understand the text because words using are accessfull and not complicated	It' a great text becuase I think that to learn other language is important to really live ina country and don't hide with a walkmann
1T	I don't know because I never read memoir don't speak French.				funny dialogues		

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 1

Text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text?
1S	yes, the author is the main person of this story. He uses "I," so we, readers can to be his eyes, to be with im and have some impressionsThe author uses familiar language and share his impressions. He uses simples sentences.		0	The intended audience it's the english students who want to came in frensh. I think this book it's for all kind of persons	0	it's possible to understand this text-simple vocabulaire-but I have need time to know totally the text in English, and need more vocabulary	I have understand the text and it's a pleasure. It's very good to understand a english text and have pleasure to read him.
1Q	I think it's more a roman. A memoir is habitually historic	The purpose of the texte it's to make us laught. The author have a kind of humour I like. He turned bad situation into funny situations. For exemple, I like when he saids, the thirsd sentence he knows in french it's "remove your dentures."	I think the author achieves his purpose effectively.	The intended audience of the text is the yong people, teenagers. He speaks habbits of teenager (music) and we can to guess with vocabulary "yong people of France," "yong man"	0	the text was easy to understand. The vocabulary employed in the text it's not too difficult to understand. I think every students can readhim	0
1P	I think is not a typical exmaple of this genre because the author use the derision to alk about his experience about this.	The author wants to show difficulties to learn and language in on other country and the difficulties of integration. In the text the author talks about the textbook and ironise or meat	To achieve his purpose more effectivel he could talking about the problems to buy bread or meat	0	0	0	0
10	**I don't know this genre, so it's difficult to say. But if it is a form of autobiography and novel, I think it is a typical example. Because it is his life but it is like a novel**	The purpose of the text, for me, is to speak about texperiences who are important in his life. And maybe to share this feelings and situation with older people because some people feel like him whenever they are in another country. So he speaks about a "universal" situation. To achieve this purpose he writes soem things that he said him in Paris (in his head) or his feelings or reaction, etc.	**Yes, I think that the author achieves to his purpose because the reader can 's'identifier' to the author.**	The intended audience can be everybody because it is a form of experience that a lot of people lived even if it is not exactly the same. The language reflects this because the vocabulary is easy, simple and everybody can understand it.	0	At the beginning, the 2 first paragraphs were hard to understand because I haven't understand that he was listen to an audiocassette because he was going to Paris....	I think this text was interesting because it was easy to understand, easy to read and it was a funny story.

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 1

Text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text ?
1N	Yes, firstly in this text the author use the first person. He tells his life, we see that its' a biopic about her	0	0	According to me, the relationship between the author and the audience is the fact to know a new language and to travel in an other country, it's very difficult for everybody. Myself, I have lot difficulties to learn english	0	For me it was hard to understand the text	My personal reaction to this text is positive because i find that the author is as me, he says that to learn a new language is very difficult, i agree with him, i have same feelings. I will have to owearing walkman as a form of protection
1M	It is a typical example of this genre because the author explain this experience. Moreover, a memoire is a text for explain the experience. We can think the text is a memoire	The purpose of the text is the author listen to dialogues of audiocassette in french. He denounces the imagination in New York with this dialogues. Because the author speaks about this imagination with the meet people with dialogues. He explains also that he is deaf because he don't listen to people in New York. Moreover, he writes the sentences of dialogues. In this text, the writer understand the purpose of the author.	I think the author achieves his purpose effectively because he denounces the subject with exemples/sentences of dialogues. In this text, people can rad this texte. He utilizes a simple language. So a lot of people can read this text so the audience smile with this	The author utilizes a simple language and the author creates a share with the audience because he denounces him experience, it is him memoire and the audience appreciate this memoire. The relationship between the author and the audience is simple, he explains him. The author is the intended audience of the text,/memoirse and he can appreciate this memoire.	I think an other oebjective is to make laugh and to make people being sinsibles to his story. The situation where he is can be experimented by a lot of people. He uses humour to interset people	The text isn't hard to understand the text but we can read a lot of difficulty words. So for me if we don't read the text in the class, I think is difficulty to understand the text, if I read this alone	The text propose a experience by the author and this experience is very amazing. We can understand the goal of the purpose. The text is accessible for a lot of persons.\
1L	I think this is a typical example of this genre, because the narrator tells his story, he uses "I," and he expresses his own feelings. He tells the history of his life	The purpose of this text ist he narrator's french learning. The author tells the story of his learning, his difficulties and some funny situations. He gives a lot of details and he expresses how he feels about learning french	I think the author explains very well how we can feel when we have to move somewhere. His tone is fun, people can identify themselves to the narrator	The audience could be people interested by moving to another country, or people who like stories. The author seems close to his audience, because he talks about the weay he thinks, about his feelings, which is intim.	He use corent langauge and funny anecdotes, like if he was talking to friends.	The typ eof language is quite easy to understand. The funny stories could be misunderstanding because of expressions which are not the same in english than in french. But the text is quite easy to understand	I liked the text, it was funny and we can understand the situations where the author is.

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 1

Text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text ?
1E	I don't know. but I guess it's not a typical example of this genre because is talks about his experience for give the language is a little bit familiar and "easy."	In my opinion the purpose of this text is talks about his experience for give the desire to travel and speak French (or other languages). The author talks directly at the audience: "If you come to Paris."	In my opinion the purpose of this text achieves his purpose because at the end his story is funny and his experience is not so scary. But he could be more ___ about his progress	The intended audience of the textare people who wants to travel in stranger's country. The relationship between the author and the audience is familiar because the language is a little bit familiar and "funny?!" "Remove your denturesa nd your jewelry"		The text is easier than harder to understand because the words are "commun" and funny	I say me, you don't have to be scare of the strangers or to talk even if you're not good in a different language
1F	i don't know this genre but I think it's a good example and original	I think to the purpose of the text it's a god purpose. because he talk about travel in other countrie and this purpose of the texte with the words	i think that the autor achieves his purpose effectively. I understand at the first reading the purpose of the texte with the words	The intended audience of the texte is for the teen or young adult. The relationship between the autor and the auience is maybe familiarity because he expose his life at the audience.	0	It's easy to understand the texte because world in simply and courant language	It's a good texte because I like forme aof the writte and the style it's different because have a joke.
1H	I don't know this genre very well but I think this text is a typical example of this genre because the author explain his life and isn't just a list of even t	0	I think that the author achieves his purpose effectively because I understand the relationship between the author and the audience is maybe familiarity	The relationship between the author and the audience is familiarity because the audience can see a lot of moment of David Sedaris's life. The author use a familiar language and explain ridiculous moment of his life	0	It's easy to understand the text because the author use simple sentences and simple words.	It's not my favorit text but I like this because I think it's comic and simple to read.
1J	it's a good example of this genre because the narrator talks at the first person, he tells his emotions and his relexions. It's like the audience was inside his head	The purpose of the text is narrator's inside reflexions about language and speaking to other people. It's a moment in his life. To show the "private" or "intimate" form of the text (because we are "in the narrator's head"), the author uses a familiar language, there is just one dialogue, he speaks with the past form and he tells his feelings.	i think that the author achieves his purpose effectively because the first reading we understand that is a memoir.	The audience of the text, in my opinion, is more young people like 25 years because he makes jokes, uses a familiar language. The intended audience is maybe a little bit rich to travel. The audience have to recognize her in the text.	0	in my opinion it was hard to understand whawt the text means, the langage was clear to my but not the story.	I thought when I was reading the text that the story and the purpose were very strange...even if I understand what he means, the langage was clear to my but not the story.
1K	yes it is a typical example because we can rad a feelings of this character	I thinkt hat the purpose of the text is interessant because this subject is more important for studies	Yes I think that the author achieves his purpose effectively because he employed humouristic vocabulary for present his purpose.	The audience of the text are teenagers, students. the author adapted his vocabulary for his audience	0	That was easy to understand the text because the author use simple words.	0

Annex 10: Data from questionnaires of field study 1 – Text 1 memoir, Group 1

Text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text ?
1C	No, I don't think it is because I know some memoirs ars historical memoirs like De Gaulle's memoirs	Maybe the purpose of the text is to showing that French langage is difficult tolearnand integration in a new country too. When he says the sentences that he know in French langage, they are really simple sentences, and never write in French. Maybe it is for showing the real difficulty of learning French langage.	Yes, I think that the author achieves hir puprpose effectively because at the end of the extract, we are feeling the difficulty he's feelingof being in France	I think the intended auience of the text is maybe young english people who wants to travel in the world but don't realize language and integration can be really difficult. Or for French peole in the aim that they know the chance they have to speak french easily	0	It was easy to understand the text because the terms employed are comprehensive for english students.	I understand the narrator because French language is a really difficult language to learn, and I realize the chance I have to talking this language and to learn more easly languages like English.
3A	I dont' really have knowledges about memoires. but I think this text can be a good example of it, because this autio-biographie is written in an "artistic way" because of the using of humour and metaphors ("shampoo cocktail")	I think the text is making people react abou t"technology." Thew ay the author is always closed to the real world, the way he locked himself in his own world thanks to his walkman shows how technology can changes our social life. The author is using an unsocial lexical like "deaf," "walkman as a form of protection" "inviting as a shampoo cocktail"	Not really beause the text can be interpreted as a story of an "English" man in Paris. Maybe by using m ore "direct" situations the purpose could be more effectively	I think everyone is concerned by this text, because I see it as a present. The audience and the author seem to have a "private" relationship because we enter into his private life where he's locked into himself in real life (according to the text)	The lingusitic from is related to linguistic function because the vocabulary and the tense are simple, almost "familiar" (private sens) to make audience get closer to the author, which is the goal of a memoire.	The text was easy to understand because the language is very simple and everything is clear	I like this text because it can be interpreted in differnt ways and I find it interesting. Moreover, it is written in a fun and a simple way

text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text?
2OO	This genre is typical because it's an autobiography. but it' really interesting because he described how his life was going very well	Whatever he can the practice in his life makes him opened. The situation what looks like impossible, changed by his effort. His purpose of the text. And now he can imagine himself (I think that0	I don't think that the author achieves his purpose effectively. Because he couldn't enagage in the real world. I think that he could win his goal more effectively when he meets someone who could help him	The intended audience could be someone who learns a foreign language. The relationship between the author and the audience is a sympathy andfamiliarity. Because many people have this experience like him	0	It was easy to understand because it was short and easy to read. I could imagine how he was going. This text is his experience. That's why I could read easily.	i really enjoyed to read this text. I'm also a foreigner to laearn a foreign language. I could have a sympathy to him.
2NN	Yes because when you do a memoire you need to explain a subject with your story. Here we can understand who lived the stiatuion and he used that for argue	0	0	0	0	0	0
2MM	I don't really think. In my opinion that's more like a story than a memoire	I think the purpose of the text is the dificulty about French languaeg. And the difference between what people learned and reality.	I do. He tells about personnals experiences with details and i think he can't	The author uses not the second person when he talks. I think he wants to share his experience, he talk what he feels, he confess	0	When he doesn't explainw hat he means	I'm not surpposed about the dificulty of french language
2LL	I don't think so because it seems like something you'd read for pleasure because the author is ironic. You can identify to the character because a lot of people want to learn a new language	The purpose of the text is to help people to know more about learning a new langage, what can be the methods, the frustrations...He uses comparisons like "Buddhists" or "recovered alcoholics" to talk about the only use of present in the beginners audiocassette. He also is ironic about the use of what he learns and what he imagines he will do wiht it. The author talks about things everybody invent when they're fantasizing about the capacity to learn things. We imagine that we'd talk to native people easily, we imagine us being good in company of others, feeling totally in the right place	I dont' know because there is only an extract of his memoir but I would like to know if he has finally learned frenchand how	I think the principle audience would be composed of English or American people who want to learn French. He is not an expert, or a teacher. He just wants to learn a language he likes. We can see it because he describes himself as a lazy person, he is an average personw ho doesn't know any countess and he uses a lot of comparisons to help us to understand. The vocabulary isn't complicated, not scientific	0	I find this text pretty simple to read and to understand except the metahpor about drinking shampoo cocktail	I like this text I think it is frun, I like how it is written the subject interests me. It's not something complicated you can read it in the train. And we can identify ourselves to the author's problems.
2KK	I don't think so. maybe a memoire is more about your whole (or a special point) of the life, not about this kind of situation	I think the author just wants to show us his strange feelings abou the situation. He use some adequate words to this, for example: "pleasure" "enjoyed" "surprising "imagine". He use some metaphores as well, like "shampoo cocktail" "burning people alive..in a figurative sense"	Yes, I think he achieves his purpose. Maybe he could achieve his purpose more effectively by giving us more examples of situations who happned during his walk, more rleations betwent he voices and the real life	The intended audience of the text is adults (not in a professional way). The author doesn't use complciated specifics words, he is just descripting his feelings and his thinkings. The text gives me the impressino the author is talking to a friend.	0	I twas pretty easy because the words aren't so difficults, the vocabulary is simple. The complicated part was about the sense: what the author really wants to tell us, and why?	I don't find this text very intersting; the author is just giving us his impressions and feelings. We don't really learn something important about him.

Annex 10: Data from questionnaires of field study 1 – Text 1 memoir, Group 2

text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text?
2JJ	I think so. He speaks at the first personn and uses the passed. So it can be an autobiography.	The purpose may be about language itself. The difficult of learning a new language and the importance of the first one For the author, the English one. The author creates a sort of paradoxe (when he is at home, in New York he enjoy sFrench language. whereas when he is in France he prefers his own language. He uses humour too and metahpores ("burning people alive" in a figurative way)	I don't know. the paradoxe is well played, because through the text we can see a clear separation, but he fact that he is not comfortable with French we can see it right fromthe beggining. So it is'nt a surprise. I dont' know	he feels pretty close to the audience, because he talks about his issues. And he uses hhumouristics metahpores. The languaeg he uses is simple, but he write a bit as he aspeaks. It is fluent. He tells things like the fact he is lazy. And he shares right from the beggining the fact his french teacher i pretty He tries to be close to the audience I think	0	It was easy to understand his state of mind, it is easy to see he is uncomfortable with his situation. It was hard to understand the prupose however	It was nice I think
2HH	I don't know but the narrateur talks by the first personne, he tells his life	I thinkt he purpose of the text is interessting. The author often uses he vocabulary of music and langage	0	The relationship betweent he author and the audience is familarity, the language that reflect this is argot.	0	The text is not really hard to understand. Also, wehn the sentence of audiocassette, the reader can be a little lost sometime	I find this text original. The author tells his story with humours and he considers the public is a good friend (familarity). He creates a proxmity atmosphere.
2GG	I don't know...I thing I have never read of memoir	The purpose of the text is to show us apart of his life. David S. Want to explain us what he feel when he goes to Paris and cant' speak French. He want to tell us about what he feels when he listen to his walkman and walking around. And fo do this he use descriptions of what he feel like "It was like being deaf but with none of the disadvantages" He describe us what he feels	I think the author achieves his purpose effectively. The text is comprehensive and good to read and funny. Maybe he could be describe us more of his feelings. I don't really understand the transition btween New Yorka nd Paris, m aybe he could be more clear	I think the intended audience is people who have lived the same thing: American persons who learn French on tapes or who feel bad abou tcan't speak French in Paris. The relationship between the author and the audience is in terms of familairity. The author write like he is speaking to a friend, he use jokes...the language reflect this by the jokes and the conclusion of the text; he imagine a meeting between him and his audience	0	0	I like this text because the author explained us something with the humour we understand what he try to explain and we see the ironic situation where he was
2EE	I never read a memoir	I thinkthe purpose of the text it's the difficulties for learn a new language but it's with irony? the author use a comic situation for exmplain something. HE says he listen to French in New York but when he is in France he listentoo English because he doesn't understand the French so where is his place?	I think his purpose is achieves because we understand his situation uncomfortable and I think he could say that clearly without but it's the claim of this text I guess	The audience of the text can be every people who read this but for people who knew the same experience this text must be special. The relationship between the author and the audience is fun, he explain his story, with humor that give the impression of a confidence relationship	0	I think this text is easy but it's hard to identify the ironie, I think I need to be more attentive for understand some subtleties	
2CC	The genre is interessant because we can more understand the cahracter and why he makes somethings and not. We are in his intimy life/private life	I think to this purpose is interessant for undertanding what a american learn the French "Fabienne, Caremenand Eric-> french forname. Paris is the capitale of France. "I tried listening to "The Misanthrope" and "Fontaine's Fables," but they were too difficult for me"					

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 2

text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text?
2BB	it's not a typical example of the genre because the kind of memoire frame is more not drama but historical with more serious purposes. But it exists the same kind of genre like Salinger where the first character uses ironical sentences.	The purpose of the text is himself-the young Americaner who changes city to improve or learn French in Paris. The purpose of the text focus to his listening on his Walkman which helps him to learn French but he not able to do it on place	He imagines differnts situations where he uses the new expressions with the real life around town.		0	0	0	0
2Y	I dont' nkow. I neve read a memoire	I think the purpose is the learning of a new language "memorize a series of dialogues" "unfamiliar with the language" "I could say such sentences"	Yes because he talk all the time of he French language. HE could achieve his purpose more effctively if he right the French sentences ina French languaeg whit the translate in english.The audience of the text is all the pepole who want to learn a new language I think. For me the suaience and the author doesn't knowing. But we can imagine what he talk at a young persons and he explicate his experience. The language reflect this because he get a (conseils), like mayby someone will want to go in FranceWe don't use the language if we make something to be different. We can get some onder?, we can just learn something at someone etc. the language change with the purpose at what we want say (I don't know if I have understand).The sentences was easy when you know the vocabulary. If you don't know you understand nothing. It's to hard withe the (metaphores), and the situation because he explicate specially (rapidement) and he change the context	The audience of the text is all the people who want to learn a new language I think. For me, the audience and the author doesn't knowing. But we can imagine what he talk at a young persons and he explicate his experience. The language reflect this because he get a (conseils), like mayby someone will want to go in France	We don't use the languaeg if we make something s to be different. We can get some onder?, we can just learn something at someone etc. The language change with the purpose at what we want to say (I don't know ifI have understan d)	The sentences were easy when you know the vocabulary. If you don't know you understand nothing. It's to hard withe the (metaphores), and the situation because he explicate speedly (rapidememnt) and he change the context	I'm not very happy to learn the text beause I don't undertand many vocabulary but it's interessant to see how the people can or can't learn the French. We are French and it's difficult ofr us so for the English it will be impossible or very long
2V	I don't know if it's a atypical example of this genre because I didn't have the oportunity to read some "memoires"	The purpose of the text is about the langage. The guys loves to listen French speech when he's in America but hates French when he's in France.			0	0	0	0

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 2

text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text?
2U	I don't know because I never read memoires	I think that the ppurpose of the text is that theory is more difficult than practice	0	The audience is anyone because it's a memoire. It's not private. But, it's for an anglophone audience because it's traduct in english, even the french stenences of the audioscassette		The irony is difficult to understand. Moreover, at the beginning of the text, writing the french sentences of the audiocassette may be "pertinent" 0	I have understand the situation of the narrator. Because I have often learnt english worlds which is useless in conversations.
2T	This isn't a typical biography because more than just telling his life, David Sedaris is trying to make fun of it and uses humouristical ways to achieve it.	Ithink the autho rwants and tries to be funny and to create a link wtith the audience by using some expressionad nad words. To achieve this purpose, the author uses metaphors, irony, he also is being a little bit critical toward the tapes which should normally helpl him learning French. He also uses trivial words in order to make the audience laugh and of course he is exaggerating.	I think that it depends on the audience (some may think that he achieved his purpose... ornot). Maybe it would have been more effective if it had sounded more natural.	I think the intended audience is young people or anyone who wants to read something funny (or is interested by this author's biography). He is clearly trying to mak the audience laugh and that's why he uses irony, metaphors and trivial expressions. Furthermore, he accosts the reader at the very end of the text. I think he is trying to reinforce the proximity between his story and the audience.	I think that he has chosen a very naive and simple tone that reflects what he listens to in his tapes.	I think that everything was easy to understand. It is a short extract, the vocabulary is really simple and there isn't any complex structure	The text isn't the kind of litterature that I like because everything is to easy to understand (even though there is irony, it is veyr obvious). But I have to admit that the last sentence si very funny!
2S	Yes because the author tell us his story and he uses I for his story.	The purpose of the text is the fact that the audiocassettes from beginner french class are useless because you can listen to it and learn some words but you can't participate in a french conversation. The author uses the ironic to talk abouthis learning in french.	Yes I think that the author achieves his purpose effectively because I raelly understand the ironic side of the text	The intended audience of the text is people who likes read. I have the feeling tha the authoar speaks directly witht he audience, like a story. I have this feeling because he uses the first personal of single (I) and because he tell us his life		first it was hard because the text starts witha weird dialogue but after I understand that it was a dialogue for french class the text was simple to understand 0	I don't have personal reaction to this text. I just think it's a good text, plesant to read and representative of the dialogues for the lessons (english or french)
2R	I think that it's not really a memoire because it's more a story with a lot of details. He tells how it' difficult to learn French when you are a pure American.	I think the purpose of the text is very interesting because he shows that language barriers are to be taken into acount during a trip abroad. Yes for example he uses some sentences of the dialogue of Carmen, Fabienne and eric like "Let me give you my telephone number."	Yes, I do because he tells a lot of details of his learning and I think with all the dialogues what he listeen, he is ready to travell to Paris. Yes, I think for him it can be a good way to begin an conversatino with a person who lives in France to take habit to talk french every time.	In my opinion there is not special audience of the texte. It'sa memoire, all person who want to read his history is free. I think the author tells his history to the audience like to friends. He tells that like he tells this history in the street when he meets his best friend for exemple. I think the dialogue and the familiary language reflect that 0		I think the text is easy to understand because he tells a real history with a lot of details or exemple so it's easy to understand the purpose of the text.	I think this text is very good, it' easy to understand all the details and it's entertaining.
2Q	I thik i'ts not a typical example because in the memoire, the author speaks about his relation with the language. And the author speak about his experience and himself. There isn't a professional search in this text	I think the author don't know where is his mind. It's very strange because he likes the French in USA but he hates this same language in France.	0	0	0	0	0

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 2

text 1	typical example	purpose	purpose achieved effectively	intended audience	other links between	easy or difficult?	what is your personal reaction to this text?
2P	I'm not used to read memoire but I do think it's a typical example of this genre because he explains his exprreiences with lots of details and a critical spirit.	I think he wants to explain through this text that the learning of foreign langauages can be so bad done that it become useless.	yes I think he achieves his purpose effectively	I supposed the intended audience of the text are students and teacher. The link between them is that he was student himself before he know what it's like to have difficulties to learn a foreign language. I don't know how the languaeg reflect this in theis book	0	I didn't have difficulties to understand the text, even the irony is easy to understand.	This text is funny and really show the paradoxe between learning a foreign language and the use of what we learn in a foreign country
2J	No I don't, because I think...	The purpose of the text is the language and more particularly the french language.	0	0	0	It was not very hard to understand because you make sense to the sentences even if you don't know all the words.	I didn't like this text. I think ti's not very interesting.
2I	I don't know but I think a memoire contain a part of autiobiography. The text is similar to an autobiography.	The purpose of the text contain a lot of humoristic thing for the audience still attentive to the story. With the quotes, we can imagine the situation more easily.	The author achieves his or her purpose effectively because he or she use quotes and give all the thing he or she at the moment.	The audience of the text is his or her teacher, the studentswho are the memoire for theirs studies.	0	0	I smile sometimes, when the author talk abou tthe expresions who learned and theirs ineffectively in society.
2E	I just don't know, but Iguess that in memoire you need to argue witht eh exemples in your text. So, yes I think it is a typical example of this genre.	The purpose of the text is that when you are listenning something in your headphones, you stop being in the real world. Inthis case, the narrator is still walking in New York but listening to a french way of life. He wanted to show that walkign in the street with headphones changse your perception of life.	yes	0	0	It was easy to know the subject by the first sentences. But i'm not sure about the purpose	I feel that it is a great subject , observe how he works for his memoire
2D	I think it's a typical example of this genre because the author talk on the first person and talk about his life, his ressents but we can say that it's so an original example of this genre because the author explains chooses which are not currents.	I think that the purpose of the text is original. The author uses the huour to achieve this purpose; he uses exemples which are "big": he imagines to talk "tendonitis" ina cocktail.	I think that the author can achieves more his purpose because the language is a purpose which is important and I think that it's possible to play also with the words, with the languaeg.	The intended audience of the text is the youngs and maybe it's the family of the author, friends of him and so the book is edited to large public. The language which is used is simple, easy to understand; so it can be read by all people. This book can be interested linguist people ; it's a different approach to learned the language	0	It's easy to understand about the text because the wordfs are simple.	The author (a osé) working on a different purpsoe.

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 3

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3QQ	I don't know, I don't have examples for comparative redaction. That was my first memorie.		The purpose is pretty undefined, 0 that difficult to say.	We have a good point of view of the complexity of the situation, the author show us this case. If I can describe the relationship it seems to be like a friendship, thats why the author tell us "everything" that for the confessions.		The text was really pleasant to read, but it was a bit more difficult when the vocabulary is missing, in my opinion, the text had funny subtitles like when he compared himself with a deaf without the disadvantages. it offer a good perspectiv of the 0 situation, I like that!	That a good and funny extract. It give envy to read the book for my part.
3OO	Yes because it's his real life so it's typical exemple of memory	The purpose of the text is the language learning and the listening with walkman in street.	0	0	0	0	0
3II	I don't think it's typical example of this genre as most memoires are really serious. This text is written in a really fun way of you compare it to others of the same genre.	The purpose of the text is to make the reader laugh. The author uses the sentences from the audiocassettes which seems to come from out of nowhere to achieve this puorose. The end of the text seems to use some irony to make the reader laugh or the narrator says that medical french will enable him to have a rewarding social life.	Yes, I think the author achieves his purpose effectively. No, I can't think of any more effective ways	The intended audience of the text is probably young adults, who may also have struggled with languages. The relationship between the author and the audience is familiar, as the language is not formal at all.		Easy. Most of the sentences are short and 0 the vocabulary is basic.	I don't have any reaction. The text was fun but that's all.
3HH	**No, it is not a typical example of memoire. Because the tone is ironic, funny and decaled. This is not very scientific. It's more looks like a novel than a memoire.**	I think the purpose of this text is to write amemoire without to employ a scientific or inaccessible. David Sedaris tells a real experience about the adaptation and the learning of language by using funny and ironic expressions.	I think that David Sedaris achieves his purpose effectively. Maybe he could introduce a dialogue between him and French people	Everyone can recognize in this text but more particularly the people who travel or know several languages. And obviously, the American people can recognize themselves whent hey come in Paris.		I found the text quite 0 easy.	I enjoyed this text. I found it funny
3GG	No, because it's often a chronological text, speaking about personal experiences, it looks more like a roman.	The purpose it that if someone desires to be integrated in a society/country he has to imerge himself completely in this unkown culture, it's the best way to learn a language: speaking and learning with others, and not with headphones which just put you out of the world arounding you. Open your mind, your ears and your eyes.	I don't know. You want to know how this man will procede to continue to leave without communicating the keeping mute.	The persons who always cut themselves to the rest of the world, who complains about the missing of activities to do of communication with strangers. It's not too formal, you feel that the author could speak easily to the audience without complexes, because he uses personal anecdotes.		Easy because the sentences are quite simple and if I didn't know a word, I understood the meaning of the entiere 0 sentence/paragraph.	It's a friendly/funny text. Some sentences made me smile, and the reference to the scholarly methods of language learning are very funny anc clich'e but true.

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 3

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3DD	No because normally it is more "scientific," not a personnal story like here.	The purpose of the text is about the listening of another language in the street. The author use the dialogue and some parallel narration to achieve it. For example, the talks abouwthat happens in the street and in her headphones at the same time.	Yes, I think it was an effectively end. So, I don't think she can make it better.	The audience is the people who are interested by langauges (scientific studnet...) the author thinks that this public has a certain culture (in French) because she talks about Vrench book. Also, she thinks that they know New-York. 0	This text was not really hard to understand. The vocabulary is basic and the sentneces are simple. Just the french sentence of the tape was written in English and that can cause a little misunderstanding	It is interesting to see that listening is not enough to learn a language. We need to practice it or we will be with some useless formatted sentence.	
3CC	I don't know bcause I don't often read memoire.	The purpose of the text is that headpohne and walkman can be sescaped us of the reality and find a virtual world with virtual people who talk between their. The author give to the reader some sentences of the audiocassette to show tha tthe man hear.	The author achieves his purpose effectively because we arrive to understand that's he wants to mean	The intended audience of the text is young people who lives listening something on its phones or ipods. The relationship between the author and the audience is a formal langauge and the thinking of the character.		0 It's easy to understand that the mean prefer virtual life on his walkman to hear other people that the real life.	I think the man should interrested by the real world and talk with his friends.
3BB	I have never read a memoire so I don't have an example	I think the purpose may be interresting and "enrichissant" for the lectors. The author use language enough easy for the lectors understand the purpose.	yes because may be some people are confronted int he same situation and for them it's may be goods or bads souvenir. The author could give more details or explication.	The intended audience of the text are probably young adult and teenager. The author tell about his life when he was younger I suppose. He talk about audiocasssette and Walkman but teenager don't know what it is but they can be to reference on Ipod.		0 The texte is easy to understand because the vocabulary is simple	I find the text is interessting but it's not my typ eof book what I read.
3Z	I think it's a strange kind of memoire. It's more like a story, it's not really educative.	The purpose of the text is learning languages and the adaptation to a new country (France).	I think is not the good way he need to speak with people to learn French, closing himself with tape is not effectively	Everybody		0 It's hard to defienedwho talk or who think, the guy? the tape? He live in the tape	I'm sick so it's difficult to concentrate myself for this exercise sorry but I think this guys had a social problem, I'm very different, me for learn language I need to talk wtih real person, in street or party. I think it's more interesting for the personal evolution.

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 3

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3X	No, in general, the style of this text is more scientific and rigorous, with reference and experimentation	The author tries to analyse the learning and the practice of a language. In this extract the author doesn't achieve his purpose.	It's the students, teachers and researcher who read this genre of text. It's a formal relationship, but this text is particularly because he is ironic. He created proximity with his reader.	0	The langauge employed in the text is not formal and ironic	I'm confused	
3W	Yes I'm pretty sure it' a typical example because it's direct and write with emotion. It's his own feelings at the moment	That's look interesting to have a pointof view of a stranger. At first he imagines the country the perfect life in Paris everything looks simple. The contrast with reality is really cool to read.	I think it's a good way for explain the situation. It's honnest and true and that's the most important for a memoire.	Maybe the students who will love to go far away. Who think life is better in another country. The language is an usual language not diplomatic or whatever.	0	Quiet easy I think. I've miss some words bu itwill pick them in the dictionnary. It's a simple language with simple words so it's not to complicated to understand.	I think I'm like him/her. I imagine I can go everywhere and speak a perfect english but when I'm in UK I just listen, I understand a lot of thinks and listen carefully but I don't want to speak.
3V	I don't know.	I think maybe the purpose of this text is the loneliness in the big city. The narrator talk about this type of loneliness int he city when you walk alone with headphones. You can identify this when he said, "I have not had the chance to use my new expressions, but I finally starting to imagine.."	I don't think the author achieves her purpose effectively, its' not very clear. For speak about this purpose he can chose many way, completely different, like talk about the "real life."	The author speak like you are a friend or diary. he tell you what he really think about the situatino and her feelings.	0	It's easy to undertand because this text is simple bu sometimes I don't understand some words.	I think this text is easy to read, it's a good thing. It's not a bad exemple.
3U	No, it's not so chronologic as a memoire, no logic beginning nor ending.	it seems to me that the author tries to creat a dialogue with our readers by building an ambiance of monologue. By sharing his private experience with personal emotions and imaginations, by using those common simple expressions, to make us closer to him, while in this texgt he is far away from out-side. The controversy of disconnection with out-side in text and connection with leaders outside of the text makes this memoire strongly litteral.	Yes. However sorry I dont' know any other more effective way.	In my opinion, it's for those who expedite from their own familiar environment, like immigrants: Because the author always talks about his 'own' thing by his own feelings, which shows an evident loneliness and disconnection, the common emotions that a person could have when he leave far away from his onw nest. But the author tries to use his imaginary feelings to tell audiences the beauty of being aone, joy of inside world, to tell us how to discover the interest by ourselvse.	0	A little bit difficult. All he wants to transmit is implicite to catch, thoguh I could understand the litteral senses of the text.	I found it innovating, modern. Because his passive attiude and eostic manners toward life reflect well the attiude of modern people.

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 3

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3T	I think that it's pretty typical. Cause ti's talking about one's experience.	For sharing his experience. Yes or no. Cause even almost wordfs are familiar so easy to read but there are some unusual metaphores like shampoo cocktail.	Not really until now. I think he should meet someone get a chance to discuss with someone for practicing new expressions that he just learned.	Somone closer, the last sentence is "if you come to Paris, " it sounds like talk to someone's friend	0	NOt really hard cause as foreigners in france, I can understand what he wants to say and become	He has exactly same experience as mine. Like him, beofre I came to France, I imagined something funa dn romantic, but at a first time, I was totally horrified when I realized that I'm alone in other country. So it's kind of interesting subject to me.
3S	The tone reminds me more of "the diary of Bridget Jones" for examle the structure of the story looks fictional. If a memoire is supposed to give life to the caracter lived your life as, this books seems very fresh, not solemn.	The text brings empathy, light mockery and smiles. I think by telling us this part of his life with such an ironic tone makes it look like a very ironic situation to begin with, but a situatino that he can still laugh about. He uses "punchlines," symmetrical structure responding one to another (NY=Paris) and turns every anecdotes into dramatical moment. His writting is smooth and fluid so I really picture a scene from a movie.	I think he does quite laugh at his misery (nicely). Not really, it is his writting stule.	Average or young adults, travellers or sensible people. The audience is ? and I would say the author is middle class or rich, he speaks quite frely, humouristic.	The author shows the conception of language we have is tested insituation; he had an ideal of French language and life that crumbled when he came here-> by turning these (I think must have been) difficult moments into ironic/funny anecdotes the author makes it ligther. He also sees a way to shine in society by medical language; which is interesting in a social perspective.	The text was easy to understand. The tone is ironic but carefree, so it was light and funny just like some fictions	I enjoyed it.
3R	Yes it is because he talk about his life and his experience.	The purpose is to show the advantages of disadvantages using headphones while walking aroudn the city and to show his personnal experience, feelings about it. He uses the same language as if he was talking with a friend to keep our attention ont he story I think.	I think he achieves his purpose effectively.	I think ti's for a large audience from the young people to the parents but mor for the young people who are the most to use headhpones like him, for students	He uses jokes to make his story a fun story that people want to listen/read.	The text was easy to understand but a cuople of words were hard. Because he uses simple vocabulary to keep the attention on the story of the text	the text made me laugh because I know the feelings, kind of. I can see a part of myself in this text.
3Q	Maybe it's not usually the story of a lazy man who goes to Paris	The purpose of the text is maybe to show everybody that you never have to let down your efforts and ambitions because everything is possible even if you think ti's impossible like learning French. He uses humor to achieve his purpose.	Yes I do think because he's now open to the conversation but he can do better if he listens to social life tapes	I think it's for everybody, but it's better for people who thinksa bout moving to another country because it shos you that you alwyas can change. The language is common because the narrator is young	0	It was easy because the words aren't difficult	It makes me laugh.

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 3

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3P	I don't really know as I never read a memoire but it seems to me that it is not a typical example because his writing style is not formal and that he's very sarcastic about his experiences.	His goal might be to point out tha the way foreign langauges are taught and the fact that it's supposed to be a concrete, living study and the pradoxe with the way it' taught. I think the author also wanted to talk about cultural choc and accomodation to a new language. I feel like he wanted to desacralise in a way journeys in foreign countries and the fact that it's always supposed to be perfect and fluid. He kind of break this idea when he says for example "all I had to do was to remove my headphones to participate in what is known as real life...shampoo cocktail"	As for me I think he did because while reading I thought to myslef a few times "haha so true" I can't really think of an other way as I am not a writer and not good at writing either.	I think the targeted audience is youth because I imagine the character as a young man. having his headphones all the time. Besides I feel like the way the character talks about himself is more in a young, detracted way	0	I suprisingly thought the jokes were pretty easy to understand and I could catch sarcasm. I feel like the way the author write is very visual like you can visualise easily the situations which makes it an easy reading.	I enjoyed this text and thought it was funny to read about dialogues like that as I always studied foreign langauges through hem and always thought they were hilarious.
3O	yes, because the author explains his evolution in his life	In my opinion the purpose of the text is the difficulties to have a social life when we live another country. After to be leaved Nwe York, so in Paris, the author seems very only he peaks with anybody. His only links with personns are with his family	yes, it's effetively wit how to enter in the "pathos." And the laugh it's a good way to pass his message.	I think the audience is adults or young adults, the people in the "active lfie" (but not teenagers). But this adults are in the meddle class, they can travel in the world. With the human, the author seems closed to his audience	0	It was not difficult to understand the text. Because the vocabulary is easy. But it's very difficult to me to explain the sens and the significations.	For me, this text is interesting and funny. Particularly the less sentence. I laugthed when I had read this.
3N	I think it is a typical example of this genre because this text talk about him, it is an autobiography typical of a memoire	The purpose of this text is the life of the author, to achieve thi spurpose the author us "I" and he talk about a particularly moment of his life.	I think that the author achieves his purpose effectively	The relationship between the author and the audience is more familiarity, he talk about a little part of his life like a friend. He have a intimity with the author and the audience.	0	0	0
3M	Not really because I think memoire shoud be a little bit more professional. And here it' sjust a man who's teling us his life. (I don't really know).	The purpose of this text is learning a language.	0	This is hard to know what kind of audience read this. Maybe people who's leaving their country or American people who wants to live in France. Maybe it's for young people too (students, teenagers). He talks with them like he could talk with his family.	The text was more easy than hard. It was hard to understand that the beginning of the text was a dialogue with himself and why the french peoplw as keeping burning people. But the rest was easy.	It was funy. I found it cute to imagine a man in Paris street who's saying medical sentences. I've smiled. But this is also sad because he must know that the best way to learn French is to speak with others people.	

Annex 10: Data from questionnaires of field study 1—Text 1 memoir, Group 3

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3I	Yes to me it's a typical example of this genre. In fact, we can find the first person "I" the character's feelings, the opitnof view of the principal character... We can guess that the author has always live adventure like this one.	I think the author brokes the rules of writting, to use a different vocabulary. He uses it to express his character himself, it's different that a classic description, because we can feel what the protagonist feels. This purpose is very interresting, in fact the texte talks about two cultures countries and cities.	0	For my part, this text is more easy to understand thanks to the language. It's like a reflection of reality, ti's different ofa classic novel. Sometimes, in theses texts, the reader can identify him or herself to the protagonist of the story.	First, in a novel, the linguistic is very important to know the genre, author, narrator place...	To me, it was to understand the story Nevertheless, some people can have difficulties to find the context because it's possible tha they don't use to it alll the time or sometime. The language can be a problem in this case.	I understand the point of view of the protagonist, and his reaction when he discovered Paris. When someone changes of life, ti's normal to have a reaction like this and a point of view about what we lived.
3G	Yes because the author use the first person when he write and he talks abou this personal feelings and it's a characteristic of autobiobraphy.	The purpose of the text is the experience of the author because of the fact that he had leaved new York. He tells a part of his life. To achieve this purpose the author use classical rules of the autobiopgrahy (the first person, the expression of feelings)	Yes, probably I dont' know any way to achieve his purpose more effectively	The author creates a kind of proxmity with theaudience because he uses some funny sentences and elements. The language is a way to create this proxmity and he talk directly to the audience as if he tells that story for real "If you come to Paris, you will find me..."		I haven't understand all the time the link between some senetnces. But the language it's not really difficult to understand. In fact, I don't really understand the meaning 0 of this text.	I like the way to the author write, the fact that is talk directly to the audience.

Annex 10: Data from questionnaires of field study 1 – Text 2 academic research article, Group 1

text 2	typical example	purpose	purpose achieved effectively	intended audience	links	easy or difficult?	what is your personal reaction to this text ?
1AA	Yes I think it is a typical examp,le of this genre because everyone can be involved and this genre can be understood by many people	I think the purpose of the text is speak of societal phenomenon that is the iPod the author wants to inform the audience about the common use of the iPod. He shows that listening music in the streets with an Ipod gives to user the power to control their experience of time and space. Their are focus on their own feelings. To achieve this purpose the author use empirical exemples	0	The text is for students	]	The text it's hard for me, I don't understand everything becaues it's academic language and I not very good in English. But I understand a little bit anyway.	My personal reaction to this text it's good. I agree with many arguments and I like to walk while listening to my iPod
1Z	yes, their is an introduction, a development, a conclusion and a bibliographyt		Yes the author explains his theory in several steps which are necessary for understand	this text is for students or experts in culturals studies. the relationship between the author and the audiance is like the relationship between a university lecturer and students. He brings knowledge to the audience. He quotes authors like Adorno. There is no afamiliarity in the text.	0	The text was not to hard to understand because there are not technical words	I agree with the author for most of his theory but I dont' think that listening music can change the sence of touch like he said on page 10
1X	The structure to argue it's really good because it's simple to understand. argument and exemple	The author use books of sociology, anthropology and culture to write his text. it uses a common and simple language. it uses numbers to arguments	I think that the author uses to his arguments are effective. Yes we can always do better for amateurs player the arguments used are available to all	Students/experts in cultural studies. The intended audience are young people. All young people know Apple, the new technology and many use the new technology in the street so it's a social subject	0	For me some paragraph was more easy that other. In the beggining of text I understand but sometimes I don't understand the meaning of sentences. I don't have enough voabulary.	For me the text is relevant. It's well written. I like the proposed subject because it's of actuality.
1W	I think it's a typical example of this genre because we find the same form: introduction, developpement (with examples) and then conclusion. Furthermore, the author uses academic words as " whilst" and "enable"	The purpose of the text is to inform an audience. So the author uses academic words to explains the subject and the different points of view. He uses explication sentences and examples, and writting about others authors.	I think that the author achieves his or her purpose because he explains the consequences of the Ipod using. However, I haven't really learn something; the ideas in the text are something we already know.	The intended audience is the students and experts in cultural studies.	0	I think the text is accessible. The ideas of the author are easy to understand. However, there rae some specific word that I can't undertand without the translation.	I like the theme of this text however I think that it's not very interesting because we don't really learn something. We already know what he says.
1V	No, I think it isn't the typical example of this genre. It possible the presentation change and the language use is function of the audience. For example the vocabulary is different with student or professial person	The purpose of the text is to explain, inform the students. I think young people too, the comportement with the iPOd and music is public space. For example, I read the text, I have a reflextion in my attitude with my music in a subway, street, shop. The author explain comportment of student and the risk.	I think the author achieves his vision. For methe message is clear and offer reflexion I think hsi conclusion is a good conclusion very comp,lete	The academic text is for a student and expert in cultural studies. In effect the audience is in a center of this subject. All student listen music and really often with iPOd	0	For me it's hard to understand the academic texy, because I haven't the good vocabulary for undertand the context, the history and the important idea. This text is long, it's a other difficulty	I find the subject of the text very interesting but it's difficult for me to understand the totally idea of the author.

Annex 10: Data from questionnaires of field study 1 – Text 2 academic research article, Group 1

text 2	typical example	purpose	purpose achieved effectively	intended audience	links	easy or difficult?	what is your personal reaction to this text?
1U	I think that is a typical exemle of academic text because he explain an idea with exemples. He have references like others authors	The purpose of the text is very actual and I think that it's important to interested about this. Ipod using change many things in the world and learn it iti's important. The author inform about subject and explain. However, many timnes he give an ullustration about this like Daniel's thinking for example	I think that the author achieves his purpose effectively because it's structure and he gives exemples to show the thrue (?)	The intended audience of the text are students and experts in cultural studies. The relationship based in cultural studies. The langauge is serious, not family	0	This text is more hard than the other text because he's more tall	
1T							
1S	I think it's a typical example of this genre because its a text with a structure (introduction, developpement with titles and conclusion) and there are a lot of references of authors	The text explain/inform the new way to listen to music in the street. The author use field lexical of this sand " music, iPOd, listen, street, stereos, CD, etc.		Students and experts in cutural studies. The author talks about a interesting theme, actual, which concerns directly teenagers and students. The author use refernces of authors for give examples and differents point of view and also for give credibility for text. It's a language accessible for every people, simple with concret examples	0	It was easy to understand because it's a vocabulary simple, the same words. But it was a little difficult to understand intentions of author, because it's a little philosophic	
1P	Yes, I think because the text is formed like academic text, there are examples, references, notes, a purpose	To achieve this purpose the authro use differnts reals examples to illustrate his idea	To more achieve his purpose effectively the author could use or carry out differents statistics	The audience intended is all people who listen music when walk in the street and the parents	0	Which is easy to understand about the text is the problems due to iPODs we walk in the street and how the constructor loyalty the consumer because there is many informatiohns in it abou ttheir problems	I'msatiesfied to not listen music when I walk in the street, this text confirms my position about this phenomenon
1O	Yes, I think it is a typical example of this genre because the author explains and informs people who read it. Moreover, he uses good words (langage soutenu) like dweller, whilst for example	The purpose of this text is to learn something for the reader or to give explications on a subject. The author uses argument to try to explain and convainc the reader of this text.	Maybe he can use more simple words in order to touch more poeple because it is a little difficult but it is normal because it is an academic article	The students/experts in cutural studies. The language reflects this because it is something hard, difficult and "poetic"	0	Sometimes the words are really hard and the sentences are too long, so it was difficult to understand and to be alwys concentred on the sentences and the senses of it. But the susjbect is easy to understand becuse everybody has this experience in this life	I think this text was a little enoing (?) and busy because it is long and it says the same idea 2 or 3 times in the text
1M	It is a typical example of academic text because we can read empirical examples and theoretical examples	the purpose of the text is to explain the pratique of iPod when we listening to music with Ipod. The author utilized empirical examples and theoretial examples (Sennett). The idea of author is: Ipods listeners can choose their music and therefore controle time and space.	The author achieves his prupose effectively because he explains his examples and arguments	The text is for student, experts in cultural studies because the author analyzed empircal examples. Indeed, we can read Snnett, Adorno and Lebre and we can read lot of hard word	0	It is hard to understand the text because we can read hard word and lot of difficult examples for understand the purpose of this text	The text is interesting, the author explains his purpose bu tit is so hard for me. Indeed I don't understand lot of parties of this text, a dn I think that I don't understand importants arguments.

Annex 10: Data from questionnaires of field study 1 – Text 2 academic research article, Group 1

text 2	typical example	purpose	purpose achieved effectively	intended audience	links	easy or difficult?	what is your personal reaction to this text ?
1L	I think that the language is the attended language of an academic text. But the construction is refers to new, the author gives many examples for every argument.	The author tries to show the different forms of experience of commuting while you listen to music. His subject is focused on the Ipods, the uses you listen to music with new objects, and how it transform our experience of comiting. For any idea, the author argues, he also uses specific social terms. He also adds others researchers' ideas, he hadds references like Adorno for exmaple.	his ideas are exposed quite simply, but sometimes there are implies which are a bit difficult to understand. The general sense is explained effectively, but some ideas are more difficult to understand because of the language.	The text is for students are experts ihn cultural studies. There is more distance between the author and the audience, he doesn't express his own experience. For example he uses a vocabulary more complex, a researcher vocabulary	0	Some words were a bit difficult to understand, but the author shows some examples told by some persons abou tthe own experience so it helps to understand the ideas.	I agree with some ideas of this text, like the fact that listening to music while we are commuting change our experience of commuting. It changes our vision about the space, I agree with that. About the language, I couldn't understand the ideas if we didn't have studied it precisely.
1K							
1J	I think this texte is a typical example of this genre because of the organization of the text, the language, the presentation and ideas	The purpose of the text is to inform and to explain something to the audience. To do it, the author ordonned his thought and gave example to make it clear	I think that the author achieves his purpose effectively because the text is clear and well organized	The audience is students or experts in cultural studies because the author used scientifics words, he gave many references and he used a high language	0	I think that the text is very easy because it is very clear and the subject is actual for us s it's easy to understand the author's ideas	The text show a different way to see the use of Ipod. It was interesting to see it with points of view more psychological and social of a media that we use or see everyday.
1F	it is a typical example	the purpose of the texte it's good because it talk about thing who young live every day	For me the author achieve the purpose	The intended audience of the texte are studens and experts in cultural studies	0	It's hard for me because word in the texte it's complciated to understand	I like is text because example help me understand arguments of this texte
1E	I don't know. I've never read this type of text, but I think it's not a typical example	to informa nd explain to students and experts for thinking about this subject, about the fact of listen to music in public spaces.	More or less. In fact the author had a good explications but the stay in his ideas of " we are in our bubble when we listen to music." His ideas are not differnts and complets for me	It's for students and experts in cultural studies	0	rather simple, but he's really too long. It's complicate to stay focused throughout reading	I don't agree with most of what it says. In fact, I don't listen to music in the street and to pretend listening to music for whow" I don't see you" "I dont' hear you" is rude. However, I know that peoples are in their bubble, they think that can controle time and space

Annex 10: Data from questionnaires of field study 1—Text 2 academic research article, Group 1

text 2	typical example	purpose	purpose achieved effectively	intended audience	links	easy or difficult?	what is your personal reaction to this text ?
3A	Yes because there are a lot of demonstrations and explanations, it shows the volonty to teach people	to inform people. The author uses data to achieve this purpose. So he takes people's quote	I didn't learn something because I already knew that ? Ipod can change thew ay you perceive things, and I didn't agree with author's arguments. He goes too far for me so I don't felt like I was learning something	The audience is student or expert in culture studies. The language reflect it becaues the author uses specific vocabulary, and his ideas are based on a theoretical framework	0	kind of hard to understand because I think that the arguments are too complex and the construction of sentences are too "scientific"	"I think that the author uses too many times the same argument, it's repeating. But interesting because this is the first time I read an academic text about Ipod's listeners.

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to
2OO	No, :Beccause typical academic texts are not narrative. Yet this text used a lot of narratives and examples. And also the author used "I"	This type of genre is writen to teach or to inform for the audiences knowledges or arguments of the author. That;s why the author uses his own words and his reasons. Between this text and :The tapeworm is in: there are many differences. Firstly, for selling many books, :The tapeworm: uses exagerrations and narrations. Instead, the author Michael Bull is used by experting words. He also uses many of references in his text.	To understand his audiences achieves effectively I think that	The intended audience of the text is experts or students in cultural studies. To give knowledge and arguments for the intended audience is the main purpose of this text. The relationship between the author and the audience is formality and knowledge relationship	Linguistic form is related to the function because it;s different depending of the text. The reader understands differently according to the form of the text. And also the reader will be different because the intended audience is different	Many examples make me understand easily the context and the purpose of this text	I noticed that I often listen to music while I;m walking. And also, Ic ould check . my thing in my music world.
2MM	I think it's a typical example of academic text because it have a straight structure. We can find lot of scientific notions and he applies what he says	The purpose of the text is to inform how ipod influes in our lifes in our social relations. For this he uses two kinds of languages, the explication and then his personal feelings. He uses to lot of linking words to argument.	I think he did it effectively. The way what he choose to teach it it;s clear, and I don;t think the author could achieve his purpose more efffectively	The intended audience of the text are experts or students in cultural studies. The author has not relationship directly with the audience. I think these people are not the audience of the text. Contrary to the other text of David Sedaris who talks alwyas at the first person	0	like I said before, the text is write clearly and they arguments always come back during the text and that help to understand them	I;m agree with they arguments, they;re things what we don; t thinking about when we listening to music. That changes a little bit my vision when I see someone with music in ears.
2LL	It seems more easy to understand than others academic texts, sometimes it is more complicated.	He wants to explain why we listen to music during communiting, what are the feelings we have when we use our ipods. He puts a lot of comparisons or metaphor, and sometimes there are quotations of people saying what they feel when they listen to music.	I think the article is clear enough	The intended audience is students or other teachers so the vocabulary is adapted to young students and the subject can interest them more becuase listening to music while commuting is something that a lot of students do so they can identify themselves and learn more about this common practice. But it still a formal text, they share some knowledge but there is no familiarity	0	There were some words that I didn;t know but it wasn;t a difficult academic article because there is a lot of comparisons and testimonies to understand and the theoretical framework was so important	I found this text very repetitive it learns me a few things but I don;t know if I find it interesting. I feel like the author explained the same thing during twelve pages
2GG	I don;t really know if it;s a typical example of academic text because I don;t read that kind of text a lot. It can be a typical example because it;s well explain, it; clear	The purpose of the text is to teach, to inform about relationship between listeners, music, city and urban citizens. The author use clear words so we can understand easily his text. He uses some scientific expressions to but they are well explain. And scientific expressions are necessary to talk about a phenomenon. The text is more interesing if we learn scientific expressions during the reading.	I think the author achieves his purpose effeictively because I understand what he wants to mean, and I find this text interesting. It;s a good idea to give quoation of persons, it help us to understand the phenomenon. So I don;t know if the author could achieve his purpose more effectively	The intended audience are experts or students in cultural studies. The relationship between the author and the audience is not familiary like the text of David Sedaris, it;s more professional with Michael Bull. This text is more formal because there is no jokes and the author don;t talk directly to us. And it;s formal because Michael Bull uses ereferences and quotations of sociologists like Simmell or Sennett	0	Some ideas of Michael are hard to understand like when he says that people create ghettos in their own bodily experience, I find it miss an explication of this idea. Gobably the text was easy to understand (with explicaitons of our professor) because it tlks about smomething that all of us knows. We all listening to music in the street	I liked this text becaus I find the purpose really interesting. I listening to music everytime and everywhere so I find interesting to underrstand the relationship between listeners, their body, their music, the city and other individuals.
2FF							

Annex 10: Data from questionnaires of field study 1 – Text 2 academic research article, Group 2

text 2 / typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to
2EE I think yes because there is an introduction, a reflexion on a conclusion, thanks that we understand the author;s development	The purpose of the text is an explanation of how iPod users thanks to music react with the community. The author porpose an explanation of the evolution about users;s iPods. The purpose was the new organisation of our community with ipods.	I think yes because at the end of the text I understand his pointof vu. I have understand what he wanted to tell us.	It;s a formal text, it;s for people who can understand that langauge, because it;s very sicentific (academic). I think we need ot have some reference for understand this text	0	The words are difficult in the form (sometimes) the text is not easy but if we have vocabulary, it;s more easier	The text was interesting because we understand thanks the text why we listening music with iPods, etc.
2CC I don;t think this is a typical example of this kind of text. Why? Beause the subject of study is atypical but well-grounded because it is written by a researcher	The purpose of this text is to propose the study fo a cultural pract.ce (the culture of mobiel listening) and develops this causes, consequences and rason out the public space thanks to the observations. In this paper I investigate the manner in which Apple iPods users re-inscribe thier esperiences of commuting throught he use of music: The paper analyzes iPod users; management of daily urban experience through the use of empirical examples	Yes, the author achieves his purpose in this paper. His comments are coherent. In order ot be more relevant, the author must incorporate real and scientific data in this paper.	The author addresses to experts in cultural studies and students. The author doesn;t know his public. His language shows us that the author is distanced because his paper is scientifical and he informs	0	Sometimes it was simple but also complicated because the author sometimes uses a specific vocabulary. It dpeends on the text passages	I opened my eyes to a practice I do every day and now I know the risks and consequences. I am not agree, I disagree wih the author. My opinion is very cut, stopped because I'm not an iPod's user and listen to music is not possible for me. I don't able to listen to music in city because I need to heard the environment around me. I stay connected with the life. I think the text is too pessimistic about the using/utilisation of Ipod. However, I prefer listen to music and the radio at home.
2BB Yes, I do. It is a typical example of this genre in the measure where there is an argument attested with testimony. It is an ethnographical study in order to understand a behaviour	The purpose of the text is to inform, to teach. In the summary the author speaks about an invesigation close to iPod users; (?) to understand and show us differents practices around this. His speaking is very clear and precise. He uses a specifically vocabulary like "phoenomena" and quite Adorno who is a great sociologist on the question cultural industry.	Yes, of course. It's simply an sociologic analyse on a specifically behaviour in the society. (?) his way, his pointof view is subjectif and he defends very well what he saw and observed.	Experts and students in cultural studies. The relationship is on high poitn of view beause we must have knowledges before to understand why he do this investigation	He speaks about behaviours and then he explains, analyses this behaviour. He uses generalities in order to globalize the population's behaviour, here, about iPod's users	It isn't easy to understand this text because I am used to read this kind of text in study. I nfrench is more simple to understand purpose and the opinion of the author as his away of reading and comprehension.	

Annex 10: Data from questionnaires of field study 1—Text 2 academic research article, Group 2

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to
2AA	I think it is (but I guess if you ask it's not) because the authors mentioned like Adorno, ? etc, all are sociological famous scientists. The numbe of pages, the form, the quotes, all things that reminds me the typical academic text, even if I don't read that kind a lot.	The purpose of this text, like very academic texts is to teach, to inform but even to research and to study. By studying het author ist eaching and I think this is the main goal of this text.	In the main party I think yes but he reads to and that makes rythm	The audience should be students in humans sciences because the text is kind of personnal. In the way that the reader have to know the sociology. A biology student can't (maybe tes) be interested to read all these pages. As I wouldn't be to read an academic text of informatic		It's really easy to understand it. The break at each paragraph provide an easy comprehension and that give us time to refelct with the author. There is like a realtionship which is created on this way and it's really helping and 0 motivating to understand.	To me, this text was very interesting on one part: The notion of time and non-space and how people because of music can personnalized the space. Space can become a non-space and non-space can become space. It dpenends on your relationship to it. That' the point maybe the only but he main that gave me a good opinion of this text.
2Y	Yes because there are explication of the author ideas with many example like illustration of his explication. But I don't know because the academic text can be very differents.	His purpose is to teach and inform. It's differnt of Sedaris's text because isn't funny firstly, and the are many exemple for his ideas. There are date ? and he refer author's like Adorno. Moreover, he describes his idea with complicate words, isn't the same between his text and Sedaris's text. There are not subtitles, conclusion and introduction in Sedaris's text since it's not an academic text	Yes because he studies many differenthting about the msuic so int's interssant. But for me the music is don't something that we can explain. If the people don't listen to music they don't understand this article, and people who listen the music know his explication	I think it's for every people who are listening music. Not for children I think but all people can appreciate his explications. There are a distance betweenthe author and the audience because it's academic so it's serious I think. And that could be ? by everyone who are interested by the music so he can speak at one audience in particularly.	0		0	It's interessant but the music is more something private like emotions, etc. It's too difficult to explain the msuic emotion is an article like that.
2X	Yes, I think this text is a typical example of this genre because he uses the good language and he has a exemple ofr their arguments and peoples for examples. He quotes persons like Adornoor Horkheimer	The purpose of this text is the music and the "non-space" He talks about the cuture of mobile listening. He uses langauge like <[3, msuic, feeling, street, iPod, phone..the purpose of the text is shown how ipods and more generally thee msuic can be heard in the street to change are behaviour in this public place. the author uses testimonials and surveys to build his arguments	I think the author reaches his goal effeicitvely because its thesis is well built and very clear. We understand what it says and knows where it's coming from. It uses interviews and surveys arguments wich give him credit and legitimact. I don't see how it could be improved	The audience of the text is experts or students in cultural studies. He uses a formality language because he talks with a lot of different people who don't know him. It's a professional text	0	This text is hard to understand because is a academic text and he is writting in english. And i'm a french student. So I don't read an academic text before and I don't read in English	I like this text because he talks about music. It's a subject who touch me and all my generation. Now, all people listen music in the street, bus, underground. So it's very important talk about that it's a phenomenon of society.
2W	Yes I think it's a typical example of this genre academic text because in a text here is a different author for exemple Adorono, Sennets, Brodsky, etc	The purpose of the text is to music in a culture and in a coiety. The author identify different genre and different people, for example the students adults...	o	The intended audience of the text is expert or students in cultural studies. The relationship between the author and the audience is sort of an expert (the sociologist or teacher) and student	0	The text was hard to understand fo rme. Vocabulary problem in some passages. Just need good concentration to understand everything	I do not really have a personal reaction to this text. I just find htat in this text, a a study or survey on music is interesting.

Annex 10: Data from questionnaires of field study 1—Text 2 academic research article, Group 2

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to
2U	Yes,I think so. Because the langauge is academic and the content is academic, the author uses citations, exemples, arguments.	The author tries to teach us something. He uses academic and precise words, he attempts to avoid ambiguous words or sentences. His words, sentences, paragraphs are linked with logical connectors.	After I have read this text I have learn soemthings, so the author achieves his or her purpose. Maybe using less academic words, but the text might become more ambiguous. So, you must find a "happy medium."	The intended audience of the text is experts or students in cultural studies. The author is a peer for experts and a teacher for student and also experts. The relationship between him and us is formal. He uses words that almost only experts or students can understand/	The everyday language for the class relative and friend. The formal language for authorities	It's an academic text, so even in french it could be difficult ot understand. The english language doesn't help	I understand the most part of it. I like the text because it's about an everyday and modern topic and because I agree with a lot of ideas nad learn somethings.
2T	Yes I think it is a typical example of the genre since the author abides by a structure (an academic structure), he uses references (Adorno, Sennet, Lefebre...) and tries to demonstrate something to a jury	I believe that the main prupose of this text was to produce an academic work which would offer a serious studeu about a modern topic thanks to a well-structured argumentation and the uses of references such as great authors. But the purpose was also to convince the jury which had to examine the work. This is why he uses quotation, apragraphs, references to previous work.	I think that he achieves his purpose effecitvely because his arguments are well-explained and it is an interesting work. But I think it is a little too dense and compacted: he could have presented it in a more airy way. It would have been easier to read and understand	The intended audience of the text is an academic jury he thus explains his choice at some points in the text and jstufies the topic he chose for this work. For example he says that there is a lack of work about this topic and uses the first person singular ("I demonstrated the power.. and evokes his previous works to show that he studied the topic carefully	I thinkt hat most of the text was easy to understand because it is structgured and every time the author evokes Adorno or Sennett's work there is a quotation to clarify his comments. But there also are more difficult ideas to understand because he uses abstract comments	I found it very interesting even though I don't have any mp3 or ipod. I think it is enriching oto face a specific point of view on this topic and I sometimes agee with what was said.	
2R	Yes, I think because the writer uses a lot of philosophical references to explain his thought. Also, he often arguments his opinion like people opinion abou the purpose	In my opinion the purpose of the etxt is to teach, to inform people aboutone presimently subject. He wants to explain his thinking about the music when people walks around town. In this text, there is already the same reptition. He proposes one argument and after there is an example to illustrate the argument Yet, in the ext what we study last week, the text uses more funny expression, more dialogues than this academic text what is more serious	Yes I do because his text is very clear, he is no hesitations, he is sure of what he says. Also, there is a relation between their diferents arguments, it's like a story. There is a cohesion between the arguments	Yes I think it si a typical example of the genre since the author abides by a structure (an academic structure), he uses references (Adorno, Sennet, Lefebre...) and tries to demonstrate something to a jury	0	In my opinion, it's hard to understand some arguments because there is a repetition, there is an impression but there is some likeness. However, the text is easy too because we listen to music too so we are agree with a lot of things in this text.	This text is very interesting. WE can put ourselvs in the place of those who give their opinion. Were, we even amateeur music when walking in the street, some of the arguments, we seem obvious because they ave become a kind of habit. Finally, I find that the text is very attractive.
2P	Yes but perhaps he uses more testimony than others can do in this genre usually	The text wants to inform about the power that music devices, like mp3, gives to users on their experience of time and space. He uses short explicative part and short analysis, his sentences don't reach more than three lines	I do think so because I understand his theory. Perhaps he could have done his text shorter and use less testimony as example because I feel like he is always saying the same thing in each aprt of the text.	The intended audience certainly experts in cultural studies. it seems like the author is teacing his purpose to stendents: He uses the "I" that create a proximity between him and the audience, but he also use the specific terms like "contingency" etc. that are more use by intellectuals than students and it shows that he has knowledge	0	Some words was difficult to understand for me because I didn't know them but I easily understand the text in general	The subject of this text is interesting, but i didn't learned tso much, I already knew what the author explain in his text, I just had never the envy or necessity to ask myself about it.

Annex 10: Data from questionnaires of field study 1—Text 2 academic research article, Group 2

text 2	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to
2N	Yes because there are the author and his own summary in front page. The linguistic style is heavy (it's not SMS style) Michael Bull works in a department of media studies so he is a teacher maybe	The purpose of the text is to teach us about something (here, the iPod's utilisation) the author use a specific linguistic style and peoples' reaction in his text. We have theoretical text and pracical text (the reactions) the dispoisition of the differents paragrafs is structured and go to a conclusion	I'm glad of this text's disposition, it's pretty easy to read, the text thanks to the alternanace between theoretical and practical paragraphs	The text is for example for experts or students in cultural studies. we see in front page a little description of the author. hew orks on university of sussex in media studies. so he knowsl how to speak to experts or students. we see in his utilisation of language he is a teacher maybe	0	at the first look, it's seem difficult but with many reading of the text, I understand the principal idea nd his questions about the ipod's utilisation. Maybe it was hard to understand at beginning because it's a expert's text	I take pleasure to read this text but a "scientist' pleasure. It's not the same as I read a comic for example, the heavy linguist made memore focus ofr a good comprehension. I agree with mains ideas of this text. Indeed I think that the music with ipods permits to the users to crate an environment which pleases them. It's an exxperience in ap lace: space is personnalized by people. This academic research permits and will permit to see evolutions in the practices of listening of people with ipods.
2D	I think that it is a typical example because the author effectuates an invesgiation on the use and the users of a cultural practic. For this, he observes, he takes xamples and interviews people. Then he cites others authors in order ot arguments and justificate his purpose.	The purpose of the text is presentated in different parts, with titles different paragraphs. This structurates the text; so it's momre simple to understand. theauthor uses often words as 'yet" whilst and "moreover" He arguments his point of view, with arguments and contre-arguments. I find that it is a topical subject: now all people or almost listen to music when they walk, when they are in public transport.	I think that the author achieves his purpose effectively because we can see that he engaged in his purpose and he has effectuate many recherchs. I think that there is always possible to achieve more effectively because the practice of people evoluated and today, his purpose will be different	The intended audience is expcerts or students in cultural studies. The relationship between the author and the audience is a relation of knoweldge and formalit which is similar. The langauge that the author uses is a languge which is used by students and experts, i'ts a commun langauge for the author and the intended audience	He uses "yet" to contrast two ideas when he is disagree; "moreover" in order ot renforce an idea. At the end of the text he uses "traditionnaly" to talk about old practices of people to listen music	It's at the same time easy and hard to understand this text. We can say that it's easy because the author structures his text in different and clear parts; with titles, paragraphs...we can follow his subject. But sometimes the aurhor used more complicated words: words which are precise. So I understand this text in a general way, but I think there are more precise points which I don't understand	

Annex 10: Data from questionnaires of field study 1 – Text 2 academic research article, Group 3

text 2	typical example	purpose	purpose achieved	intended audience	other links	easy or difficult?	what is your personal
3JJ	Yes, I think it's a typical example of this genre because the author mixes explainations and testimonies to base his words	The author uses a structure explainations testimonies. There are many parts in the text where he develops his ideas. He supports his words with examples and other words from other people (academic people)	I think he achieves his purpose, we understand his argumentation, and where he wants to go. But I don't know if he is for or against listening to music	The text is for students, more precisely students who study cultural studies or social studies. There is no relationship between the aurhor and the audience. he explains his ideas, we read, that's all	0	It was easy to understand all of the text but it was hard to understand some words he uses	I think he is right
3HH	I think the text is a typical example of the academic genre. We can find an appropriate vocabulary with classic demonstration composed of arguments, then of examples, often of opinions of different people. And the demonstration is organissed thanks to titles	To my mind Michael Bull wanted to show the social consequences of the use of listening to music. We don't really pay attention to these social evolutions and to the public spaces. michael Bull confirms that by speaking of the user of the majoirty of the listeners ("Many users rarely mention the spaces that they daily pass through") Moreover, thanks to the quotations, the reader can recognize his own behaves since the uses of the ipod are often the sames.	Experts and students in cultural studies. I think the author achieves well his purpose because he knows how to address to his reader. He uses a lot of examples with theorie references, still being clean. Moreover, the quotations make the text more vivid and agradable to read.	Everybody is concerned by the text. The relation between the author and the audience is not very familiar but neither distant because the reader inclues the reader in his explication by using the pronoun "We" ("The use of these mobile sound technologies informs us about...")	This article is the first of all scientific as precises the author ("In this article, I demonstrate...") Through a serie of argues and examples the aurhor has to defend his own point of view. The article is composed of titiles. the structure is rigorous in order to expose an objective point of view/	Some expressions were less easy to understand as the "ever-same" "aesthetic colonisation" But others were really more understandable like "de-routinisation" and "contingency"	I realy appreciated this text because I learned a lot of things about the uses of simply listening to music. It was really inteeresting to study the public spaces and to reveal our inconscient behaves.
3GG	Yes it is because of the typical layout (paragraphs, titles, exemples in another writing)There are notes, references and the author demonstrate his thesis following a progressive way.	The purpose is about the stakes around the uses iof ipods and what do uses generate for people. There is a plan, the author have subjects sharing testimonies he uses as exemples. He often repeats some elements and reformulates his backstairs(?). At the end, he resumes all his ideas and conclusions about observations and studies. He refers to reliables authors and everytime he explains and exposes the meaning of the exemples to make sense.	Yes, it's a good focused resume. He puts in evidence major points of his purpose	The intended audience is made of experts and students in cultural studies or any adult person intersted by subjects treated in this text (music, social sciences..) "Adult" because you need a certain level of knowledge to understand, because of some technical vocabulary, and the author makes some references		The syntax is clear, there are just sometimes complex words with a central meanings and in this case it was hard to understand. But the expression isn't complicated	I found this text repetitive, the author says some things by different ways/formulation. I think he is in the truth about his subject
3DD	I think it is a typical example because a very standard form with some citation, and introduction and a conclusion	The subject is about the iPod uses. HE organizes him text in different part (introduction, developpement with argument and conclusion). His tone is very flat, unfamiliar and he uses a good syntax.	I don't think that he can achieve it more effectively. He demonstrates clearly all of his arguments and prove them with his survey.	The intended audience is students and sociologiues. It reflected by the langauge because it ask a particularly knowledge	0	Nothing was really hard, the stenences were, in general simple and the syntax was easy	It's a goo dtext I like this idea that people can now create a private wherever they are inthe city. Also, the idea of how the power on our listening experience is great for me

Annex 10: Data from questionnaires of field study 1 – Text 2 academic research article, Group 3

text 2	typical example	purpose	purpose achieved	intended audience	other links	easy or difficult?	what is your personal
3CC	0	The purpose of the text is iPod do think people to another world and notto where they are at the moment wihen they listento music. To achieve this puprose, the author take moods and feeling of some person and they discribe their sensations and that they think to listen to music in the street or in some non-spaces.	The author achieves his purpose effectively because it's that lots of people think. No, with his example we understand his purpose and that's he will show	The intended audience of the text is student. THe relationship between the author and the audience is that he understands what people of this aged think and feel because he asks to some students to tell their feelings when they are listen to music in different places. The languaeg reflect a student language and an other way to see the world with music		That was easy and hard at the same time, it's depend on what paragraph of the text to understand the text. There are lots of vocabulary that's I don't know what 0 they mean	I think tha tthe text reflected very well our moods when we listen to music in some non-spaces
3AA	Yes because he uses a typical structure of an argumentary text, seems take care at the specifics words employed or else he puts his arguments and theories on others studies effectued by specialistes in the domaine of cultural studies, sociology, etc	The purpose of the text is to demonstrate the fact of iPod users can influence their perceptions of the world/environment by the power they have to can choose their music, their "bubble." The author uses language to achieve that, for example in created link between two words and so "invented" new notion, like "power of the iPod user." He uses also empirical/examples and meets the actors of these practices	Yes but it doesn't speak abou tthe fact ofto/at maybe use iPod isn't a cause of the induvidualism society but a consequence	The intended audience of the text is small: propobably only students in cultural studies teachers and searchers in their domaine and also people who are really intersted by this subject		In globably, the concept wich discut this tedxt is accessible easilly. But because I wasn't present at the last lesson, it was a little more difficult to understand. I think if I was prsent, it would probably be 0 more easy for me.	It is an interssant article! By the practises and the links with culture, way of mind, society world and urban world and public space.
3X	Yes because the author use the characteristic of this genre (reference, argument, demonstration)	To persuade by an academic text, with arguments to prove and example to illluminate	I think his purpose is achieve, he demonstrates with many arguments and accomples. moreover he refer to other academic texts like Adorno or Auge	The students of cultural studies are interseted. THe formal language, the reference and the demonstration are the characteristic of the university demarche./		Some sentences are harer than others. Difficulties are the vocabular and structure 0 ofsome sentences	I think this text is pessmimistic. Due to listen iPOd people are more and more individual and author confirms this fact
3W	I think it is a typical example of an academic text because it is not write in usual language. The author based his reflexion on search and interviews. it is very strict and conventionnal.	The author is interesting by the questino of individuality wen people listening music. He wants to proof the creation of a bubble when you start to listen music. It is an opportunity to live in your own world in public spaces (for him it's called non-spaces)	I don't know. He/she repeats the same thinks during the text	It's for experts and students in Cultural Studies. The author keep a distance with audience, itis professional, conventional. The langauge is more scientist and not usual.		It is not really hard we just need to pick some words in 0 a dictionary	I think it is interssant BUT his/her point is the same during all the text. I don't see an evolution. It is always the same think. At start "Yet this desire for solitude is often joined to a need for proximity and contact in daily life." At the end "The attempted exclusion of all forms of unwanted intrusion.."

Annex 10: Data from questionnaires of field study 1 —Text 2 academic research article, Group 3

text 2	typical example	purpose	purpose achieved	intended audience	other links	easy or difficult?	what is your personal
3T	Yes. Because for clarifying his think, he shows up exemples and his tone of the paper is pretty persuadable	To demonstrate their theory		I think yes, for supporting his thoughts, he gave us lots of exemples and interviews. Also he presents the other theories of other socialists to clarify	The author tries to demonstrate his theory to unversity's students who majored in cultures and sociologyHe maintains his linguistic form as indicating his theory and support them with exemples and other theories and it's effective to show his own opinino which linked to linguistic functino of this text	It was a interesting subject so it was not difficult to comprehend, but because of different words between british english and american englsh, it makes me confused a little bit	As an academic text, I think he's probably succeeded to persuade. I ttotally agree with his theory. Than for multitasking if iPods we can gain some time eo consider ourselves whereever we are.
3S	I think it's a typical example of a British academic text. Which I believe is not the same as french (structure). We can see it through the form, the structure of the demonstration. The quotatinos, t he intertext references and colleagues one (?) We can also notice this through the vocabulary, very scientific (and sometimes kind of neologisme typical of social sciences)	The text is a scientific text aiming to add knowledge to a certain study department, here, cultural studies. This is also the result of an empirical research, so a fieldwork study, so it is a methodological model (in the way it transcripes the research to the academic knowledge.) More specifically this text gives more informatin, to the audience it is read to, abou tthe use of ipods in our modern society. It is meant to analyse and comment an active practicewhich we all know in order to establish a more "enligthened" knowledge of this common experience. To make it serious (and so legitimate) the author uses a "neutral" tone, a scientific vocabulary, a distnanciated (disincourated?) piont of view and position. To validate his demonstration, he uses quotations , proof of a background fieldzork and a famous author's theory on the subject, or simply common scientific proof of a backgroup fieldowrk and famous author's theory on the subject or simply common scientific knowledge that goes in the way of his demonstration. The work is structured by paragraphs, resum'es and a progressive argument	I think he does. Maybe the use of his personal experience. I think it only lacks of self-posionment. But i itsa scientiic, academic that you take seriously	The intended audience must be students, colleagues, research team or more globally the people in cultural studies and "intellectuals" coming across this article. It is clearly not entirely reachable by anyone; there is no wish of simplification of the terms or contextualization or explanation on why this subject is important so it is meant for a certain kind of people : academic people. (JOHN SWALES STEP MISSING IN CARS MODEL)			

Annex 10: Data from questionnaires of field study 1—Text 2 academic research article, Group 3

text 2	typical example	purpose	purpose achieved	intended audience	other links	easy or difficult?	what is your personal
3R	Yes becuase he use a very sceintific/specific vocabulary, he use different sources to demonstrate his ideas	demonstrate/teach/inform about the culture of ipod users. Where does it come from? Why? etc He uses the experience of different people to achieve this purpose and explain it realy deeply	Yes, he could have used his own experiences, describe it and explain it	Experts and social students in cultural studies. IT's a kind of teacher/student relation because he uses hard words comparing to the other text (the narrative one), he is really serious in this study	0	Some scientific words/concepts were hard to understand like the "aesthetic colonsiation"	The text was interesting even fi sometimes it was hard to focus because of the difficulty of some ideas
3P	yes I think it is because it makes a sociological point	The purpose of the author is to demonstrate his idea about he evolution of music use. I think he doesn't really have to use specific language tricks because the fact that he is writing an academic paper about it is achieving the purpose itself	I think he does because he has good arguments and uses examples and images of our every day life.	The intended audience is probably people around him, people who are doing research or who are teachign or for adults in general who would be interested in this topic. The langauge is a perfect reflection of this because it's formal and academical. For example he doesn't use humour at all and the structure of his arguments and the text in general is the same strucutre as disseratations with an introduction parts and a conclusion	The points and arguments were pretty easy to understand. The only think tha was harder was the vocabulary or too complicated sentences.	I think ti's interesting to talk and think about it because even though we were born with those kind of technologies we have no distance to analyse it and our behaviours with it
3O	I think is a typical example. This text has a uprose and the author with manny testomonies develop his idea. Moreover we have an introduction, a purpose, examples and a conclusion. IT's a typical structure of an academic text	I think this purpose is very interesitng but for me,t he author doesn't use not enough scientific publications about the communication and the public space. **In my opinion testomonies cannot be the only source of a serious academic text.**	Yes, I think the author demonstrates his purpose. BUt int he before question, I explained the lack of scientific articles in this text. And an academic text, normal base the purpose on several studies	The audience of the this is, certainly, students in cultural studies. THe relationship between the author and the audience it's formal, it's a relationshi between a teacher and students because the vocabulary is precise, explanatory but not complicated	0	For me it's hard to understand this text because it is long and it's difficult to me to be concentrated during all the text	The text is interesting, but for me the author doesn't increase enough the study but it's true if it uses this case, I think I wouldn't understand at all the text
3N							

Annex 10: Data from questionnaires of field study 1 – Text 2 academic research article, Group 3

text 2	typical example	purpose	purpose achieved	intended audience	other links	easy or difficult?	what is your personal
3M	No because to me, academic texts are difficult to understand. While here it was not complciated. But in a same time it was a good text and a great study but it doesn't make it a typuical example of academic text	The purpose of this text was to show the power of an ordinary object the iPod (and music) In the same time, it could be to inform people how much they depends on ipod. But I thinkt he first purpose were to demonstrate the power of music and how much it can change our life.	Yes! I think he hsows a lot of things that I don't even thought before! I had no idea how much music can gives us power and how much it can change our vision of things in the street	I think the text is from a teacher to his college students. This is not a familiar language. Bcause this text could have been in a book. This is a respectufl relationship and we feel the need for someont o teach something to someone else		Some words are difficult whil the while the author could have use other simple word. Bt the text was easy to understand when we study it in this way (stenence by sentence)	It's craazy because I don't even know all these things. It's interesting and it was cool for an "acadmic text" because I thought it was going to be boring.
						0	
3I	For my part, it's a tupical example for an article. In fact, many peple read this type of article with a debate around a subject. It's a very good way to express it	In some pages, like the page 2 the author use" I" to express his own opinin. I desagree with that in an article to many people who will have an other vision on the subject. Nevertheless, the author's explication is very clear to understand.	The subject which exposes in the article is actual. The author explores thew ay of differnt perssons so we can read more opinions and think better to the problem	To me, I think this text is for young people (principaly) who listening music in street more than adults. The author is in the same way than politics who defend the supression of music in the street. The author exposes his own opinion to the public who will read the article	With an introduction, this article becomes a kidn of school work. A presentation of a commentary	For my part, it was hard to understand this text. It was clear, and we had the opinion of different persons to understand better the subject	In my opinin, I desagree with politic's opinion to stop music and messages in the street. THere are so m any advantages for everyone (girls for example)
3G	I think it is . because the author is specialised in this subject. he works on media studies in a university. he uses specific languaeg and create different parts on his text to announce his ideas	The purpose of the text is demonstrate an idea, it teach and inform readers. The author want to share a kind of social evolution where new technologies and in particularly about msuic can have a real impact. Fro that, he uses specific vocabulary, quotes (by real researchers), he write the different places and dates. I n fact he bases his argues with quotes, " scientific quotes" . He write also different experiences of people in the subject.	I thinkt hat this text is very precise. His purpose is achieves because of a clear development which permits to easily follow his ideas. THE conclusion renforces his purpose	The intended audience of htis ext is adults people. There is a distance between the autor and the audience. the academic langauge is almost scientific, bases on famous authors theories. This text ahs a lot of knowledges. The langauge reflect this because there is not interaction with the audience, it's very specific0Vocaulary is hard to understand but the fact that there are different parts and a clear development permits to understand the text on an easier way.		Vocabulary is hard to understand but the fact that there are different parts and a clear dvelopment permitst o understand the text on a easier way	I find this text very interesting because it permits to understnad the comportment of people when we listening music ina "public place" that shows a social evolution. That permits to know bases of a phenomenon.
						0	
3F	Yes, beause the author is formal and wrote abou ta typical universitarian subject	The purpose of this text is to understand a part of the life in cities nowadays, why did it become more individual to pass through the streets, why there's less interactions, and why do we listen to our ipod when walking around. THe author uses paragraphs to illustrate all of his news ideas and made surveys which he included in his text to confirm what he wrote	I think the author achieved well his purpose. HE took a subject and wrote everything he could wriet about it.	This is for students and experts in cultural studies. There is a formal relationship between the author and the audience. Also it's dedicated to persons who are aware fo this subject. The author never speak to the audience, creating a space between both	The word "yet" makes the reader think about a new possiblity, a new idea, a contradiction between what we think and what is realistic	I think that some ideas are hard to understand when you don't live in it. Personally (like the _?_ of the thoettos) However, it was quite easy because many of us listen to music in the street and live in cities	I agree with the author on many points, I think it's quite nice to be able to bring music everywhere

Annex 10: Data from questionnaires of field study 1—Text 2 academic research article, Group 3

text 2	typical example	purpose	purpose achieved	intended audience	other links	easy or difficult?	what is your personal
3E	I think yes since he argues his ideas. This text is written in a formal language and is organized with paragraphs, example. Step by step he explains his mains ideas in order to teach us. He uses famous writers in the cultural stuides: Adorno, horkheimer, Benjamins	I believe that the purpose of this text is to teach us, to inform us in the case about Ipod and the link with spaces, times, memories music. The author argues every ideas with example of people who are listening music when they travel the city. Furthermore he uses some ords like "yet" "because" which give structure in the text. He uses also famous writers: Adorno, Benjamin	I reckon yes he did it well since he gives us a new perspective about ipod users	The audience could be students and experts in cultural studies. there is some distance between the author and the audience. Indeed the author is like a teacher who tries to learn us something. And we the audience, we are his students. So the relationship could be teacher/students, it is (I believe) a bit inequal. The language is formal and he uses "also, yet" to demonstrate his thinking	there is an introduction, a devleopment and a conclusion	I believe it was hard. Indeed the author uses metaphor, a formal language, technical words. It was hard in ordder to undestand his ideas. Furthermore, he gives us too informations o sometimes i felt lost in his throught process	I reckon that this text has opneed my mind about listening music in the city. Thank to this author I see ipod users, and so I see myself differently. I ndeed I could not belive that listening to music can allow us to appropriate the urban spaces so sognificantly.
3C	the purpose is to demonstrate the changement of our behaviour (preference to listening to the music) with the evolution of techniques (appearnce of the ipod) He often used the "yet" "However" to inform this changement, first he describeda previous phenomenon. By showing two comparative cultural phoneomenons, he provied us the changement. He also demonstrated the power of music use in enabling users to create nd swith on/off their own emotions and own world by proving some empirical personal experience/	Yes, clearly we see the conveniences and changement that ipod brings us from my perspective he could also give some chiffres and datas	It' for the experts scolar and students in Cultural Studies. THe relationship between author and audience is like lector and between listener. He took the form introduction-arguments-conclusion to make his idea clear to understand. In addition his relation is official and serious like teacher-student relationship. The author used "often" "rarely" to precise those phenomenons and prevent to be ambiguous		0 It's easy to understand the general meanings, but for some arguments personaly I need to think about it for a little time	It seems to me that atuhor tend to tell us the positive aspect of listening the music while walking. But actually the sound is "overwhelming" us. The over-consuming of sound makes us too closed to ours-selves and makes us indiferent to outer-world. And for me, listening to music is a way to escape from"now." I never listen to the music when I really want to engage in an environment.	

Annex 10: Data from questionnaires of field study 1 —Text 3 advice/ advertisement, Group 1

text 3	typical example	purpose		purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
1P		I think the author doesn't nuance his says, maybe I consider the purpose doesn't like (interessant because I agree with him when he say the author can't write the screenplay of his book)	0	To achieve his purpose, I thinkt he author could using different points of view on this subject.	The audience intended this text is a audience between specialists or from amateur of screenplay, or begin screenwriters	The author talks directly to speaker to credit a cparticular relation from the spectator	0	I consider this text as interessant, because it's amazing to understand the indispensable work to adapt a film to the screen.
1O		Puprose to instruct (explicit purpose) to sell books (implicit purpose) To instruct he gives 4 rules: he explains how to do a good adaptation(he uses examples of films and heroes goals ex. Titanic and Rose)2. To sell books, he says, "What I term outer motivation in my book and seminars"	0	Yes I think he achieves his purpose beause he gives rules and he explains clearly how to do. Moreover he gives examples so it is easier to understand. So I think he achieves his purpose of instruct people. And he says that he writes a book and does seminars so he achieves this purpose too	Audience: amateur screenwriters. Formality: impersonnel (no I/you), slang (pick) Expertise: No experts because it is for amateurs but technical words (log line) Stance- Can you disagree? No because he says his ideas directly (No "maybe" "could" etc). He says his ideas and it is like that, we can't disagree with him		I think the ideas of the text were easy to understand because he explains and gives examples with famous movies. But the specific words (like path, log line etc) were hard to understand because I didn't use it in real life 0	I think that he gives eleemtns to try to do a good adaptation of a book. But when we read this text, do a move adaptation seems really easy and that everybody can do that. But I think that in reality it is different because it is not easy to do in reality.
1N	Yes according to me the author explain the condition of screenplayes, he gives examples, the laws etc		0	I think that his purpose effectively	The audience of the text can be the amateur screenwriters.Yet t he text is for everybody, there is a lot of people who interesting by cinema and films adaptation. the relationship between the author and the audience is like a teacher with students	slang	this text is easy according to me. Firstly, because I like texts who speak about cinema and because the author organize her text. I found that is more easy, it's instructions and rules, the aim of text must be easy.	For this text, I can't say "I agree" or "I against" because there are instruction, the text explain who is the screenplayer must consider a adaptation whilst I found that the texte is interesting and easy to understand the author
1L		The first purpose is to teach us, to instruct us and the second purpose is to tell books. To give us some advices the author gives us someorderslike "see if you can extract the central character" He doesn't nuance his speech, he tells things like they are like "the movies simply won't get produced." To achieve his second purpose we can see the the author gives implicit informations, he invites people to refer ot his books, but not directly like "what term outer motivation in my book an dseminars"	0	I think he achieves his purpose effectively, but the author could also integrate his experience in the rules, to convince the audience that he has exprience so his an expert and he knows what works and what fails	The audience is amateur screenwriters. The author adresses to a large audience, he's not very close to his audience but it's notformal likein the academic texs. He uses "You" to give advices, the language is current, sometimes he uses slang like when he says "pick a single incident" He doesn't use "I", we don't know anything about him and his own experience, so he can't be very close to his audience. Peoplecan not disagree with the author because he doesn't use" maybe" or"could" It shows that he's sure aobut what he says." He uses prsent general truth like "films are"		The text was easy to understand, somewords were difficult ot understand but there is no specific terms, technical vocabulary. It's adressed to a large public so everybody has to understand clearly what the author means 0	I disagree with the author when he say staht we don't care about the book's writer opinion "pleasing the author...is also not your concern" The author has to agree with the final version, it's important and they're film rights so we can not do antyhing we want. But the text in general is quite instructive, we can understand what are the constraints to realize a film adaptation.

Annex 10: Data from questionnaires of field study 1—Text 3 advice/ advertisement, Group 1

1J	0	There are two p urposes teach you something and implictement to sell books. The author try to convince the reader that he's an expert. To achieve this goal the author gives manuy examples with famousbooks or films and the text has a good strucutre so it's very clear. The author also gives some examples with "if you're..." to implicate the reader, puts some words in "big" to show what is im portant in the text to teach and instruct.	I think that the author achieves his purpose effeictively but it could be more "credible" if the text was more formal	The audience of the text can be everybody but particularly amateur screenwriters. The language and the texte are not very formals. The text uses impersonal, slang, contractions and the conversational style. Furthermore, you can't disagree with the author because he imposes his opinion to his readers	0 The text is informal so nto very hard to understand and the subject and examples are famous so they're easy to unerstand too.	In my opinion the text was interesting but maybe too "schematic" with his arguments and not very original
3A	There is no typical genre in this text	There are two purposes the first is to teach people hwo to write acreenplay and the second is to teach how to sell books 1. To teach: This is the challenge if you;re writing for adaptation: 2. to sell :The more you focused and finite..the more commercial your screenplay will b: : That give you the greatest chance of success. 1. It shows that the author wants to guide us with a good structure and argument to make the reader refers to his advices. 2 It gives us the key of succeed by making our guture audience.	Yes because of the fact that we cannot disagree i. it makes these rules more "effective"	The audience can be everybody but more preciesly for amateur screenwriter. The formality isa little bit informa ("Pick a single." begin sentence by "And...") We cannot disagree with this text because we have to apply the "rules" "This is the challenge if you're writing" "You *have to* choose from" "Select subjects") (It shwos that we have no choice)	0 This text was kind of easy because the strucutre was clear and the vocabulary was simple	I didn't really like this text because I am not interested on cinema...and I don't feel concern by these rules

Annex 10: Data from questionnaires of field study 1—Text 3 advice/ advertisement, Group 2

text 3	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
2OO	This text is not extrated genre. But these days texts to teach and to inform are appeared well i the internet. It becomes typical	The purpose of this text is to teach audiences about screenwriting. And also selling his books and services can be the important purpose. Because it is related to advertise his books and services of webpages. That's why he achieved a formal relationship and a knowledge relationship.	I think that his purpose is achieved well. I could read and understand his text of his website	The intended audience of this text is whoever is interested in a screenwriting. The relationship between them is a formal and a knowledge relationship. First of all, the author informs and teachers the audience. And then a knowledge relationship is also that the author teaches to the other. It is informal because it is conversational	If it was just a blog, it is used a lot of narrative words. But this is teaching text, that's why linguistic form is more formal and expert	No, he used a lot of examples. It helped me to understand this text.	I was interested in this text, because I like to talk about films. I could check difference between films and other stories
2LL	This is a typical examπle in which the author tries to give you advice but healso promites himself like his advices are unique and we sure will need if so we have to buy his book	The author gives us advice to adapt a book into a movie. He uses a lot ofexamples to illustrate what he is saying like "shrek" "Titanic" "the Exorcist". He talks to us like a mentor=this is the challenge if you're writing..." "if you consider formula a dirty word screenwriting may not be.." He uses a lot the pronoun "you" and "of course", the language is slcear and this article is easy to read because the plan seems clear and natural	I think we understand clearly what are "the ingredients" for a good formula to adapt a book into a movie in Hollywood but I think there is much more to do, it is not that simple. There are others considerations that he has to talk about but I think it is because it is just a short article	The intended audience is writers who are interested in adapting their book into a movie the author takes the position of a specialist to talk to amateurs. The language is very familiar he talks directly to us by using a lot of "you" to give advices		Nothing was hard to understand because the vocabulary is veyr simple	I already knew certain things learned in a conference so I agree with the main things he said. BUt I think it is a very simple and bsic, it seems that there is a lot of repetitions and I think we can adapt our own book like Virginie Despentes did many times and I think she succeeds in this type of exercise. So it is possible and the author should pick up more examples like her, even if the movies are not Hollywood blockbusters.
2GG	"Advice" is not a real genre. But i think the author makes his advice like al people; he gives his ideas like if they are a truth he gives to amateur screenwriter the impression that he really can help us to write a good screenplay	The explicit goal of the author is to teach about screenwriting. His imp licit goal is to sell books and serices. He uses examp les to explain his ideas. He gives us advices to realise a good screenplay. He gives his advice like if they are a truth so we can't really disagree with him. He do this to show us that he is a professional	I can't really say. With me the author doesn't achieve his purpose effectively becuase I am not agree with his advices. But maybe it can work with another reader. I think he his to seriously to convince me	The audience of this text are amateur screenwriters. The relationship between the author and the audience is a formal relationship. The text is an explication of a specialist for non-specialists. THe author us a imp ersonal style, he don't use "I" or contractions, it's more formal. His text form is really formal, it's structured and clear		0 It's a good idea to give examples to illustrate an idea; it helps us to understand what the author mean. Some expressions or words are hard to understand, but it's only a problem for a French student like me, I'm not really good in English.	I'm not agree with all affirmations fo the author. I think a screenewriter have to be intersted by the opinion of peope lwho love the book, if he want to make an adaptation. But some of his ideas are interesting (about biographies for example)

(Note: a "0" appears in the "easy or difficult?" column adjacent to the 2LL row.)

Annex 10: Data from questionnaires of field study 1 – Text 3 advice/ advertisement, Group 2

	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text?
2FF	It can be a typical example of this genre because he position himself as a specialist and he gives some adv ices with kind of self-confident. He seems to be an expertan dall the amateur wants him as their teacher.	purpose The purpose is to gives advice and to do the publicity of his other books. He never use verbal form which can induce the fact that his theories are not sure. HE writes his advices as if we can't context them, as they are certain. He justifies his theories with concret examples of successfull movies as "A beautiful mind" or "Harry Potter". Another way, the author uses to achieve his purpose is to structure his arguments as a kind of scholar lesson.	I think the author achieves his purpose effectively because at any moment we wants to contest his theories	The audience of the text is amateur screenwriters. The relation between the author and the audience is that the author positions himself as the expert and the audience is as students. The language reflect this with the structure of the text as the lesson, the use of examples to illustrate theories and the fact that the auhor doesn't seem t doubt of himself.	All the ideas are clearly defined in differents paragraphs (one idea is in one paragraph) . and the ideas are illustrated with an example: is the form of the demmonstration, a kind of scholar form	0	I'm interesting by his advices but a little critic too because the history of cinema proove that all the rules can be beraking in movies. It's the talent of s omegenous of the cinema: they made an excellent movie which is unique because he don't respect the rules.
2CC	It's difficult to determnineate this genre. Critical text online where we can comment	His article explain thanks to four rules of adapation in the title? and his text is showing four parts	Yes. Don't can disagree and add more of his purpose because we aren't specialist for critical	0	0	Fine, many words must translate for understand. To understand, it's important toknow movie that the author takes for example	I think not that this article is usefull for a student but more for them who want adpate all storytellign as futur productions-
2Y	It's a little an advertisement and little an advice. It's difficult to explain. He teachus about the differences between the film and novels but he make his "promotion" for his book	The purpose of the tet is the difference between a film and a book and how we must do adaptations of book. He talk about the elicit emotion, storytelling, empithize with protagonist, the inter and outer goal, the obstacles and the time of events. He uses a cinema lexical like "screenplays" "Log line" "adaptation", etc. And he use more ajectives words for explain his purpose about films and books "harsh" "ruthless" "compelling" etc.	He achives his purpose effectively because he use more cinema lexical, and more example so we can understand waht he say with the examples (it's successful films or books so we know)	The audience is amateur screenwriters. It's af ormal relationship, knowledge relationship. It's a specialist to non-specialist because he is an expert but we understand what he mean	His sentence are like orders there are many times "you must" I don'tknow if it's an order or (conseils) but it's clear we have his idea of the purpose	It's complex becaues there are explicit goal (to teach you about screenwriting) and implicit goal (to sell his books and services). Sometimes if we don't know some cinema lexical like "log line" we can't understand. We must search the definition	It's interesting because have a good organization in his arguments. It's complete
2X	I think it's not atypical exampl eof this genre because the gere of this text is not easy to find and ubderstand	I like the purpose of the text. Adaptation in cinema is interesting, he uses a technical language of cinema.	I think the author achieves his purpose	The audience of the text is the amateur screenwriters. The relationship between the author and the audience is formal relationship, between specialist to non-specialist	0	I think is a little hard to understand the text. Because the language is very technical and center about cinema. So we have to understand the vocabulary characteristics	I don't know what I think. this text is for me, interesting but the form of the text is very hard and not really attractive

Annex 10: Data from questionnaires of field study 1—Text 3 advice/ advertisement, Group 2

text 3	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
2W	I think the text isn't a typical example of this genre because the txt it's just an article, bthe text it's not "officiel" it's my opinion	0	0	The intended audience of the text is relationship whit specialists or no-specialists		The text was more or less easy the vocabulary was easy and the text was easy to understand	The text was interesting, the subject was interesting, the example of film was interseting but the text was not attractive.
2U		His explicit goal is teaching us about screenwriting. His implicit one is selling us his books.	He teaching us something about screenwriting. And I think his text may make screenwriter who wants success bye his book because it seem a magic formula which makes everytime. Because author use hedging. But for me hedging is not a good way to teach because hedging is not explained, is imposed	The audience is amateur screenwriters. The relationship is formal and knowledge between nonspecialist and specialiste. It's vulgarization. He uses hedging. For example "Because screenplays and movie are so much more narrowly defined than any other forms of fiction."		It can be hard to understand because the author uses hedging and doesn't epxlicit all his ideas. But the organization of this text is clear. First the element of the magic formula then how to assemblat their with some additional information. Moreover ther are a numerotation	The text remain me the internet advertissement about winning a lot of money. And I quickly seen the hedging of the author
2R		The purpose of text is to teach the adaptation of books for example to movies. To achieve his purose, he gives advices, given the keys to success. The formal relationship is more formal, his text is very serious. About the stance, he is professional, what he says is true because it has succeeded. So I think we coul dbeagree with his teaching. Moreoover, to achieve hsi purpose, he uses a lot of exemples of movies to illustrate his purpose	In my opinion he achieves his purpose effectively because it's subject is strucutre there is a kind of introduction to explain the subject and he gives four r ules for create a good adaptation	In my opinion, the audience of the text is amateur screenwriters. So ,we can compare Michael Hauge to a teacher, a specialist who teaches to his students who are no specialist more than amateur screenwriter who wants to learn the job. I think that, jsut with the title of the text, it reflect what is the "lesson" of the day. Moreoever there is 4 rules of adaptation and in his text, there is 4 point which matches the 4 rules so there is like a lession in my opinion		In my opinion the text is quite easily to understand. Nevertheless, I don't know the signification of some special word of the cinema. Also, I don't watch the movies which he uses like examples in his text, so I find some difficult ot understand something	In my opinion, this text is very interesting because we learnt a part of the wcreenwriter job, and we see how is difficul tot make a movie adaptation
2Q	It's not a typical example because during his article, he explains differents methods to understand the processus of Adaptation	The purpose of the text is coherent, he used a language more formal, he explains rules in his article but he's not questions readers	The author imposed his ideas in the text	The intended audience of the text are non-specialists. The author is a specialists and the audience isn't specialists t's a relation between specialist to non-speciaiosts		It's easy to understand this text because it's for novices in cinema. He used differents examples for be more clear.	

Annex 10: Data from questionnaires of field study 1—Text 3 advice/ advertisement, Group 2

text 3	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
2P		The author wants to teach how to adapt a book in movie ain the best way and by the meantime sell his books in which he explains it clearly. For example he uses commentary "What I term outer motivation in my books and seminars" to show that he explains more clearly his ideas in his books and seminars. Also, he uses affirmative sentences: "your job is to.." and speakto the audience directly.	I do believed he achieves his purposes because I understood his ideas, and I'm not satisfied with it, I want to know more.	Amateur screenwriters are the intended audience of the text. Michael Hauge is the spcialist who talks to the non-specialist. So, the author has the status of the teacher, and we can see it because he uses "you", he talk directly to the audience "is also not your concern." Also he cleearly show that he own the kn owledge, for example when he talks the place of the reader: "I'd concentrate on adaptation in fact he says "If I were you, I would do that because it's the right thing to do"	The text were easy to understand, I suppose it was the purpose of the text to be understanding thought It's 4 parts.	The author seems to give us the less information in can, in order to give the envy to buy hisbooks and learn more	
2D	It's difficult to answer because	The purpose of the text is defened by the author; he gives his point of view. He uses the first person to talking. So in this text, there is only the pointof view of one person. The author doesn't use quotqtions of others authors. he uses the word "story concept"	I think the author achieve hsi purpose effectively because he gives artugments and eamples. Bu itthink that his purpose can be more complet if he uses quotqtions of author people	The intended audience of the text is amateur screenwriters. The relationship can be a formal relationship or knowledge relationship, between non-specialists, between specialists or specialists non-specialists	The author uses "of course" this renforced his idea and showed that he is confiant with his purpose. We can see that he uses the passive form and the active form	It's easy to understand the text, because the vocabulary is simple; the purpose of the author is structurate. The author gives examples to explain	I agree with the text, because I think really that in a book, the imagination is more present Then a film give all the details of the book. However, this text gives only one poitn of view. So the non . -specialists can be influenced by the text. I think that it necessary to read this text with "recul"

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Annex 10: Data from questionnaires of field study 1 – Text 3 advice/ advertisement, Group 3

text 3	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3JJ	Yes, I think that this is a typical example of this genre. Because the author expains with example, give advice to succeeed	The purpose of the text is to give advices for people who want to know how to adapt a book or afilm. He explains differences between books and film. He uses sentences like "the more focused and finite your story concept, the more commercial your screenplay will be"	Yes, I think the author achieves his purpose	The audience is everybody. It's a formal relationship between the author and the audience. He does nto use "you" and "I". there is not contraction and he asks no question to people. He uses simple words and gives example to illustrate, examples everyone know	0	Some words we don't know or we could mix up with French word like novel for example. But the text was easy to understand	I liked this text, it was easy to understand what the author wants to say. And he gives titles of film: I will watch them.
3II							
3HH		0 The author adresses to his audience by using an informal and a formal tone. His parties adress directly to his reader. "Avoid adapting your own books and plays" He adopts a posture of an advicer by saying to his audience: "If you're tackling a novel that follow a long expanse of time and mutliple heroes, see if you can extract the central characters." Nonetheless, Michael Hauge presents himself as an expert because he doesn't leave a place to the stance: "This is the challenge if you're writing an adaptation." By using the second person, his tone is not conversationnel but rather imperative. Even if he employs the 1st person to express a truth: "At the time I'm writing this..."	I think the author exposes clearly his advices in an adaptation of a book because he describes the reality of the market of the adaptation: the book is less important than the direction of the film which has to acaptivate the atention of the spectators	The target is rather the screenwriters who wish to direct their first adaptation. But a lot of elements are accessible to the non-experts, since the first lines abou the common points about a film an a storyteling	0		0 The author is very directive according to me. He may doesn't have all the keys of a successful adaptation.
3GG		0 1. To teach us something 2. Sell his books. He builds hsi argues following a structure in their presentatio. there is an order, it's clear, with the 4 points we can make a synthesis easily. He makes allusion about the purchase of his book by the lector("the main reason you bought this book in the first place") He introduce another book writted by him to make the reader envious to buy it ("At the time I'm writing this")					

Annex 10: Data from questionnaires of field study 1 – Text 3 advice/advertisement, Group 3

text 3							
3DD	Yes because it's tipically a text about "how to do" some thing. The objective here is clearly to learn something to us	We have two purposes here. Firstly this text wants to teach something to us. For this, the author introduce what we have to learn and teach to us for points to know about this. The second purpose is about to sell books. We see that because he refers this text with others books and seminar of himself	For me, he achieves his purpose effectively because the text's structure is effectively. He demonstrate and explains his purpose in four clearly point	Tjhe audience is for amateur screenwriter. The vocabulary is simple and not technical. You don't need a great knowledge to understand this text. A beginner can read without problems this text	0	The purpose was really easy to understand because it was very effective achieve. The subject make a good adaptation, was covered by a really good way	I totally agree with this text. For me, the author gives the right advices to make your adaptation. If all adaptation can follow this text, for sure that would be great
3CC	0	The purpose of the text is how do make a film with 4 rules. He achieves his purpose thanks to examples of movies like Titanic, Shrek and Star Wars. He describes his 4 rules in this text. This is about story concepts, some heroes, allegiance in the movie and adaptation of books and plays	Yes, he achieves his purpose effectively. No it is good like this	The intended audience of the text is everyone. The relationship between the author and the audience is easy because of the simple vocabulary and some famous references in films. The language is enough formal	0	That was rather easy to understand the text because it's very einteresting, and the language is simple	To my mind, this text expains rightly this 4 rules of adaptations in movie. I think that was a good text. He makes some reference of must famous movies it's allow to many people to understand him
3X	I'm not an expert about this genre, but he makes you want ot learn more	Two purposes: 1. To teach you smething 2. To sell his books. The author expose his nkowledge, he gives the element ot write a "good" screenplay. And to sell his books, he highlights himself and hem akes his personnal promotino of his books, like this sentences: "what I term outver motivation in my book and seminars"	Maybe the author have the skills to expose his knowledge, and readers learn something about screenplay. Bu tit's nto sure that he sold many books	Audiences are the amateur screenwriters. It's an informal relationship, because as he employed simply syntaxe, without specialist vocabulary. It's a knowledge relationship	0	Vocabulary are not complicated, sentences are not complexe. And the example are famous	With the text, I have the impression that the redaction of screenplays is easy. Things are easy i this text, but in reality, I think it's more complicated.
3W	0	The purpose is about how to adapt a book in screen. This list of advices give you the key for make a good adaptation or just try to give you something to avoid bad choice	I think the author achieves his purpose as well and that is no need for more explanations	This text is a text for everyone so we don't have a serious text but it is nto a familiar language. It is simple for teenagers and adults so it is adapted for every audience. I don't find a link between the author and the audience. I just feel a neutrality	0	It is easy because it is for everybody. No complicated words or something else. Sentences are easy to understand and that is a good point	I think it is funny to read this. It is different tha the other texts we have seen in class

Annex 10: Data from questionnaires of field study 1—Text 3 advice/advertisement, Group 3

text 3							
3IJ	It's more like a quick reading page. That means all the informations are clearly classified and important rules are overstriking	The purpose is to teach the audience some basic rules of adaptation and also to advertise himself: he overstriked the important informations: He used imperial sentence in sentence, and with using famous films as examples, audiences could easily get what the author trying to say. And the use of"you" and "of course" "may also" shows the informal equal relationship between author and audience, which means we can accept his advices more easily. And he always use "I" ""I term..." which emphasized his change of the article and we know it's Michael who is talking now	Yes. But he is not so succesful in advertising himself. Maybe he could add a link after the article or just saying some words after it	The future screenplayers. The relationship is teaching and being taught but it's not so formal. He used "you" to indicate us, the advices then became so conversational, and he used questions "so where does all of this leave if.." makes the relationship become interactive: and the use of imperial sentences shows his teaching roles. /also he simplieifed his general ideas in every beginning, which makes the advices easily to be understood.		0 Easy. With overstriking, simplified informations in first sentence of every paragraph and famous films as examples, authors expressed clearly what he wants to advise	I don't know much about adaptation so I think this artile is good for me to know some basic, general ideas
3S	I don't know, it's my first time reading this kind of text. Maybe if you compare it to the "information/publicity" internet articles it could be similar to that genre	The purpose of the text is to teach (and lead) someone, the readers how to create a good movie adaptation. That for he explain the bases of cinema: what the meain structure tha tmakes it works, what sells and what make a good film. The author uses a very formal tone, using headlines and structure to expose his argument (headlines that can be kind of generic orders). His argument are made to convice you, bu tthe tone is persuasive, touching the motions etc "must therefore form the foundation of any screenlays you hope to sell in HOllywood. Uses very simple concepts, like bases on3 or 4 main axes. That should offer the reader an undoubled chance of success...there is a financial objective here. the author diffuses his knowledge to promote his books and "expertise selling"	I believe it does work sometimes, it is interesting to read, but I doubt after reading this everyone enrolles in his "class" and starts writting a scenario right away.	Everyone who's interested in becoming part of the cinema industry? it is readable by everyone, it is a vulgarized text. From an "expert" to "non-expert" seen in the use of "I" speaking the facts and "you" subject of "I" advises. The author only talks about very well known movies, bluckbusters even to enlarge the accessibility of his text.		0 This was easy	I don't really like this kind of text, the "advice" given on method or anything. I believe it should be given in class by a professiona or just felt while working on a scenario. It is interesting to read, but it shouldn't be taken as a "role model"
3Q	Yes because there are consigns and a plan to follow	The purpose is to convince lectors that they have to follow this rules to make a good movie and to sell his books. He uses an informal language to create a proximity with the lector (You, abbreviations, non-technical words)	Yes, he is very convincing because he take many examples that we all know to achieve his purpose effectively	All of the people wich wants to make a movie, or short movie.. or maybe also students in cinema. He's legitimate in the cinema's world so he has the status of a teacher, or cinema's master	He uses cinema and book vocabulary	Only a few words that are specifics of cinema or books. Because not everybody is interested by cinema	I personally don't htink that a movie have to follow s=consigns. I don't like blockbusters so I prefer an experimental movie where the autor tell us and share what he really wants to share, his emotions or what his thinking on the moment even if for somepeople these films are boring...I don't care

Annex 10: Data from questionnaires of field study 1—Text 3 advice/ advertisement, Group 3

text 3							
3M	Yes it is, because the author gives us advices. So I think it's a good think for an advertissement text	The purpose of the text is to sell his book and to teach us how to write a screenplay. In order to do that, the author uses an ordeinary lanauage: he doesn't use familiar language like in a blog article but in the same time, his text is not hard to understand: he uses simle words, eh put blank spaces between his advice so this is clear. Simple and easy to read. everybody can understand (even me!)	Yes but sometimes he repeats himself so we can think he doesn't have other argue. And I don't want to buy his book because it doesn't interessed me but I'm sure his article works and people buy his book. He should gives more advice than four.	I think it's like a teacher to his students: he gives advices without familiarity but in the same time, it's not too formal. This text can touch everybody: curious person, fan of cinema, some movies addict...and becaues this is a simple tet, everybody can read and understand it	0	Yes it was, the text was simple and so were the words. As I said in the other question, it was clear and interesting	In my opinion hem akes some mistakes in this text. For example: he says in the Shawshank redemption the main character doesn't have outer motivation, but he does! Andy wants to survive in jail and get out of there. And I think a screen play can get success with no main character and a lot of characters: for example: Game of Thrones!
3I	To me, I think it' sa very interesting example of this genre. In fact with this type fo benre, the author can use examples to explain his subject	The purpose of this text explains to use how to write a screenplay. The author uses numerotation to expose his ideas, it's a structure like in a exercise with research (cf. a homework for school) or like a demonstration	I think the author succeded to expose his subject with this genre of lingusitic. Nevertheless, he could work too with a blog for example, because it's on internet and more and more people use it	here, the author try to teach something to people who read his ideas. It's not a discution" between two friends, it's more like a work with researches and details for everyone. In fact, he taks about classic movies like Star Wars, which people know with the name	To insist in his ideas, the author uses special characters, like italic words to quote for example titles of movies	For my part, this text was easy to understand because I write myself screenplays, and I love watch movies. I know every movies quote in the text	I agree with author's ideas. I want to tell more about book adaptations, it's that in cinema today, everythink is unfortunately focus many times in visual effects and less on the screenplay
3F	Yes, I think because the author feels legitimated by his knowledge and his sure aobut every argument he gives	The purpose is to teach us something about screenwriting. The author starst by a summary ofwhat is currently admitted by Hollywood community, and then states 4 points to clearly express how to make things right	I think that when **you teach something to someone you can't doubt of your arguments so the fact that he goes straight to his ideas gives us the feeling ot have learned something.** So yes, he effectively achieved his purpose	The audience is everyone (or at least people who are interested by this subject). It is a formal relationship between the author and the audience. He just uses sometimes "I" "in my book" or "if you're" (which is contracted as an oral speech) but "you" or "if you're" is used for people who want to do the same as him, like an advice given	But we can't notice that he uses "we" when this is about subjects we all know, as we know what is the purpose of a character in a film	Nothing specially was hard to understand	I thinkthat he doesn't give much place to films that are really good be were not under criterias of Hollywood, which is sad beca¨se he is just in a lucrative goal and doesn't mind about the creativity, which goes with innovation

Annex 10: Data from questionnaires of field study 1—Text 3 advice/advertisement, Group 3

text 3							
3E	I believe that this advertisement is not clear. Indeed, by this text he "promotes" some of his conference. So it is not a typical example. However, I reckon that it is also a document to teach you something the author does it well since he explains 4 rules to adapt a book	There are two purposes: to teach us how to do something and to sell products. This text could be the results of the differents "conferences" which are organized by the author (so to sell products) In order to teach us something the author uses exemples which are knew by everyone (titanic, shrek, Lord of the rings) And he also cuts the text: 4 rules (numbers of the rule) - the text is structured	About the purpose: sell products: I don't think so. Indeed there are no informations about his "real" jobs and his conference: Nonetheless he wants to teach us something. I believe that the way he does the text is clearly in order to teach us something (advices)	The audience is the amateur screenwriter. The tone is a little bit informal "I know..." there is contractions "I'm writing..." The text is between a kind of "expert" where as he is one) and amateurs(not specialist too) who love movies and want to adapt a book	I believe that we can see that he is not an expert since he uses exemples but he doesn't go further in their analysis. Nevertheless, his exmple are knew by everyone. It shows tha the auience are not expert	That was easy since he uses a "simple" vocabulary	0
3RR	Yes, In my opinino it's a very good exemple of this genre because he use many words he cut his text in differents part with familiar subtitles	The purpose of the texgt is to help peopl eto making a good adaptation. He use many		It's the students, he have a relationship to a profesor, this student have a good status and he want to teach his advice easier for them. He use differents familiar expressions to speaks about movies and books.	0 — It's easy because he explains clearly the differents way . to spoke about a films and the Hollywood's maner to make a good adaptation	I think the text is interesting because he explains how it realize an adaptation and the many importants things to know before realize this kind of film	
2PP	Yes, I think it's a typiual example because first he describe what is goign to speak about, and then he gives the audience the rules step by step	For me, the purpose is clear: the author want to share is knowledge about about how to make a good adaptation. He's doing great: He identify diverse styles of books that the audience can use, he gives advices and he's clear. First, he use title for his four rules: he also use transition: for example the end of the third rule is a sentence that ends on the title of the fourth rule. He used a lot of "I know" or he is categorical all of the time	Yes, I think it's effective. But he'l be more pleasant if he had use less sentence that seems to be commands.	The intended audience of the texte is the people who wants to write an adaptation, they're not professional but amateurs. The relationship is formal: he's like a teacher. He gave commands, he used "I" and "you" he's a pro	0 — It was easy to understand the point of view of the authors. THe more difficuolt was some vocabulary because he used some specific words	I think this text gives some good advices but I don't like the fact that he wants to sell us his books, and the author looks like he is almighty, like he knows everything	

Annex 10: Data from questionnaires of field study 1—Text 4 film review, Group 1

text 4	purpose	purpose achieved effectively	intended audience	links	easy or difficult?	what is your personal reaction to this text ?
1P	This film review has for principal goal giving envy to watch this film, I think it's a success, because he describe this film with poetics sentences and quality the film with glorious adjective. For example "with a splendorous depiction"	Yes he achieves his purpose effectively, he uses poetics sentences about that maybe he could use examples more precise in the film to seducing more	The audience intended is all public but is more to the specialists because the langauge is difficult ot understand and many sentences have a particular writing	0	poetics sentences is hard to understand sometimes.	
1J	The purpose of this text is to make a critic and to analyse the film. The text inform the readers. He uses the past or the verbs so we can't disagree and even if he gives an opinion, the author never says "I" so it gives the impression that's true and we can't say another thing	The author achieves his purpose because he gives his opinion and the reader has to believe in him. The high languaeg make the author superior	The audience can be anyone but to read you have to get a good education, a high level. The author uses a high level of language and the text is very formal. He uses the impersonal	0	The comprehension of the text was hard because of the high language the author used and the sentences were very difficult	For me, the language of the text makes that it's difficult ot see the text and its meaning with a global vision. So it's a little bit hard to understand and have a real reaction
1F	The purpose of the text it's to critical the movie and instite audience to go look this film or not. The author uses description and exemple, expression to divine the nature of this movie	For me, the author purpose effectively achieves	The audience it's for anyone but with a high level of education	0	The text it's harder to understand because he use high level of expression and their expression it's more litterarie. he use comparaison to cook	For me, this text it's interesting because he use a different expression and word to qualify i a simple thing, but this text it's more difficult ofr me to understand
3A	The purpose of the author is to give his opinion. But as the author doesn't use the word" "I think"	yes because we understand that he loves th emovie. For example he is using lexical words like "splendorous" "thankfully" which gives us a piece of his mind	The audience can be anyone (but with a hgh level of education). The relationship between the author and the audienceis formal because he uses completel sentences, it is not conversational and there is no slang. The level of expertise isa little bit complex because the author gives "simple ideas" but the vocabulary is difficult ot understand (Actual sweat-soaked anciety" "grasping" "penned"	0	This text was hard to udnerstand becuase of its literary vocabulary; Moreover this text is about a complex story so someone who doesn't know this film can definitely not understand	This text is written with a complex vocabulary about a coomplex story so it was hard to focus ont he opinion itself because i am trying to understand the story first

Annex 10: Data from questionnaires of field study 1 —Text 4 film review, Group 2

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
2OO	No I don't think so. Because actually many of review of films could be very subjective. But in this case it is not to releved his own opinion of tthis film. It's not clear	The purpose of the text is to give the author's opinion. In his language it's formal. Because he uses expert words and also he doesn't use "I". It is impersonal style. That's why I couldn'tfind well his subjective point. But it can also beobjective. It means that his opinion likes look objective facts	I think that the author achieves his purpose effectively because his point of view revealed objectively. And also, it's interesting text to people who are interested in this film, such as words that he uses...etc.	0	"review" could also be an informla text. Because whoever is interested in a film can write about it. But when the author uses expert and literary words, th eaudience gives the truth to the text.	Sometimes because of the hard words, he uses Literary words. It is difficult ot understand it. It's not unusual. That'swhy I couldn't read it fluently	Firstly, I couldn't understand well this text. But I can react his own opinion something like psoitive review of this film. Because I didn't have any reaction to the film. But I could thinkt hat this film is made well by this text.
2MM	I think it is, we found a lot of characters, relations between them and opinions aobu tthat	The purpose of the text I think is to explain the goal of the adaptation and the complexity of it	I thinkt he author achieves his purpose effectively, i think he couldn't achieves it more effectively because he uses lots of complex vocabulary to expain the goal in details with characters	Formality: It is formal because all people who intersting can read it if they want a support for undertanding. 2. Exertise: But the audience have to know a little bit the subject of cinema for understand it. 3. Stance : (nothing)	0	if you hand't watch the fim or read the book, it's too difficult for you to understand completely.	I think it's aamazing to adapt a complex story into a film like that. And this text give us more reflexions about it.

Annex 10: Data from questionnaires of field study 1 —Text 4 film review, Group 2

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
2LL	I don't think sot here is a lot of types of review, some doesn't give their poersonnal opinion like he does, but it's more "why the movie is not realistic" or "the aesthetic is bad because of.." But this review is like many other reviews done by cinephile. His style is good, but it is a bit short and he doesn't talk about technical stuff	The purose is to give his opinion abou the movie. the author uses adjectives like "splendorous" but also a lot of adverbs like "thrillingly" "shredly" "brilliantly." His style is very literary and so he makes metaphors like "bland seasoning in the authorial soup" to talk about het movie and "cook up another recipe in no time at all". His sentences are very ong with a lot of adverbs, nouns and verbs	Yes, because we can tell he really likes this movie, I think he could tell more abou the feelingso f the main characters, talk about their psychology, it would be haveen interesting because with this movie we learn more about the creative processus of a screenwriter and the difficulties he meets	I think it's not a specialist who talks to non-specialists audience. He's not famliar with the audience he just gives his opinion and his feelings abou tthe movie. We can't be agree or disagree because it's a personal thing. He just describes, he doesn't say things like "you will love it" "It will blow your mind" He could have done this	0	It was hard because I didn't know a lot of words like "tout" or "garsih" and I'm not sured to read something in a literary style, But I understand the main purpose of the text	I like it even if I didn't understand everything at first. I like the author's stle. And I agree with what he's saying.
2EE	Yes because with the literary language, etc. This text is formal even the author use figurative language. He comment a movie.	The purpose is to give your opinion. He use some arguments for explain his opinion, so we can't contest and be disagree, except if we watch the movie, but we have all an opinion and that can be different and he use informal things.	The author achieves his purpose, because we can't be disagree if we don't see the film and he use formal language	Audience: people who are interested in the film. 1. Formalty: formal text, literary with figurative languaeg with slang and contraction (example: "knock out") Stance: He doesn't let the audience think with an other, but everybody is free to think like the want so, we can disagree with him. The text is in fact informal because he use slang, contraction etc	It was easy to understand the story about the film but hard to understand the mind of the author	I think the text is write for ? you want or tot to go watch the movie. A review can influence your audience. But here it's a positive review because there are compliment	

Annex 10: Data from questionnaires of field study 1—Text 4 film review, Group 2

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
2Y	I think it's a typical example becaus ehe explain the subject at film. The realtionship between the character "Jonze matches Kaufman" "donald twists Lerach"	The purpose of the text is to inform the audience. He put many informatino about the film, characters, sumery. It's an explication of the film. It's a text very literary and narrative. Its a formal language because he don't talk in particulary at one persons but he talk with universal language.	Yes because he help us to understand the purpose of film which is the creation. There are many characters and history so the text is benefic	The audience is people who are interested in film. He don't use "I" "you" so it's formal text, language> He tell you just the history of the characters. The audience don't must be expert to understand this text		It's hard to understand because the author use complex words which I don't know. The vocaublary is difficult. Moreover, he use metahpores of cooking so it's more difficult to understand. The film one difficult to understood first so it's compicate to write something 0 clear about it	It's clear but difficult ot understand when we don't know the vocabulary what he used. Moreover, he use special words like "?" and "pouring-forth"
2X	Yes I think the text is a typical exemple of this genre. Because he talk about the characteristic of the film and he gives his opinion in a formal genre like a journalist or critic cinema can do it.	I'm interesting by the purpose of the text. It's always interesting to hear the views of other on a film. It uses a very particular language remake cinema.	Yes, the author achieves her purpose effectively. But I find it doesn't give enormous gift opinion, most of the text is technical data about the film	The audience of text is people who are interesting about cinema that film in particular. It's a formal text, he can be read by all over the people, not a people in particular. The author don't know who read him. the text is for non-specialist people by a specialist (I am not sure about that). By exemple of the formal language, we can see the first phrase "for the fictinoal Charlie Kaufman"		I think the text is easy to understand. It's a short text, and it's a particular subject who 0 interesting me0	I don't see the film Adaptation, so I haven't a real reactino about this text. In general, I like very much review.

Annex 10: Data from questionnaires of field study 1—Text 4 film review, Group 2

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
2W	i think what ityps a typical example of this genre because the text explain good the film	I think what the purpose of the text by Nick Rogers is to grasping the numerous narratives these two letters encompass in just 20 pages seems impossible. Thankfullly, the real Charlie Kaufman moved beyond the impass (just quotes from the text)		Audience of the review is people who are interested in film formality; "Jonze matches Kaufman's stunning tumble through time, neoriticism, fact and fiction with a splendrous depiction of artistic creation at a cellular level. 0		For me the text was easy to understand because in the first party it's look the film, so more easy to understand the text. And I understand the text because the vocabulary is more and less easy 0	My personal reaction to this text is positiv because the film is very interesty and the text with
2V	Yes because the author of the text gives his opinion and his point of view but here is a problem with the languaeg wihch is too formal	The purpose of the text is to give an opinion. The author uses a literary language to achieve this purpose. No contractins, complex syntax, sentences					

Annex 10: Data from questionnaires of field study 1—Text 4 film review, Group 2

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
2U	Yes, his author give us his opinions the language is literary, dinamic, immersive	The purpose is giving his opinion about the movie	Yes, he gives us his opinion. The literary expressions many give a good representation of his feeling, but they can also lose us. He doesn't justify his idea with scientific words, it's felt opinino. So he justify by felt, literary words.	The intended audience is everyone. But you still have a certain artistic cinematographic culture. The reader may want to get an opinion before or after watching the movie. The language are literary so not formal. But you must have certain culture to undertand this artist's expression and especially their linkw ith the movie. For example "pouring-forth" "authorial ?' About the informal language, the author usees words like "thankfully"	0	The literary expressions may be difficult to understand	The author puts feeling, rhythm, suspense, etc--in his review. His wants being us in the movie, connection, in his vision of the movie. It's entertaining

Annex 10: Data from questionnaires of field study 1 — Text 4 film review, Group 2

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
2R	I think it is because in this text the author give his opinion abou tthe subject of the movie. A review can be positive or negative, according to the feelings and the opinion of the reviewer	Inmy opinion the purpose of the text is to explain the reasons of the adaptation. Well, it's a story quite difficult, so this text explain the principal goal of the adaptation. To achieve his purpose, he gives details to really explain the goal of the adaptation for example the dual role of Nicolas Cage in the character of Charlie and Donald. With this details, we can't be lost.	In my opinion, the author achieves his purose. But it's his opinin, maybe they are some differents betwen the real opinion of the director and the others reviewers. This review is one of among other, maybe it can be a good diea to knwo the goal of the film by this director	The audience of the text is people who are interested in films. In this text, it's difficult ot identify the relationship. But I think the relationship is more formaly because I find a special relationship like the author want to teach, to give informations to understand the more presumently the movie's goal adaptation	0	In my opinion, the hardest part of this text is to understand the story, don't get lost into the plot of the movie	Personaly, I feel this text is less interesting than the others. I have some problems to understand the story with the characters
2P	I do believe it's a typical example of this genre, because the author explain the story through different paragraphs, while giving his opinion subjectively, and uses litterary style: compound words ("sweat-saoked anxiety") the metaphor with the soup	The journalist gives his opinion in this text but he gives it subjectively: he doesn't use the "I" but show his feeling through adjectives and adverbs (knowckout, splendorous)when he talks about the movie. Perhaps he wants the readers to see th emovie through his eyes	i did understand that he likes the film so I suppose he achieves his purose.	The audience is the people interesting in this film. There is no clear relationship between them. The author doesn't mention them, he doesn't even mentino himself! (no "you" nor "I") But in the same time, because he doesn't mention the audience, we can say he doesn't let them disagree: he just gives his feeling through his explanation of the movie which is very subjective	0	The journalist use lots of words that I didn't know and compound word that make sentences seem longer so difficult to understand without an explanation of the teacher like "pouring-forth" "sweat-saoked" "knockout	0

Annex 10: Data from questionnaires of field study 1 – Text 4 film review, Group 2

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
2D	I think that this text is a typical example of this genre because it gives informations about a film in order to informate the public	The purpose of the text is structurate. The auhor uses for example "At all times" or "together" to introduce his paragraphs. e doesn't use the first person to explain his purpose. The subject of the sentences is principally Charlie Kaufman but the author takes a distinction between the fictional and th real. The author explaisn of other people abou tthe film "into a sordid saga of infedelity, drugs and violence"	I think that the author achieves his purpose effectively because he gives examples, he gives names of actors and their rules in the film	The intended audience of the text is people who is interested by this film. It's not necessary perofessional people,b ecause the text is composed of a generally vocabulary and not a technical vocabulary. Yes, it's a text who is specialist to non-specialist	The author uses the active form	It's easy to understand abou tthe text because it is composed of short paragraphs and shorts sentences. Bu tsometimes there are wordsk, which are more difficult for example "moved beyond that impasse" "tout"	The author doesn't uses the first person to exprimate his purpose, but I think that the texts comports the point of view of him. The point of view is subjctive in this text, but we understand that the author is positive about this film

Annex 10: Data from questionnaires of field study 1—Text 4 film review, Group 3

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
3MM	I think it's can be. We can found somes examples about two parts. Some's agree with this text and also digree. In my opinion the author uses informal expressions togive his argues.	Informals -We need to covocate imagination 22nd person "your" - argots -metaphors cooking\	I think the author achieves his purpose effectively. He explains why he adore this adaptation and what. But I think that when I read this text it's for someone who is well in english and with the film	The intended audience adress to people can be clear with argot with english metaphors and people who knows the film and can agree with the author of the adaptation	The author is an specialist about cinema but we don't know who read it if the audience can be specialists to or not specailsit. it's an entertain text	It's easy in the case we understand what is itn focus on. The author deals with us as review of the adaptation's film, but somethink is more difficult ot understanding here, is about his metaphorics expressions and with it he gaves us his opinions. that' the part can be hard to understand	I really appreciate this text, because we need reflected in english to understand everything in this text. And when we make it, it's easy and funny
3LL	I don't think it is a typical example of this genre because the author is kinda too neutral	The author fo this text uses some metaphors as for example "cook up another recipe"	I think it coul dmaybe give more his own openion, be more "sliced"	I think this text is for maybe a journal but not for a specific magazine for movie "fans"	I don't see any other linguistic form/	I think that if you don't know this movie, it can be difficult to understand what the author means when he said "the fictional" or "the real" Charlie. He doesn't explain the purpose of the movie enough	0
3HH	I think that it can be a typical example of the genre because Nick Rogers tells his opinion by arguing with very imaged references. His film review is ludic	The purose is to give an opinion. Nick Rogers uses a lot of metaphors or adjectives. He compares scinema to cooking, by evoking the good ingredients and the bad ones. He describe the qualities of this successful film by adressing directly to his audience "carrying the thrilling unpredictable change of film writing itself before your eyes." He uses the metaphor "second knockout collaboration" to describe his enthusiasm with this film	The author probably could give more arguments instead of just giving his opinion	The audience is people who are intersted in this film. The relationship between the author and the audience is informal because there is no technical terms of cinema. The style of writing is creative. The reading is not serious even the text is litterary. So the audience is not expert.	Nick Rogeres, by his style of writing, affrims himself as a specialist	It was not very easy to understand this text iin reason of the vocabulary	The opinion of the author remains very general
3DD	Yes, it is a typical example because he shows his opinion about the movie. He exlains what makes this film great	The purpose is about sharing opinions, We find some words from cinema like irector, Oscar, narrative...Also he uses lot of metaphor and don't share (?) his opinion	It can be more effective because the author didn't talk about some stuff of the movie like screenplay visual aspect.	The audience is non-specialist and for people interested by the movie. the author is no familiar with his audence but he uses non-technical terms. The syntax is simple	0	It was easy to understand that the script was great. And nothing was hard to understand	I think it's a little short to talk effecively about the movie. But I agree with the author

Annex 10: Data from questionnaires of field study 1 – Text 4 film review, Group 3

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
3CC	Yes, it is a typical example of this genre because the author is telling us the story and that he thinks about the film	The purpose of the text is how the movie "Adaptation" is included by the narrator of the review. He analyses mainly the characters play by Nicolas Cage who interpreted 2 characters, twins Charlie and Donald Kaufman. He announces different actors and tell of the audience their roles	Yes, he achieves his purpose effectively, he tells the reality of the movie	The intented audience of the text is people who are intersted by the film to know if it's good or not to see it. The relationship between the author and the audience in terms of knowledge is for specialist between them or to non-specialist or both in the same time. The audience of this texte are people who like cinema and people who want to see thi smovie but who are not sure. In this text, there are many terms of cinama what people cant understand because they are not specialist but "l'ensemble" of the text is understandable	0	Some words are difficults to understand in the text, the vocabulary i sometimes hard and there are many expressions so we don't understand what the author want tot ell us in the first read	To my mind, the movie is a kind of difficult ot understand when people doesn't see it but the author of this review explain effectively the subject of themovie
3BB	Yes for me it's a typical review because Mr. Rogers talk about movie but doesn't waste the "surprise" for the people will go see the film later	This text have purpose is give an opinion. Here Nick Rogers give his opinion but he don't speak of him is netural. But he giveshis opinion through methapores.	Yes because he is neutral and some people prefer/like when the author don't give his opinion but other people like when the author give them?	The audience of this text is people who are itnerested in this film entitled "Adaptation" and created by Nicholas Cage. The relationship between he autho and the audience is formal but not hedging because he doesn't say " I think" but he doesn't uses too hedging verbs	The text don't have a language scientifc for as everybody can read and understand texg	0	0
3AA	Yes, I think it's a typical example of this genre because whe yo uwritte a review about a cultural production it seems you have to notice the contexte of creation, of publication of reception. And give description and interpretaion about our reception	The purpose of this text is to give us an opinion. to achieve this, Nick Rogers use adjectifs to give his opinion like "The numerous narratives" or "his second knockout collaboration" which give positive conception without positioned herself directly	He gives his opinion. And many this litterary style which he uses can creat a sort of confiance i this arguments=**he uses a sort of artistic language (different of scientific language) who is in link with the artistic domaine of the subject.**	In all review (or the majority) this linguistic form wich use specificly vocabulary, opinion, psychic conceptions of possibly interpretation of the subject etc... is using!		The metaphores in English were difficults to understand if we havne't got explications because it's cultural and linguistic constructions wich have a signification away the world definition. Oh and I doesn't understand the "it" if the beginning...	**It's intersted because I'm not used to read review in Egnlish and this exercise permit, for example, to see the similuted way for made a review in English and in French**
3Z							
3Y							
3X	Yes because Niock Rogers develops his point of view about the film, with argues and examples.	To give his opinion. The author crizites the film, wether on the bottom or on the form. At the beginning his exposes the screen,he gives his argues with metahpor (metaphor of the soup) and comparison	0	Rogers uses non formal sentences, with the vocabulary of cinema, which is not an expert vocabulary. He uses familiar pronouns like "yours"	0	Due to the vocabulary, some sentences are more difficult, but in general the text it's easy	0
3W							

Annex 10: Data from questionnaires of field study 1 — Text 4 film review, Group 3

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
3V	Yes, it's can be an example for a movie review but I think this review is small for a movie. It's typical a poitnof view about he movie	It's neutral text a think we can found the real purpose, it's just a summary in this text, the purose are not too big	I don't think the author achieves his purpose effectively because I don't think the reflexion about the movie are not very devooped	We don't have a relation between the author and the audience because the pointof view are very neutral. We don't have familiar expression or "I" for the author. But you have descriptive words	0	It's easy to understand this text because the words are simple, not very complicated, and it's a small text who explain everythings	It's like a summary of a moive, not a review for me, jsut with more details for understand the movie
3IJ?	Yes, he gave his comments in almost every aspect of the film without spoiling. But he seems to be more professional, compared with amateurs review, the author focused more on the techniques of the films how thse film-makers construct it than focused on the scenario itself	To give his opinion about his film. First of all he used many adverbs and adjectives which contain the (positive) perspective: Like, thankfully, thrillinglystunning, splendourous. We could immediately konw that he admired this film. He used many descriptive words to build the sentences and metaphors in order to show us his imge of the film. And this review is structured in idea, arguments style. First of all the author said the screenwriter overcame the impasse, then he demosntrated him-self	yes	People who are interested in this film. The relationship is formal. There's no conversational style, it's an impersonal style,but it's entertaining. The author used many metaphors to grasp the interests of the audience. And his sentences are complexe with adjectives like an academic article. Also, in this article we know it's "actual" (which means the review released immediately) after the release of the film. The author used "present tense" when talking about the film	0	For me it's easy. The whole review is not long, and it's interesting to read.	It's good

Annex 10: Data from questionnaires of field study 1 — Text 4 film review, Group 3

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
3S	I think it is quite a typical example of this genre. A well-written one, in the way that it sound generalistic and impersonal and professional while being the expression of an opinion	It is a text that aim a certain public an interested public to which th author gives his opinion on the product, here the film. Givin a review uses analysing methods but also persuasion. Here the author gives us a very psotive review of Adaptation whcih he expresses by the use of positive terms such as "his second knock-out" "thrillingly unpredictable" "stunning tumble" "brilliantly" thanking Charlie Kaufman for this movie "thankfully the real Charlie Kaufman moved byond that impass" is giving him the credit of an achievement,the achievment of describing through a movie; the difficulty fo screenwritting and adaptation; brilliant "mise en abime"	I think he does achieve his purpose effectively. Matybe more examples fromt he movie to illustrate the ideas would have been beter although the litterarystyle of his writing can be considered as sufficient to persuade (and it would actually maybe spoil the reader who has not yet seen the movie!)	People interested in the movie, I think it is nor between experts neither between experts and non-experts. I think it is between amateurs (amateur people who appreciate art). YEs in a way the author gains the position of someone with more knowledge but only because he wrote about he subject-> is it the action of reviewing that puts him in a slightly superior position. The tone is quite formal even thought the author uses slang and personal impressions. It is written in an impesonal way, there's no direct mention of himself. It is more literary like novel, the vocaublary is full of metaphores and images	The way the author writes in a litterary form using images, expressins, metaphores and also verbal expression "sweat-soaked anxiety" is an explicative as illustrated. It make the reader approach the analyssi as te author wrote it. The linsguitic form allows the reader to see the movie as the author wants him to see it, like he did->so he actually gives his view, his opinion to be shared through the review	It was quite easy although some litterary images might have needed some explanation	I quite liked it, don't konw yet if I agree but it was well written
3R							
3Q	Yes, because of the form of the text (paragraphs, explications, descriptions and analysis" "Jonze matches Kaufman's stunning tumble through time, neoriticism, fact and fiction with a splendorous depiction of artistic creation at a cellular level"	To give his opinion. thE author uses decriptions words	Yes, because he correctly desribes the movie and then give his advice with arguments, metaphors and examples	The audience is specialist to non-specialist. The relationship is formal because the author uses a formal vocabulary and he's a reviewer so what he thinks and says is legitimed. He doesn't use personal word (You for the lector audiences and "I think" "to me")			
3P					0	Metaphors, compariaisons and a few words are alittle bit complicated to understand if the lector did has catch the movie	I agree witht eh reviewer

Annex 10: Data from questionnaires of field study 1 —Text 4 film review, Group 3

text 4	prototypicality	purpose	purpose achieved	intended audience	links between form and function	hard or easy	personal reaction
3O	Yes, because the author quotes the actors and directors. HE explains the processus of creation but he goes more way, he gives an interpretation abou the film	For the purpose, Nick Rogers gives his opinion aobu the film Because he doesn't used scientific informations. He doesn't quote other people. Moreoever we don't see scientific or specific words, but he uses metaphors. To achieve this prupose, for the audience ? he doesn't write at the first person. In this way, his ideas seems less personnal.	Yes, tegh author achieves his purpose maybe he could quote ?'s film to developped more his ideas. And he could do al ittle conclusion to give a real argumentative structure	The audience is everrybody, for a non specialist public the relationship between author and audience is informal. The language is not specific. The vocabulary is easy	The author uses metahpores as arguments, to explain his idea	0	I think is interesting to read this text, it's an opinion another pont of view. It's not the mine but it's not false
3I	I think it's a typical example of this genre. In fact, the subject is very intersting to comment because it's a complexe story	This review is write like an article of newspaper	For my part, I thinkt he author should talk about more about the point of view and the feels of the actors and actresses	The author makes a distance with the audience. He explains and tells the story of the movie, but also too the real story fo the characters. And more a part of the story of the actors/actresses 0		to me, it was hard to understand the text, in fact the original story and the movie with an other adaptation of the characters are complicated to understand the first time without see the ovie completly	This review is interesting. I agree witht eh comments about the movie "Adaptation" about the difficulty to write
3E	I believe yes since he gives a little summary of the movie. He tries to show by this review his opinion aobu thet film by ... (he uses some metahpor: cooking "Jonze matches Kaufman's stunning tumble through time...with a splendorous depiction of artistic creation"	The purpose would be to convince his audience to watch the film. To begin with, he write the name of the actors: Nicolas Cage, Meryl Strep, John Laroche...It give some legitimacy to the film. And it can also people who love this ctors to watch the movie. Then he uses also lost of images and metaphor "sweat-soaked anxicety" and also slang "knock-out" which shows that he wants to attend a large audience perhaps. and it is al ittle bit funny, by this way the audience fell maybe closed to Nick Rogers	Yes since I think that the story of the movie is complicated to understand and the author explain us the film very clearly (for instance, he highlights the difeernces between "the fictional Charlie Kaufman" and "the real Charlie Kaufman". By using lots of images, he enjoys us. So he achieves his purpose effectively. And I want to watch the movie	The audience would be people who look after some opinions in order to decide if they are going to watch the movie or not. I reckon that it is between a specialist (it is the job of Nick Rogers) and non-specialist (people like us). The social relationship is informal. There is alang "knockout" metaphors, lots of images. So by the way he tries to establish a "closed" relationship with his audience, even if he is a kind of speciliast	He uses a lot of adjectifs which are very "good" "thankfully" "thrillingly" "shcrewdly" "brilliantly"	0	0

Annex 10: Data from questionnaires of field study 1 – Text 5 blog entry, Group 1

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
1AA	Yes I think it is a typical example of blog because "www.theguardian.com" and the personal vision and the title "The guardian blog"		0 The author achieves his purpose effectively. Personal vision	The intended audience of the text it's for everypeople. He write if he want, it's a personal vision but everypeople read.		0 The text was easy understand because it's one langaueg for everypeople not hard	I don't agree with the vision of author video games it's art because it's design and technic. And we are in technic generation.
1X	yes I do because the authoer write "I."The author gives his opinion so it's a subjective text	I think that this purpose is very difficult. Indeed the notion of the art is very vast. The author don't give his own definition of art. In his blog the author give his argument just with a reference (conference in Oxford university)	I don't think that his purpose is effective. The argument is very general and isn't devlopped enough	The audience is simple and amateur of the culture. It isn't for academic researches The langauge is very simple. There aren't technic words	0	This text is very simple to understand. Indeed the sentences are short and simple.	I like this text because it's easy to understand. But I think that the argumentation isn't enough reflected. It's too basic.
1V	It's an extract of blog, so depend of the personality of the author, the vocabulary and the subject can be differnt	The purpose of the text it's explain the point of view of the author in the subject. She is explains her life in the street and the utilisation of her walkman. The author use a easy vocabulary for explain her point of view.	I think the author achieves her purpose effectively. She uses a vocabulary gaming and direct. The message is cldear.	The text is for a young public or a student. The relation between the author is a proximity. The author can be a friend: familiarity	0	The text is more easier to understand of the other text stuying in class. The vocabulary is accessible.	I like this text because he si short and the vocabulary is more accessible for me.
1S	Yes, like a blog, we can see a familiar/language, invented words, underlined words, and also capital letters	Give his point of view. The author use the first person "I first encountered" and personal examples.	The author achieves his purpose effectively because it's possible to understand easily for all people	The audience of the text is every people, scientics, experts	0	It is easy to understand becaue there are not hard words. It's difficult because the text have differents concepts which necessite concentration	It's a pleasure to read this text ;it's not long, with easy langauge and examples, text with uncluttered style
1P	Yes, the differents blogs can taking about anything with all language, that depends about the caracter of the blog	I think Jonathan Jones purpose is rather conservative, to show his disgust about video games, he use word games like "gamebollocks"	No, I think this purpose need more argument, for example the author coul dmaking an investigation with violent games players	The intented audience is not intellectual, the language is sometimes poor in the text	0	The text require to know the classics of the art for example the author compare video games with "Ma jolie " by Picasso but he doesn't describe this	I disagree with the author when he say video games imjpose a vision of life, it's like all artisticals creations, that suggest a vision but don't impose their visions

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
1O	Yes because it is a short and easy to understand text with worlds with somebody knows (except gamecrashing and bollocks because the author invented this words but the reader understand)	I think that the purpose of this text is to show a "problem" or a debate and to convince the reader Indeed the author explains and gives his opinion on the subject in order to convince the reader to think like him. He uses "my" "I" so the reader can identify to him. Moreover, he uses examples to try to convince that videogamesaren't art and that they haven't place in art musem "So the same musem...and Dwarf Fortress)		I'm not sure that he achieves his purpose because itsi ashort text, so he can't explain exactly the problems or debates. But this text can start a reflexion in the reader.	The audience is everybody because it is a text on a blog so everybody can read it. Moreover, the language is simple and the text is short	The text is really easy to understand thatnks to the words (simple) and the sentences are short too. So the reader is not lost.	I thin it is an interessant text beause it is about a question of today. But I disagree with the author.
1N	Yes, I found that this text is a typical example of this genre, firstly in the title "The guardian blog" and too at the end we see the source http.theguardian.com	In this text, the author demonstrate that video games are not art, for example the author uses ways "No one owns' the game so there is no artist and therefore no work of art" "lies in their interactive dimension and liberatino of shared authorship" he uses too the ways "gamecrashing" and "gamebollocks	0	The intended audience of the text according to me must be young audience but yet people who like art are can be interest by this text. The relationship between the author and the audience is like a professor and a student. Jonathan Jones gives her arguments and the lector read He doesn't talk to audience because he doesn't use personal details		This text was a few hard according to me. Now I understand the ideas of this text and the aim of the author	According to me, I disagree with the arguments of Jones. I found that video games are art, all can be art, I think for example "ready-made" so why not video games? It's a other world, the players are in the video games
1M	I think it is a sypical example of this genre because we can see a formatting and in the end of the text we can read the site. Nevertheless we can think a first seen that it is a presse article but the source shows that it is a blog	The purpose of the text is for the author to give his opinion. He gives a critique Jonathan Jones uses a simple language for explain his opinion. Indeed we can read a text with multiple paragraphs to express his arguments	The author achieves his purpose effectively because a blog is clear. I think the author could ask questions for exmplain his arguments and let the readers in the form of reflection	The intended audience of the text is for every type of reader because he uses a simple language. WE don't read a relation betwen the author and the audience because the author utlizes "I"	The author utilized "I" a simple language	The text is easy to understand because the author uses a simple language and he explains very well his opinion and his arguments	I don't agree with the arguments of author because art must be interactive with lot of

Annex 10: Data from questionnaires of field study 1—Text 5 blog entry, Group 1

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
1L	The text is short and the writter gives his opinino. It's understandable by anyone so it is a critic on a blog	The purpose of the text is to explain with some arguments why video games are not art and why we couldn't show them in a museum. The author tries to argue. He gives his opinino, so he talks about him and his own experience or vision. He also uses a particular tone, sometimes he's sarcastic, ironic. He shows his knowledge, in quoting some paintings or artists' names.	I think the author explains effectively his feelins and his opinion. the tone and the arguments help to understand his position aobut video games	The author is an art critic, but he gives his opinion about a collection. Showed to a lot of people in a museum. He expresses his feelings about that, so he's audience can be people interested by art, professionals, anyone. He uses a current language and not scientific words, and he uses an ironic tone sometimes wich shows that he's close to his audience. He also uses "I" and it's quite intimate.	The article is supposed to induce a reaction from the audience, and the ironic or sarcastic tone helps to do that. The author explains his arguments and the audience can agree or disagree with that	There were, some words I didn't understand, it was a vocabulary I didn't know. I understand the general idea, but sometimes the tone (sarcastic..) is a bit difficult to understand, it's not as easy as in French	I disagree with the author's point of view, but about the structure this text is easy to understand
1J	The text is a typical example of a blogbecause the author talks about the news and what he thinks about that	The purpose of the text is to give his opinion. We can say that because the author says "I." And he asks questions, he anwers and give exmaples to support his idea	I think that the author achieves his purpose... so I don't see any way to do it more effectively	The audience is everybody. Indeed the language is very simple and clear. He gives very famous things as example (the art of Picasso or Pollock) and taslks about famous videogames. He asks questions so that makes the text more expressive. And, the text is on a bog so everybody can read it	0	To my opinion the idea of the text is very clear and simple to understand but the vocabulary (in particularly at the begginning of the text) in english was a little bit more difficult for me	I found this text very interesting because he asks a really good question: what can we call "art"? IN particularly now at the digital age
1E		The purpose of the text is show we can't compare classical art (like Van Gogh) and video games (like Pac-Man). The title abstract this idea	The author gives her opinions	The intended audience of the text is everybody. In fact, the language is easy to understand and the topic can interest everybody (artists, art critic, young people who pay video games, their parents)	0	This text is rather simple and accessible to everyone	I don't know if I have an opinion on the subject beause I don't play video games. I think that some VG are very boastful in terms of design but will not see a video game's museu,
1E	0						
3A	Yes because this text seems to be an article, but it's less formal	I think videogames in art is a good purpose because we don't speak a lot about it. It's an "modern" actual debate, by using prsent tense I think that the purpose is achieve	I think that he achieved his purpose effectively thanks to his arguments, but by using arguments who can be contradicted the author could achieve his purpose more effectively	People who areinterested in video games or in art (or expert) are making the audience of this text. There is no distnace between the author and the audience because the author trys to concince us and the text is written with his own words, it's a personal style	Using a personal style permit to get the audience closer, exactly as the using of present tense does (passive way creates distance)	It was "easy" because we know the vocabulary which is used. But someone who is not an art "expert" would not understand easily because he makes a lot of referenes (Minecarft, ready-made, Jackson POllock_)	I liked this text because I never made any link betwen art and video games, and . I'm interested on the eternal question: "What is art?"

Annex 10: Data from questionnaires of field study 1—Text 5 blog entry, Group 2

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text?
2OO	Yes I think it's typical. Because for arguing the idea, we must give our thinkings and arguments comparing the opposite ideas. This text is written like contraction	The purpose of the text is to argue his own opinion of video game. He uses the words a little bit strict. And he often uses also pronouns. To use his strict wordsa nd sarcasm, he can achieve his purpose which understands his argument to people empowerly	I think that he achieves his purpose effectively. But there is also lack of his own argument for understanding his audience	Peoplewho are interested in art searche the blog. And also experts could be the intended audience for this text		0	I don't know exactly the relationship of game and art,. bUt he wrote easily to understand with example that he had experience	I could think in his point of view. And also why Moma decide that video games are in art
2NN								
2MM	No it isn't because the pronouns which are used nt correspond at this genre	A way that the author uses language to achieve this purpose is when he says "I" with his personal experience	I think the author achieves his purpose effectively with a lot of arguments, exemples, experiences. I think he can't achieve it effectively	The audience is the people who can see the blog		0	It was not hard to understand. He not uses complexe words and hd a structure easy to understand.	I haven't peasonal reaction specially
2LL	I think so there is plenty of articles like on this blog. And their content are for everybody, those articles are not difficult, we can easily understand them. They share the author's thinking and everybody can write on his blog. Ther eis a lot of journalists that write on blogs like this, it is easy and fast to read	The purpose is to share the author's opinion about a subject that matter's for him. He uses sarcasm to show his disagreement and question to show his surprise: "What wsa a professor doing playing all these games?" Then he gives really what he is thinking about video games considered as art. He is critic about people of a cerrtain age that play video gamesa nd consider it as art. We can find him rude in his judgement.	I think he did because his arguments are clear and can be easily understood	The audience is people that like to read the Guardian's articles, they can be everybody. It is not only profesors or students or people that are interested in culture so the languaeg can be simple and clear		0	like i said everything is clear	It is interested because the notion of art is very complicated and not really defined to me. So I question myself after reading and I found the author's arguments relevant even if I'm not agree with everything he said
2KK	Yes, it's the good structure (title, sources, date, author), and we can see the web aspect witht eh links	This text is about the fact that video games are not art and why. The author is using interrogations, sarcas, affirmations. He is giving some contradictinos between caracteristics of video games and his definition of art	0	The intended audience is the adults (not very old, youngers adults are the main users of blog); the langauge reflect is with bad words (like bollocks) familiar word. The author and the audience are equal		0	No, because the vocabulary isn't so complex, the sentences are simple tooo, and pretty short. It's simple because it's not for a specific audience like scientists or students	0

Annex 10: Data from questionnaires of field study 1—Text 5 blog entry, Group 2

text 5	typical example	purpose	purpose achieved effectively:	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
2FF	I think that it could be a typical example of this genre because the author use the first peson, the way he write is really personal, it's not as formal as an article from a serious newspaper. he writes as he talks	I think the purpose of the text is the qualification of videogames as art. The author writes in a really personal way. He is not objective, he expressed his own vision ont he subject and trt to convince the audience. He uses aarcasm, makes fun of the structuer and the intellectuals who defend videogames as art. He discredits this persons at the eyes of the audience, he ridiculises this theory	I don't think that the author achieves his or her purpose effectively because his/her article gives the feeling that it's adressed to a special audience. Everyone can't recognize himself int his article	The intended audience of the text is adults froma . good social environment, intellectuals and cultivated. The author uses a rich vocabulary and references as Picasso and Pollock which reflects an arttistic culture, and artistic's tastes, of a certain level. Plus, the author uses some familiarities in his language as sarcasm or judgemnet values withthe philosopher for example which gives the feeling of proximity with the lector, so the audience	The use of interrogatives forms in certain sentences is another way that linguistic form is related to linguistic function. This form, personify the text: the lector can feel the author behind words, it's different from a pure scientifical text which wants to be objective and respect a formal way of write	0	When I read the text for the firrst time, I was surprised by the judgement of the author, especially over the philosopher. I was not agree with his way of presenting his arguments, also they coul dbe relevants. The author appears to me as pretentious.
2EE	yes because the author gives us his opinion he's say what he thinks with his arguments	The purpose of the text is interesting because some people will going to agreed with the author and some others will be not agree. Even he is sometimes no formal and vulgar he justify his opinion and his article is "structured" sort of.	I do. Because the essential is we understand what he want to say	Everybody can be audience of this text adulst or teenagers when they interst by videogames. the relationship is familiarity like the author know the audience		I find this text easy to understand because isn't formal, the vocabulary is easy to understand to.	I don't know if I'm agree or not but I can understand his opinion so I'm interested by this text.
2DD							
2CC							

Annex 10: Data from questionnaires of field study 1 – Text 5 blog entry, Group 2

text 5	typical example	purpose	purpose achieved effectively?	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
2BB	I am not sure because it' the same typical form of a press article. Both speak about theme in the samem way. The content is identic	The purpose of the text in order to criticize here, the MOMA which bought video game to exhibit the.m. So the article is a critic. Article claims to increase critic (?) "Gamebollocks"...The author to permit himself to hold a judgement, an opinion abou tthe exhibition without uses the pronoun "I." He uses lots of references like a philosophy confernce in Oxford Uni to renforce his purpose	Yes perfectly. The article is a writting exercise. you must be exigeant	There are Jonathan Jones (the author) this last take as example a philosophy conference in Oxford Uni. So, just one person. The relationship between the author and the audience is on one hand in the side of the audience interst in art, precistely on the MOMA (interseting in artistic's world) Because the reference mobilised are sharp like Jackson Pollock, Bernet Newman, etc	0	It's the both because of specially expressionw hich belong to the journalistic gabble with ciritic's syntax	I'm agree because I don't think videogames are really their places in a museum. So it's a game which plays at home. However, it's a cultural practice like painting so...I have mixed feelings !
2Y	yes beause is very short and concentrate for explicate what he things of something. Moreover, he speak with "I" so it's personnal and he use very simple words and (vulgarize?) words	The purpose is if videogames are or are not art. The authors of the article thinks that is not art and he explain sinply what he thinks that. He use a strong language, typically of blog's articles because that could be cleer for the audience. He have inventing a language like "Gamecrashing" and "gamebollocks" and it's strong for what he think.	Yes, we understand directly his purpose but I think it's to short. HE shoul dhave more arguments for his ideas	The audience is all the people but mayby they who think like him. But the auience can be more particularly the Moma becaus ehe tell directly his idea at it	0	It's easy to understand what hethink about a videogames because he use simple words for explain. I think we can't understand specially if we don't know the games like "minecraft" or "tetris."	I'm agree with him when he tell that the video games are not art but he don't speak about the ready-made of Duchamps that was'nt art but who became this.
2X	Yes, this text is a typical example of this genre, it's short and clear. We understand immediately the subject and his opinion about the subject. The language is not familiar but not scientific. It's classic language and vocabulary	The purpose of the text is to show that video games are not art. Donate to form the text, it uses examples of artist names	No, I not agree. I thinkt hese arguments valid. So for me, it does not achieve its goal in this blog article.	The audience of the text is the habitual lector of the guardian log ad nthe person who are interest by art. It's not a familiarity audience. the blog can be seen by all over the people	0	No, it's easy to understand the text because it's short text with a vocabulary of art. It's a vocabulary who I can understand	I don't agree with this article. For me, vidoe games are art. But I understand his position about that and he gives arguments and reason
2W	Yes, I think it is a typical example of this genre because the author present this article in the blog with the lien of site internet for example	The aim of this text is to introduce the field of video games to understand his art. He presented his thesis with article (article of presse) with examples, links to websites and graphics.					

Annex 10: Data from questionnaires of field study 1 – Text 5 blog entry, Group 2

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text?
3Q	Yes, I think that's a typical examle of this genre because it is located on a website and soembody write this article and everyone can see it and answer it	The author wants to give his opinion about the legitimacy of games in art and says that video games cannot be considerd as art. The author uses 1 argument to achieve his purpose	I think that the author achieves his purpose effectivley. In fact, the author could have more arguments because he is answering with only one argument	**The intended audience of the text are the bloggers, the people who reads the garudian. We cannot know the knowledge, the social status or the famliarity of the audience because it's anonym and everybody can read that so we can't do the relationship betwen the author and audience.**		0 Nothing was easy or hard to understand, you just need to read a couple of time	In my opinion, games can't be considered as art because for . me, a piece of art must be (doesn't finish answer)
2U	You can put everything in a blog. But often, it's personal individual ideas, random person's ideas. To the everyday language move in this direction	The author want to convince us. He uses strong words and academic words	Theauthor hasn't convinced me, but I thing that his arguments can work for some people	The intended audience is not necessarily expert, but it must still have thought about art a little bit		His opinion is rather difficult ofr me to understand, because mine is different, I thing that videogames are art. So, I must try to get into the author's head to attempt to understand 0 something.	This kind of opinion don't surprise me. I feel a lot contradictions in his arguments
2T	Yes, I think it is a typical example of this genre, the author gives his point of view on a modern debate. But maybe that there is more sarcasm than usual	The purpose of the text is to explain why video games are not art to the people who are reading. The author uses arrogant, mean and sarcastic expressions and words to achieve his purpose. He is very direct and shows through use of languae that he thinks he is right ("too old, "too intellectual"/"he never answered the question: what was a professor doing playing all thse games?"	I don't think that he achieves his purpose because he is too violent and he only justifies his arguments with his personal experience. He should have been softer to explain what he thinks and should have a more philosophical way.	The intended audience is the people who read the guardian's blog (adults I think). He seems like a teacher who absolutely wants to impose his poitn of view to pupils. I think the relationship between the author and audience is nonexistent. The writer only displays his opinion and ego and hsi will to be right (no debate possible ("Really? Is that so?" There is no artist and therefore no work of art" Sarcasm+ he thinks he owns the truth		I found that the whole text was easy to understand since the writer wants to convince the reader he makes his opinion 0 very clear	I don't like the tone and words that the writers uses in this text. I think it isn't documented enough and I don't see why we should agree with what is said even though I understand some points of his argumentation. He delivers his opinion but it does not look ike a journalistic work.

Annex 10: Data from questionnaires of field study 1 –Text 5 blog entry, Group 2

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
2S	Yes, because it's a short text where one author, Jonathan Jones here, explains his poitn of view	The purpose of the text is to know if video games are art or not. But we have only one point of view (video games are not art) the author uses negative words and sarcasm on his text. He uses a lot of comparison between real art for him (Picasso, Van Gogh) and not art (video games). Abnd he explains his point of view so he uses the pronoun I.	Yes, he achieves his purpose effectively. I think he can express himself without being so negative and sarcastic to achieve his purpose.	The intended audience is everybody because the language he uses is not complicated. Furthermore, it's a blog so everybody can access to this article.	0	The language was easy to understand so the text was easy too	I disagree wth the author because in my opinion video games is an art like painting or other kind of art
2R	I think not because usually in blog articles, the pronoun "I" is hardly used. In addition, an article aims to be objective. Here the author gives his vision and even uses his personal experiences	In my view the text aims to give its opinion on a given topic. Here, the subject is between two different visions of the videogames and the art. The objective of the text for the author is to convince people that videogames are not art in opposition to Moma's opinion. In my opinion, to achieve his purpose, first the author uses the pronoun "I" because he speaks of his opinion and experience. Also, through the article, at times he assks question as before he asked the reader's opinion	I think the author achieves his purpose because he evelop many arguments, exemples with his personal experience. It comes to a conclusion, the videogame, are not art	I think the audience for this text is very large. Since this is a blog, everyone can have access to this article. NEvertheless, I think it will interest fans of video game. And so the relationship between the author and the audience is their shared passion: the video game. However, even people who don't play video game, can understand the text, there's no typical knowledge	0	n my opinion the text is easily to understand, there is not complexe words and the structure of the text is simple to understnad	The text is intersting because there are two visions on the subject. However, I rather agree with Jonathan Jones, I think video games are not art.
2Q	Yes, it's a typical example of an article. The author speaks about his ideas. He used a subjective point of view and he criticizes an instance to do understand his mind	I thinkt he blogger has a precise objective for criticate the condition of videogames in museum. He practices his craft and he exposes his ideas. His remarks are subjective. He uses a clear language to be understood by all.	The text is generally clear, though his words he speaks some artists in the text. I think this text can be difficult because you shoul dhav ea general knowledge	the text is clearly for everybody, it is intended for everyone but it is necessary to have a inimum of knowledge aobu tarts	0	The text is easy to understand because the lexical is comon. He has a good explains of his comments	The author of the text explains his comments and i has the right but I'm not agree with . his vidiosn abou the culture but we need to change the world and we must open our minds
2P	yes because it's short, the author explain clearly his ideas with a simple vocabulary and we can see his mood through what he say (he is sarcastic)	The purpose of this text is to demonstrate shortly that games are not art. To achieve this purpose, the author use sarcastic negative questinos, negative words to cricize (like "trope" for exemple) and at the contrary he uses many positive expressions to define what he consider like "masterpieces" for example					

Annex 10: Data from questionnaires of field study 1 – Text 5 blog entry, Group 2

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form	easy or difficult?	what is your personal reaction to this text ?
2J	I think it si a typical example of this genre because the text is short and easy to read. Otherwise, I think it's not a typical example because the Guadian don't use topics about video games often es because the author propose his opinion. He doesn't use complex words and thir isn't consone (?)	I think the purpose of the text is to make understand to people that you can't consider everything as art because you like it. The author wants his audience they dn't mix everythign in their mind. The author accentuates the word "NOT' putting it in uppercases because the word "art", about the video games.He uses little questions which are ironic "Really? Is that so? " in order ot answer about the point of view of the Moma about video games (as art).	I think the author achieves his purpose effectively but eh could achieve it more effectively because there are a little bit of arguments, this text needs them more	The intended audience of the text is anyone who goes to museum. The author and his audience go both to museums and have (certainly) an opinion abou the consideration of videogames (their status)	0	It wasn't easy to understand why the MOMA consider videogames as art. It was an easy text because the words are not very complicated	I agree with the text because I think people who thinks that video games are art mix everything and doesn't use the right terms to qualify video games.
2I		The author critic withotu conson (?)	0	0	0	0	0	0
2D	I think it's a typical example of this genre because it's a short article and the author uses the first person "I". He argumentes and gives examples to illustrate his ideas and to defend his point of view	The purpose of the text is argumnented and defended by the author. I understand the argumentes of the author but I'm not totally agree with him because I think that its not the same constat for all video games. The author criticize video games. For him, video games can't be considered as art at the same level of painting for example. He uses questinos to, then answer at these questions	I think that the author achieves his purpose effectively because as long as a reader, we come to understand his opinion in a few paragraphs. **In a blog the author could put images to illustrate his purpose to futher capture the reader.**	The intended audience of the text is cultural professionals or students and people who is intersted by the culture, the museums, the art or video games. These persons have probably the same level of knowledge that the author: they are interested in the same topics. The author uses precise and specific terms of art: for example "ready-made." he cites Museums "Moma and he uses abbreviations. Then, the author cites famous painters like Jckaon Pollock or Picasso	The subject is "I" at the beginning, then there is a lot of subjects. There are more active sentences than passive sentences. He uses questions in order to introduce his argument	I find that it's easy to understand this text because the author uses a simple vocabulary and short sentences. There is not a lot of compelx words together. Moreover, the author structures his text with shorts paragraphs: his various ideas and arguments are distinguished inthe text	I think that video games can be an art becaues these art designers who invent it and draw them; they can be influed by others artists. But I agree with the author for some video games: all video games are not art. Video games are industrial products but they create an experience for the player.

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3OO	Yes because in blog, the author explain his opinion	The purpose of the text is to convince the audience. The author compare video games to the "great artists" like van gogh and Picasso	Yes, I think it's efficient because his purpose is accessible. Jonathan Jonnes give a lot of names of artists to compare video games. However I think it's not comparable	This text is intended to an cultured audience. Inthis texte, they are a lot of names of works art. The audience is supposed to know to understand the text	0	It's easy to understand because the vocabulary is simple. The audience understand the author's thinking at the outset.	I'm not agree with Jonathan Jones. For me, games are art many of them are very beautiful. Artists make the music and the design
3MM	**I think there are to many ways to do blog, but certainly this kind of example can be a reference of this genre Because everybody can put theirs own opinions. A blog must be personnal vision of who write it**	The author use sarcastic tense to achieve his own purposes	I'm not sure. The author jsut does his own purpose, and we just have to say "yes" with his idea. If we are desagree with him we cannot debate because he's whrite (?)	Probably everbody and people who want to go at this exbitions to have differents opignons. I thinkt he authors is ito much critical against the audience.	Indeed the author use rhetorial question into the form of his article. but it supports the tone he uses: the sarcasm.	It was easy to understand the text because the author addresses different audience. It's as if he spoke with those firends at bar around socials issues. by (?), you can only have his bias, since there puts any shade in his owns purposes.	I really appreciate to learn it but in reflecting, it's tood to have different approches with articles. The text, we like or n ot we learn to understand hwo to formalise our writings protentials
3JJ	yes, it is . Because the title "announce the colour" of the text, "sorry MOMA, video games are not art," it's like he is talking to the Moma, but he can't (I don't know how to explain)	The purpose of the text is to persuade that video games are not art. He uses sarcastic remark and he tries to make arguments, he tries to compare video games and painting	No I think he doesn't achieve his purpose effectively. Because I think he doesn't know the world of video games and he has not the good arguments. He stay on a superficial view.	The audience intended is all people who like art. There is no relationship between the author and the audience even if he askes questions, questions are rhtorics	0	The comprehension of the text was easy because the author doesn't use technical words	I disagree with this text. I'm surprised that people think like that. This kindof person make me think about people who thought that Picasso or Marcel Duchamp don't . make art. It's an insult for people who create and doing it hard.
3II	**It is a typical exemple of a critic's blog. Sentences are not as simple as in a personnal blog, but they are still easily understandables.**	To convince us that video games are not art. The author firstly uses sarcasm to achieve his purpose. By using it, it immediately disqualifies videogames as a serious subject. Evnetually he uses arguments he heard in favor of video games by turning them to serve his opinion	**Jonathan Jones will achieve his purpose on people alrady convinced that video games are not art. Yet the ubiquitous sarcastic tone harms his purpose as people who think that video games are art will have the feeling they are not taken seriously.**	It was easy to understand about the text. There is no academic vocabulary and the sentence were simple	0	Even if Jonathan Jones gets some points about why video games should not be considered as art, the sarcastic tone gets annoying really fast because it makes the audience feels that the subject is not taken seriously	

Annex 10: Data from questionnaires of field study 1—Text 5 blog entry, Group 3

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3HH	I think this is a tupical example of an article of a blog because the author adopts a critc and personal position. The information is not objective but exposed through a point of view. It' also al ittle bit polemic. This topic is a subject of discussion.	JOnathan Jones has the goal to convince his reader that video games are no art. He refuses that ideo games are exposed such as in the Moma of New-york which benefites of a well reknown. For that, the author uses an sarcastic tone by asking questions and by inventing some words like "Gamecrashing." He makes laugh of his concurrent by proceding to the report speech :"The art of game,he argued if I understood him right, lies in their interactive dimensino and liberation of shared authorship."	To my mind, the author is too categoric to seem to be credible. The tone is too sarcastic. It's like if the author misses of arguments to defend his opinion. He needs to use humour to affirm his speech. He is really not in aperspective of discussion witht the opposition.	Johnathan Jones adresses to everybody because his vocabulary is not the one of an expert. but he can also adresses to the experts in art or in videogames because he mentinos some references in the two fields	The vocabulary and the grammar are not very sophisticated since there is not technical expressions and the tense most often used is active. The goal of the author is not to make a demonstration	Some words are harder to understand like "authorship" or "praise." but th text remains understable in general	Although the text is an articl eof "The Guardian Blog" to me, the text is not very intersting from a scientific point of view
3GG	yes, because it's short, the writer tell us his personal opinion/reaction to a subject	He tries to explain his vision about video-games and convince lectos with basic arguments that it's not art. He uses sarcastic tone. he uses logical sentences and structure in a logical way by exposing the problem, then the fact and finally his conclusion, so his thought. ("No one 'owns' the game, so there is no artist, and there/are no work of art"'	he is effectively in his demonstration he is so radical. His explanations to says that VG are not art are scarely and simple. There are no developpement or qualifies. That's like that and not differently	Everybody who has internet access and interested by the news	0	Easy because it's clear enough. Some word were not known but explained in class	He seems to have a closed mind in his representatino of art. He has osme logical arguments, but he's too mean, he doesn't respect enough other isions, and the work of video games creators either. He is not at the top of humanity and doesn't have the supreme opinion.
3DD	Yes, because it's a short but dense article with personnal opinion	Give an opinion about art. He firstly, introducs his trouble and makes some jokes about it. Then he makes some arguments to achieve his opinion. And finally conclude the article by a conclusion	he achieve perfectly his prupose because he uses very strong arguments	The audience is gamers (because he talks about video games) and people intersted by art (because he talks about it) His text asks to know some things about games and art to really understand it	The strucutre of the text is related to the arguments. By this way the author convince us more effective	All was easy because the syntax was simple. Only the sarcastic tone is a little hard to understand	I don't agree with the author's opinion but I have to concede that his argumentation is stron and not stupid. but a little to contemptuous

Annex 10: Data from questionnaires of field study 1 – Text 5 blog entry, Group 3

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3CC	yes because the text is short	the purpose of the text is that video game could be considered like art? To achieve his purpose, the author find any definitions for what is it art? And withthse definitions he thinks that video games aren't art beause it is an interaction between a plyer and a programme, no made by just one human	Yes, he makes the difference between the artist and a player and for him he conlcued that videogames aren't art	the intended audience is everybody. The author ask questions and these questions are that audience can think to read the text. HE employs any famous reference of masterpiece of art like Picasso or Van Gogh		0	It was easy to understand this text because the intended audience is everybody so the author adopts an easy languaeg for to be understand by everyone	I think that the author has a very bad vision of video games, I don't agree with him for example persons who made a game are artists because it's thanks to their that we find the graphic beautiful in the game
3BB							
3AA	yes because it's a short text, easy to understand by the struture (presentation of the tcontexte, the rhetorical question at the lines thirten, explications of his opinion)the words used, the linguistic form, etc	**The purpose of this text is to persuade the reader to video games haven't a statut of art and to discredited the art conception of the moma, or more precisely the new exhibition. The author try to do this by the way of citations to an intellectual (or aesthetician) used to demonstrate why video game are not art. And also he takes care about the words, choiced to illustrate his opinion**	0	The intended audience of this text is every body: it publicated on the web, he uses words and lexic relatively easy and familiar, his sentences are constructed simply and short0It was easy to understand the text because his arguments jare really clears, the linguistic form too		0	It was easy to understand the text because his arguments are really clears, the linguistic form too	0
3X	yes, because the author explains his personal opinion, a reaction to the comments of the first author	To gives an opinion and to persuade. He begins by introducing the comments of the first author, and then he criticizes this comments with a sarcastic ton. He confronts two ideas	not really, he could use more exemple to illustrate or legitimaet arguments, like an academic text	Everybody-the author tryt o devleops a familiar relationship with his reader. He uses a familiar language (opposite of formal language) with clever syntaxes and simple vocabulary		0	He began to expose the opposite argument and then he devleops an against argument which is his purpose	He had a good idea with the structure (argument-against argument. Concerning the debate, video games are art but it's a subculture

Annex 10: Data from questionnaires of field study 1 – Text 5 blog entry, Group 3

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3W	For make an article you need to epxose your argument if you give your poitn of view. He uses a debate in Oxford about "interactive immersive digial games"	The exhibition in Moma, t he author thinks it is a really bad idea to put video games in a museum. He does not understand the like between a painting like Picasso and a simple industrial prouct like video games. He does not think it is a creative or an artistic thinks	He wants to convence video game are not art. For him art is "an act of personal imagination" so he wants to convence people abou thet bad idea of the exhibition	Everybody. It is a journlist who wrote an article about art, it is a public opinion about what he thinks about video game in a museum. **The language is clear because everybody need to understand the paper but it is not a comon language like when you talk with a friend but it is not serious like an academic text.**	0	Nothing was really hard. It is text for everybody so it is not very complicated to understood	I don't hav the same opinion, video games are the result of imaginatino. It is like a book, the creator needs to imagine some characters some story and a new world so this argumentation doesn't look really interesting for me. it is a point of view nothing else.
3V							
3IJ	**It presents the personal ideas, visions. A blog is like an electronic diary in which we put whatever we like. But this article shows more academic than a pure blog. The author discuss about a new idea but not just a common daily phenomenon.**	It's a persuasive article. the auhor used word "never" to show his strong disagree with the idea he argued; he use rhetorical question to impy that the idea he argued against is "stupid"; he has the tone ironic, he also use the negative sentences. "No one 'owns'" "A player cannot" " No work of art " and he used "art has to be" And h used an comparable example, he used "chess player" to refer to video game player; we know that a chess player is not an artist.-so a video game participant is not, neither. This analogic reasoning is an implicite way to persuade us.	He shows clearly his vision comparing video gmaes and classical art master by using analogic reasoning from chess player to video players. he played with our conversation. Conventionally we thinkt hat classical pieces are art. Chess is not art; so the video game is not art as it has lots of difference with those masterpiece but lots of conferences with chess.	He tries to persuade the audience to accept his idea. First the word he gave to the new phenomenon that he argued is "gamecrashing/bolloc ks". the word is alrady show his strong agression. And the rhetorical questions shows his higher statut: **he's like a boss or a teacher asking us to "re-think"**	He used towrds to show different degrees that he agree with the idea "Artistry may .." "No one.." "Any definition of art..."	It's easy. Cause there's no complex words to understand nor complex sentence. And the phenomenon he argued is contemporary. In addition, the video game is poular, there's no difficulty of the gneral understanding	For me, I slightly disagree with him. What he said ahs some reason, but defining what it's art/what is not refers to the definition of art itself, which is still controversive right now. A strongly restricted attitude to a near phenomenon is not a good thing. Because we know in a defintion there's alwys some space for expansion
3T	yes, it is a blog post and generally it aims to persaude something to genral persons.	He's trying to explain and persuade that videogame is not a art. For his purpose he makes a reasons and examples compared between video game and real arts	His ton is more friendly to readers compared to other texts that we read. So yes	Everyone. Relatinship betweent he author and the audience is kind of familiar. He maintains sarcastic ton in the text like 4th paragraph and also use friendly terms like gamecrashing and gamebollocks		0	It was easy cause he doesn't use any complexe terms of showing his thoughts	I agree to his opinion that video game is not a art. But in contrast to him, I think it's not a art cause it can induce some victims like addicts of video game

Annex 10: Data from questionnaires of field study 1—Text 5 blog entry, Group 3

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3S	I think so, I don't really know. I do not read this much blogs. Matbe the tone of this text is a bit harsh to be taken seriously though	The author by exposing his opinion trys to persuade the reader that video games are not art. The tone of the argumentation is easily understandable, fluid and ironic. I think we can even say satirical. he argues someone's idea on the subject, gives the exact contrary answer. This author speaks as the art historian and as a person giving an opinion. these are technics of the art of rhetoric--especially persuasion.	Yes, in a way but as it is a text based on an opinion, I find it a bit sort and lacking of arguments. The irony catches the reader's attention but the following doesn't really convince me I think he could find more effective arguments because fo example "personal imaginatino" concern cinema too and it don't see cinema as an art	I think as it is published on a blog, the audience is quite everyone who finds it on the internet. I might be readers of the guardian, blogers, usual people passing by this website, or maybe gameplayers, intellectuals, or the normal audience. Anyone who can read this text and understand the whole emaning, the author uses very, very famous references (Picasso, for example) and a common vocabulary. The author uses "punbhline" as the subtitle "Pacman and Tetris alongside Picasso and Van Gogh and an ironic tone which is often appreciated by the reader. The only difficult world is explained "asethetician" and the analogic examples are very simple videogame/chess.	-tone=irony, kind of desdain - vocabulary=common, faimiliar "this stuff" - not technical terms. We can notice a different use/choice of words while disagreeing and when exposing his opinion from "these games belong to his collection. Really, is that so? " adopts a desdainful, emotional person's tone /" a work of art is a person's reaction to art" adopts the professors ideology on aritfound it quite easy to understand. It is short, written in a way to be easily understoodI don't really .ike this type of text. I believe having na opinion is great and exposing it to the public debate even greater. But being critical doesn't mean being disdainful. This type of irony is sometime actually very mean!		
3R	yes because he tries to be persuasuve about his own opinion and to convince his audeince with different arguments	The purpose is to convicne his audience to adopt hi sopinion about video games by destroying the arguments of the opposants and be telling his own arguments (he tries at least)	The audience is the intellectual, people who are into and the potential visitors of Moma. He talk to his pairs, like a friendship (sarcasm,etc)	He use that kind of politician linguistic form to destroy the arguments of opposants		0	Even if I disagree with his opinion I find some arguments are interesting but he seems like he wants to reduce video games as a lost oftime, and it's kinda pathetiuc

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3O	yes because the ton is not too formal. The author shares the text in short parties. It's not too long. The author uses a strange tittle to interest the reader moreover the ton is sarcastic for the same reason	The purpose of the text is the idea that video games are not art. The autho speaks a fact about video games (for example: interactino between a player) and then he explains that this fact shows video games are not art. It's an argumentative text	To my opinion the author doesn't achieve his purpose eeffectively because the author does a compairison between picture and videogames. But art is not just canvas. He speaks about art, bu his examples are very reduce.		It was easy to understand because the vocabulary is simple, the text is short and the references are asy 0	For me,t he ideas of the author are (?) smple. The authors look like scornful or in my opinion it's simple to refute his ideas. I think the author doesn't know the world of video games so he has a lot of prejudices.	
3M	Yes, this is a blog artical so it can be familiar and not too long it doesn't have to be difficult--just like this text	The purpose of this text is to show us videogamesa dn art are two different things. The author uses sarcasm and familiar words because it can show us his position abou the subject. Sometimes sarcasm is a good way to show our position abou tosmething and he can use it because this is jsut a "blog artical" anyway	Yes, but it's a little bit short. He says what he's thinking faster (because this is a bog artical and not an academic text) According to me,he should make a biger argument toconvince people. but we understand what he means	The audience of the text must be his blog' readers. I think the author and his audience can be friend here,a nd they are! Because he's sarcastic, funny and he uses a familiar language. They are equal so they can use familiarity as friends	He also uses "rhetoric" question or sarcasm and humour.	IT was easy becasue words were easy and the idea of the text too. Sarcasm is a little bit harder to understand when it's not in our language but it still easier than academic text	I'm agree with the author of the text.I think video games or games can't be considered as art. They are different and it's ok like that
3L	yes because the "blogger" tell to his opinion about video games in . museum and this is often the writing style in an article of a bog	The purpose of this article is to demonstrate the reasons of why video games is not a work of art. Firstly he said that art is ne person's reactino to life, and for him, video games are morel ike an experience where a player and a programme are in interaction. To pove his argument, he said that a no one "owns" the idea of the game so if there is no artist, we can't said that video games is a work of art	I think tha we can't really know if the author has achieve his purpose effectively because the people who defending video game as form of art will not change their position/idea because create video games is an hard thing and this is the reasaon which they defend video games as art.	The intented audience of the is article is for me, the experts of art. To demonstrate his analysis, he use different terms/words of the language of art and give this typ eof langauge reflect that he really want to responsabilize the expert of art and also player of video games, that other virtuality world is not art 0	Some words as "gamebollocks" can be hard to understand bu the article isn't really hard to understand because the author' point of view is clearly explain. (Indeed, he use examples to demonstrate his ideas.	My first reaction about this article was "Why this journaist really attack video games?" But when I ahve read this text many times I understand his poitn of view and approve some of his ideas but nots all.
3I	In his opinion, the author used to explain his idea, the example of Picasso and Pollock. Tio me, ti's complitelyl different of video game.	The author try to explain why he desagrees with the Moma and the vision which is present about art and video game. Jonathan Jone uses big letters and unline to express more his opinion when he writes. It's a kind of way to inist on a subject in particulary	The subject is very intersting to discuss. In fact, it is a very good idea to hink video games like art. Nevertheless, I desagree with the ideas' author, and his opinion about this subject.	**Jonathan Jones writes this article on his blog to respond to Moma, but also to denounce them to people. We can say that the langauge that he has used, it's close to the journalist language in opinion press** 0		To my part, ti's easy to understand the pointof view of the author, thank to the language that he used to express himself	I desagree with the author, Jonathan Jones. A video game can be see like a typ e of art, for somoene for example, it could be a knd of "art in a life". Or maybe like a n art that we create when we play the game

Annex 10: Data from questionnaires of field study 1—Text 5 blog entry, Group 3

text 5	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3G	I think because it's a little less formal than a real newspaper article and the author write at the first person. He gives his point of view and it's the princip of blogs	He try to persuade people that video games are not art at all. He achieves this purpose with the exampl eof different situations, principally in a museum. The fact that he uses a sarcastic tone is a good way to show an idea therefore achieve a purpose. HE explain which ddetails whihc video games can't be art and will never can be. He explains the difference between art and a simple game	Yes because he gives a lot of examples and he uses a sarcastic tone which is a good way to show how is not possible and even ridiculous, but that is also extreme and not all of the time effective because of that.	Everybody but maybe more people who are intersted by art. He write with the first person and that create a proximity with readers. He uses also familiar word like "gamebollocks" and because of the fact that he uses ironic tone in his explainatinos. He's maybe a little agressive in his way to explain	0	The text is not really difficult ot understand because there is low lexical density, he gives examples and uses words not really technicals. The most important elements are highlights that . maeks the text easier to understand.	I think that the author is al ittle agressive in his way to give his argues and I don't agree with all these examples. He's extreme in is point of view and this make him less credible
3E	Perhaps yes because it's less formal. He's sarcastic. He uses simple syntax	He tries to persuate us that video gamesa re not art. He uses the pronouns "I" in order to explain his opinion. He begins with an opinion of a philosopher who is for video games as art. Then he argues against all ideas of the philosopher. He uses examples. The text is tructured	I don't think so or it depends on the person who reads this blog. I mean it depends on the personal opinion. For instance according ot me, this blog is too sarcastic and the author don't understand the "real work" in a video game/graphism, story... So he's mor achieved his purpose	The auience could be everyone since it comes from a blog. The author and the audience are closed. Indeed some of people of the audience could recognize their opinions, ideas in the argues of the author. Furthermore the author JOnathan Jones is not an expert of art and in this way he is at the "level" of the people who read his blog	He uses rhetorical functions with the sarcastic tone. "Really? Is that so? " in order to persuate us. He also gives a "strong" comparison between Picasso, Van Gogh, Newmar and the video games SimCity, Portal, Dwarf Fortress.	That was easy since he uses man technical words. He's not an expert. He uses famous examples	I'm a little bit dispapointed by his opinion. He has to live in the 21st century and in this century video games are creative, are a part of our life. And in this case, because video games are art, it could have been an exhibit of video games in Moma.

Annex 10: Data from questionnaires of field study 1—Text 6 hard news article, Group 1

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
1AA	Inform people it is a typical examp le of this genre because it is a newspaper article	0	I think that the author achieves his or her purpose effectively	The intended audience of the text it's for everybody		0 The text it's hard to understand for me, I don't understand everything, I'm lost	I think everybody listen to rap, everybody listen rap they messages, it's inutile for empecher teenagers
1Z	0	to inform the audiance, to creat a debat and to give solutions. For achieve their purpose the author of this article quote experts and other persons	I think that it's an interessing debate but there is not enough evidence= we don't no if music is really dangerous. This article is to simplistic	It could be everybody but I think that parents are the firt target	This article is not to difficult ot understand	I disagree with this article, I think that implement a ratings system is a subjective decision and it could be more attractive for children	
1X	I think that it's a good example of a newspaper article because it's a subject who concerns everybody. It'smore ofr parents in the world/internationa l	I think that the purpose of the text is good made because the author uses of reference legitime. The journalist want to denounce the violence of some lyrics of musics and also avert danger. She uses a simple language adapted for every people, and transmite lyrics of important people, like mere, boys father, band Nirvana, etc	Yes, I do. The purpose is efficace because the message is simple	The audience of the text is more the parents on the world and the teenagers		0 For me, this text is easy because the words are simple. It's the scientiic words. And the artists write are famous	I likes this text because it's an actually subject and it's for everybody
1S	It's a typical example of this genre because we can see a real fact of society which its problematic: the suicide of teenagers.		Yes, it's seem more real	The audience of the text is every people: she uses familiar language and simple words		0 It's seem possible to understand text: it's not long and easy words	It's good to talk about important subject like suicide of children. It's / to developpe this aspect of this problem
1R							

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
1Q							
1P	Yes, all people can read this article and there are some questions	The author wants to inform that warning label from the music has any problems and the author uses quotations from.	Yes, he achieves his purpose effectively but he could using statistics as illustrate that	All people can read this article, in this text the author is little friendly	0	All text is easy and understand becdause the words and expressions used are very simple	I agree, I know this label and I think it's used from anythings. (?)
1O	yes because it speaks about a fact in order to inform people. And it trys to explain it. So it is a typical example of this genre.	The purpose of the text is to inform people. It uses simple language. So a lot of people can understand the subjcect of this article. The article explains a little the debate in the society about music and violence and how can we control it..so people can know it and have his own point of view.	Yes, I thin that the author achieves his purpose because the reader knows what happened thanks to this article and it is the aim of the newspaper. So he succeed	The audience of the text is everybody because it is a newspaper. The language is simple (langage courant). It is the language of the life of everryday. ("like" "boy") It is not academic words or language. It is for all social status, etc.	the facts are easy to understand because the author uses simple words. But DvD and R-Kan was difficult o understand but it is not really important in the text	I think it was interesting to see a part of the debate about rap and crime. But I think rap is not the cause of sohoting people (or not the alone fact) because it is gun etc	
1N	Yes, I think that the text is a typical exmaple of newspaper article. Because in this text, there is a lot of examples of children's transofmrs toy the lyrics rap. There is testinomy in this text. It is the thruth.	The purpose of the text is a debate on rap lyrics, it's bad or good ?the author jsut want show the results. He attempt to show that rap lyrics it's a bad influence for children and that the censorship is a good proposition	0	The text concern everybody. Yet people who love rap music must be more interest	0	I found that this text is more easy, i like the subject and the genre of this text. When it's a newspaper article it's more precisely.	According to me, it depends but in a lot rap songs, messages are very violent and bad, the childrens have bad point of view of the society (violent, suicide, murder...) I found that the censorship is a good thing for their futures and ideas.

Annex 10: Data from questionnaires of field study 1—Text 6 hard news article, Group 1

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
1M	It is a typical example, because this article inform the reader.	The purpose of the text speaks about the rap. Indeed the author denounces bad arguments for the rap (fviolence, example sof suicide). The author utilizes lot of anecdotes for target his purpose	I think that the author don't achieve his purpose effectively because we can' read solutions. He denounces problems but we don't a solution. It is a political vision, and we can read a lot of examples	The intended audience of the text is everybody. Indeed this article has got a simple word and the teenagers can read this text. We can't read relationship between the author and the audience because the author write examples, quotations an he don't speak with "you," it is general	We canidentify in this text examples to denounces the purpose but also quotation for write the senator answer for example	This text isn't easy or sin't hard, it si a middle for me because the language is simple, but I don't understand the political vision and the solution because we don't look this solution in the reality	It is interesting to speaks about the problem of rap. We can realized that the rap is nefaste but we can say that the rap isn't violent, it depend the music or answers.
1L	I think it's a good example of this genre because the journalist is informing people, there is not explicit point of view from him, he quotes some people's interviews. He shows reactions from different people	The purpose of the text is to show the different reactions caused by a news item, and to show the consequences, what are the responoses to the problem of therap control. To achieve his purpose, the journalist selected some reactions, from different people: artist, adults, senators, editors in chief. He doesn't use a scientist language, or a familiar language. He uses simple words and tries to be objective in his language.	I think the idea of the article is clear, so yes he achieves his purpose effectively. We can see the journalist tone	The article can be read and understood by everyone. The goal is to inform pepole, the language is current, the journalist exposes the facts but doesn't complexify the problem. The tone is quite objective	0	I found this text easy to understand, the vocabualry is not complex, it' scurrent language	Even if I found the ideas were expressed clearly, in my opinion the journalist is not so objective, we can see he selected specific quotations and points of view, so even if himself is not objective, the article is not very objective for me. Rap is again associated with muder, like if it was the only cause

Annex 10: Data from questionnaires of field study 1 — Text 6 hard news article, Group 1

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
1J	We can say that this text is a typical newspaper article because the language is clear, it talks about a society fact, there is the intervention of several person and the writing is "impersonal."	The purpose is to inform and to debate. The article informs about a fact, a news and after it asks questions to resolve the problem	I thinkt hat the author succeed to inform the audience bu thet debate stays very simplistic and at the end, there's no very "ansswer" so I think that the author should go deeper in the debate	The audience is everybody because it's a newspaper article so everybody can read it and moreover the language is clear, the information very simple and the subject can concern everybody		0 The text was easy to understand for me because the vocabulary and the language's level were not very difficult	To my opinion, this text is too much simple for the loud subject it talks about.The arguments are not very pertinents and it miss the teenagers' opinion
1H	Yes because it's simple, explicative and short	0	0	It's everybody. the author is familiary, he is a journalist so he just explain the situation and the debate. He use a simple language without familairity.		0 That was hard because it's s imple text for american person but not for french	I like the text because he explain an american society debate and I think it's interesting
1F	Yes, because in the article talk about thing in the society and all ready have interview who it's currently in the article	To inform, to risk of violence with rap to the teens. The author uses languaeg simple.	I think, the author achieves his purpose because we understand the rap and influence	The audience it's everybody. The author want to unir audience around subject of rap		0 For me, the text it's easy to understand	For me, this text talk about rap, good came because it's simple to udnerstant and permite to reflect in this subject
1E	Yes, I think it's a typical example of this genre	The purpose of this text is show advisory label on music are pointless. We have to give lyrics to the parents and forbiddenthe puchase of children	Yes, because he compare rap and rock'n Roll. he saids that lyrics are dangerous and not the type of music	The intended audience of the text is everybody but more parents who have kids		0 Nothing, this text is rather easy	I agree when the said that lyrics are dangerous but I think tha ta children is suggestible if he hasn't got good education and environnment

Annex 10: Data from questionnaires of field study 1 – Text 6 hard news article, Group 1

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3A	I think that this is a typical example of news paper article because we have the source, date... and we have people who agree about a social fact	The purpose is to inform. To achieve thi spurpose, the author uses other peoples' words by quoting them, to give poitn of view.	I don't think that the purpose is effectively achieved because lots of arguments are missign and this text is too much based on a "effect/cause" logic	The audience could be anybody. the language is simple and concerns everybody, it doesn't belong on social situation or whatever	0	The text was easy to understand thanks to the vocabulary and the topic concerns. So it makes it easy to understand	I liked the topic of this text but not thew ay it was treated. As a fan of rap music,I'm kind of tired of this "violent image" of this genre. Moreover, I completely disagree with the fact that rap music are the result of a bad and dangerous attitude Rap is not responsible of people's act!

Annex 10: Data from questionnaires of field study 1 — Text 6 hard news article, Group 2

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
2OO	Yes, this is a typical example of new article. Because it says the fact firstly and then it suppose to say arguments with relations	The purpose of the text is to inform to everyone. It is written by the press. The author uses a lot of interview for proving this fact. But I think that he has already a point of vue that he wants to say. By those exampes his attempts can be appointed well.	purpose achieved effectively I thinkt ha the author achieves his purpose. Whie his ardrieve (?), he missed the other side. I think that he could achieve it effectively when he uses both of side for the situation	intended audience The intended audience of the text is everyone. This is news article, it means that journalist gives fact to everyone. The relationship is very formal and social. The news is the fact of the world. That's why the news is made formally and correctly.		**It was easy to understand about the teact because it was made of many interviews. The narrative form is easier than the literary style to understand.** 0	i think that the author is supposed to give what he thinks. Because he already thinks that the music effects the situation. \
2FF	I think yes because the journalist examined the situation under several points of view so he seems to be objective in his analyse	The purpose of the text can be a way of inform people abou the possible influence of music over people but also to prevent them that it's only a possiblity. They have to take care about what the medias (or other) can say about this event and don't accuse rap music of something they are not responsible. The author rero?s a debate, as he highlights the two kind of opinions to explain the bast as possible the "danger" of the situation.	I think that the author achieves his purpose effectively because he gives a real analysis, he takes distances from the first judgement of the English teacher to see the situation with an objective angle.	The intended audience is all the amerians because the text is extract from CBS News which is nationnal. The relationship between the author and the audience is only informative: he doesn't use personal way of talk, the "I" of personal expression. The author is content with giving informations, he don't give his own opinion	The use of several pragraphs can be see as a way to highlight the different informations. Furthermore he articulates his article by beginning by the first opinion to cricize it subsequently: he uses the form of demonstration to accompany the human way of thinking	0	I appreciate this kind of demonstration because we can feel a real analysis. But if I agree with the fact that we can't accuse an artist for the lyrics of his songs, that we have to take distances, I think it's not possible for everyone and we have to take care of them and of the interpretations they can make from some vioelent lyrics.
2EE	Yes because the person who write this text must be a journalist and I think a journalist must be impartial and doesn't give his opinion, bu the/she just etlls the facts	The purpose is to inform. The author, just say fact he explain what happened without give his mind and without try to convince us. Everyone say something but not the author "But halfway R...said lawmaker", "Krist N...said." To inform. He use past tense verb, there are many information like "Tuesday," "English Teacher". The name of the pesons. It's a small parrt where he explain what doing.	I do, because the author inform about the situation so yes I thinkt he authors achieves his/her prupsoe	Everyone is the audience. Between the author and the audience is very formal, not personnal because the audience read the news article not a blog, or something like that, the jouranlist doesn't search to create a special relationship between them		it's hard to understand the fact someone say something but there is no proof 0	I think the praradox between "the music is good" and "the music can be dangerous" is well told. It a good article but I thinl ths article isn't enought studied just told
2Y	Yes because there are date, the name of the author and it inform	To inform. He use past tense verb, there are many information like "Tuesday," "English Teacher". The name of the pesons. It's a small parrt where he explain what doing. It's not complicat like the other scientific text.	Yes he achieves his purpose effectively. We know all the information, the idea of lawmakers, of the teacher and of Mitchell Johnson. We can make us idea	The audience is everyone. it's in CBS news so for everyone and the text don't say if it's for someone particularly. Moreover, it's not complicate to everyone can understand		The sentences are easy to understand because it's simple syntax but the argument and idea of protagonist are more complex 0	The text is easy to understand, interessant because ther eare more information and what I din't know and short

Annex 10: Data from questionnaires of field study 1—Text 6 hard news article, Group 2

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
2V	yes, it is because the author specks about real facts	The purpose of the rtext it's to informe. The author of the text gives examples to achieve this purpose	Yes, I think that the author achieve his purpose effectively by givin some examples. Maybe he coul dshow a video tape	The intended audience could be parents of children who are worried about the effects of rap music on they kids. Also for those who are shocked by these tragic events. **The relationship between the author and the audience it's an author-> consumer/reader relationship they don't know each other**	0	I think it was an easy understanding text. And we learn it in class and it was easier to understand.	I think. that it's not the music wich influence kids to do mistakes. It's more an individual problem concerned by social effecs and the childhood.
2U	yes because it talk about new items. There is citation of some protagonist the date of the article and the name of the author	The purpose is to inform The languaeg try to be impartial and not ambiguous. The author never use "I" It's impersonal	The article inform us, but like all medias, is not objective. So, yes and no.	The intended audience is everyone. CBS is a mass media. There is no technical language	0	This article is rather clear. CBS is mass media and must be understood by the maximum of people	It try to be objective, for example, by passive, quoting differents opinions. But it still convey a negative image of rap, it feed the polemic
2R	it hink it is because here the article reports different opinions, following this case. The media is rather netural and shows public opinion to adress the issue of censorship. Aobut the formal style, ti's impersonal, he don't use the pronoun "".	In my opinion, the purpose of the text is the establishment or not of censorship in some rappers. Here, we will find an opposition between those who favor censorhip and other part who are against. The author makes an argument in each paragraph, he geos to the line every new idea. So we will see that arguments will follow, initially those for censorship, those who believe that rap has influenced the boy. Then the author puts the opinions of people who are against censorhip. Futhermore, each time we find the name of the person who explains his argument and what he said in summary. Thus, we can understand what people mean and we see that the subject confronts different opinions and argument, are varied.	I thinkt he article did not speak of the final decision and at the end, there is no conclusion, if there will be censorship or not. So I think he has completed his purpose because the article shows that the subject raises manhy problems and everyone does not agree on the subjecitthink the text was addressed to anyone listening to rap or affected people listening to this musical style. With this article, we can see that rap can be trained in young people But this text is accessible to all, there is no specific langaueg so anyone can read it and understand it		overall, this text is rather simple to understand, and it's built with a sequence of more or less ineresting arguments. It is understandable and enjoyable to read	I think rap lyrics should not be censured. First because it has the freedom of expression though some lyrics talk of violence, racism and hatred, rappers are free.On the other hand, I think the role of mediators to parents is to control the impact of the rap culture at home. (If there are some problems with the child behaviour).

Note: The "0" values in row 2R appear in the "other links between form and function" column area.

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
2P	yes beause the writter explain what happens and the different debates that create through this event	The purpose of the text is to informe. He uses citatiosn a lot, also citation of editor in chief as reference	Yes, because he show the differents opinions surrounding this event and doesn't seem to prefer some opinion face to an other	The audience is everyone. The author only gives a short summary of the event and only comment the ciations he uses. He doesn't give his opinion (he doesn't use the "I") and only gives the fact so he only informs the audience	0	This text was very easy	0
2J	I think it is a typical example because there are testimonials, opinions and a politic context that make the reader understand the event and what;s all around	The purpose of the text is to inform and propose different notices, then we can . make our own opinion. The author uses quotation marks for quoting opinions. He uses spaces betweeen sentences in order to make us understand well the information.	I think he achieves his purpose effectively. He could use drawings or pictures (like the parental advisory logo)	The intended audience of the text is the population that can be worried about the influence of rap music or worried about this tragic event. We don;t know the relationship between the author and the audience. He doesn;t use hard words so that it is not an :elitist: audience.	0	It was easy to understand because the text is clear and I could understand without the understanding of every single word	I think it's an intersting text, because it's from 1998, and since there were other attacks of the kind and I know that it's not because rap music or video games or whatever that these things happen
2F	An investigation is based on researches, testimonials and analysis to realize an event, a phenomenon or others. To me, I think this article is a typical example of this genre	The purpose of the article is to inform. The author sued examles to illustraet his purpose. At the first paragraph, the author take ht story of a 13 years old Arkansas boy and :shows: that the rap is one of the reasons which pushed the kid to gunning down classmates. For this example, the author used the kids English teacher like a source of information. For all examples, the author used sources which are not reliable. Here, the English teacher isn;t a serious source, because he associate rap music to the act of the kid. There is no objectivity and the argue, here, have been made from an amalgam, between the violence of gangsta-rap music and the acts of the kid	I think the purpose of the author is to raise awareness for parents that the label have a responsability to kids who listen their musics. I think the author achieves her purpose clearly and it;s hard to think she could achieve her purpose more effectively	The audience is everyone. the author, by her text, trying to be as understandable as possible, so that everyone can easily understand. I think too, the author talkign to a politically interested public. For exampel she talks aboutSenat, Congress and tries to raise awareness about the system, the society basically, The relationshi p between both is formel too	The author used the traditional functions of language, such as referential functions or metalinguistic. She does not use the emotion or feelings in her text, she describes only.	In the text, the first part until part of music industry and label was easy to understand. When the author talks about censorship, there were somes shades that I had trouble understanding. At the end oftext, I had dificult to understand the notion of warning labels and what was involved	I think it;s a classical investigation text, it is quite comprehensible overall but I;m not agree with the way she treats the rleationship between the lyrics of a songa nd the effects they can have to people. Although she only tells the fact, I think it is slightly reducing. I . think she shoul dhave used expressive forms of langaue to capture more intensely the reader.

Annex 10: Data from questionnaires of field study 1—Text 6 hard news article, Group 2

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
2D	Yes, this article is a typical example of genre of news article because the journalist gives information and develops with arguments. He uses paroles of people to renforce hsi purpose and to gives avis of others persons.	I agree with the purpose of the text because I think that parents have the responsability of children. It's at them to autorised or stoped their children. But sometimes, the aprents do not know necessarily what listen to their children and cannot thus control. The author uses interviews, speaks to the third person. The sentences are delcarative and relatively short	I think that the author achieves his purpose effectively but in this aticle there isn't just his purpose. He would have been able to express more his own opinion, by using less testimony. Indeed he use many quotations	The intended audience of the text is all people because it's an article in a newspaper; so the author use an adapt vocabulary. It is not much difficult ot understand the purpose of this text. The article is published in CBS news, it's a newspaper of big audience: he must be simple to understand for all people.	The author uses few words of connection; he uses just "but" for example	It's easy to understand the text because the author use a vocabulry that we have the habit to see. The sentences are short: it's simple to follow the purpose of the author.	I agree with the author generally because i think that it's very important to watch that listen to or look to for the very young children principally

Annex 10: Data from questionnaires of field study 1 – Text 6 hard news article, Group 3

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3OO	yes I think because in press article the journalist give some opinions for the audience	The purpose is to create a debate. The author use more citation of people who are "concerned." like a senateur or a musican	0	The audience of the text is everybody. I can not determ the relationship between the author and the audience. They are not familiarity but the	0	For me, the text was simple to understand	0
3MM	I think it's a typical example of this genre because rap is stimacticate(?) in generals medias.	I think the purose of the text is about somes kinds of musics like rap and metal. And the author explains the effects about teens who listend it. He uses a lot of citations and also gives lines to senators and he uses some examples of teens who listened this kind of musics	I think yes but also the author uses a dark ?. Ok, the topic is not a joke, but even if. Also he must be less superficial. It's too general and simplitic.	Everyone-he has any relationship with audience. he usesd the past like preterit, citations, he declare a lot of news story.			
3JJ	yes, I think it's a typical exampl eof this genre, beause it informs and in a same time it gives to use positions from people, like teacher, the bassist of Nirvana, etc.	Inform. The purpose of the text is to inform people. He uses a short sentenses. He uses testimony and uses points of views from different person to "illustrate. He uses positive sentences	0	Everyone. the intended audience of this text is everyone. The author informs people. He uses normal language there is not familiarity. He uses also tetimony from different person. He reports fact but he doesn't say his opinion	0	0	This text talks about the link between violence and rap, artists are responsible of what they say, not of what children understand, also, children don't have to obey! But I have a problem with this text: There is not a question of juridiction
3HH	It can be a typical example of this genre but the journalist doesn't give his own opinion. He just tells the facts depending on different points of view.	To inform us as good as possible. The journalist quotes the different- actors of the event. He adopts a "neutral" position by avoidingto say "I" or "in my opinion." The tone is no conversationnal but no formal neither. He doesn't use scientific terms. The linking words remain simple as "Often" and "But." To begin his sentences, Eun-Kyung Kim uses the names of different persons who contribute to the analyzis of the problem: politics, artists, editor-inchief. These different way makes us feel to read an objective article.	To my mind, the author achieves his purpose effectively by just describing facts and by reporting speech. His information is efficient since it is global and brieve.	The article is adressed to everyone. Everyone can have a general vision of the problem by spending a few m inutes to rad the article. The journalist doesn't attempt to create a particular relationship with his audience. After have read the article, the audience can form its own opinion about the subject	There is no useless detail.	0	To me, to treat of this event is intersting. Even if it's dramatic, it enables to raise real questions about the production of rap and about its reception

Annex 10: Data from questionnaires of field study 1 – Text 6 hard news article, Group 3

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3DD	**No because it is about a news event but after it turns more political than usual.**	It is to inform people. The author explains the facts describe the trouble and get to us the meaning of some persons. He reports the debate around violence and rap music. He has stucturated his article to begin by a simple fact to finish with the national debate.	Yes but he would continues the debate. But it is not of this article and must be write in a big article.	It's everyone because it's published in popular newspaper. The author has the same knowledge that the audience because they share the rap and violence trouble in young people		0	The circumstance and the fact were easy to understand. Nothing was really hard to understand.	I think it is a sad to link young boy's violence and rap music. It is more complex. But the end of the text seems to be a good news because inform the parents abou tthe lyrics that their childrens listen is, I think, a good idea.
3CC	Yes, it's short and there are some elements to tell to the audience that's a newspaper article, with paragrahp, date and hours of the article	The purpose of the text inform persons. This is that it influences the violence of teenager. The author describes his purpose with examples of which kind of things make persons violents or suicide. The author uses language to achieve this purpose like with some references with band of metal for example Marlyn Manson	The author achieves his purpose effectively. the author could put others example to say music influence violents actions and violents people	The audience is everyone. the author make some references that everybody knows like Nirvana or Marlyn Manson. Moreover, people can identify themselv with its examples. The language is easy to understand, there are no words difficults to understand		0	The text is easy to understand, words are know by many people and the situation of this text is easy to understand too because in t he media there are lots of story of this sort.	I think music don't influence violents acts or murders and suicide, there are others elements who determines the violence. Even if, th e lyrics of some music implore violence, it doesn't tell us to do this really.
3BB	Yes for me this article it's typical because the journalist explain very well what's happen, the reason of the fact. He gives even viewpoint different senators and peoples who work in musical indutry.	The newspapers artice serves to inform us. The author of the article don't use difficult language. The purpose of the article is interesting beause it's show as music ccan have influence on kid or teenager and some music can't be listening at any age.						
3AA	Yes, because it's about a debate, a social discussion about a subject and so we have different interventions of differents protagonists of this cultural practise, and so differents points of view	The purpose of this text is to informe a public debat, it's a sort of illustration of the public space. To do this, the author build his text in opposite the different opinions by the way of the paragraphes, the words used and the fact he precise the differences betweren the protagonists . He begings by a recently public event to illustrate the problematics of his subject.	Yes, I think because is typicaly the basic way to show and transcribed a debate we can totally understand the subject. He ? in the media this reality, and in the same way he shows his position abou tthis subject	I supposed everybody can read this text but I'm not sure: first we have to know read, to have access to this text	Maybe politicals text	It was easy to unerstand the author point of view by the text structure		0

Annex 10: Data from questionnaires of field study 1 – Text 6 hard news article, Group 3

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3Y	Yes, I think it's a typical example of this genre. GGenerally, the rap music brings violence. In the society, we can see this fact a lot.	The purpose of the text is to denounce what rap music can do on our society and how people can be the victims of what happened. And the text deals with other genres too, like metal. I think it's hardcore genre, and that's why there are consequences. The author uses important person to achieve his purpose, like celebrities or senator, editor-in-chief, etc	Yes, I do but he can do this more effectively, of course. At the end, he took the example that the society can see the labels music like the foood labels and as a consequence, we can say "warning " like on cigarettes like "smoking kills", but he can be more large in his idea	Everyone. The text is simple, there is not a social status I think. Everyone can read this text. The language is simple and clear. There are a lot of paragraphs, and they are shorts		0	It is an easy text, but we ahve to understand the social link between people and how our society became wtih the new generation	I think we need some texts like that but more organized maybe. But it's great beause of the differents examples. It's interesting to see how music (lyrics) can change the world.
3X	Yes, this article describes a situation, with social and political dimension. He invites the reader to debate about rap and violence	To inform. This article tries to inform the readers. He interviews different characters, liek a politician or an expert. He gives informatins about a situation, and he expose differnt points of view	Yes, bu t he could be interview a rap artist, who can give his opinion about the subject. Also, he could be interview . a fan of rap music, like a teenagers for example	Everyone who have access to the newspaper. This article uses differents jouranlistic words and terms. Vocabular is simple, not scientific or academic words. It's a familiar language in order to touch a maximum of reader		0	Even if I haven't all understood, th is text are "easy." The sentences are not complex, with current vocabulary and clear examples	It's a international debate between, two community people who listening rap and people who hates rap. It's a generation conflict, and maybe a political conflict
3W	yes, because that talk about a fact and try to explain the fact for people. The stenences looks long but not really complex	To inform you. The article is unpersonal, it's for inform everybody. Usually you can't fount opinion in an article but a lot of journalists doesn't follow this rule.		Everyone. t/he author doesn't have familarity with the people. He speaks with an unpersonal language. He just gives an information to strangers he is stay neutral.		0	I don't think it was hard but that is need concentration. I don't have understand all the words	I have the same reflection than Krist Novaselic. Childrens can be influenced, but it is just music. It's the parent's role to teach this.
3V	Yes, it' a typical example of newspaper article because the journalist expose the facts and talk about society problems link the music	I think the purpose of this text is if the music is violent, she can make mad, craxy the kids, because they take this type of music at the first sense.	I think no, the purpose are false. And the author exagerated the fact and this analyse of the society and the teenagers is sterotyped	This article is presenting like a bad sociology article about wy kids can kill (or kill yourself). Fun-Kyong Kim doesn't have relationship with the audience, it's a typical newspaper ariticle. the journalist try to be the more professional possible. This type of language are warning for parents		0	It's easy to understand this text becaus the words, the languaeg are simple and everyone know the reference like Tupac rror Marlyn Manson	I think this text is very stereotypical, it's not the true problem; the problem are more deeper. I don't think this type of music are bad for everyone.

Annex 10: Data from questionnaires of field study 1—Text 6 hard news article, Group 3

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3U	Yes. It starts with the news, and reporter chose the contemporary popular topic using other's comments (while he lacks some perspetives).	To inform. Inthis article there are teachers "told" "said" and senators "expressed"...it includes different genres of people who gave the info..and the author always told us the profession (posistion) of the people informing (president of RIAA: teacher). He also tried to mention the most perspectives he could (while he failed). And he structured the article in lively debate: said the industry makes violent music to teens; But a basist said he can't base the opinion on one exapmle. Also he didn't put hsi ideas in this article, wh ich makes it more objective.	No, while at least we know the situation in some degrees. He should definitvely add the comments of parents and teens they directly involved in rap musicsñ and he lacks the comments of sociologues (scientists), which makes his articles a little ´superficial´.	Everyone. He has some distance witht he audience. He didn;t put out his idea, didn;t use "I" , "you". He didn't try to persuade/demonstrate anything, he shows different apsects of the news by structuring a debate. And the sources he chosed (the lawmakers, teachers, bassists...) inform us he's a reporters (ex: an scientist will choose the studies of experts and different examples to show his idea); Author here just report the debates. **The sentence is like: Person, profession, idea.**	0	It's easy. No difficulties in litteral understanding nor the understanding of ideas. The topic is contemporain, no contextual difficulties. It's related to everyone.	Personally, I think this author is not so qualified...the structure he made is not so logical. in the first paragraph of second page,I don't see any idea opposite to the last one..the label lacks infos. But it's not eht rap which influence him just because he sing int he choir? It seems stupid. He should find other sources more reliable, like the response of this child or his parents.
3T	Yes, as a ordinary articles. it describes the situation with teacher's oral evidence and tries to analyse why this case does it happen.	to inform why does it happen. For that, he takes only true, not his ideas nad for thinking about that in divers perspectives, he mentioned opinions of the specialists and teachers. (for ensuring it was a privat problem of a young boy or social problem from rap music)	yes. To inform why this case does it happen, he mentioned the specialiste's opinion and evidence of teachers.	Everyone. the relationship is perfectly receptor and reporter. Audience depends on author's description so in this case we are totally receptor	0	It was not hard to understand. Words which are used in the text are not at all academic because it aimes to give only informations.	It's true that ew can't concluce that is happened by rap music. We don't know exactly any backgrounds of this boy. But anyway rap is a particular music genre depends on drugs, sex, any violences so we should make a ? of censor them.
3S							
3R	yes because it explains the topic then it shows different point of view briefly	To inform by giving basics informations and showing "different" points of view. Quotes and poitns of view from "rpofessional people"	No becasue he just show the points of view he agree with -> violent music make people violent	Everyone	0	Everything because it's simple and clear vocabulary.	As a rap "fan," I think this article is stupid because they try to find a simple solution to a xomplexe "problem": violence. It makes me angry too because they reduce rap to aviolent music whereas ti's a really deep genre with inspiration from everywhere.
3Q							

Annex 10: Data from questionnaires of field study 1 – Text 6 hard news article, Group 3

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3P	yes, I think it is because the article quotes people who were directly or indirectly linked to the event.	The purpose is to inform because the author uses a neutral tone and never used "I."	I thinkt he author did the basic part of "informing" as expaining what happened but I feel the author hasn'tfound the most interesting people to ask their opinion about it	Everyone because it's a BBC news article so it has to target everyone and has to be understood by any kind of people	Maybe. The fact that there's a lot of quotations. Also the structure of the text with different paragraphs for different points of view shows the informative function of the text	I had trouble understanding the part where Sam Brownback explains his point of view and the link hemakes between Marlyn Manson fans' age and the violent child violence issue	I think it was really interesting to read this article because it seems that it's a good example of how media and some politicians move real problems to superficial explanations in order to deny deeper and more eomplexe social and cultural issues.
3O	No because for me the facts are not really devleopped. There are testimonies bu the author doesn't explain the context. It's just the facts and the idea for me, a journalist must explain (nost just describe.)	This text informs about the problem of violent lytrics and the role of parents to children don't listen this lyrics. To achieve this purpose, the author uses (a lot of much) of testimonies and some examples. The author doesn't speak at his name. He begins about a fact to then developped his idea.	No, because it's just a point of view. The author choices the testimonies in the same idea. There are not testimony -critical. This idea of parents have a responsability. Moreover, the author begins the diea the lyrics have an effect on this violent acts of young people. But he doesn't explain that	the audience of this text is everyone. The author gives a professional relationship because he doesn't speak at his name. HE quotes the people. The structure is argumentative (with examples), but the sentences are active so it's more easy to understand (and also verb tenses). The vocabulary is not technical Everyone can be the audience of the texte: a parent, a singer, a young teenager who likes	To achieve his purpose, the author uses some technical words (to show, he knows his subject) but then he explain the idea with easy example. The author uses no concrete meaning to everybody undersand this text		I have problems to understand one part of text. But generally I understand
3M	yes, I think it's a typical example of this genre because it informs us like an ordinary newspaper. It's a formal way to write but not as much as an academic text but more than a blog article for example.	the purpose of the text is to inform us. The author use a formal language (as I said prviously) but not too formel. It's more familiar than an academic text but better than a blog article. He gives details and he gives the names of people: manson, Novoselic, and he gives advice of other people. His article is complet (in my opinion)	Yes. He has inform us effectivley. It was a good article with a lot of information and other people's advice to be more complet, he should make other article to see if people change the CD's packages	rap...etc. The text is easy to understand and the author use simple words in order to speak to everyone so anyone can reads it. He talks to them like a journalist to people on the TV. They are not very close. But this is not academic	No, not in this text	It was easy because words were not difficult ot understand. The text can be read by anyone so it's simple. Of course some words were stranger to me. But it's easy to understand anyway	I'm agree with the author of course singers and songs can influence teenagers and young people. That's why parents must be very careful about what their childrens are earing and a label to inform is alwyas welcome.

Annex 10: Data from questionnaires of field study 1 — Text 6 hard news article, Group 3

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3L	Not exactly because this article not just define a problem but try to bring different elements to explain the sad event of Mitchell Johnson whoo killing people in his school.	The purpose of the text is to know if the rap music had influence mitchell Johnsno to do his really bad action (crazy action...) in his chool. for that the author made some hypothesis about what can be influence the young boy, who is 13 when he did this sad event, but he uses an impersonal tone.	He bring more examples which approve that rap or metal is negative, but at other moments/parts of the tex, this idea is not approve by Kris Noveselic for example so his purpose is not really effectively	Everyone. The intented audience is everyone because it is more a society problem than a problem bring by rap music		0	0	For me, this text bring a lot of good ideas. Indeed I think rap music can be really negative for a type of people (who are easy to influence),but we can generaly because I think that rap music must be listen not seriously.
3I	For my part, I think it's a very interresting examplew hich expose the problem of music influence in chidlren	In this article, we can find a journalistic language, with a kind of "interview" of wetnesses. We can deduce that the author of the text exposes his point of view, that rap is dangerous for the young public	The author propose to use details of the case, which are interesting to iiunderstand his point of view, but also to the oneof the wetnesses.	I think the language is just a journalist classic way to expose and explain his subject. There is not familiarity in the vocabulary or other way of expression.	There is not other ways of lingusitc form. Nevertheless we can just imagine that he is agree with the fact that music influence young public	to me, I understand the point of view of the author and the message that he wants to deliver to the public	I agree with the fact that music can have influence on young person like the protagonist of the article. In fact, wehn we rae young we are more influancable.
3G	It's a typical exmaple because of the way that the author write. More of that he uses quoations and differn point of view of famous people.	The purpose of the text it's to make realize people that rap music can have some negatives aspects on kids. The principal example is the young child who is 13 and has killed his classmates. The question is: Is that because of his habit to listen rap music which can be very violent?	Probably because he uses a "concret" example which can have more impact on people. And he uses and example of violence which is "extreme" which can makes people thinking about this. But he probably not more exmaples	The audience of this text can be everybody, but I think he targets in priority the parents to make them understand that rap music can be "dangerous" for their children. He shares the example that listening rap music when children are too young it's not a good idea	0	The text is not difficult ot understand because there is not lexical density and not really technical terms. The structure of this text make it easier to understand	I don't share the point of view that rap music can be at the origin of this kind of violence or effects.
3F	Yes, this is an article from a newspaper so the purpose is to give information, with reputed facts and interrogated people.	**The purpose is to report a story, with a certain vision of it. For example, the author uses appositives to introduce new elements, new witnesses in this story**	Yes, I guess. Or maybe it is a little bit short and not every parts of the story are treated like other prolbmes in society, parents' or guns.	The text is destined to everyone. There is a neutral relation between the author and the audience. The journalist only reports his knowledge about the case, and never uses personnal pronouns	For example when the author uses abreviations that every American is supposed to know (like D-ND for Demoncrats, North Dakota)	Maybe it was hard to understand what is targetted by the article (the rap instead of the gun)	I am shocked that they forgot the fact that thsi child is "just" a psychopath because it's in his genes and not because he listens to rap music. Instead of blaming the genre they should take care of his mental health

Annex 10: Data from questionnaires of field study 1—Text 6 hard news article, Group 3

text 6	typical example	purpose	purpose achieved effectively	intended audience	other links between form and function	easy or difficult?	what is your personal reaction to this text ?
3E	Yes, I think since the vocabulary is easy to understand. There is reported speack/the teacher Debbie Pelley "He should" "said" There is also "the 13-year old Arkansas..."	The purpose is to inform us. Indeed there is reported speech of one of the actor of the news/the teacher) and also different points of view)(charlie Gilbreath, etc). So the journalist tries to have reported different point of view in order to be neutral.	**More or less. I meant he journalist reports facts of course. But we can also see the media bias in this article.**	The audience is everyone and this audience ahs a certain knoweldge since you have to understand D-ND/R-Kan...The relationship between the author and the audience is not closed because she is a journalist and she has to just report the fact. And in thew ay, the journalist kepts a distance with the audience. The vocabulary is easy to understand, there is no slang..	The text is strucgtured; one paragraph per one point of view. There is information about people who are iven their opinions "Charlie Gilbreath, editor-in-chief.."	It depends ont he paragraph. In generally that was easy since the tone was formal, no metaphor. The ideas of this article was easy to understand	It makes me laugh! We can't explain everything by listening music. I don't like this text.

Annex 11: Student perceptions of difficulty of texts, field study 1

Students' perceptions of the difficulty of each text

The following section presents students' answers to the question: *Did you find this text easy or hard? Why?*

Students' perceptions of the difficulty of memoir

In order to determine if the authentic texts used for this study were within our students' grasp, we asked the question, "Did you find this text easy or hard? Why?" Answers for classified into four categories: *easy*, *hard*, somewhat easy and *somewhat hard*, no answer, and *off topic*. Answers which were considered *off topic* were ones which did not answer the question. Results can be found in the following table

Level of difficulty	Number of answers
Easy	31 (47.6%)
Some elements were easy, and some were hard	(23.1%)
No answer	9 (13.8%)
Off topic	5 (7.7%)
Hard	5 (7.7%)

Table A: Student perceptions of difficulty of memoir

As we can see, most students did not have trouble understanding the text. Below, we can see the reasons that students cited for classifying the text as easy to understand:

Element facilitating comprehension of the text	Number of mentions
Easy language/vocabulary	20
Short length of text	5
Simple sentences	3
Use of detail	1

Table B: Elements students cited as facilitating their comprehension of memoir

Annex 11: Student perceptions of difficulty of texts, field study 1

The most commonly cited type of answer alluded to "easy language" and "accessful" vocabulary. Some students also mentioned the shortness of the text along with the fact that sentences were "simple."

Among the students who reported finding the text either difficult or somewhat easy, somewhat difficult, the elements that students cited as impeding comprehension can be found in the following table:

Element that the students found difficult	Number of mentions
Irony/metaphor	6
Vocabulary	5
The introduction of the text	3
Lack of links between sentences	1

Table C: Elements that students cited as making memoir difficult to understand

Irony and metaphor proved to be students' most cited impediment to comprehension, as explained by student 2EE "I think this text is easy but it's hard to identify the ironie, I think I need to be more attentive to understand some subtleties" (2EE). Five students mentioned problems with vocabulary, such as 1Z who had trouble with "just few words like 'deaf' 'sparkling' and 'tendonitis.'"

Students' perceptions of the difficulty of academic research article

When asked if the text was easy or difficult, most students described it as somewhere in the middle.

Level of difficulty	Number of Students
Somewhat easy, somewhat hard	25 (58.1%)
Hard	10 (23.2%)
Easy	7 (16.2%)

Annex 11: Student perceptions of difficulty of texts, field study 1

No answer	1 (2.3%)

Table D. Student perceptions of difficulty of academic research article

Perhaps unsurprisingly, students perceived Text 2 as considerably more difficult than Text 1. Those elements which students cited as being difficult were the following:

Element making the text difficult to understand	Number of mentions
"Words"	20
Length	3
Sentence structure	3
Content	3
Difference between British and American English	1

Table E. Elements that students cited as being difficult in Text 2

As we can see, the most commonly cited difficult element was the "words." The category of words here included vocabulary, but not register or syntax, as students did not explicitly mention those elements. Answers classified as *words* included: "It's hard for me because word in the texte it's complicated to understand" (1F).

Students' answers to this question showed their divergent perceptions of language use. For example, for this text the question of whether the text contained technical vocabulary or not proved to be a point of disagreement among the students. Whereas 20 students cited technical or scientific words as an impediment to comprehension, two perceived that there was, in fact, an absence of technical words which made the text easy to understand, such as 1Z who stated, "The text was not to hard to understand because there are not technical words" (1Z) and 1S who said, "It was easy to understand because it's a vocabulary simple, the same words."

As we saw above, students gave nuanced answers concerning the difficulty of this text, saying that some elements proved difficult and others easy. Whereas the "words" posed a problem for many students, other elements gave them support in their comprehension. The elements which they cited as making the text easier to understand can be found below.

Annex 11: Student perceptions of difficulty of texts, field study 1

Element facilitating comprehension of the text	Number of mentions
Use of examples	20
Relatable content	5
Easy vocabulary	2
Clear structure	2

Table F: Elements students cited as facilitating their comprehension of academic research article

The most commonly mentioned element which helped students understand the text was the use of examples, particularly in the form of the testimonies in the text, to support the theoretical ideas. One such answer reads, "Some words were a bit difficult to understand, but the author shows some examples told by some persons about the own experience so it helps understand the ideas" (1L).

The category of *relatable content* included answers which stated that the text was easy to understand because the students could relate to the experience of listening to an iPod in urban spaces. One such answer included:

Sometimes the words are really hard and the sentences are too long, so it was difficult to understand and to be always concentred on the sentences and the senses of it. But the subject is easy to understand because everybody has this experience in this life. (1O)

Students' perceptions of difficulty of advice/advertisement

Student responses when asked about the level of difficulty of the text can be found in the following table:

Level of Difficulty	Number of Students
Easy	19 (54.2%)
Somewhat easy, somewhat difficult	11 (31.4%)
No answer	4 (11.4%)

Annex 11: Student perceptions of difficulty of texts

Off topic	1 (1.4%)

Table G: Student perceptions of difficulty of advice/advertisement

The elements that students cited as "easy" include the following:

Element facilitating comprehension of the text	Number of mentions
"Words"/vocab	10
Use of examples	5
Organization	4
Subject matter	2
Informal tone	1
Use of simple sentences	1

Table H: Elements students cited as facilitating their comprehension of advice/advertisement

Most students found this text easy, citing the simple language as well as the use of examples, particularly well-known blockbusters, to illustrate his ideas. The organization of the text into four numbered rules was also cited as a boon to comprehension.

Although about a third of students found the text somewhat easy and somewhat difficult, most of these students (6 out of 11) cited a relatively small impediment to comprehension: the use of a few domain-specific terms, such as "log line."

Interestingly, one student drew a pragmatic conclusion from the level of difficulty of the text, saying "The author seems to give us the less information he can, in order to give the envy to buy his books and learn more" (2P).

Students' perceptions of difficulty of film review

Students' perceptions of the difficulty of the text can be seen below:

Level of difficulty	Number of students
Difficult	15 (50%)

Annex 11: Student perceptions of difficulty of texts

Somewhat difficult, somewhat easy	7 (23.3%)
Easy	5 (16.6%)
No answer	3 (10%)

Table I: Student perceptions of difficulty of film review

Text 4 proved to be the most difficult one so far, with half of the students reporting that they found it challenging to understand. The elements cited as "easy" in this text were few, but included:

Element facilitating comprehension of the text	Number of mentions
Short length of text	2
Easy words	2
Short paragraphs	1
Short sentences	1

Table J: Elements students cited as facilitating their comprehension of film review

The impediments to comprehension reported by the students can be found below:

Element making the text difficult to understand	Number of mentions
Vocabulary	10
Figurative language	6
Content	5
Register	4

Table K: Elements that students cited as making film review difficult to understand

For this text, maintaining a distinction between answers to classify as *vocabulary* or *register* proved to be somewhat difficult, as students used terms such as "high level of expression" (1F) (classified as *register*) or "literary words" (2OO) (classified as *vocabulary*).

Annex 11: Student perceptions of difficulty of texts

Students cited the fact that vocabulary and register were particularly difficult in this text,. For instance, 2P said, "The journalist use lots of words that I didn't know and compound word that make sentences seem longer so difficult to understand without an explanation of the teacher like 'pouring-forth' 'sweat-soaked' 'knockout'" (2P).

As with Text 1, the figurative language proved to be particularly problematic for the students as 6 students mentioned having difficulty, such as 3AA who said, "The metaphores in English were difficults to understand if we haven't got explications because it's cultural and linguistic constructions wich have a siginification away the word definition" (3AA). Another obstacle to comprehension that students cited was complex plot of the film, which made this review of it difficult to understand.

11.7.4 Students' perceptions of difficulty of blog entry

As the following table shows, a majority of students found this text easy to understand.

Level of difficulty	Number of students
Easy	33 (62.2%)
Somewhat easy, somewhat hard	12 (22.6%)
No answer	6 (11.3%)
Off topic	1 (1.9%)
Difficult	1 (1.9%)

Table L: Student perceptions of difficulty of blog entry

Students who asserted that the text was easy to understand cited elements such as simple language and simple sentence structure. One student from Group 1 noted, "The text is more easier to understand of the other text studying in class. The vocabulary is accessible" (1V).

Among the students who had some difficulty understanding the text, the most commonly cited obstacle to comprehension was vocabulary (4), as illustrated by 3HH's answer: "Some words are harder to understand like 'authorship' or 'praise.' but the text remains understandable in general." The next most commonly cited difficulty was the author's use of sarcasm (3). We can see this when 3M says, "It was easy because words were easy and the idea of the text too. Sarcasm is a little harder when it's not in our language but it still easier than academic text"

Annex 11: Student perceptions of difficulty of texts

(3M). Other difficulties cited related to the article's content such as citations on unknown references to art (1) and disagreement with the author's ideas (1).

11.8.4 Student perceptions of difficulty of hard news article

The student reported difficulty of the texts can be found in the following chart:

Level of difficulty	Number of students
Easy	29 (61.7%)
Somewhat easy, somewhat difficult	9 (19.1%)
No answer	7 (14.9%)
Hard	2 (4.3%)

Table M: Student perceptions of difficulty of hard news article

We can observe that the text was considered easy or intermediate by most students in terms of language level.

Element facilitating comprehension of the text	Number of mentions
Easy words	17
Content	6
Structure (short paragraphs)	2
Short length	2
Register	1
"Newspapers are easy to read"	1

Table N: Elements students cited as facilitating their comprehension of hard news article

It was primarily the easy vocabulary that students cited as facilitating their comprehension of this text. One said, "The text is easy to understand, words are know by many people and the situation of this text is easy to understand too because in the media there are lots of story of this sort"

Annex 11: Student perceptions of difficulty of texts

(3CC). Seven students asserted that they had some difficulty understanding the content of this text. Some of their answers indicate that they may have had trouble understanding because they found the arguments in the text simplistic. One said, "It was hard to understand the fact someone say something but there is no proof" (2EE).

Annex 12: Meta-pragmatic discussion for academic research article from field study 1

Transcription of metapragmatic discussion about Text 2-- academic research article "No Dead Air!" by Michael Bull

I'd like to explain the basis of this class a little bit more clearly. So for our first class, I asked you "What is a language?" We're using a perspective in this class that language is a tool. You don't just speak to someone because you want to make a sound. You speak because you want to do something. So language is a way to accomplish something and to do something. so when we read a text, I want you to think about what the author wanted to do wit the text. So do you remember in text 1, so "The Tapeworm is in" What was the author trying to do? What was his objective?

-Selling books

So, he was trying to entertain in order to sell books . And he did this telling a story which was a narrative. And what was his audience? What was the audience for the book?

-Everyone.

Everyone. Okay. In text 2 what was the objective? The purpose? The academic one.

-He wants to learn us..

Be careful. Because "apprendre" in the sense of what I am doing right now is "teaching" and not "learning."

-Oui, teaching. He wants to teach us.

He wants to teach us, and he does this by explaining some ideas, it's expository. And what was the audience?

-Students

Students and let's say people who study culture. Okay so we need to keep this in mind. We need to keep this in mind when we study the linguistic elements because the author is using this tool, the language, to do these things. Okay so, let's start with. Let's start with syntax. What did you notice about the syntax in the two different documents. The sentence structure? Adrien?

"I see that if you know academic word very well, the academic text is less ambiguous"

T: So if we are talking about academic words. We are talking more about vocabulary than syntax.

The syntax is less ambiguous if you know the academic word very well.

So, knowledge of the subject makes the text easier to understand. So this element is related to the audience. Okay? Did you notice anything else about the syntax. Was it complex or was it simple? In text 2. When I say text 2 I am talking about the academic text, and Text 1 is the one called "The Tapeworm is in." Let's compare the syntax in texts 1 and text 2. Let's start with text 1. Let's go back to text one.

"There is a lot of lexical connectives"

In text 2?

In text 2.

Do you have examples?

Yes. "Wheras" "Thus"

Okay, why do you think we needed these words in Text 2 but we didn't need them in Text 1? Can you think about the objective or the audience?

"In text two, the purpose is to articulate his ideas so he needs to use these words."

Annex 12: Meta-pragmatic discussion for academic research article from field study 1

Exactly. These words give the text structure and they help inform you, they help to teach you something.

Let's go back to text 1. So, this was a narrative. You structure a narrative in a different way. You don't need words like "however," "*cependant*" "*donc*" to structure a narrative text. How do you usually structure a narrative text? Can anyone imagine. You structure it in a different way.

Flow by is on his own.

Okay, how do we show the flow. In the story we are talking about time.

Flow when actor 1 buy a on a on her. No. On its. On their own.

You're close. There are many right answers. The answer I wanted you to find is that a story is telling something chronologically. So in text 1, the text is structured with verb tenses because the objective is to tell a story, to entertain you?

What is tense?

Tense is *temps*. *Un temps verbal.*

Did you notice anything about the tenses in documents 1 and 2? Which document had more different tenses in it? Logically. If Text 1 is telling a chronological story. First I did that, but before I had done that, and now I am doing this.

Which one has more verb tenses? 1 or 2

1. So this one has more verb tenses. I want you to look at text 2. Look at the verb tenses in text 2, and I want you to tell me which ones you see. Tell me which verb tenses you see.

Preterite. Can you give me an example? Because actually there is not a lot of preterite in this one. Let's look at the abstract. "In this paper I investigate." Investigate is what?

-Present tense

The manner in which apple iPod users re-inscribe. Re-inscribe is the present tense again. I argue. We mostly have the present tense in article two. Which is interesting because, you know, academic texts are very complex, and they can be difficult to understand. But the problem in academic texts is not going to be the verb tenses. So that's good, we're not going to have a lot of verb tenses. In a narrative text, you're going to have more complex verb tenses because you are structuring something in time so it will be more complex. So the verb tenses of the text, this is related to the purpose of the text. He's trying to tell a story. So you have different verb tenses. Okay?

Alright. Let's see what else we can notice in the texts. So Text 2 is structured more with lexical connectors, and text 1 is structured more with verb tenses.

Let's look at grammar. Active or passive. So the cat ate the mouse or the mouse was eaten by the cat. Can you notice which text has more passive or active sentences?

Okay look at the second paragraph of the academic text. Adrien can you find a passive sentence.

"There often are passive form like "is given" or "can be arranged.""

Okay good. Yes. Good

Okay these are passive sentences. This is to say that we have more passive sentences in text two.

Can you think of why? Why do we have more passive sentences in text 2? Because. What is the effect of using the passive voice? What do you take away or or what do you add or what do you manipulate?

Annex 12: Meta-pragmatic discussion for academic research article from field study 1
Okay we're going to use. This has several effects. The first effect is an impersonal style. So when you write an academic text, you are not going to say "I think that you should go here." It's a way to remove personalization. So that's related to impersonal style which is related to formality. Okay formal texts, are less personal. Which is also why we have fewer pronouns in text two. Fewer personal pronouns. Especially like 'I' 'You' 'We." The use of the passive allows you to have an impersonal style. It also does something else. Um. I asked you to look at the subjects of the sentences. What kinds of subjects do we have in texts 1 and 2. Look at text 1. What is the most common subject ?
I. The subject is usually I. This is a personal style which is less formal. It's also related to the subject of the text. The subject of the story is this man. What he did what he thought.
Look at text 2, and I want you to look at the subjects of the sentences. What kind of subjects do you have? What is the one word that you see the most?
        It corresponds to it. for example, the solitary movement' or 'the user.' It's the third person.
We have "the user" a lot we have "iPods" a lot. When you look at the subject of the sentences, that tells you what the text is about. this is actually important. the theme of the text. It gives you the text. the theme of this text is Ipods and users. There is also the issue of agency. Agency is the subject. Agency is who's doing the action. So if I give you the sentence: "Police shot and killed 50 people." What is the agent in this sentence? Who's doing the action.
        The police
The police. The police are doing the action
What if I say "Shots were fired." Who's doing the action? We don't know. That's a way to remove responsibility and manipulate what is important in the text. In sentence two the important things are the shots. In sentence one it's the police. In sentence one you are saying "The police did something bad." In sentence two we are saying, " Something happened. We don't know who did it." So in text 2, we have a lot of passives. That also...when we talk about iPod users. We have a lot of sentences like this: [don't know what i did] The result is that um the iPod users they don't have agency. They're not acting they're passive. So this gives the idea that the ipod users are helpless. This gives the idea that the iPod users don't have agents. They're sort of like victims in the sense, they don't have power. It's based on the sentence structure. It's interesting for describing this as a phenomenon. You cannot control the fact that listening to the iPod changes your experience
So this use of passive is related to the impersonal style. It's related first of all, to the relationship to the audience. There are not pronouns. It's also related to the subject matter of the text. It allows the author to always focus on the most important ideas in the text. Okay and it's also related to agency. Agency is also related to the subject of the text.
        So we looked at the subjects of the sentences. In text 1 it was "I." In text 2 it was the iPod users, the ideas and the researchers. In text 2, he only says "I" when he says "I argue that…" That is a very important moment in the text when he gives his primary argument.
So do you remember in text 1. Do you remember? What was the author trying to do? What was his objective?\
Is the level of the vocabulary simple or complicated in text 1?

Annex 12: Meta-pragmatic discussion for academic research article from field study 1

In text 1, it's simple. This is related to the audience. Because the author wants everyone to understand the text. So, we can talk about uh, the knowledge relationship between the author and the audience. So we talked a little bit about the social relationship, which is to say that in text 2, it is more formal. If you meet your favorite researcher. Does anyone have a favorite researcher. Let's imagine that you meet Michael Bull who wrote this text? Are you going to say, Hey Michael? What's up. Let's have a beer. No, you have a formal relationship between experts. That's a social relationship. Now let's talk about the knowledge relationship. In text 1, is the man an expert? No. Is he saying, "I know something you don't know. I want to teach you about something? In text 1 the author is not an expert. And this is demonstrated by the use of simple vocabulary. In text 2, the author Michael bull is an expert. Does he think that you are experts too? Yes, he does. Because he uses complex language.

Okay, to illustrate this idea. I am going to give you an example. Let's think about a doctor. Okay, so we have doctors and they're in a medical conference, and they are talking about something very technical. When doctors talk together, they're going to use complex language, but when the doctor has a patient. Raphael comes, and he has a problem with his knee. Because you fell. Because you fell at the stairs. Raphael had an accident. He goes to the doctor. Is the doctor going to use complex language to explain the problem to Raphael? No, he is going to explain it with simple vocabulary. He is going to say. "Go home. Put some ice on it." Doctors among themselves or doctors to a patient. This is the equivalent of doctors among themselves. You, the readers of this text, are specialists in culture. So he is communicating in a complex way. But if he were communicating with a ten year old child, he wouldn't use complex phrases like "The solitary movement of iPod users through the city." He is going to say. "When you walk alone with your iPod in the city of Lille." You can see the relationship between the author and the audience in terms of vocabulary.

There is another element that I want you to notice in this text, it is called hedging.
(Writes on board:

It is absolutely true	It might be true
It is true	It could be true
It is certain	It is probable)

What is the difference between the left column and the right column

"a linguistic technique which people use to show they are not absolutely certain about something."

SAY THAT STUDENTS CAME UP WITH REASONS

Does text 1 have slang?
-Yes
Do you have any examples?
-
SLANG
CONTRACTRIONS

Annex 12: Meta-pragmatic discussion for academic research article from field study 1

The texts are not completely different. They share certain elements. Like citations.Why does text 1 have citations? Remember we have the citations at the beginning of the text. What was the objective of the citation?

They both use them as examples.

Did you understand in text 1. Maybe it was harder for you to understand, but in text 1, it's supposed to be funny. It's supposed to make you laugh. In text 2, why do we use the citations in text 2?

-To show the answers.

So they are examples of empirical evidence.

Okay, there is something else that the texts did that is similar. They both used metaphor. Do you remember the metaphor that Text 1 used? There was one that was kind of funny. It is at the end of the first paragraph on the first page?

-shampoo cocktail.

Good, he says that speaking to a French person is as inviting as a shampoo cocktail. So that's humor that is trying to make you laugh. We have some other metaphors in text 2. Here's a quotation from text 2: He says "The use of these technologies appears to bind. Bind is "lier" the disparate threads. Thread is the "les fils." So it's an image of "tisser." So just like the citation we are using this metaphor to illustrate the author's ideas. So that's related to the objective of the text.

Did you guys notice anything else about the text that we didn't mention. I want you to be like detectives. You guys are going to be my linguistic detectives for this class. So this is what I a

Annex 13: Exam data from field study 1

3RR

1. This text is an academic text. The elements are he use a formal language with both of sources. In my opinion the effect of this language help to a better comprehension of this text.

2. a medical article about a study

The language is very formal and the sources is the doctor Steven Martino. He used many numbers for explain the subject. he used "many graphics." the text indicate with many elements, the destination is a medical audience.

I think the langage effect give a professional aspect to this text. I see is very scientific text.

3. it's an interview.

Because the author explain his opinion, he say, ""I won't repeat 'em here." he talks to a familiar language.

4. The text is a criticize to a Tarantino movie.

5. This text is a professional article about video games. He use a technical language for an expert audience. He use many expert words like "desktop" "platforms" "keyboard" "feedback."

1AA

1. an article

The text it's for everybody.

2. academic text

It's a research of Dr. STeven Martino for adolescents and parents "objectifying and limiting characteristics of sexuality progressed more quickly in their sexuql behaviour." The effect of the language is good.

3. interview

because he give his opinion, he speak of his.

The audience and communicative purpose the text it's everybody, other "fan fiction." No have really opinion because I don't understand everything of his text.

4. _

5. scientific article

1Z

1. an article of a journal who resum a study

I think this because the vocabulary and the sentence are not to difficult for that a large audiance can understand this study. I think that this text have for purpose to informe people.

2. a journal article

The langage is easy to understand so many people can be inform of the facts.

3. a part of an interview or a chronical on a blog

because the author seems to be talking with someone and giving an answer to someone. The purpose of the text is to give the opinion of the author

4. a critical article of a movie

because he is a lot in the description and the author talk to the reader. The purpose of the text is to give an opinion.

5. This text is an article who explain what is a video game and the evolution of video games. I think it's an article from encyclopedy on internet like wikipedia because it's explain it in details. The purpose of the text is to inform people about what is a video game.

1X

1. an article of academic

I think the language is easy to understand and give a reflexion form in this article. The language is efficace.

2. There is a presentation of "these". The linguistic is scientific (for example "socially damaging."). The author want to demonstrate an idea.

I think that the language isn't scientific and less formal that he text 1

3. an article of a blog

because the author said "I." It's subjectif, informel, very personal: "I know," "My position," "I." This text want

Annex 13: Exam data from field study 1

given an opinion.

I think that the language is very personal and subjectif "I." He give really his opinion.

4. an article of a blog

because it's a subjectif text. Indeed the author gives his opinion of the film "Django." "superb," "stylized"

I think that the language is difficult because the words are specialized for this film. We don't know all the names of this film, the author don't explicate "who is who."

5. an article academic

The sentences aren't easy to understand and there is organization or a reflexion. The author presents his idea in the first sentence. This text want inform of facts. This elements: "specialized video games," "video games have become an art form and an industry,' 'the electronic systems," "availability."

I think the language is easy for everybody. the sentences are short and efficace.

1V

1. an article

This text is clar, he inform on the subject. The author uses simply word. A large public can understand and read this text.

I like this genre of text because I learn a new think. The author use simply word and the text is attempt.

2. scientific article

The beggining of the text "Psychologists said their findings from a 3 years study." And there are a lot of number for prove the arguments. "40 percent." It's a professional language.

The text is for a professional public but he can it's read for a parents who like inform in the subject. The author use a simply word. If the subject your interestinding you can read this. The text is accessible.

3. a blog or forum or magazine in fiction

The word use and the phrases. The author is next to public. It's possible the author is the public to. IT's not a professional approach. ex "I know many of those."

The audience is an other "fan fiction" and the author give an opinion , his opinion and he is next to his public. This text is for a precise public.

I like this language, for me it' not conform, it's not boring. I like when the author is next to his public.

4. critic of cinema

The author use a name of filmmakers, actors, and he critics the part of the film ("is probably 25 too long"). The audience is large, for a professional of cinema or for the family just before or after look the film, or for the person passionate of cinema.

I like this language is not conventionate. The author is clar. But I like the film and when I read this text my refleon change. For me it's a good point for the author. They give his opinion.

5. an article of the video game

They are a lot of word specially of the videogame (mouses, keyboards, joysticks). This text demonstrate an idea. For me the audience is precise, the vocabulary is difficult to understand when you don't know video game.

The language is difficult to understand for me. This genre of text is boring for me, because I'm loose.

1T

1. a social studies

because is talk about the representations of popular music and a skins people. The "representations" for the media is a element why i'm think so.

2. a social research text.

the doctor, psychologists in the text and a "research team" make it's really a social research text.

3. a personal position

he send a message for all.

the elements "My position" is more present in the text because is a personal reflection.

4. a critical movie

Annex 13: Exam data from field study 1

because the author talk about a futur movie and performances of the differents actors. The text touch a future audiences.

5. The text it's a culture, economics text

because is talking about a new industry of the video games and a new industry of the video games and a impact of economics point. The elements "industry," "USD," "entertainment market" for example

1U

article

Binder's study

"Binder examined how…" makes me think so.

2. scientific studie

I think so, because they speak to research by Dr. Steven Martino who is the leader of the US study. They are numbers in this research.

The effect of this language on my mind is not very complicated

3. interview

Terminological elements make me think so are "My" utilisation and the element whose at board…

4. critical article by maybe an expert about film

The author said, this thinking and give her opinion about the movie

the audience of the text is connoisseurs of movie.

5. article about video game

because the author explain in globaly video game's concept.

But it's not a studie about videogame.

1S

1. scientific article

Because we can see an social analyse by author and linguistic which concerns this analyse; study," "representations," "examined," "argument"...

The audience of text is all people: there are not difficult words, this study is simple and can be know by every people, because the author give her opinion, only.

2. an article

because we can see data with percentage (40 percent), or number "1,5 to 2,5 hours" "children aged from 12 to 17."

The audience concerns old people, adults because the study concerns adolescents, and changes of attitudes and inform of a fact of society.

3. a biography

Because the author gives his point of view, and we see terminological elements concerning him "My position," "I."

4. a critic of film

Where the author give his opinion concerning "Django Unchained," film of Tarantino. We can see the author give his opinion with personal and familiar expressions"Western-with-a-dash-of-blaxploitation." HE can to communicate with professional of films or normal people who wants an idea: the author use simple language, with familiar expression which allows to create proximity with readers.

5a scientific article,

because we read a definition of "video game," there are not familiar words or expressions, and we see an evolution of video game industry. Also there is not author in this article. The text concerns professionals of this domain.

1O

1. an academic text

Indeed it is a forma text. no you/I and the author takes care about words and sentences and structure of text. (Thus, while, no contraction). The language use makes the text serious for the reader. So if it is an academic text, the audience is students and experts.

Annex 13: Exam data from field study 1

2. an article of a newspappers

Indeed, its aim is to inform the reader: the text explains how music can influence sexuality, using a study of psychologists. The elements who indicate this aspect are: short and simple sentences, easy words and the text shows the results only (no debate for example°. So the audience is everybody because everybody can read/understand this text.

3. an article on a blog or something like that

Indeed, the author explains his opinion. So the purpose of the text is to give his opinion. Moreover, it is not a formal text because he uses "I," some contractions like "I won't repeat 'em here." The audience is everybody. The effect of the language use is to create a "friendly" relation with the reader.

4. a newspapper article (maybe in category of cinema or culture)

Indeed, the purpose is to inform about the film (actors, story) but he gives his opinion too. His aim is to inform and to convince people to go to the cinema watch it. The audience is everybody. The effect is to try to convince people

5. academic text

Indeed there is technical vocabulary ("feedback," "haptic," "joysticks"). The article is built with a good structure of ideas: the author uses "in addition," "but". The text is formal : no you and I, no contractions, goods words, etc. The author is an expert and the audience is experts and maybe students. Moreover, the reader can't disagree with the author because he gives facts and doesn't use "maybe," "should" etc. The effect of the language use is to make the text serious and technical. The aim of the text is to demonstrate ideas and facts, and consequently to inform the reader.

1R

1. an article from a social study.

Use sociological vocabulary and study differences between two cultural practicals. This text are for student or university's teachers.

2. a social study

They talk about music's effect on adolescents sexual behavior. The audience of text are students and teachers in social studies.

3. an interview

The author talk about is position about fan fiction it's for is readers or author's fans.

4. an press article on cinema

Audience is cinema's fans.

5. university's article in cultural studies.

Use a technical vocabulary. This text is for student or teacher who work on video games/

1Q

1. scientifical texte, a text of sociology about audience of rap music. There are specifical terme of sociologie research.

2. scientific texte made by psychologists.

The scientifics have an scientifical language.

3. an interview between the journalist and the author.

In the interview the author give us his feeling about fan fiction. The texte is for the fans of games of Thrones.

4. a critic of the film

The author gives us his feelings and critic the film, for exemple he gives us his feelings concerning the casting etc .The texte is for peoples who like cinema.

5. a scientific text about video games

We can think this because the author employed vocabulary about video-games ex: electronic systems, platforms, arcade games etc.

1P

1. a blog article

Annex 13: Exam data from field study 1

because the language uses is not difficult to understand, this text is probably informal because he defined a journalist about the pronon "she." In this text, the author show an investigation and he doesn't give liberty at the audience to say if they agree or disagree. The language is not difficult to understand, I think this article is write by a non-specialist because there isn't source to improve this says, and it's text from the non-specialists with this type of language.

2. an article of newspaper

I think is a text informal because the author uses words contractions. I think it's a text written by a non-specialist from all people, because it's a society problem with concerns all people and he doesn't give the liberty from the audience sentences are written to argue his opinion

3. a blog article

It's a typical informal text because the author talks at the first person.

The author is a non-specialist and with this article he talks of all "fan fiction' and just gives his opinions with some arguments

4. a critic of film

This text is informal because the author words contractions. The author is not a specialist, he uses words like "superb" to describe the casting. In this text the author gives his opinion and he uses the second person to more involve the audience.

5. a text of a website which talks about the place of the virtuals objects in our self

This text is written by a specialist to inform all people

1N

1. academic text

a study about rap and heavy metal music the audience of this text is everybody. the effect of the language is serious, it's a important study. It's a journalist who talk.

2. The genre of this text is medical

It's a serious study who have a target: popular music. The differents terminological elements are for example "Psychologists," "Dr Steven Martino," there not is "I" in this text. Here, for this text the audience can be to everybody. In this text, the effect of the language is according to me hard. It's a medical text. A demonstration make by psychologists to show a idea.

3. a part of interview of Georges RR Martin, the author of "Game of Thrones."

The elements are for example "My position" "I'm"

4. an interview of journalist, the critic of cinema who give her opinion about the Tarantino's movie.

The author say an opinion "the dialogue is sharp," "the violence is hyper-stylized.." The audience is for everybody. he discribe the details of movie (casting, performances etc…)

5. an information text, academic too.

I found that there is a lot of informations about video games. This text explain the video games, the elements are for example " A video games is an electronic game that involves human interaction." the text is an explication about the video games, the author want to show how make video games example-- "a user interface to generate visual feedback on a video device such as a TV screen or computer monitor."

1M

1. an article

because he explains a fact.

The purpose is the music and the consequence. We can read the arguments of Binder

The effect of the language is correct because we can read the arguments of Binder. It is clear and the language is simple . So lot of people can understand this article.

2. a scientific article because we can read a results of the study by Dr STeven Martino. We can read the purpose in the on line, it is clear.

We can read the results of the study, so we can understand the fact, it is really and for the readers it is important.

3. an article for fan fiction

Annex 13: Exam data from field study 1

because the author explain her idea and he denounces this fact.

The language is simple but I think in the text we can't read a lot of explications for this idea. We can read the think of many writers but we don't have a explications by the author.

4. critiwate of the film

because the author explains the film and denounces this purpose. The purpose is to explain the film. The readers can discovered the fim and the actors.

We can read a simple language where the author explains in the audience the film. It is very interesting and we can read an opinion of the author. So,for the readers it is a good point.

5. an article of the video game

The purpose of the text is to denounce the video game as an art in the industry. We can read explications for a video game and the gameurs. The audience can to understand the fonctionnement of video games

The effect of the language is that we can read a date, explications, exemple in this text. We can understand the processus of video game. The language in text is clear because the exemple help to the reader to understand.

2W

1. Article

Because it's Binder who have research in Rap Music and their differents. The author treated his purpose for different people (socialist studies etc)

2. article scientific

Because it's a psychologist, Dr. Steven Martino who published in the latest edition of the journal "Pediatrics" said that "sexually degrading lyrics." His research team surveyed 1,461 childrens aged from 12 to 13 in the US. for me it's an article interessly for "montrer" the reality in the society.

3. article

4. article of film "Django"

The author published his article for positively the audience. The author "s'adresse" different genre of people. I don't like his film but the comentary is interresly

5. An article

The author present in his text the representation a video game and her interfaces use by people. The author present his purpose video game have become an art from an industry. I agree, because for me, a video game is an art, for performances visual. The video game industry is of increasing commercial importance in TV, mobil, computer and traditionally playstation. The video game is an art today

1L

academic text

It's purpose is to demonstrate an opinion, even we can see that in the way the text is structured. The firsts paragraphs give us elements to understand the final idea of the author. There are also signposts, like "thus," "furthermore," "at the same time," which help to structure the arguments of the author. He also talks about studies and specialists like Binder. The language is formel, the author doesn't use contractions, or the "I" and the "you." He doesn't talk to his audience, he just want people to have a reflexion about his ideas. He also use social vocabulary, like the social classes of the genre's audience ("inner-city black," "white suburban youth"°: The audience of this text may be other specialists, professors of university, students...But we can see with the formel language and all the signs noticed before that the author is not close to his audience

I think that the fomel language indicate well that the author is a specialist, he makes complete sentences in the present of general truth and use a social vocabulary which proves that he knows his subject.

2. a journalistic article.

The purpose is to inform of facts. We can see that because it gives short informations, it has to be clear and not developped. It also contains apositives or relative clauses like "which have an emphasis on sex" or the apositive "leader of the US study." The journalist gives a lot of informations in short paragraphs. The language is formel, there

Annex 13: Exam data from field study 1

are no contractions, no slang, no uses of "I" and "you," which indicates that the journalist is not close to his audience, he has to be neutral.

In my opinion, the language use permits to understand quickly the text and the informations he gaves?

3. personal article, maybe from a blog or an interview

The author gives an opinion, that's the purpose of the text. We can see that because he uses words like "I", "My." He express his feelings, like when he says "I realize," "I'm against it." HE also uses contractions, like " 'm here" or "I've." These signs show that the author is close to his audience. It can be fans of him, or fans of Game of Thrones. The audience is people interested by the author or the serie, and interested by his opinions.

The language used by the author permits, in my opinion, to be closer to his audience, to his fans. It's a way for him to tell more about his feelings.

4. an article probably written by a film critic

The author gives us his opinion about the film, that's the purpose of the text. We can see that because he uses adjectives to critic the film, like "extremely indulgent" for exemple. He uses terms to express his feelings like "oh" and contractions like "you'd expect," which prove that he's close to his audience. IT's not a formal language, but there is also slang, it's current and the audience could be fans of Tarantino, people who know his work, or film specialists.

In my opinion, the language used shows that the author is a specialist and that he's passionated by his work, because he's expressfull.

5. an article

whose purpose is to inform us about the history of video games. The author explains what a video game is, and remains us about the evolutions of this. He uses a lot of technical words, which show that he's a specialist. The langage is formel, there is no "I" or "you," no expression of feeling, which show that it's an academic article. There are no contractions, the author doesn't give his opinion. HE's not close to his audience, but he writes for an audience of "connoisseurs." They are probably people interested by video games, or specialists, students.

1J

an article

It talks about Binder works so its goal is to inform of facts. We can see it because the text has a great structure, loads of link word are used ("while" "whereas") with the use of impersonals pronouns, relatives clauses, apositives and a non-technical vocabulary. Those elements tells us that the audience can be everybody, it don't need to be a specialist because here, the specialist is the author about Binder's works.

In my opinion, the language makes the text very clear and interesting. AT the end of the text we want to read Binder's studies and researchs.

2. an article

We can see it because of the use of the formal and impersonals pronounces, verbs are at the past form, the use of apositives, numbers and technical vocabulary, and links words.

With these elements, we can say that the audience is specialists even if the vocabulary is very clear, the use of a scientific work can't interest everybody. The purpose of the text is to demonstrate an idea because it shows hypothesis, clues and results

The language and the structure of the text make it a little bit boring to my mind because there's no rythm, just facts to demonstrate an idea.

3. an article, maybe on a blog

The author used the personal pronounce "I," the informal long sentence, he used the present for verbs and contractions.

These elements indicate that the audience (and the author) are non-specialists. The audience can be everybody. The author gives his opinion in this text.

The effect of the language, for me, is that the author writes as he talks. It makes a real rythm in the text and the audience can feel the feelings of the author and understand his opinion more effectively.

4. A review

Annex 13: Exam data from field study 1

The author uses loads of adverbs, adjectivs, modals verbs, apositives and different times for verbs. He gives many references and example. And even if he talks with the impersonal, the author gives his opinion, he's subjective.He stances himself as a specialist with a technical vocabulary and the audience have to be a specialist in cinema too. I think that the language used by the author gives lot of exageration and gives a good energy too. It's too much" so it makes the text fun even for the non-specialist as me.

5. an article

The author uses links words, long nouns sentences, formal, modals verbs and a technical vocabulary. With these elements, we can say that the audience is specialists. The purpose of the text is to instruct, to inform of facts because the author is a specialist and you can't disagree with him.

In my opinion the text is not accessible for everybody because of the vocabulary. It was difficult for me to understand all the ideas of the author.

1I

1. It's a corpus of text

The language is simple. This language allows a good comprehension of the arguments of the Author.

2. an article

The article is for adolescent

3. an article about "fan fiction" concept.

The purpose of this text is to show the confusing term "fan fiction" and explain the concept

4. an article

The aim of the text and to better know a genre film

5. an article about video game

The argument of Author is simple. The reader makes his own opinion.

1H

1. an academic article.

We can see that because the language isn't familiary but is very serious with a lot of logic links ("At the same time," "At this point in time," "because"...) and specifics terms ("devalued genres," "Journalistic perceptions"...) This language incite the audience to be serious when we read the text. The effect of the language use is to we are serious when we read the text.

2. a journal article

because he have shorts paragraphes and he use a simple language

The use of a simple language it's good because it's more comprehensible.

3. an opinion of a public person (the author of Game of Thrones)

We can see that because we read "My position is," "I'm against it" and a lot of use the first person of singular, he give his opinion.

The effect of this language is we can know the level of implication of this person in this debate.

4. cinema critique

This genre of text use a lot of adjectives some "irresistible" "hyper-stylized," "deliriously," "obscurely"...

1F

1. an article in a news paper.

I see the structure of this text with arguments orders (whereas,

At the same time, How…(. the text is formal. The audience of the text is for everyone.

2. an article of a reach (?)

the linguistic are relatively simple, formal. the audience of the text is for everyone.

For me, the effect of the language is simple and clear and help to the comprehension of the purpose.

3. an article in a blog.

Is ee argo, commentaire in parentheses, the text is informal,the author tall than tall to me or a friends. The audience it's for the young people

Annex 13: Exam data from field study 1

the effect of the language create relationship between author and audience.

4. review, critical article

The author employed complex words. he use lot of adjectifs (extremely, deliciously, immensely) and positifs words (cartoonishness, best)

The audience is for everyone but more specialy for the persons who like film.

The language is more difficulte, it's formal and words are complex, for me language is soutenu.

5. The text is a scientif article. the author use definition, exemple, and use numbers to explain her arguments. for me, the audience is for the students.

1E

1. an article who talk about an "important study."

The text talk to everyone because is not to scientific, is simple with simple words.

In my opinion, the language is simple to understand and permit to communicate different ideas to everyone (young people, parents, journalists)

2. a psychological and social text

In fact, we can see observation of psychologists and doctors.

I guess the purpose of this text is inform effects of rap music and hip hop in the teenagers and their life. The audience is parents (who have or not teenagers who listen this kind of music)

The language is rude because it is thrue. In fact, psychologists and doctors are talking so we can't disaprouved their studies. This language permit to show the reality to parents.

3. This text is very personnal, maybe it's a extrait of a blog

In fact the author writes like she's talking ("I") and she's talking to the audience directly like she known the audience for ten years. The purpose of this text is the idea of the author of "fan-fiction."

In my opinion the language is hard to understand (for me, a french girl). But the language creat proximity between the author and the audience.

4. an article of critic

Maybe it was published on newspaper, or magazine or in internet? The audience can be large (everyone) but not the people who don't know what is "Django Unchained" and genre of this film. The purpose is give a personal critic of the film. The language is ironic so the text is funny. this kind of language permit to talk at a large audience.

5. his text is very scientific

The language is technical and particularly. The audience of this text is people who play video games and understand technicals words and critic of art. I don't play video games so I don't understand this ext but I guess the purpose is "explain how a video game become an art form and a real industry."

The language is very hard for me. The language is technical so the text is not for everyone.

1C

1. a critique of the medias and the way they are able to treated differents subjects, here heavy metal and rap music

The linguistic make me think of the author is a young women. Who like the rap culture and maybe want to descraditate the medias to much negative about rap culture. I think these text in for a big public, not only young people, and his aim (the text) is to try to change the mind of the media and audience about the rap and heavy metal music.

2. an article

result of a research, the aim is to inform parents of teenagers to be carefull about the effects of rap music.

3. an extract of an interview of the author G.R.R. Martin

I think that because he talk about what he's thinking, and talk to the first person: "I." I think the audience of the text are maybe the fans of Game of Thrones, and maybe the fans who are loving and making fan fiction about it.

4. a critic of the film Django,

destinated for Tarantino's fans and for people who want to learn more about it before seeing it.

5. an information text about video games

Annex 13: Exam data from field study 1

The language employed is appropriate to the world of video games, the author is talking about the platforms, and the chiffres of this industry. I think the audience is big, this text should be for fans of video games or people who don't know about it. The aim of the text is to legitimate video games as an art form and industry of our society.

1B

1. sociologic topic. Linguistic and terminological elements makes me think so are terms as "representations of popular music," "examined how print journalists wrote about rap…," "differing representations of rap," "Binder's research."
2. extrait of psychological review
Linguistic and terminological elements makes me think so is terms as "Psychologists said…," "three-year study," "Dr. Steven Martino, leader of the US study," "journal Pediatrics"...
3. _

1A

1. an academic text
to demonstrate an idea of the differents audience in the rap music. We can found a lots of "research" words: "examined," "devalued genres." It's a studies text for an academic study. Vocbulary are very formal and high language with very specifics terms of this kind of study.
2. an extract from a science paper or a new's paper.
who informed people and parents about the consequences of "sexuals musics" in their children. It's an easy way to understand the meaning of this study. they're is no scientist words. It's probably an issue paper for parenting advices: they used the name of a very famous doctor who already published a study about this subject: it can be an argument for adults to to buy this issue.
3. an extract from an article of his blog
He leaved his opinion and speak trully about fan fiction. We have a lots of familiar language and terms in this extract. "I won't repeat 'em here," He speaks to his "base-fan." who probably ask him the question about his kind of writting.
4. a movie critics
probably publishing in a cinema magazine. We can read the sence of critics of the author who let his own opinion about the movie. Their are also lots of citations about the work of Tarantino, than aficionados or lovers movies can understand.
5. _

2OO

1. article to demonstrate an idea
the author uses his language formally. He doesn't use "I" "you" like personal terms. Impersonal language makes it formal and effective to achieve his purpose of the text. The effect of the language is clear to understand his own opinion or idea. He translated the study of binder in his own words. He uses well connectors of phrases to explain fluently. Moreover, the audience can be whoever is interested in rap music
2. news
to inform of facts to the audience. The author uses clear and brief linguistic form like Dr. S MArtino, leader of the V's study, published...This is formal and easy to understand because the intended audience is everyone reading news. FActs are the social issue, that's why everyone can approach this article. I don't need to have any stance in this case. He uses passive sentences.
3. blog
Because this is a very personal text. He wrote to give his own opinion. This is really subjective. His terminological elements are radical to explain his opinion. I can have questions and stance with this text.
4. review of a film
to give an opinion of the author. This is subjective, because it's a feeling after watching the film. This can be writen by expert or not. But surely, he is a big fan who watched a lot of films of Django

Annex 13: Exam data from field study 1

5. an expert article about video games

The author uses lots of long nouns for subjects. Relationship between the author and the audience could be specialist to specialist. Because this article is very expert and concentrated in the issue of "video games." That's why he uses formal termes to inform and teach his study. Lots of examples can be useful to read his idea.

2NN

1. an article

I think it's an article because there are many technical words and the structure of the text is organise in paragraph. When I read this text I think is a serious article and I can proud of the informations.

2. Article about a study

The author use many numbers. There are paragraphes. Like the text 1, I think real study to know the effects of music to warm population.

3. memoire

because he give his opinion and it is write with good words. he is engage with his purpose.

4. an article about movies like in the magazines

He have many argues to the author know his subject

5. article

who talk about video games and art. He explain the evolution of video game and why now he can be considerate like art. I think this text is for adult because the vocabulary is technic and the talk about money. It's probably also for teenagers who know electronic evolution and words.

2MM

1. memoire

Because she study something in society with compare. The termes what she uses are not specificaly difficult, everyone can understand it, but the audience of it, I think is music amators. The text not really teach us something, it's more to explain. The language use here, makes the purpose more easy to appropriate.

2. scientist text destinate to parents

I think that because we can find some numbers, studies has been realise. A simply scientist text, adapted to everyone, the purpose is clear and direct, I think it is a stance text. Because we can to be disagree with that for many reasons.

-The language use is direct, and I think it's more clearly for the audience.

3. a blog or a lexical review

This is a stance text because he gives his opinion on something, what we can be disagree. He quotes "mY position," he justify "my" like it can have other positions.

And he talks at the first person, so we can't write like this everywhere, so it's in a blog it's appropriate I think. He uses same first person and it can have an effect what makes people react.

4. a review

Because the author gives his impressions about the film good or not. He uses a cinematographic language for people who knows it, or are interesting on it. He write for a large audience, keeps attention of amators and those aren't. This language use can influence people or not to go watch this film

5. This text have some specific words in relation to the theme, so we can tell it's destinate to people who are interested in it with a little practice.

The goal is to inform people.

2LL

1. scientific,

it is a work of research. It is introduced with a study done many years ago so the author searched what exists already on the subject. The sentences are long, there are a lot of words around the subject, the lexique can be complicated there are adverbs like "furthermore" "necessarily" "increasingly." The text is structured in a few paragraphs that follows a reflexion. The author is questioning what he has read: "how these.." there are compounds words "inner-city."

Annex 13: Exam data from field study 1

There are a lot of words like "while" "at the same time," "thus," "at this point" to explain the elements of the study. I think the purpose of the text is to learn and share the authors 'research, the audience is students or other ? that might be interested about music, cultural studies.

What is the effect of the language? I think it is a formal text, the style is impersonal, itis wrote by an expert or more by students that did a work about rap music.

2. article

There is no scientific words it seems to be an article of vulgarization. The terms are easy to understand "research team." "how popular music affected.." The reflexion is clear, the sentences are not long because there is not complex words and the subject is loosely founded. The author is not a specialist, the audience either. The purpose is to share his opinion. The style is informal, it's familiar between non-specialists. The public can be disagree with what he is saying.

3. an article posted on a personal blog or a blog about literary products.

He uses pronouns like "I," his presence is detected with "my" "I'm". he also cuts the words "repeat'em", he uses also "()" to add precisions like "have heard their arguments," "I will return to later." The audience is everybody who can be intersted about the subject.

4. ar review

The style is very literary with a lot of composed words" "western-with-a-dash-of blaxploitation" "violence is hyper-stylized," "feature-length." Also there are a lot of adverbs and adjectives like "obscurely referential, extremely indulgent and deliriously over-the-top." "superb" "beyond excellent" "immensely satisfying" "awkward"...
There are abreviations like "you'd" "there's."
He talks about feelings "it feels" "well worth the wait". Words like "cartoonishness" "smarmy" "the jarring zooms" "lush widescreen landscapes" prove that the author is a specialist, his style is well developped, and he knows the career of Tarantino. The purpose is to share his opinion about the movie .

The style is informal but not personal because there isn't personnal pronoun. There is some familiarities like "you'd" "fugitive scumbags." It creates a certain proximity between the audience and the writer, we can think something else about the movie because it is an opinion.

5. definition

The verbs help to understand like "?" "is" "referred" "implies" "include" "have come." It is about elements not people, "the input" "a video game" "the electronic systems." There is no personal pronouns. It is a technical vocabulary "haptic" "vibration" "feedback peripherals."

Also the sentences are not complicated and there's not adverbs or adjectives. These are facts: "generated sales of USD 74 billion" "third-largest segment." The audience is not composed of specialists, whereas the author knows the subject. The purpose is to define video games and help the audience to understand.

2KK

1. Article

It is a short text, there isn't specific word, everybody can understand it, so it's been written for a large and public audience.
-In my opinion the language used shows that the content is serious, but everyone can read and understand the text.

2. A breve (very short article)
-There isn't scientific or complicated terms, it's easy and quick to read
-I think the text wants to give in priority the result of the study. The sentences are very short, and there is one paragraphe for one or two informations

3. Extracted from a longer text, probably an autobiographie
The author give his own point of view, he used his own voice for narrative ("my position," "I won't..") Moreover we can see it is an extract because expressions ike "I will return later" and "I've stated previously" are used.
I found the language showed the engagement of the author: he has his own opinion and he looks very serious about them.

4. Critic about a movie, probably published in a newspaper or a TV programm.

Annex 13: Exam data from field study 1

There is a little resume of the movie and precisions about the style. In my opinion, the effect of the language have is kind of friendly. There are words like "deliriously," "scumbag"... It looks like it was a friend who has written the text for me.

5. A scientific text about video games

-specific words are used like "large main frames)" there are lot of precisions and definitions. The audience need to know the topic.

2JJ

1. formal text

It uses therms as: "socially damaging," "lauded," "research mandate," "knowledge." These elements indicates that the audience has the necessary knowledge to understand these types of scientific terms and facts wich are in the text.
The effect of the language in this text shows the seriousness of what is written. And it permitts to have a clear and objective view of what the author is defending.

2. formal text

It is a study. We can see that because at the beggining it talks about what psychologists were interrested to. Alsot here is an edging vocabulary as "demeaning depictions," "characterisation." It speaks of doctors scientist journal and graphics too. Finnaly, it gives scientist numbers as "40 per cent."
These elements show that the audience must have the knowledge to read this as professionals or so because the specifics way the study to describe.
The effects of th language are that we can not refute what is saying because of the fact wich are very clear. If we don't have other good facts to the contrary, we can not say anything.

3. informal

because the author gives his opinion. He uses for example, " I won't repeat 'em here," wich is more than commun language because he uses abreviations. The audience is a large one, anybody can read this type of text.
The effect of the language here can be a bit annoying because as a writter he could have made an effort of speaking, and also, it is a bit hard.

4. informal text

The author gives his opinion about the movie. He says for example "well worth the wait," "best performances" etc. it is an enthousiastic text, but it is still a bit formal because of the cinema vocabulary. The audience must have some knowledge about cinema, especially about Tarantino movies.
The effect of the language here, gives us a good impression because the way the author describe the movie give us an enjoyable look at it.

5. formal text

2GG

1. an article about Binder and her work. We can see it because the author of the text presents to us the work of binder.
The author write this text to demonstrate an idea to all people is interested about. The author writes to nobody in particular; it's a formal text.
I think that the language used by the author is good to achieve his purpose; it's clear and comprehensiv.

2. an article (an extract) about researchs about how music can affect the sexuals attidues of boys adn girls.
We can see it because all the text is an exposition of facts. And some sentences are affirmations about the results of the study.
These elements indicate that the audience of this text is all people interested; there is no scientific expressions. The purpose of the text is to show the results of a study.
I think the language is a little bit to affirmating. Maybe some affirmations can be presented more like ideas or opinions. Maybe it's because the study is a little bit weird.

3. an article for a personal blog

because he is really informal; the author use "I" a lto and he precise that he's just giving his opinion. The audience of this text is probably the readers of the blog and any person who want to read this. The purpose of the text is to give an opinion; his author use "I" and some sentences like "my position is not unique. It is not universal either, I realize.

Annex 13: Exam data from field study 1

I think the language is really appropriate for this genre of text. The author is just giving his opinion and he know that.

4. an article from a personal blog or a memoire

It can be an article of journal too. The author don't use "I" but the text is not really formal. The audience of this are the amators of films and particularly of Tarantino's films.

The purpose of this text is to convince people that Django Unchained is a good film. I think the language is not adapted; I don't like when people give opinion as facts.

5. an article about video games

It gives us facts about video games. We can see it because affirmations like "Video games are become an art form and an industry" are facts.

The audience of this text is the people who are interested by video games. it can be just amators because there is no scientific expressions. Or not many. The purpose of the text is to inform people about video games.

And I think the langaueg is well used here.The text is clear, even for people who don't play video games.

2FF

1. an introduction to a research about the audience of rap music.

The text finishs with the sentence "our research concerns," so we can suppose that the rest of the text is the demonstration of their research. Furthermore, the structure of the text, how the text is divided in some paragraphs, seems to be academic. This text can be adress to students, experts or other

intellectuals which are interested by the subject.

The effect of the language is that the text appears as really serious: the academic form highlights the differents partis of this introduction, the sources are precised and every arguments are illustrated by quotations or elements of other researches.

2. a psychological study

There is a lot of quotations numbers to justify the arguments. so the text seems to very scientific. It could be adress to experts in psychology or other searchers.

According to me, the effect of the language in this text is that we can think that he result to the research is really serious so it illustrate the true. We want to think what the study say is the reality.

3. the transcription of an interview or a declaration of in a blog or another informal media

because the author writes as he talks: the text is very personal with the uses of many personal subjects as "my" or "I." (He uses althought a lot of parentesis to complete his sentences. The audience can be everyone, maybe particularly young peoples or the fans of "Game of Thrones."

Here the effect of the language in my opinion is that the author, George. R.R. Martin seems to be close to his fans or to the audience. We have the impression that we know him as a friend, that we are talking with him.

2. a critic

We can deduce that by the form of the text: a short introduction who gives the context of the movie and the global opinion of the author, follows by a development of the arguments about the esthetic of the film and the quotation of some cinematographic's terms and references as "Spaghetti-Western," "jarring zooms, awkward close-ups" and others. The audience is probably fans of the cinema or people who are interested by the movie.

The effect of the language is that the author seems to be an expert: so we want to believe that he has a good opinion and we want to see the movie too.

5. a kind of complete definition of what is a video-games.

Every paragraphs is about one element of the video games: what is it, how it functions, the evolution of video-games. The text is very formal and uses terms which are very precises but synthetic. There is no personal opinion, it's only an objective presentation of the genre of video-games.

the effect of the language of this text is that it seems to be very serious so we can see the informations we need if we have to work on video-games for example.

2EE

1. an academic text

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because there are long sentences, it's formal with no personnal language. The audience can't be disagree because this text is an "list' of fact who can't be context.

This text inform, so we can't be disagree or contest what is wrote. Our opinion follow the informations so we thik like it's write.

2. an academic text

because it's a long list of fact about one subject, it's formal, not personnal. The audience can be everybody and because its a study the audience can't be disagree. The text can't be context.

3. a commentary, someone gives his mind about one thing, this text is not formal, with slang and it's personnal "I" and "my." but he thing is right. We can be disagree, it's an opinion and everybody have an opinion so even the author think that have the good mind we can think what we want.

4. review

because it's about a film, with a language particular, not formal with slang "cartoonishness" it's not formal but not personnal too, even the author give his/her mind there aren't pronouns "I, my, etc"

The audience is people who know what is the subject, and we can be agree or not with the author, this text doesn't impact us opinion.

5. an academic text

because there are long sentence with many ideas about the subject. With formal language, unpersonal. The audience know what the subject is. There is smart language and smart ideas. We can't be disagree because it's fact so we can't context out opinion isn't important here because it's facts. It's for learn about subject so the purpose of the text is success.

2CC

1. studies article

The author uses a popular linguistic, the text is easy. The elements indicate about the audience and communicative purpose of the text are: "the racial composition of the rap audience,' "suburban youth," "an authentic expression of culture resistance" ->show that all people can be the audience of this text.

2. Scientific text

The form linguistic is understanding. It's fine and interesting. The numbers show that this study is about obscenities of the music thanks to "sexually degrading lyrics." The audience is parents of the adolescents and this text talks risks of music for our childrens today. I agree with the author and make caution with the youngers.

3. blog article

The linguistic used is current. the audience touched maybe users to internet on them who likes the fiction

4. a cinema critical.

The elements makes I think so are "the writer/direction," " Spaghetti Western," "Quentin Tarantino," "Leonardo Dicaprio" and using verbs as "turns'

I think that the audience is the cinephile" and them who likes Trantino.

Personnaly I am not a fan of Tarantino.

5. Academic text

The purpose is the video games evolution in the world since 2015. An element prouves my hypotese: "Video games have become an art form and an industry." The audience may be us, students in Cultural studies Art and Society.

2BB

an analyse

1. Study's text for researching. Cultural study text.

 There are lots of expressions about culture-race-kind of population which makes the difference between black and white people. The purpose of text is made to students in culture or for the research specially in mediatic speech to understand how they speak.

In my mind this text is a ?- awesome answer to ? speech about rap and hip-hop and heavy metal musics. Because it shows us that media speaks about "cliche" building which influence population whereas the reality is not the same

Annex 13: Exam data from field study 1

2. a text which belongs to a psychological and cultural study

The linguistic and terminological elements are pragmatic and scientifics. For example: "1,5-2,5 hours of music a day." These elements indicate which ask to a study about the music behaviour from youngs. So, it's a fext for psychological study.

The effect of the language in my use opinion is unexpected. Because this study presented a worrying picture about popular music from youngs. Furthermore, the numbers show this worrying reality.

3. an argument in which a person tells about a subject, here the "fan fiction"

We can see more times the use of the first person which refers to the author. And two times he says "my position."

The language used is very close to use-It's a speaked language, everyone use this language so the audience is large: to us, students, adults...from professionals as writers.

I'm feeling close to the text because the vocabulary and the manner of expression are familiars.

4. cinema critic.

The author seems to be an expert of cinema because he employs a lot of references like spaghetti Western, a kind of cinema or a detailed analyse of the building's film. It's for cinema's student and more precisely for the persons belong to the cinema's world or cinephile.

I like this kind of text because the several exemple and the list of actors or the sensitive about their opinions influence my choice to watch a film or not.

5. a scientist text

Because the author speaks with a specific vocabulary as "general visual feedback," "platforms," "interface."- the slang of geek. The audience is very specific. it's for geeks, ? in informatic or scientists.

the effect of the language in my use opinion is boring. In fact, I 'm not a scientist and I use the computer or all things informatic only a few times. So this text not concern me and its comprehension is very difficult to me.

2AA

1. a resume of a study.

it's not the study itself because the text treat about it: "In an important study…" It can be a resume with the goal to convince reader to read the whole study The genres of music she talks about (rap and heavy metal) may want to reach a young audience like students, people who likes these genres and are disappointed by the point of view media represent them

I think that's the point. By this language, be against medias, related there mistakes, she informs of facts in the way to prove that medias are not as good as they seem.

2. a shorted study in a few sentences

there are a lot of datas like percentage, we have the numbers of the study, the name of the leader and even the journal where it was published. No questions are put, it contains only elements of the study that reader can't denie. So the purpose of the text is to inform of facts. The audience must be the reader of the journal "Pediatrics" but in general I think it's students and more particularly in the social sciences.

3. This text is probably write to inform fans on a website or a magazine about his opinion. thought it was an interview but it can be because of the parenthesis. So it's probably G. RR> Martin Who redact this himself.

He wants to make think clear, he gives his opinion and insist that it's HIS opinion , not the way to follow, there is no judgement in his quotes. We can see it because he talks about him" My position," "I," write many and many times.

4. a critic

even a positive cinema's critic he's quoting references, he compares to other realisation adn movies: "Leone, Corbucci, and ranco Nero.' On the parenteces, he' telling the actor's name. He's giving his opinion by treating the performances (of the actors and Tarantino's). His purpose is probably to convince readers to go see the film. He reaches his goal with me, even if I already seen it and and enjoyed it. I want to do it again.

5. This text is an informations text, the objectivity is on it. There is never the use of "I" or "wWe." It's talking about something (video games) and only that thing. First purpose is to inform, to give a definition. But I think the real goal is to demonstrate something, to show that now, video games has a big economy and cultural part. The author probably wants to promote video games. Personnaly, I like this way to do: convince with objectivity. It gives me the feeling that

Annex 13: Exam data from field study 1

the author doesn't force me to get his idea. I can make my own opinion and I'm not word-manipulated and if I am it's with talents so I agree. Weird way to think.

2Y

1.academic, maybe an introduction to an academic text

the author speak about a study of representations of popular music maked by Binder. HE explain her arguments first, and make one critic about it: the vision of audience members isn't in the Binder's study. And at the end, he speak about his study, like a presentation about his subject. The goal of the text is to demonstrate an idea with some facts of one study. The two first paragraph are not personal because he don't give his opinion, he don't use "I" or "you", he inform of facts about one study. At the end it's more personal because he use "our," he tell what he don't like in the study but it is academic because there are not "I" using. The syntax structure isn't complex and the vocabulary to. It's a formal syntax. In fact, he don't give his opinion explicitly, he use lexical connectors like "the second," "at the same time," "thus." He don't use many adjective, not "important" or acknowledge." The audience can be everyone, it's a knowledge relationship but one specialist to non-specialist. The stance at the audience is that can be disagree with Binder's study, media's representation but we don't know for the position of the author, it's not clear.

For me, his language have an effect of narrativ text because he write like an history about the Binder's study. We are not obligate to have an opinion for be interesting about this text. He use a simple vocabulary and syntax so it's easy to understand, but it's not a journalistic article because he speak about his study at the end. For me, it's an introduction of academic text. The effect of his language that he use is that he use one study (Binder's study) for demonstrate something will be wrong, for at the era make a presentation of his study. It's like for using an example and demonstrate that contrary, it's wrong for the opinion of the author be more credible, ligitmly. it's a strategy literary I think.

2X

1. _

2. a scientific text

The elements make me think that are for example "psychologist said their findings from three year study.." or "Dr. Steven Martino, leader of the US study' or "the research team surveyed." These elements indicate the text can be read by all over the people but the principal audience is scientific. The text write by a scientific for scientific.

3. an article

it's write in a normal language, everyone can be understand. "I'm against it, for a variety of reasons…" the audience of the text is a fan of GOT, fan of fan-fiction, fan of series in general. Everybody can be read this text.

4. review

Elements of cinema, for example "Tarantino fans," "writer/director," "casting," "western" and a actors name like "leonardo dicaprio" or "Samuel L. Jackson. The audience of this text is a fan of cinema and art. A fan of Trantino or western. It's not a scientific audience but a normal audience. Everyone can be read this.

5. It's an article who talk about video game. This article explain us about video game: "A videogame is an electronic game." And to talk about history of video game: "Specialized video games such as arcade games, while common in the 190's, have gradually declined in use due to the widespread availability of home video game devices."

And he talk about the video game generate in money. It's a informal language. the audience of the text is a novice people and a interesting people about video game, not a professional audience.

2V

scientific article

The linguistic and terminological elements are formal. These elements indicate that the purpose of the text is to demonstrate an idea and the audience might e experts.

The effect of the language use in this text is that the reader takes more seriously this text than a normal text

2. scientific article

There is a lot of numbers and informations. The audience of the text is from an expert to a non-expert. The purpose of this text is to inform of facts.

The effect of the language use is that the text informs more effectively than a expert to expert text.

Annex 13: Exam data from field study 1

3. informal text

The author use contractions and a easy use of language. The audience is for non experts to non-experts. The purpose of this text is to give an opinion.

The effects of the language use is that the use of language seems familiar

4. film review

The linguistic use is informal. The audience of this text are the readers of this review and the purpose is to give an opinion. The effects of the language use help us to understand this text with lot of references.

d. article from a magazine specialized in technological arts

the author use a lot of numbers, references, and dates to achieve his purpose. The audience of the text are the readers of the magazine and the communicative purpose of the text is to inform of faccs. It's an expert to non-expert text.

The effect of the language use is that the text is taken for a serious article which gives true informations.

2U

1 an academic text

The language is formal, no impersonal, tense is often present, there are a lot of connector as "While," "Whereas," "thus," etc. He often uses passive agency expert or indirect of sociology. There aren't a lot of academic words, but you must understand is point about sociology of media and music.

2. academic text

There are a lot of number, some academic words like "emphasis," There are some long noun like "objectifying and limiting characteristics of seuxality." The langaueg is formal, so impersonal. He uses almost one tense preterit. The author wants demonstrate us something. The audience is experts or student of sociology because you must understand is technical language.

3. an opinion text, maybe a blog.

The style is not formal, he uses "I," very often, so it's personal, he uses objectives like "pretty," the is contradiction like "'em." The audience is everyone , not technical words. He wants to give an opinion. He uses active.The language is conversational.

4. a movie review

The style is informal because he uses invented words like "cartoonishness," a lot of descriptive adjectives like "superb," "irresistible.' He uses a lot of adverb like "deliriously," "immensely." He wants give us an opinion and brings us across the movie, _?_, across his vision of the movie. so he makes his language entertaining. The audience is everybody but it must have art culture for understand his artistic opinion and his literary language. The language is impersonal, there isn't "I" or "you." But he still uses "us" one time in "for the rest of us."

5. This text informs us about the fact and demonstrate us something. I's maybe a newspaper for experts. There are a lot of descriptions, passive agency like "have become" or "have declined." The style informal, impersonal. The audience is rather expert. The language is technical. Indeed there are some technical words like "Playstation," "Xbox one," "game pad, "user interface," "visual feedback." Actualy you must be an expert, a little. The author use no hedging, no modal verbs, you cannot desagree with him.

2T

1. a thesis or study about the audience of rap music and more especially, the introduction of the thesis.

The use of an expression such as "our research concerns…" at the very end of this extract seems to confirm this idea. the audience could thus be specialists of music genres and rap music, sociologists or maybe teachers, students or a jury of specialists. The purpose could be to add a new theory on rap audience to what has already been done in the past; to establish the "truth" about this genre and show the evolutions between the 1980s and the present time.

I think that the author is smart because he evokes the work of an important person (Binder) to show that he has references and knows what he is talking (writing!) about. But he also judges this study when using terms such as "this acknowledgement does not alter her enterprise." He also justifies the importance of his work when saying that the situation has changed.

2. the presentation of results of a study

Annex 13: Exam data from field study 1

the use of words such as "a three-year study," "Dr. Steven Martino," "they found that.." shows that the text wants to be serious. I think this text was writen to inform of facts.

It could have been published in a newspaper or a scientific magazine but the use of very simple words shows that the audience can be teachers, parents, teenagers.

I think that it isn't a good text (maybe because it evokes a bad study?) It pretends to show the result of a scientific study but it is written as a drama.

The use of the expression "a worrying picture of how popular music affected the attitudes...clearly shows a parti-pris. I think that he author wants to scary the parents in order to impose his own conception of how should be sexuality. It's demagogic.

3. the transcription of an interview or an article wrote for a magazine or a newspaper and in which he gives his opinion.

Words such as "my position" (twice in the text) allow us to say that. I think his audience maty be his fans since he is a well-known writer and has a lot of success, worldwide. The purpose must be to inform the readers on his positions and opinion concerning fan-fiction or maybe various subjects. Or we could think that he is responding to criticism that have been made about his position and that would explain the fact that he talks about different possible opinions

I think that the author is confident and knows what he wants to say. That's why his use of terms suggests according them to me ("my position on so-called "fan fiction"/ "I won't repeat'em" here/"which subject I will return to later…"

4 a critic of cinema

the author evokes the images, the casting, the legh of the movie, and some references (Sergio Leone, Corbucci, Nero…). He must be a specialist writting for a newspaper or a cultural magazine. The audience is the people who are interested in cinema and movies and could go see Django.

I think that the author wrote a very dynamic article and shows his enthusiasm. He uses a semi-specific vocabulary in order to show that he knows what he is talking about but everybody can understand what he says. But I think that this article lacks a little bit of criticism and analysis. Furthermore, he does not explain why he thinks that it is 25 minutes too long.

5. an informative text since it informs the reader of what are videogames and how it evolves in time. The author uses technical terms (audio feedback, touchscreens, joysticks, peripherals..) and sums up very quickly the situation so I belive the audience can be everyone who wants to have a global idea of what are video games. The use of 4 paragraphs and a strict construction makes it clear and organized.

I don't really understand the purpose of the author because the article is to short to be a real analysis but he uses technical terms, a succession that he does not develop or explains. that is why it is dynamic but useless acording to me.

2S

1. academic text

because first of all, it's a study made by Binder and because there are a lot of difficult words. These elements indicate that the audience are probably students (maybe to make a work about music in media)

The effect of the language, in my opinion shows us that the text is a scientific text

2. an article

because there are short and explicit sentences. The author doesn't give his/her opinion. And the words are simple.

the text is for everyone because like I said the words are simple and this is a short article. To give an opinion, this text uses simple words to make it easy. The effect of the language shows that the other want to be clear and the audience can understand his purpose easily

3. interview of George R. R. Martin

Because he uses "I" and he gives his opinion about "fan fiction." The text is for George R. R. Martin's fans or everyone interested by fan fiction because I don't think everyone wants to read his opinion about it. In my opinion the language shows us a proximity between the audience and George R. R. Martin. It's like he is in front of us and he talks to us using "I" and giving us his ideas.

4. critic

Annex 13: Exam data from field study 1

He gives his opinion about it and he talks about all the aspects of this film. This text is for everyone. There are some complexe words and cinema vocabulary, but it's not so difficult.

In my opinion the language gives, to a fan of Tarantino's movies, to see this movie and to the others who don't appreciate his work to don't see it. The other uses kind of exageration to create that.

5. an article about video games

The author describes with simple vocabulary the evolution of video games and how it works. The audience of this text is everyone because it's simple to understand and it's clear. We easily understand the purpose. The effect of the language can make a difficult purpose (video games and electronics) easy to understand.

2R

1. an article of a revue of social sciences to explain the research of Binder.

I think that because the text explain eh principal idea of her research without giving specialis details. Moreover, the text is separate between three paragraph what explain first of all the subject in general of the scientific. Also, some observations of Binder and finally the conclusion of her research.

these elements indicate about the audience and communicative purpose of the text because the audience can be amator or specialist who do research about the social role because she study the racial composition of the audience. In my opinion these text is more expertise because she talk about scientific things like the social race. Nevertheless, this text is easy to understand, there is no problems about the understanding but the subject is more expertise. Here the text demonstrate an idea.

3. a review

because he explain his opinion about one subject, the fan fiction. Also because he uses the pronoun "I," there is his personal opinion. Moreover,he critics the others writers.

This, we can say that the audience can be fiction writers who have a different opinion about the "fan fiction." Here, he just want to explain what he think, that is the purpose of the text, no matter about the other opinions.

In my opinion the language is more stance than formal because the author give his opinion, we can't be disagree with it.

4. a review

because the author give his opinion about the movie, he gives the positives and negatives points, he gives a little summary of the movie. It's typical of a review, he say what he like and what he don't like about the film. These elements show that the audience can be people who want to watch the movie, for example to have an idea of the film. Moreover the purpose of the text is to give a public opinion about a movie.

I think the language is stance because we have differents opinions, maybe we could love the film or not. We have differents feelings thus different opinion about the movie. For the movie, we can find positives or negatives reviews, it depends of the audience opinion.

5. In my opinion there is a teaching text because the author explain and teach what is a videogames, its history, how we use it. The author uses the active voice, each paragraph explain each idea about video games. I think these elements show that the audience can be fns or amator of video games. The purpose of the text is to teach a "lesson" about "what is a video games."

In my opinion, this text is more expertise because the author demonstrate an idea about video games and he uses typical words of video games so it's more easily to understand this text for amator or experts of video games.

2Q

1. scientific article

about the sociology of rap base fan.

The author of the text used a language of search

The text is not for everyone, I have the base of the sociology culture and I understand his ideas.

2. an artical about the music who affected the attitude of boys and girls to sex

The author of the text used a real search of Dr. Steven Martino on the "sexual degrading lyrics." The texts s more simple for the audience and results are explicated for the audience. The text can explain the situation of lyrics music today and changements in the new society.

Annex 13: Exam data from field study 1

3. a critic for a blog

The author used a stufle language: "I want repeat'em here" it's a subjective article. He used differents terminological for express his opinion. The effect of his language is bad for me because he doesn't use examples. For him it's he doesn't like.

4. critical article for a movie

The linguistic is for knowledge and he express his ideas.

The author has a good explain on the movie, I understand his purpose and I'm agree with him.

5 It' an informative text on the video games

He explains with numbers the sales of video games in world. The audience is professional or fans of video games. He used a scientific lexical "three dimensional images." The text have good explication of the industry of video games but it's to hard for the particular audience.

2P

1. Academic Text

The author uses connectors to construct his text, such as "while," "Thus" and "Whereas"...) He also use compound words ("black-inner city) and sentences with lots of nouns "white suburban youth") which are relevant of the academic genre. Also the text is very formal with no reference to the author or the audience (no "I" or "you") and a formal vocabulary ("acknowledge that journalistic perceptions…")

There don't seems to be a "communicative" purpose. The author doesn't create a real link between him and the audience, but he do transmit knowledge as a teacher to students (the audience)

In my opinion the language has as effect to help the author to structure his ideas here.

2. An article

The author doesn't refer to the audience and seems to impose the result of the study to them by using quote ("said that") from person who agree with the study and describing the facts with a preterite : "Adolescents who listened to.."

So The author hide his opinion through quotations and doesn't let the author desagree.

3. Here the effect of the language use is presented a study.

3. A blog or an extract of a book of the author…

we can't' be true because the text is very short and refer to what the author wrote earlier about fan-fiction.

-The author clearly show his opinion since the beginning" "my opinion," "I'm against it" and create opposition to explain his ideas: "My position is not unique. It is not universal either, I realize." The fact that he uses "I" create an informal text and make me think of a blog, also because he speak about his own opinion.

-We can't' be sure about who the audience but we can say that they don't have anything to say. The author have his ideas, knows the arguments of the author but don't even take the time to explain it. So clearly there is to communication

-The language is use here to impose an idea and to introduce shortly the rest of the text: "subject I will return later."

4. A film critic

-The author uses compound words ("hyper-stylized") adjectives ("irresistible") and sentences with lots of nouns ("a smarmy plantation owner") which show that he explains a opinion

-The author create a proximity with the audience while using the "you" and the "we" ("for the rest of us") so he puts himself in the audience shoes, a simple spectator of the film and create a sort of discussion between them: "As you'd expect"

The effect of hte language use is to convince the audience

5. an article in a magazine about video games

The author use a specific vocabulary ("arcade games," "platforms") and explains facts while using the present; "A video game is an…" and accumulation: "common controllers include gamepads, mouses, keyboards.."

Through his explanation the author seems to be subjective (he gives his opinion) because he is affirmative so he doesn't let the audience disagree and doesn't open a debate, for example, with the idea that video games are art.

-Here the effect of the language is to accumulate informations about the video games industry

2N

1. a newspaper

Annex 13: Exam data from field study 1

the text is easy to understand so I think it's from a newspaper or a magazine but for everyone, not elitiste. There are not 'difficult words, specific about one subject so the audience may be large.

The effect of the language use for writting the text don't change my mind. The author is objective about the topic (rap and his communication). He didn't try to influence us badly, it's' the opposite I think

2. a scientist text (the text referred to "Pediatrics" a medical journal about children) for specific people, the different scientist words and the sentence make me think about it. These elements indicate the text is for people concerned by the topic, not for everyone.

3. a blog

There are abreviations ("repeat 'em here') and he's talking with the first person (I) whereas the first and second texts was written without "i." He write for his readers and the world but it's not to inform us like newspaper.

4. from a cinema magazine

There is a utilisation of technical words from the cinema's world (filmmakers -?_, "jarring zooms, awkward close-ups..._ Even this technical words, the text is easy to understand. The audience is for the cinema's lovers and the other.

5. this text is from a dictionary for example (or Wikipedia) because we have the definition and his utilisation. There are technical words (joysticks, keyboards…) and numbers (how many sold in 2015..) the text is for everyone who want to know what is video games.

2K

1. Study text

2. scientific text. They use some demonstration and number. The text have an hegemonic effect because he was scientific so people think it's true.

3. information on journal papers

George RR Martin answer at a question (I think)

4. -

5. scientific text. The purpose of the text was to learn to this public what is a video game.

2J

1. academic text

the word "artist is used in order to talk about rappers; the references "i.e. New York Times" or use of - instead of ( ) means me think so.

2. newspaper article

The way to resume the study and the facts in little paragraphs with just a few informations makes me think so. The language use made me feel that the author wanted to discredit kinds of music the adolescents listen thanks to the study. He uses what psychologists said and the passive way in order to say what he wants to say.

3. non-academic

it seems to be a critic. The author uses "'em" instead of "them", it's short and it seems he talks directly to us. These elements indicate that the audience would be anyone, people interested about the subject. The purpose of the text is to give an opinion.

4. critical article

The number of paragraphs, the spaces before them, the normal style of writing make me think so. These elements indicate that the audience is the people interested by the movie, anyone who heard about it and the purpose is to give a general opinion about the movie (that looks like an information of facts because of little number of persons risks to dislike). The language use makes me want to see the movie.

5. The text is a memoir

The use of numbers as references, the use of terms "video games" at each sentence without the replacement of these in order to give an opinion make me think that the text is a memoir. These elements indicate that the audience is students, professors or anyone interested and can access at the document. the purpose of the text is to inform facts. The language use have an educative way because it's a language detailed with the use of words concerning this sector of video games.

Annex 13: Exam data from field study 1

2F

1. an article, an analyze of media treatment of these two genres

The language used in this article is a classical type of journalistic analyzed, but the author wants to demonstrate an idea. HE based himself to the publications of press to demonstrate her purpose.

in my opinion, the effect of this language is clar, I can understand easily his purpose, the analyze of media treatments made by Binder. But in a same time, i think at the end of the text it's a quiet hard to understand. I think this text is a little sociologic

2. scientific article

because the language used in study source made by psychologists. Too, the author gives numbers, that give a credibility and seriously to his text, his arguments.

3. this text is an answer to question "What do you think about 'fan fiction'?" This Is not an article more a point of view, writed

I think it's purpose because the author said "I," he talks at the first person. In journalism if the text was an article, we could talk of an "edito" a subjected article. To me, this kind of language can help to understand the purpose of the author and makes me close to him, like if he talks to me.

4. critical movie

it' an an article which treat movie. There is all things which appears like a critical movie like the synopsis of the film, then the critic about it. this text makes the promotion of the film and gives or not to watch the movie.

5. information text, but I think it is not an article of press or maybe a scientific article. There is many forms of elements which give us an informations, so I think this text is made for everybody, this text is like an history article with dates and chronology, the creations and the impacts now

2I

1. an extract of academic text

The author doesn't use slang and he use the first person of plurial because he demonstrates and he doesn't give his opinion (he bases his purpose on studies). The author is a specialist who talk to specialists because he use complex words like "counter frame" or "furthermore." The language permit to the author to make his purpose formal. He know what he talk about.

2. academic article

It's a formal text: It doesn't compose of slang, it composes of complex words. This text want to demonstrate with studies and the author is a specialist who talk to specialist.

The language of this text prove with the studies the veracity of the results. Like in text 1, the author know what he talk about.

3. a blog, but author is not a blogger

I explain why I think it's a blog The author give his opinion and we can be disagree with him because he use relative clauses like "my position." he use slang for example when he say "I won't repeat 'em here." We can say too the text talk non specialist because he doesn't use scientific words, the language is simply. He doesn't use too the person "I" so this text is informal.

The language entertain, we can believe we listen to a friend give his opinion on a subject but without the arguments we can't understand why he's disagree.

4. a press article or a blog

He don't slang, but he use complex words like "jarring zooms" "lush widescreen landscapes." He doesn't speak to specialist but he speak to amateur of cinema. He use the present like in article but he want to give an opinion.

The author want to promove the film. He use complex words so we listen him because we believe we read a text of a specialist.

5. a scientific article

because a specialist to a specialist. He use complex words like "large mainframe." He use numbers "USD 74 billions." He won't to demonstrate "video games have become an art form and an industry." It's formal text because he use complex words and he don't say "I" or "you."

We don't know who is the author because we can't see an opinion or a style. He follow a norm of writing.

Annex 13: Exam data from field study 1

2D

1. an academic text (an extract of a these for example)

The author doesn't use contractions, he talks at the third person, and he uses the passive form ("rap artists are applauded").

This is a text between specialists; for persons who are interested by the media and the traitment of a subject in the media.

The author analyzes a precise subject: le rap and the heavy metal in the media in the 1980s and 1990s.

The language which use in this text is serious. The purpose of the author is detailed and argumented. We can say that it right adn verified by the author. We can do confiance at the author

2. The results of a study. It is a scientific study

There are explications of psychologists, numbers of persons, their age and percentages (an average of 1.5 to 2.5 hours" "40 percent). It's a text between specialists because the author cites name of doctor; he gives precise informations. The audience is maybe persons interested by the comportement of children and teenagers: maybe psychologs, educators, teachers or doctors. It's a impersonal text and a formal form.

The language is not very scientific for a study. So, it's not hard to understand the study.

The numbers are gived with precision: "1461 children." There are just explications of the study, but not the point of view of the author. In effect, the author talks for every persons ("They," "their" "found")

3. extract of a blog

because the author gives his point of view. He uses the first person (I'm" "my" "I realize"), he uses contractions for example: "I'm" "I won't "don't"

It's a personal text and informal form. The text is maybe destined at fan of Game of Thrones because it's the author of this fiction who had write this text. It's a relationship specialist to non-specialists because the author knows his subject but he exprimes with a simple vocabulary, short sentences, contractions

the language products an effect of proximity with the audience. The point of view of the author is really exprimate.

4. a blog or an article of press in a blog or magazine specialist of the cinema

The author gives his opinion on the film but he doesn't use the first person; he uses adjectives "shrap" "hyper-stylized" "excellent playing," "best performances," The author is a specialist and the audience is probably specialist because the author gives exemples of others films. It's a text for fans of cinema.

Sometimes the author integres the audience with him "for the rest of us." That provoques a proximity effect between the author and the public.

5. An exposure which presents the video games

The subject of sentences is principally "video games." and the author uses the active form. It's a relationship between non-specialists because there are not precise things. The author presents video games quickly and with simple vocabulary.

2A

1. article in a news paper

because they explain the context, and analyse the opinion of one author against other journalist. The goal it's to have the better audience and take the defense of rap, for seducted the young people

The effect of the language here, it's the convainc the young to read about a subject who love, and other people more older who can like because the writing is good

2. on article of web-magazines

because we can see a scientific research but not very scientific like for memory; it's for a big audience because there are diffused in one of the best US media. I can say that because the division of the text are clear, it's typical website

Here the effects of language do easy the comprehension for a big part of us. The language use words who can be affraid the parents of the children concerned: like .." early sexual behaviour, leading the spread of disease and underage pregnancyes,"

3. personnal message from George R. R. Martin

who have do publish on the facebook page, or in a fiction's site because it's simplistic message destinate to his fan base.

Annex 13: Exam data from field study 1

The language here, renforce the proximity between him and his public and he wants they doesn't believe their are too bad for become writer

TD3

2PP

1. a resume of a study by Binder.
I think so because the author of the text mention her work and always say "she."
The effect of the language is that we believe this text because it's very well explain.
2. a resume of a study
There is a lot of specific terms and there is concrete numbers, there's results
The audience might be readers of journal who wrote about science.
The effects of the languages make us believe the text because it give us scientifics results
3. interview
because the author gives his opinion about a define subject. The audience might be readers of a journal or people in front of TV, for an emission.
The effect of the language is clear: his opinion will never change. He's sure about it.
4. a critic of a movie
because the author only speak about the film, he explain it, give us the synopsis and an idea of the genre.
The audience might be people who's going to a movie theatre, or the reader o a newspaper talking about cinema.
the effects of the language is that we have a good opinion about that film,and we know what it is about.
5.explanation text that gives a description of video game (like the articles on Wikipedia…) I think so because the subject (videogames) is very well explain with technicals terms. The audience might be people who wants some specifics information, or people who have to do a study about the subject.
The language is technical and the way it's explain is "cold," very objectif, so you can't doubt about what you read. I mean this text let's no way for people argumentation, you can't questioning it. (But as we know if it's Wikipedia, we have to verify it.)

3QQ

1. This text is a study note and review of other studies
2. This text is a research of Dr. Steve Martino.
3. This text is a writer's position about "fan fiction," the langage isn't, in my opinion, really scientific because there is not any argumentation of his ideas.
4. This text is a movie review, with different notions of cinema. But the author is really sarcastic and can frustrate readers who enjoyed the movie.
5. documentary text about video games and consoles
It use scientific sentences, with complete explanation of the "game" mecanism.
In the end, it talk about video games as an industry with good explanation and precise numbers.

3B

1. a extract of a presentation or a resume about social research because the text talk about serious topic and seems to be a critical proof against the media the audience is probably student
The effect of the language in this case is consequent, it shows the different representation of music artist with a social view a critical dimension in my opinion.
2. a psychology text
The language is technic and with difficult terms, but this is important in case of the audience is student.
3. extract of an interview
with the author of game of thrones about this serie, he is like he answer to a question because he mention :I will -- later,: that make me think that a interview, the audience is maybe the community of Game of Thrones fans.
4. a critic

Annex 13: Exam data from field study 1

the author give his impressions, the audience is maybe cinema;s fan or Tarantino;s fans.

HEre the language is more familiar and show some enjoying from the author, it transform the text in something pleasant I think.

5. The text can be an extract in a cultural magazine or technological magazine, the text content some informatical term. The audience is maybe a specialist public or student.

The language is use in this case for help the reader to understand with a pleasant atmosphere and I found this article easy to read.

3OO

1. This text is maybe a press article.

The vocabulary is simple.

2. a press article

The vocabulary is simple . The text is formal. The author doesn't use "me" or "I." According to the purpose of the text, I say that the audience is composed of parents.

3. a blog or an extract of interview

because the author use "my" and "I." He said him personnal opinion about hte fan-fiction. He use the present for explain With this text the audience can make an reflexion about the subject. The text can maybe chocked the audience. The audience of the text is probably the fan fiction and people who like Game of Thrones

4. an article who the author criticize the film

The author use a vocabulary of cinema. The audience is maybe composed of people who like cinema or of Tarantino fans. The vocabulary is difficult.

5. press article

It explain what is a video game. The vocabulary is simple. The audience is composed of people who doesn't understand the video games.

3NN

1.a scientific article

We can see that with words like "study," "examined" and also the author writes about sociology and about roles of media. the audience of this text may be a scientific, journalist, professor of university.

In my opinion the language have lots of meanings because she speaks about social problems, social resistance and representations of media. Talking about socially realities and with logical arguments, that is constructive I think.

2. scientific

We can that with this kind of words "demeaning depictions," "disease," "sexual behaviour," "objectifying," "characterisations." The audience of this text may be the scientific communities often sociological and psychologic but also parents.

"sex and romance," "degrading," "worrying pictures." All this expressions makes me think that there is some kind of prejugees, there are values situed and so I prefer to take this text with some distance.

3. scientific article

We have on the text some words wich reports on scientific process like "concept" "arguments" "confusing term" "subject of thought." The author talks to a scientific audience I think because he talks about another writters who the audience should knows.

The Author seems to be angry, he wich to be listen seriously and I think this posture always interesting. He loves what he does and so we should listen him. He wants to ? recognize his passion.

4. a critic of a film

We can see that with the lots of references about other films or playing of actors. The audience indeed may be cinema fans and other critics and also cinema workers.

I love Tarantino so what the author write cannot be change my opinion about this director. The language is simple and can show us that the author like Tarantino too.

5. Scientific text

Annex 13: Exam data from field study 1

We can that by the language and posture of the author. "Involves human interactions" "became an art form and an industry" we can understand with this expressions that the author try to take the subject with sociological questions and posture. He divises the sectors where video games can have a role.

The audience of this text must be scientific I think because he doesn't talk about the games but of sociological influence they can have.

The language of this text gives me an informative posture. It seems to be neutral and don't give an opinion but just informs. So I don't need to be agree or not, that is just a description of a sector.

3MM

1. The genre of this text is an dualistic subject in medias researches and it's defines by thoses logicals connectors: "the second factor," "At the same time" "whereas" also because the author of this text uses an formal terminology in the language. To give you an example the authors uses "might" "furthurmore" "suburban" so with thoses expressions he has been exposate his arguments step by step. In my opinion with those elements I can tell you the audience of this text is addressed to non-experts. I think it's kind of homework class.

2.articl press in a magazine

Because we can find somes sentences in" " and it's define report of somethink we can't have here.

The tone of the text: Dr. Steven Martino published in the latest edition of the "Pediatrics." Also because the text is in passive form. In my opinion, the audience of this kind of text must be for woman's magazine.

3. a critical in a forum on website, somethink like that

The tone, and terminological elements are completely informal. He uses "I" "my" in every sentences. So I think it's indicate about audience and I am sure to tell you it's address to non expert.

4. revue

The author uses contractions and somes imaginates words to the univers Django.

so, In my opinion the audience adress to non expert but to Tarantino's fan.

5. The genre of this text is an expert article and is refered to arguments listening and explaining step by step.

3LL

1. an article about a research of representations of popular music.

The text is written with a formal language.

It has a structure with longs nouns phrases, pretty complex. We can see some linguistic and terminological elements for example: nevertheless, furthermore…

The author informs of how media treat this two genre. The author is a specialist, he knows what he talks about but he explains enough some everyone can understand the situation I think. The precisions of the informations in this text are importants because I trust most the author.

2. a research

with formal language. There are long noun phrases and appositives ones: "leader of..", "who listened..", "which have…"

The purpose is to inform of facts.

We don't have to be a specialist for understand this text.

3. it's a personal text, the author give his opinion about fan fiction. The sentences are simple and shorts. We can find some contractions ("repeat'em"). He used the first person and a informal language.

We don't really know the context and the author don't definite "fan fiction" so we have to know at least this expression to understand what he tells about.

4. a review of a movie

The author used informal language: slang, expressions, adverbs (-ly), "us." He gives his opinion. He is a specialist because we can see that he knows well the cinema, particularly Tarantino's movies.

But, his long phrases can make the audience feel "lost" especially if you don't know his references.

5. -

This text is for an expert audience. The author used the third person and lots of specifics terms in this literary text. the long sentences are really complicated. the text demonstrate the idea that videogames are art.

This text is well structure but it's hard to understand if you don't play videogames I think.

Annex 13: Exam data from field study 1

3JJ

 1. a summary of binder's research

In this text there are simple words. It indicate that this text is for all people.

2an article from a newspaper

I think is that because the author talks about the other people he uses "said that" and uses quotations

3. an interview

In that there is some words like "my" "I(" etc. So we understand the GRR Martin talks in his name. He gives his opinion.

4. a critic

Maybe from a blog or a magazine. The author uses familiary words and uses "for the rest of us," that means he/she talks a little bit of him/her. It indicates that this text is for everybody, and the purpose is to give an opinion.

5. This text look like a definitino because it explains how video games work which what they work, it can be a research for a scientific work but there is not scientific word. The purpose of the text is to inform people about video-games and explains this industry.

3HH

1. Academic text.

it is very structured with linking words" "AT the same time," "thus" "In both". "At this point in time.". The author uses all the time the third person. The tone is neutral and impersonal. It expresses through long phrases with complex ideas. The audience is specialists. It can be specialists in music or in cultural studies. Some hedges are visible in the text, mainly with the modal "might." The agency is passive.

There is a lot of introductory phrases. The goal is to inform the reader of the future study lead by Binder. IT could be a preface.

2. an article of press. The paragraphs and the sentences are brieve. The style of writing gives an impression of objectivity. The information is easily understandable. The intent is to inform by quoting a source: APA. This informal relationship with the reader is proved by the missing of contradictions, of humour..the agency is passive ("The reporter said…") which gives an illusion of objectivity along with the past tense which serves to report facts.

3. a blog

The author gives clearly his opinion by using the first person. There is no adverbs, no linking words, no structure. He mploies the present and the active tense to affirm his ideas. The tone is conversational ("which subject I will return to later"). The language is no technical since he gives comments: "I realize"/"others don't seem to care." His intent is to persuade his audience by presenting as an expert (in part because of the confusing term "fan fiction.")

4. a review

The author shows his enthusiasm by using a lot of adjectives and imaged expressions ("visual flair") and metaphors (" the dialogue is sharpe"). The tone is conversational ("For the rest of us"/"you'd expect."). The author addresses directly to his audience. Contrary to the blog (text 3) he givesome argument

5. academic text

The tone is neutral. the authors employs a positive "The input device used for games, the game controller, varies across.." He evokes generalizations "Video games have become an art form and an industry." The author doesn't have toe intent to create a proximity with his audience. The purpose is to inform. there is not hedging since the tone is impersonal. The audience targetted is experts.

3GG

1. an article exposing the research of Binder

The author doesn't employ the first person in this text but he uses "she" for Binder. There are paragraphs each one focused on a principal idea of the Binder's demonstration in order to resume effectively her thesis. Also, complex sentences are used to expose the different ideas clearly and by a complete way. In return the vocabulary is non-technical so the text is affordable for everyone. The text is not addressed to a specific audience

2. a rapport about a scientific study

Annex 13: Exam data from field study 1

We have a quick presentation of the results, the research, the subjects...in 2 or3 lines. It's a good resume of the study without technical words (we could find this text in a newspaper for example).We don't find a lot of linking words, it's just an exposition of results, likes list. The language is clear, and everyone can read it without problems of understanding.

3. a declaration or an answer to an interview

It's written with the "I," the author give his personal opinion but he just speak for himself ("I realize"). He doesn't impose his vision, he explain his position against a concept but still accepting that others can agree with the fan-fiction concept. It's not formal, it's like a conversation, it's not formal. The purpose is to show his position and to maintain a bond with his fans (readers…). The audience can be composed of fan or anyone else interested by fan-fiction.

4. -

The vocabulary used create a proximity with the reader. The author gives his own opinion by judging actor's performance.

3DD

1. an introduction of a scientific article

The author talks about "study," "identified" and by "our research." It is the sign that this article is based about an other study from Binder.

the purpose is to demonstrate an idea. This text has some words for demonstrate like "study" "identifies" and "fiends." Also the author is very impersonal with his audience in the first person only once time. The audience is people interested by rap music, student and scientific because it doesn't explain what is rap and heavy metal music. You are supposed to know what is it. Also, this text uses lto of technical terms of sociology and use some big sentences.

2. a press article

Because we have short sentence with lot of verbs. The author is not implicated in the text and, that is also the purpose, he just informs of fact. The audience is everyone because he doesn't use technical words. It is from a non-specialist to non-specialist because it is just giving an information.

What is the effect of the language use?

His effect is neutral. He just informs me about or study and I am free to agree or disagree with it.

The language demonstrate an idea here. He argues and gives example to explain his fact.

3. an interview

We don't have the question but Georg R.R. Martin talks like he is answering to somebody. He says "I won't' repeat 'em here" and he have already say that. Also it's an oral form.

His purpose is to give an opinion. He talks to position and says his ? with "I" and "my." It is his personal opinion. The audience is fans of the author because you have to know who is it and what he has wrote.

Language use: it is simple and formal.

4. a review of a movie

We have lot of terms of cinema and it talks about a movie. The purpose is to give an opinion. The audience is just for specialist because we have a lot of technical words from cinema and the author talks like his reader know the same things that him ("As you'd expect").The author has a strange relation his audience. He talks to specialist but with "the rest of us," it is like they have bigger specialist about this knowledge.

Use of language: He is complex by the vocabulary and the sentence. They are long and it's hard to understand all of them.

5. It is a documentary about video games. It uses lot of vocabulary of videogames and the sentences are simple, the paragraph are short. So, the purpose is to inform of facts. THe author is not enjoyed in the text, it is just informations. So the audience is everyone because you are not supposed to know anything about video games. You learn it by an expert in this text.

2. Use of language: it is neutral, just facts and not pinion. You can just agree with that. The text doesn't authorize to debate because there not debate. *The language here is cold, just formal.*

3CC

Annex 13: Exam data from field study 1

1. This text is an academic text. The language of this text is formal, we can found some connectors like "furthermore" and some adverbs which finish by "by" like "predominately" or "increasingly." Sentences are very long too. The audience of this text is specialist or people who are interesting by music. The effect of the language use is to give to the ext a great credibility of what they are saying to the audience.

2. a study about music with some numbers to prove the sexual content in music.

The text is short and there are short sentences. This study was realised by specialists. "Dr. Steven Martino" and"psychologists." the audience of this text is specialists or scientifiques but this can be for people who are interesting by the music too.

The effect of the language use is clear and allow to the spectator to understand the purpose quickly.

3. This text is from a newspaper article maybe, this is an interview of the author of Game of Thrones.

The language is not very formal, there are contractions "there's" "repeat'em," sentences are short and he gives his opinion of fan fiction. The audience is everybody or people who are interesting by the serie GoT. The effect of the language use allow to the author to give his opinion clearly.

4. a newspaper article

because the author giving to the audience his opinion. Sentences are short, the vocabulary is accessible for everybody, the language is informal, there are slang like "scumbags." the audience of this text is everybody or people who are interesting about film, western or Tarantino.

The effect of the language use make the text funny with an ironic tone.

5. a newspaper article or an article in a economic or game magazine.

The vocabulary of this text is about video games like "laptop" "keyboards" "joysticks." The language is formal but easy to understand. the audience of this text are mostly geeks or persons who are interesting by videos games, it's can be too specialist in computers in playstations.

The effect of the language use make the text a little bit boring to read in my mind.

3BB

1. The text is a resume of study of rap.

The linguistic of the text is formal and words like "furthermore" "while" prove that. The text use current language I think. The purpose of this text is explain a study "de facon" easy for everybody understand the study. The audience for me are adult, people who like or who want understand rap.

2. an article newspaper

The linguistic is simple: words are not difficult and the sentences are short. The purpose of the text is to inform on the result of the study. The audience may be everybody even if I think as parents and adults will read this article at first.

3. a review from fan fiction

The text is informal and language is a little familiar cause he write not complete words: "'em" for "them" for example and he use the contraction (?) :"don't" for "does not." the audience is fan of the author and the purpose of the text is to tell an opinion on something. Here, it's George R.R. Martin opinion

4. a review

This review is positive and the author give his opinion. The language are current but there are specific words like "jarring zooms" "visual flair" or "the lush widescreen landscape" as only people who like and/or have cinematographic culture can understand. The audience concern plus people who loves cinema and movies. The purpose is just to give an opinion.

This should be a scientific article who talk about the evolution game. Even if there is not scientific or specific words in the text, I think that language is "soutenu." the purpose of the text is the history and evolution of video game. I think the audience should be people who want to know more on video games and students too.

3Z

1. It' sociological studying I think because Binder try to explain with technical terms the phenomenon of rap music.

This text is for everyone who are interes by music in general because the language is neutral and formal.

the language is clear in my opinion and it' really easy to understand the purpose of the author.

2. psychological study with statistic,

Annex 13: Exam data from field study 1

it's a scientifical text well. We seen lot of numbers and they are made by specialists who are seen as experts. The language is formal and the audience need the have knowledge about gender studies. In my opinion the language want to learn something, but I don't really like the quantitative studies, I think it's not complete the understand of a social phenomenon.

3. informal

because the author said "my position" "I realizes" "It's more intimate and personal, he tell his opinion for everyone who want to debate about fan-fiction. In my opinion the language is so much personal and the author he's not really open he's a little sarcastic.

4. informal text

because the author made a personnal critic and he invented some terms. It's an article for fans of Tarantino and people who like the cinema. In my opinion the language is clear because I'm fan of cinema and Tarantino's films.

5. a formal text

because the author use technical terms about the world of video games. It's an article who explain the mecanism and the structure of video-games. The text is clear and interesting the audience can be everyone who want to know more about video games or for gamers who want to be more expert and they want to read something more about there hobbies.

In my opinion the language is clear, and when I read this type of texte, I want to learn more about the subject.

3Y

1. an academic text.

At the beggining, we can read "In an important study of representations of popular music," It is a journalistic view too. But the author made her text with journalists' texts. We can read the titles of magazines like The New York Times, that's why it is a communicative text

The effect of the language use: I think it's a great effect for the rap music, which is often in a negative way.

2 This text is a study. We can read that it is about the psychologists who study the question of music affectation in boys and girls' attitudes.

The effect of the language:

In my opinion, it is a superficial study with numbers and per cent. It is interesting but too simple and not enough social.

3. an opinion

this is so personal. He said "My position" twice. It deals with his personal opinion

The effect of the language use:

It is so personal and interesting for the fans of the fictions. George RR Martin gives his opinion, ti is so intimist for the universe of Game of Thrones.

4. cinematographic critic

The author speaks about the casting and the playing of the principal actors, with best performances.

The effect of the language use:

The text gives to people the need of watching *Django Unchained* This critic gives interesting the movie. In my opinion it is not a global critic but it is a good and simple critic to read before to watch the movie.

5. This text is a definition of the video game. It talks about the word video. The word "use" is used a lot of time to explain what video game's word is. At the end, there is the sale of the video games generated, and dates.

The effect of the language use:

It is so objective and not personal. It is totally a study of the video games. We know lot of things about this universe, it si a complete explication.

3X

1. academic text

because he present the work of a searcher in cultural studies. He use the third person and present a talk about Binder's works, and he use a literary style. These elements indicate that audience target is a specialist audience and the purpose is to inform the reader, and use logical tense.

Effects of language: This text is few difficult. Complexes sentences ard specialist vocabulary do the text is few difficult

Annex 13: Exam data from field study 1

2. an article of a newspaper

The contents apositive sentences, use past perfect to describe and it's a conversational style. Everyone can read this artical because he wants to inform a reader.

3. a blog or a comment on internet

He use many contraction, he gives his opinion with many first person, to create a conversational style with the readers. if it's a blog, so many people can read it, the purpose of this text will be to give his opinion.

I am not sure about the comprehension but this text is very familiar and has conversational style, which is difficult to the comprehension.

3AA

1. an informative and presentation text about the work of binder about the representation of rap music in the medias during 80s and 90s. About The audience of this text, I think it's for everyone but surtout for students, people who stuing in Cultural Studies or just for people who are interested by rap music. The author uses informal languages and anotations difficults to really understand. This text is probably an introduction makes by an other people (the author of this text_ to illustrate and presente the work of binder.

The effects of the language use is the easy understanding, maybe because it's a subject wich we work in ICAS.

2. a newspaper article

The structure is make in short paragraph wich resume the introduction of a study and wich change for all different aspect of information. We found passivs verbs to doesn't checked but we understand for example it's music wich have impact on the sexuality and practices of adolscentes, and not any genres of music: RAP! The audience of this text is everyone if it's a newspaper because there are not difficult and scientifiques terms: it can be understand by everyone, even the results of the study are simplified! The link between the audience and the author is formal because the purpose is really just to inform.

The language uses is very simple and aseptic: the effect is it seem to just says what happen.

3. -

it's a text to inform and present his position on the debat. He speaks about his position without said much details, about the problem of acknowledge really well the subject when we work in the book domaine and to have a position, like some writters without arguments to explain why. In my opinion the audience should be small because we have any details and informations about this debate and what is really the term "fan fiction." Probably write for other writers, or a newspaper specialised in art or social sciences.

The language uses and the structure have to effect this text seems a lettre writing by the author to defend and inform about his position in the debate. To inform the others actors of this debate about "fan fiction."

4. A review

The author seems to be a specialist because he/she speaks easily of the differents aspects and caracteristics filimics. It's an informal text because even if he doesn't use the first person, he total y said hi sposition and the purpose of this text is o argument his opinion. The audience of this text is people who are interested by movies, western, works of Tarantino or whatever.

The language uses is really personal and imagination; he uses link connection to create or to refer at cinematographics terms.

3V

1. ,an article for sociology press/media

because in this text you can found this type of words "representation" "racial exploitation" or others, this text have scientific terms. This text propose a wrong view about the popular music and the popular culture in media.

I think it's a serious text it's the effect because you can found scientifical terms and study in cultural studies.

2. This is a psychological article, I think this because you can found element like the name of doctor who study this, the vocabulary about sexuality and a study about this. Thistext try to be neutral and the purpose of this text is the result of the study sot he popular music influe in adolescent sexuality. In my opinion the effect is the people think is serious text because they talk about study with number and percentages.

3. critical billet

Annex 13: Exam data from field study 1

because it's short and you can see the opinion, it's clear with the pronoms "my" and "I," it's a opinion maybe or blog. The purpose is the author opinion 3. The effect on this text is the opinion, you are agree or not because you can see the position clearly.

4. a funny critics about Tarantino movie

Martin is a fan because he use reference and create a new expression. The language are funny and relax, it's humoristic.

The purpose of this text is the new Tarantino Django Unchained it's a good movie but you can more appreciate with the many references, it's a typic Tarantino movie. And George Martin love this. The text is ? and funny, it's not a serious text. everybody can read this after the work for decompressed for example.

5. A definition of a video game. You can found scientific element and a neutral writing, without opinion. It's for a basic knowledge for school for exemple. The text explain in the simple way what is video game.

I think it's neutral you can found a basically terms maybe a little scientific but not to much, everybody can understand this text.

3U

1. Academic text (a lecture of Binder's study).

In this text, author used many logical clauses like "while" "whereas" "furthermore" to structure his complexe idea; he deeps the impersonal style: there's no "you" or "I" neither conversational style to maintain the objectivity. And he used many short phrase and expressions like "rap lyrics are found to be…" "Believed to be…" "not necessarily accurate…" to garantee the accuracy of this text. His structure of phrases is complexe; the purpose is to demonstrate his idea with the lecture of the study of binder. We can see that the relation author-audience is formal; no conversational style nor slang (informal use of language); the author use lots of expressions to keep the text from being misunderstood. He is expert

2.newspaper report

There are quotations (citations) and use of appositives and use of "which" "that" to emphasis the theme "Rap." In addition there are differents opinions presented by differents genres of institutions and there's no opinion of the author. The purpose is to inform the audience The sentence is short an dno complexe structure, so the audience could be everyone. The relation is formal, no conversation between them in order to keep the authenticity.

3. a report of the interview of the author

There exists a strong conversational style, the author expressed his personal idea in informal sentences. Like the use of briefing "repeat 'em" the sentence between the "()" shows the characteristics of oral expression. The purpose is to give his opinions. In this text, we clearly see his opposition against the stereotype of him, but the relation is informal, is destinated to his fans. Without the knowledge of him we couldn't know what he's talking about. He manipulate the opinion by saying "I won't' repeat'em." the audience could just receive it because it's author's self orientation.

4. a review of film

The author used present tense to comment the film, which means his idea is the latest just released with the release of film. He presented his idea by plein of descriptives words which illustrated well the film (sharp, bloody trail..) And he used like superb, over-the-top to appreciate the film. And there exists some humor. And the use of metaphore(as a smarmy plantation owner) add also the entertainment of the review. The relationship is both formal and informal, the author shows his idea by using some created words: over-the-top, feature length, as the use of metaphore, humor and the expression of "and oh" shows the informality of this text. The relationship between author and audience is formal because the author didn't use the expression of I, he present his idea by substituting with descriptive words. And he used "probably" "it feels as if" "will be more than enough" "to garantee his position being not so for the film" and leave some space for the audience. IN addition, the use of slangs and metaphores shows some proximity with his audience. He wants to entertain the audience with his humorous and lively words in order to make them come to the cinema to watch it.

5. it's an academic text. the most obviously we can see the mark of reference "[1]"and the use of logical clauses like "but" "while" helps structuring the complexe ideas of the author. There are a lot of examples and dates; and there's no

Annex 13: Exam data from field study 1

expression of "I" or "you"; the author use also the adv's to maintain the accuracy of the text like "traditionally referred to; the purpose is to demonstrate an idea of the author, the relationship between author and audience is formal: the structure of the sentence is complexe with long noun composition; there are different tense of sentences: present tense, complex tense, past tense. And the use of passive tense emphasis well the subject.

3T

1. a paper or article

because the author never use indication "I" like a blog post and she concerns about rap and heavy metal music . for that, she indicates lots of sources (generally, press). Therefore in this text (as a genre) she prefers to reveal her opinion than communicate with readers.

2. an article

because it indicates supposition: the relation between attitudes of teens to sex and popular music and it proves with research team by Dr. Steven Martino. Moreover, the terms written are quite academic

3. a blog post

Because the writer use personal indication "I" and he doesn't write full sentence. For example, "I won't repeat 'em here." instead of "I won't repeat them here." Anyway he tries to communicate with readers in the same position (not vertical). We can prove that first there aren't academic terms and it makes readers feel easy to read and he always calls himself "I" which gives a friendship to readers.

4. point of view about a film

The author someone's use many slangs which makes the reader feel friendly and easy to communicate. And the audience should be interested in that genre of film of everyone.

5. The genre of this text should be an article or a paper. Because the author's ton is quite dry and he indicates the analysis of the market (so he reveals professional ressources) also he uses other author's opinion (we can find it in first paragraph, and third sentence because there is [1] which means borrow a citation of others. He aims to reveal his own research than communicating with others.

3S

1 This is an academic text.

The use of structural terms, the use of logical connectors such as "whereas," "the former," "the later" "thus" "furthermore" etc shows us a very structured argumentation developping one idea and its _?_ by paragraph. These elements imply a demonstrative and then informative purpose through a formal and unpersonal tone. Though it is a scientific text, I believe it to be vulgarized or at least readable in the press. From a specialist to another specialist or from a specialist to an interested non-specialist audience (in any way it is surely not reachable for anyone). We cannot really disagree with the demonstration as it is presented as a scientific research using hedging. Yet this particular use of language as itself excludes some part of the global audience. I belive the language here is used to express, scientifically (legitimately) a scientific opinion as a studies fact. It is though informative to the reader.

2. blog

as it is presented as a "scientific" or scientifically based comment. It might look like an "objective information, but it uses numbers to convince/persuade the reader about the author's opinion. We can see the "true purpose," giving an opinion, slip out of some sentences like "Dr. Steven Martino, leader of US study publishers[...] many graphic and philled with obscenities" or "They found that the youngers" or else "This was regardless" the use of verbs such as "filled" "found" that are verbal terms such as "that," "many," "this was" shows a very informal tone contrasting with the scientific estimations. The author uses large, vague verbalised ideas leading to consluions "early secual behaviour, leading to the spread of disease and underage pregnancies," The fact that every scientific observation is under quotation marks also leads us to acknowledge that the author is not a specialist, talking to non-specialists. The communicative purpose of this text is to give an opinion, it is to convince the reader to agree with the author by using persuasive punchlines and stereotypes (and numbers). We can disagree though, I do.

3. a scripted speech, or a comment or the retranscription of an interview

the language use here is eloquent; the author writes as he would have spoken, using a very visual ponctuation (we can imagine him miming the quotation marks while saying "fan fiction") and contracted form "I'm" "won't" "repeat 'em"

Annex 13: Exam data from field study 1

He uses verbal expressions such as "one way or another," "actually" "pretty well-known" which are very conversational. The author speaks at the first person singular, he incarnates his position: this text's purpose is clearly to express an opinion.

the conversational tone brings a familiar one, elarging the audience from specialist to audience, to non-specialist to nonspecialists. We cannot disagree to this text . itself but we can disagree to his position on the subject of fan-fiction.

4. This text is a cinema review

We can see this through the clear take of position of the author, the tone is half explicative, half critizing, half persuasive. The communicative purpose is to give an opinion by demonstrating it. The use of conversational, or at least uninformal sentences such as "by the name of Django, the D is silent," the use of words like "scumbags" and "connoisseurs' "feature-length mash notes" and "Western with a dash of blaxploitation" are quite personal, and sometimes neologisms. The author also uses a lot of qualitative words, expressing an opinion such as "obscurely referential, extremelly indulgent.." He also uses technical terms, cinema term, accompained by his personal feeling on the subject "jarring zooms" "awkward close ups." The author gives his "specialist" opinion with a language that is his. I think the feeling of expertise comes from this tone, taking your opinion as a valuable demonstration.

3R

1. scientific text

because it uses long sentences and scientific vocabulary and difficult words and connectors or relative closes like "furthermore" "Thus,' ..

The purpose of the text is to learn them something, and to demonstrate an idea.

2. This is an article because it uses the past, paragraphs are short and not well developped. The purpose of the text is to inform people about a study made on teenagers.

3. an open letter from George R. R. Martin. The purpose of this is to give his opinion to his fans or people that know him because he uses familiar terms like "I won't repeat 'em here,' and it's really short.

4. an article which has for purpose to give an opinion of a film

The author uses jokes and familiar language to achieve his purpose like "fugitive scumbags" or "cartoonishness."

5. This is an article which has for purpose to give an opinion about a film. The author uses jokes and familiar language to achieve his purpose like "fugitive scumbags" and "cartoonishness."

3Q

1. an article

because of the uses of formal compositions and words. There are 3 paragraph, they all are composed of logical connectors and all the arguments are developed and explained .The vocabulary is very formal and the autor stay objective. I think the audience is not the same as the subject (rap and heavy metal listeners.). It's more for social students or cultural studies students. The purpose of the text isn't a critic of journalism representation, it only demonstrate how they were wrong. Wo, I think the language use makes this text very formal and destinated for professional people. it inform of facts.

2. a study wich wanted to demonstrate an idea.

The text is very formal, and the numbers shows that it's from a scientific study. Also it refers only the study because of the reference of doctors of psychologists. They give their opinion in " ". I think it'a text from professionals to non-professionals because the language used is very easily comprehensive

3. an interview

It's very personal and informal (abbreviations-> "I won't repeat'em here." "I" "we" "There's") and personal forms ("My position;" "I'm;" "I realize;" "I know"...)I think the audience is for non professionals maybe fans of the serie. It give the opinion of a very famous writer, it could be on a blog or an article from a fan base series The effect of the language make this text very accessible and easily to understand. You don't have to be very smart to read it.

4. a movie review

The author give his opinion. He creates words and expressions, uses informal sentences and humour ("Spaghetti Western with a dash of exploitation" "deliriously over-the-top." "the violence-and oh") He also uses abbreviations and

Annex 13: Exam data from field study 1

personal form ("You'd expect," "As you'd expect," "For the rest of us." "keep us"). The language involve the elector in the review, and it could be a friend that has write it. I think it was an opinion in a site like IMDB or senscritique, allo cine. *It's for non professional people.* (SHE DOES NOT EXPLAIN WHY).

5. a definition like we see on wikipedia or an encyclopedy.

the text is very formal and it doesn't use personal form. The words are a little bit complicated if you don't know anything about electronic("platforms," "large mainframe,' "widespread,' "gamepads" mouses, keyboards, joysticks") The audience is for professional or unprofessional people because anybody who would like to understand what video game is could find this text wich try to explain what it's . It's very objective and I think the effect is to be formal, scientific.

3P

1. article

it uses formal language, there is no contractions. there are also terms that are not technical but they still can be distinguished from a celebrity newspaper article for example. There is also no use of the pronoun "I." These elements indicate that the audience targeted is everyone but still people who are interested in going further in this topic and want to read different points of view. The purpose of this text is to inform more deeply about this topic and try to see it in a more objective way.

2. a magazine article for parents for example

Because the text is formal, with no use of "I" or personnal thoughts. Also the use of appositives shows the purpose of informing. There is no technical terms neither which shows the large audience targeted.

3. _

This genre is informal as the author uses "I," expose officialy his thoughts and not using hedge "I'm against it." He also uses contractions as "I won't repeat 'em here." These aspects inform about the large, non specialistic audience that he wants to target. And that the purpose of this text is more to show his stance on the topic than to inform about it.

4. a critic of a movie with personal ideas\We know what the author thought about it. The purpose of the text is then to show one vision of the movie to everyone. The effect is a proximity between the reader and the author.

5. _

The genre of this text is formal because of the vocabulary used It's a technical, objective language. Also the author introduces the text with a definition. The tone is very formal and sober as it explains technical aspects of computer and videogames. 'The audience would be everyone but still people who have a specific interest in computer and technology in general.

3O

1. an academic text.

The text has an argumentative form with many logical connectors ("nevertheless" "thus" "furthermore,"). The author used scientific informations (and nouns).

She quotes Binder

The purpose of the text is that the author wants to developed his researchs. He wants to explain the reason. The audience is specialist persons. The language is formal, they are not contractions, and not literary sentences. It' argumentative because the author uses temporal markers ("at the same time" "in the 1980s and 1990s). to developped his idea. Moreover he says some informations are general truths (example "rap lyrics are found to be more explicit." and "while both are devalued genres.")

2. This text presents a scientific study (it's a scientific text)

Because the author uses scientific informations and uses the number to present general truths. He tries to argumate the idea. He quotes a doctor (Dr. STeve MArtino) The audience is persons interested about subject. He uses formal words.

3. an interview (an article for a newspaper)

Because GRR Martin gives a limited space (I won't repeat 'em here.) He talks during a defined time, the construction of the sentence seems like more "oral expression" ("it's not universal either, I realize"). he uses the first person ("I will

Annex 13: Exam data from field study 1

return to this later"). moreover this sentence gives the idea that the conversation continues. and he is not in neutral position ("my position is not unique.") He uses many times linking verbs. The audience is for everybody (because he will explain the term "fan fiction").

4. a review

The author gives his opinion and the audience is everybody. Because the vocabulary is informal, the author gives the nouns of the actors. There are contractions

But he tries to argumentate his idea. he uses metaphor ("a german bounty hunter") and speaks directly at the dreader ("as you'd expect") to interested the reader. And he includes the reader at his opinion with the term "for the rest of us."

3N

1. an artical about representations of popular music

The linguistic and terminological elements, makes me think so ? study, examined factor…

The audience of the texte are student, teacher, scientist , this text is seriously is one of the effect of the language. It is a formal text.

2. journal article

it is a scientif artical. The elements makes me think so are the author speak about psychologists studing, talk about a ? and "Pediatrics" journal, he talk about percent too. The effect is for this text to be seriously. The author talks about qualitative elements.

3. my opinion it is an interview

this text is intime

The elements are the author talk about his position, his opinion, he talk about his conception of his fan.This text is informal because he give his opinion. This elements indicate an particularly to the link between the author and the reader.

4. -

This text is informal because the author give his opinion about he film. The elements are =" deliriously over-the-top" "irresistible" " superb." It an article for fans because the author make and talk about especially reference, the author the terms about genres of Tarantino films.

5. This text is formal, ti's an article about video game. The author use technical terms of electronic and video game: "visual feedback," "tv screen," "computer monitor." The audience of the text are gamers.

3M

1. a text about a study

It's a formal text with proves but it's still simple to understand by it's easy words and examples. These elements make me think this is in order to inform a fact and the audience is more like students and people who're interested by this.

in my opinion it's really import to demonstrate a fact because we want the public according with us so we can use the term or example in order to "manipulate."

2. a study

It makes me think so because of the scientific fact and examples. The purpose is to demonstrate an idea and the vocabulary is easy so the audience can be large (for every one=psychologist, parents, teenagers…).

As I said previously, the language is important to demonstrate an idea because people could be agree with us or not because of a simple way to form a sentence.

3. an interview

It's wrote with the first person of singular (I, my, me). The audience could be journalists or fans of the author or Game of Thrones. And it's clearly to give his opinion.

Here the language show us how much G. R.R> Martin doesn't like fan fiction. With words like "so-called fan-fiction" or a"against it" It proof his position very hard.

4. a critic of a film.

Annex 13: Exam data from field study 1

The cinematographic vocabulary makes me think of it. I think there is irony in this text so it's for an audience regular of this author and also for fan of cinema. The purpose is to give an opinion.

5. This text is an article to give informations. The author don't takes position and there are lot of electronical words. So the audience can be people fan of electronic game (or electronic) or people who wants to people who wants to know more about it. the purpose is to inform of fact.

Here, the language show us the distance between the author and the public (it's unpersonal).

3L

1. an article of blog of a journal

where the autor make an analysis of the audience of rap. I think the audience of this text is not rap's listeners, but people who are in interest by analysis of social elements in a type of art in a type of culture. Here the effect of the language is to decrypt rap culture and this subject and his audience. It put the rap in a different types of music than the others.

2. a psychologist study.

We can say that because this text talk about different studies declaration of specialists about the effects of rap music and the important place of sexual lyrics. I think that the audience can be the listeners of rap music, who can understand this psychologist study and said that it is right (or not) The potential audience can be their parents too who realize that the sexual education can't be just did by music, but by them too. The effects of the language show (in the text) that music can be really influence the listeners. Personnally, I listen rap music and I understand the point of view of the autor of this article indeed the rap language can have an effect on the listeners.

3. an article of a blog,

where the author give his point of view about fan fiction. I think that because the author talk just on his name, it is his personnal opinion. The communicative purpose of this text is to give the message that fan fiction is not a good thing. The audience is indeed this "fans."

3G

1. an academic text

It's a text with a thematic progression and there is high lexical density. The author uses technical terms, "acknowledgement" for example. It's also a formal text and there is not a proximity with the reader. I think this text involved adults who is interested by this subject about "music in the medias." The text inform of fact, it learn something. I think it's the purpose of the text. The verbs tenses is also a reason which makes me think that is an academic text. The author is a specialist. He involved also people who have some knowledge about the subject. The language permits to inform about the purpose of the text and to understand the main ideas. It targets an audience. The language of this text make the subject really serious so we know it's abou true elements.

2. academic text

because the results is made by scientifics like psychologists. There are concrets examples with a number which make this text serious. The text involved specialists people There is high lexical density and technical terms. The purpose of the text is to persuade and demonstrate an idea about eh effect of popular music on young people. ? of that, there is a quotation to explain the idea. The grammar reflect also the fact that this is an academic text. The language permits to defined the genre of the text. It makes we believe to the reality of the argues. It shows that the text involved specialists persons.

3. a review, probably on a blog

The author gives an opinion and he has explain his ideas previously. But he writes clearly his opinion. It's a negative critic of "fan fiction." I think there is on a blog because there is a real proximity with the reader, he uses the first person. Here of that, his terms are not technical and there is not at all technical density. This way of writing is very conversational.

It's not formal because he uses the first person but also because he don't writes all words in entiere. The syntax is really simple, grammar too. The purpose is go give an opinion. The audience involved is principally teenagers who have the habit to go on blog sites.

Annex 13: Exam data from field study 1

The language reflects that is text is not really serious, it's not a constructive critic. But this language creates a proximity with the reader.

4. a review probably of a newspaper

The author gives his opinion, it's a positive critic of a movie. It' probably on a newspaper because there is a quick access to information. There is also a kind of proximity with the reader because there are not really technical terms and lexical density. But I think it's also formal because the author dont' uses the first or second persons. The purpose of the text is to give an opinion and to inform. The audience is fan of Tarantino's movies but also every persons who liked cinema.

The language reflects the opinion of the author. He uses examples to make us understand his point of view

5. an article

This article explain what is a video game. The author uses technical terms to be more precise in his explanations. it is a formal text. The purpose of this text is to inform and the audience involved is people who like video games and who want to learn more about it. But there is not really a lexical density everyone can read this article he concerned everybody, teenagers and adults.

3F

1.academic text

because of the formal language. Also, there is no relation between the author and the audience.

The author makes an argumentation based on research. She uses us hedgings, engaging us in a ? of opposition. For example she uses "might," which gives us the right not to think the same thing.

The text is for people who are interested by the subject, giving an alternative point of view that the medias.

2. a scientific magazine or a newspaper

There is one appositive, and the argumentation is clear, which means that the survey "showed that" so it is not possible for the audience to have an access to interpretation

There are small paragraphs, with on each an idea. I think that this text is for everyone (everyone who read newspaper or scientific articles_

3. a blog or an interview

The author speaks to everyone and feels close to his audience. He uses contractions which is not formal, and gives his opinion with the personal pronoun "I" or the possessive pronoun "my." Also, he invite us to think differently, using "my position." So he does not think that he has the truth (except in front of other writers).

The effect of the language is that everyone can read and understand it. The author does not feel more specialist than his audience.

4. a review

which gives us an opinion, the language is informal, and the author addresses to us by using "you," contractions, making his argumentation more audible for everyone. He does not feel specialist and takes a freedom in his expressions.

the text could come from a cinema magazine or from the cultural pages of a magazine

What is the effect of hte language? The language is informal so it is easier to understand for the audience. It gives us the envy to see the film.

5. This Is a large definition of video games, including also their place in the market today and their industrial aspect. It starts by "a video game," and every paragraphs include a new idea. There is a formal tone, with no personal pronouns. This text is for everyone,a dn informs of the fact. It is clear and there is no opinion, no argumentations. The language is neutral so it just informs us.

3E

1. Academic text

a kind of Introduction of an academic text

Indeed, the author tries to demonstrate an idea by using logical connectors in order to explain "While" "Furthermore" "likewise" He also uses complex vocabulary "array of social' He uses only the 3rd person.

Annex 13: Exam data from field study 1

The audience could be between specialist in cultural studies and students who are working about the representation of rap and heavy metal music in media since there is complex vocabulary and complex sentences. There is also an impersonal style (3rd person) which means that the relation is formal. This is a kind of _?_.

I reckon that the language is a little bit complex so the author demonstrates that he is a specialist and he includes complex ideas. By the language, we are feeling not smart, I mean he gives us a lot of informations and ideas which are sometimes very difficult to understand even if we are studying culture.

2. An article about a study from psychologists. Indeed there is reported speech from Dr. Steven Martino. There Is also numbers "1,461 children aged from 12 to 17." *there is a kind of illusion of objectivity by using reported speech.* I think that the purpose is to give an opinion from the psychologist. There is "which" There is also passive form *"Rap music were blamed" which means that there is no hedging.* However there is hedging too because it is a think of psychology and Dr. Steven Martino.

The audience could be anyone since they demonstrate an idea by simple vocabulary and sentences, and they use facts/numbers.

Nevertheless the relationship is formal in the first person. There is distance between the audience and the author. This article tries to be neutral, objectivity by using passive form, reported speech. However, we cannot disagree because it is the fact. I cannot be disagree with numbers. Even if this study is very funny.

 3An article written by the author to explain the lots of opinion about fan fiction

In fact, he gives his opinion. He uses the first person "My position," "I'm against," "I know," "I will." He also explains the differents opinions of the writers.

The audience could be those who know the author since we have to know that he is a writer even if we understand in this text he is a writer. the article don't ask knowledge. We can say that there is an informal relationship (contractions I'm /there's) "I won't repeat'em" here " (a kind of order). He is writing like he's talking to their friends.

About the stance, I believe that we can disagree since he says that there is a lot of opinions about the subject

4. A review of the film Django Unchained

We can see the name of the director, of actors. The author gives his opinion about the movie we can see adjectives which are sometime exaggerating "deliriously over the top," "Spaghetti Western with a dash of blaxploitation" "the dialogue is sharp," " cartoonishness…" "superb"

About the audience, the audience could be anyone. the author is like a specialist using long nouns "feature length mash notes" He is also trying to be like a specialist of westerns and Quentin Tarantino. "you'd expect from a Tarantino joint."

However, the relationship between audience and the author is hard to determinate. There is the use of contractions "it's" "there's". Perhaps it is also a formal relationship nevertheless it is the personal engagement of this author.

I believe we can't disagree with him by using adjectives and references of Western, he tries to convince us that we have to see "Django Unchained." The language makes us feel close to the author and makes me laugh sometime.

5. an academic text about video games. We know that since the author uses technical vocabulary and complex sentences with connectors "while, but.." in order to explain his ideas and to inform . He not use the first person. The audience could be those who want to know more about the video games. The author is a specialist so he has a formal relationship with his audience/no contractions/no personnal engagement, just fact…)

About the stance, I believe we cannot disagree with him because it is just the fact. The author is a specialist.

3A

1. between Academic text and social research

The language is formal and arguments are structured thanks of a lot of linking words ("At the same time," "Thus; " "Furthermore." The audience can be everybody or social specialists because the author explains complex ideas with simple words. The purpose is to demonstrate because she based her ideas on Binder's study and uses a clear structure (linking words and present tense) with simple words.

The effect of the language makes the author seems like an expert and makes the reader feel comfortable because she is a specialist which talks to non-specialists.

2. an article

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The uses of appositive can prove it(Dr. S. Martino, leader of the US study…") The uses of agency also makes me think of an article ("Rap music and hip-hop were blamed") The audience can be everyone because the vocabulary is simple and the language is formal. The purpose is to inform, because the uses of apositives makes the information clear and quick.

The language in this text allows us to understand the subject from the first line.

3. an interview

because the author speaks with the 1st singular person ("I won't" "I realize") The audience can be Game of Thrones fan, or fan fiction writers. The purpose is to give an opinion because he uses the "I." Moreover, he insists on the fact that he is speaking from his own position ("My position"). Furthermore, the fact that he doesn't want to repeat why he is against fan fiction shows that he says just what he wants to say, by this way, he gives his own opinion.

The way the author gives a piece of his mind means the reader cannot disagree with him

4. a review

because the author gives his idea about the movie Django Unchained. The audience can be movies' amateurs or cinema's specialist because the author seems to be a specialist. Indeed he uses lot of technical words as "jarring zooms," "close ups," "widescreen landscapes." Also he invented words by using lot of slang which prove that this text is a review because of the informal vocabulary ("blaxploitation"), incomplete sentences "and oh, there is so…") The purpose is to promote the film because the author gives a good opinion.

The language makes the text hard to understand because of the complex vocabulary, which is technical and also informal.

5. an academic article

because we have the impression of a long definition. The language is formal, and the level of expertise is specialist to non-specialist. The audience can be everyone because the text explains precisely what are videogames. The purpose is to inform, because this text collects all informations that concerns videogames.

The language put a distance between the author and the audience because this text is too much formal, and I don't feel concern about video-games.

Annex 14: Genre worksheets from field study 2
[The formatting of this document has been modified to conform to thesis publication guidelines]

Genres and conventionalized linguistic routines

Part I. An introduction to genres

A. A **genre** is a linguistic action whose form has become conventionalized. Usually, it has become conventionalized because of a **recurring rhetorical situation.**

B. Usually they have become conventionalized in terms of their **register** (style of language) and **rhetoric** (what you DO with the language) and **organization.**

C. The register, rhetoric and organization are influenced by elements in the **context** such as the
-**relationship between the participants** (for example, in terms of formality and shared knowledge),
-**the medium of communication** (1. if it is spoken or written and 2. also the way that it is transmitted--by SMS, on the telephone, on the internet, by printed text, etc.)
-**the purpose(s) of the communication** (Why do people produce this kind of text, and why do others receive it ?)
Example: *a recipe* (une recette)

Five-minute hummus

Ingredients

1 15-ounce can chickpeas, rinsed

1 clove garlic

1/4 cup olive oil, plus more for serving

2 tablespoons fresh lemon juice

2 tablespoons tahini (sesame seed paste; optional)

1 teaspoon ground cumin

kosher salt

1/4 teaspoon paprika

How to Make It

Step 1

In a food processor, puree the chickpeas and garlic with the olive oil, lemon juice, tahini (if using), cumin, and ¾ teaspoon salt until smooth and creamy. Add 1 to 2 tablespoons water as necessary to achieve the desired consistency.

Step 2

Transfer to a bowl. Drizzle with olive oil and sprinkle with the paprika before serving.

1. Which **recurring rhetorical situation** are recipes they created for?

_____

2. Describe the register_____

rhetorical acts_____

Annex 14: Genre worksheets from field study 2

and organization _____

characteristic of recipes.

3. How do these elements reflect the context in which recipes are used?

_____

_____

4. Can you list some other genres?

A.

B.

C.

5. Why/how do people use genres?

A.

B.

C.

6. Can you find any similarities between textual genres and genres of music, film or literature?

_____

_____

Part II. Identifying genres

I. "**Me Too**" (or "**#MeToo**", with local alternatives in other languages) spread virally in October 2017 as a two-word hashtag used on social media to help demonstrate the widespread prevalence of sexual assault and harassment, especially in the workplace.It followed soon after the public revelations of sexual misconduct allegations against Harvey Weinstein.

The phrase, long used by social activist Tarana Burke to help victims realize they are not alone, was popularized by actress Alyssa Milano when she encouraged women to tweet it to "give people a sense of the magnitude of the problem." Since then, the phrase has been posted online millions of times, often with an accompanying personal story of sexual harassment or assault. The response on Twitter included high-profile posts from several celebrities, and many stories of sexual violence have been shared,

A. What genre of text do you think this is?_____

B. Can you notice anything about the register, rhetorical actions or organization?

_____

_____

_____

C. Can you make any links with the elements cited in question 2 and the context (for example relationship between the participants (in terms of formality and shared knowledge), the medium of communication, the purpose(s) of the communication ?

Annex 14: Genre worksheets from field study 2

_____

_____

_____

D. As a learner, how can you use knowledge of this genre to help you improve your English?

_____

_____

II. It started with an exposé detailing countless allegations against Hollywood producer Harvey Weinstein. But soon, personal stories began *pouring in (to pour in-affluer)* from women in all industries across the world, and the hashtag #MeToo became a rallying cry against sexual assault and harassment.

The movement began on social media after a call to action by the actor Alyssa Milano, one of Weinstein's most vocal critics, who wrote: "If all the women who have been sexually harassed or assaulted wrote 'Me too' as a status, we might give people a sense of the magnitude of the problem."

Within days, millions of women – and some men – used Twitter, Facebook and Instagram to disclose the harassment and abuse they have faced in their own lives. They included celebrities and public figures such as Björk and Olympic gymnast McKayla Maroney, as well as ordinary people who felt empowered to finally speak out. The story moved beyond any one man; it became a conversation about men's *behaviour* (*comportement*) towards women and the *imbalance (desequilibre)* of power at the top.

…

"It is about so much more than Harvey Weinstein," said Caroline Criado-Perez, co-founder of The Women's Room and the feminist campaigner who forced the Bank of England to have female representation on banknotes.

"That's what #MeToo represents, it's happened to pretty much every woman you know. I think it's really important that we don't allow this to become a story about this one bad guy who did these terrible things because he's a monster, and to make it clear that actually, it's not just monsters … it happens in every country every day to all women, and it's done by friends, colleagues, 'good guys' who care about the environment and children and even feminism, supposedly."

A. What genre of text do you think this is?
_____

B. Can you notice anything about the register, rhetorical actions or organization?

_____

_____

_____

Annex 14: Genre worksheets from field study 2

_____

C. Can you make any links with the elements cited in question 2 and the context (for example relationship between the participants (in terms of formality and shared knowledge), the medium of communication, the purpose(s) of the communication ?

_____

_____

_____

_____

D. As a learner, how can you use knowledge of this genre to help you improve your English?

_____

_____

_____

III. Well, me too. How 'bout that?

It's a subject I notice Christians seem _to be skirting around (to skirt around-avoid- éviter)_, not addressing from any aspect, let alone a scriptural one.

So…me too. I'm one of tens of millions, probably more. For women in this lucky country…Australia…the figure sits at a disturbing one in five women. Look around you. Yes, you! In Church. Look around you. One in five females has been a victim of sexual violence. That's not counting every-day, _garden-variety (banal, ordinaire)_ sexual harassment. If we factor that in, I reckon the figure is more like one in one. That's all of us. Married. Single. Engaged. Divorced. It doesn't matter. We're all 'fair game.'

A. What genre of text do you think this is?_____

B. Can you notice anything about the register, rhetorical actions or organization?

_____

_____

_____

C. Can you make any links with the elements cited in question 2 and the context (for example relationship between the participants (in terms of formality and shared knowledge), the medium of communication, the purpose(s) of the communication ? D. As a learner, how can you use knowledge of this genre to help you improve your English?

_____

_____

_____

_____

Annex 14: Genre worksheets from field study 2

D. As a learner, how can you use knowledge of this genre to help you improve your English?

_____

_____

_____

Part III. Using genres

7. As a student, how can you use the concept of genre as a tool?

_____

_____

_____

8. From a student's perspective, what are some potential problems with using genres?

_____

_____

_____

9. How do we develop knowledge of genres ?

_____

_____

Look at the following situations and determine if and how a genre may be useful here.

10**. You want to cook a new dish.**

    A. Could a textual genre be useful here? If so, which one?

_____

    B. If you said yes, how can knowledge of this genre help you?

_____

_____

11. **Your teacher has asked you to read a scientific article in the field of Cultural Studies for homework because it will help you understand her class.**

A. In what ways are scientific articles often conventionalized?

_____

_____

_____

B.How can knowledge of these conventionalized elements of the genre help you?

_____

_____

Annex 14: Genre worksheets from field study 2

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12. **You want to apply for a job.**

A. Which genre(s) will you use? _____

B. How will you use them? Can you be creative with these genres or is it important to follow models?

_____

_____

_____

_____

13. Can you think about a situation where you need to speak or write but genre might NOT be useful? How would you choose your style of language in this situation?

_____

_____

_____

_____

Read the text and answer the questions.

NEWS   /22/14 1:12pm

Woman Takes Short Half-Hour Break From Being Feminist To Enjoy TV Show

PORTLAND, OR—Saying that she just wanted a little time to relax and "not even think about" confining gender stereotypes, local health care industry consultant Natalie Jenkins reportedly took a 30-minute break from being a feminist last night to enjoy a television program. Jenkins, 29, told reporters that after a long and tiring day at her office, all she wanted to do was return home, sit down on her couch, turn on an episode of the TLC reality show *Say Yes To The Dress*, and treat herself to a brief half hour in which she could look past all the various and near constant ways popular culture *undermines (sape)* the progress of women.

"Every once in a while, it's nice to watch a little television without worrying about how frequently the mainstream media perpetuates traditional gender roles," Jenkins said before putting her feet up on her coffee table and tuning in to the popular program that follows women as they shop for wedding dresses. "No mentally cataloging all the times women are subtly mocked or shamed for not living up to an unrealistic body image, no examining how women are *depicted (représentée)* as superficial and irrationally emotional, and no thinking about how these shows reinforce the belief that women should simply aspire to find a man and get married—none of that. Not tonight. I'm just watching an episode of *Say Yes To The Dress* and enjoying it for what it is."

Jenkins confirmed that she watched *contentedly (avec contentement)* for the entirety of the television program, telling reporters that she never once allowed herself to become indignant as the adult, employed, and presumably self-respecting women on screen repeatedly demanded to be transformed into "princesses."

Annex 14: Genre worksheets from field study 2

Additionally, Jenkins *acknowledged that (a reconnu que)* she witnessed dozens of moments in which the brides-to-be abandoned the notion that they should be valued for their personalities and intellects and instead seemed to derive their sole sense of *worth (valeur)* from embellishing their appearance. However, she said she was able to consistently remind herself that this was "Natalie time" and that the feminist movement "could do without [her] for 30 minutes."

14. What genre is this?

_____

15. How do you know?

_____

_____

16. How does this text "play" with the notion of genre?

_____

_____

17. Who do you think is the audience of this text? How does presenting the ideas in *this* genre influence the way we receive the message?

_____

_____

18. Have you seen feminist ideas communicated through different genres? Which ones? Which genres do you think have been the most and least effective in promoting the #Metoo movement?

_____

_____

_____

Annex 15: Student definitions of genre and evaluation of its pedagogical utility
Student answers to the questions: **from field study 2**
*What is a textual genre? Can you think of a textual genre that you use in your daily life and identify some formal characteristics of this genre? Do you think that understanding the concept of textual genre can help students learning foreign languages? Write 4-7 sentence*s.

1. A textual genre is a category of text with recognizable characteristics. One of the textual genre I see the most in my daily life is probably scientific text, as I love to read researchs on everything. It is recognizable by the more-than-formal tone, the scientific vocabulary (which sometimes appears to be ununderstandable) or special organization. I also use a lot of listes, to remember. Be it groceries or tasks, it usually is just a list of words, no sentences, with a title or a date. Just as native speakers, understanding textual genres; concepts eases the understanding of their purposes (a list of groceries and not some specific code, for example) and spares a lot of reflection time.

2. A textual genre is a linguistic register whose from became conventionalized. A textual genre are easy to understand and it;s a exemple when people need to ritting something like that. It is easy to identify it because, it is specific and they are characteristique. Yes I think that textual genre can help students because if we learn the rules one time we can reproduce it. I use regulari recipe because it easy to understand short short sentence with imperative,they are not many information.

3. A textual genre is often a text who is built by a way of special comprehension for people who work in this domain. For example, an article of the Newspaper "Direct" has a particulary construction, use journalistic vocabulary. Textual genre can help students learning foreign languages but not since the first text. Students need to understand the subject, the facts, the vocabulary and that take a lot of time.

4. A textual genre is norms to write a text, with formal characteristics to identify the genre. For example, message in mobile phone that I use in my daily life. It's short, with unformal style. We can write how we want, without all words. We don't write subject, or name at the end.
Maybe the concept of textual genre can help with simple genre with characteristics importants. But it's too difficult to identify similar genre or understand very specific language with technic words.

5. The textual genre is the different language. A person have many textual genre because she don't speak the same with friends or with teacher or dad or mom.

6. A textual genre is a category of something (text, movie...) with specifical characteristics. We can identify the genre by a reccurently form (the way that sentences are made, the lexical uses, the relation between the writer and the reader…). Everyday I use textual genres in my daily life. For example, I often make shopping lists and shopping lists have many specifical characteristics like short sentences or only one or two words, simple words, no detail, little case to make a croce with the action is done,...The type of text is very simple to identify.

Annex 15: Student definitions of genre and evaluation of its pedagogical utility from field study 2

I think that understanding the concept of textual genres can be really helpful for the student. They can win time in identify if they have to read a press article or a article on a blog. It can help us to make a better analysis and understand more quickly the structure of the text in order to adapt their reading.

7. The textual genres are categories of textes withe recognizables caractersitics. I think that it's important understanding the concept of textual genre because when I know that I can the text have more sens. For example, in a scientific text there is an argumentation, if I know that, I can research the arguments for understanding the text.

8. I don't really understand textual genre. In my opinion this concept can not help students to learn foreign languages. We change the genre of our langauge everyday, everytime it depends on the person but it is an habit, an education question, if we talk at a professor like a friend it is just impolite. So, for me, the concept of textual genre can not help to learn languages. But I am open at this question, and if we have other opinion and arguments, maybe I will change the way that I am thinking.

9. A textual genre is a linguistic form whose actions have been conventionnalized. As students we use several textuals genres, going from text messages to essays., The characteristics of text messages are that these are written to be sent and read quickly, explaining why the words are sometimes transformed into just a few letters, that users have learnt to understand. We don't need to be careful about the vocabulary of the structure of the text, because text messages are often dedicated to our friends or family. It can help students because students know how to form their sentences and choose the correct vocabulary when reading or listening, they understand the context they are in.

10. A textual genre is the ways that we writting and it is different about the subject. For example, when I'm texting a friend, I will use no ponctuation or complete sentences and for a professor I will be more polite and will organize my sentences. So I think that understanding the concept of textual genre wcan really help students learning foreign languages.

11. Textual genre is the "ton"/the way we write things. It can be scientific journalistic, humoristic, romance.. When I read newspaper, there is a way to write it. Journalist start to give principals information: what, when, where..and then, saying facts, what happened...I think ti's important to give a structure to a text but I don't think it's specially helps student to understand a foreign language: it's universal. If we recognize it in our language we can do it in a other language.

12. A textual genre is linguistic action form has become conventionalized. It uses a recuring rhetorical situation (register, rhetoric/organisation). For exemple, a shopping list. It's only words for seeing quickly what I need. Yes it can help cause we know what kind of text we're reading or writting so we can adapt our language.

13. A textual genre is a sort of text, caracterized by specific vocabulary and kind of sentence formulation. It permits to recognize the type of a text and to understand it better. The blog genre or the newspaper genre the two types of genres we use everyday, we recognize them by the formal vocabulary and the explaining sentence of the newspaper, and the friendly and less formal formulations of the blog. I think it

can help some students but for me it's useless, I think it doesn't make a text clearer to recognize its characteristics.

14. A textual genre is a category of something with recognizables caracterics. For instance i use lots of recipe for cooking. In reciepes you have different instructions/rules that you have to follow: use the appropriate articles, ingredients, material and follow an order in the preparation. Textual genre in scientific genres can help students learning foreign languages to understand quickly the important ideas in a text. If the structure is the same, students have landmarks and they can understand a part of the text.

15. A textual genre is a linguistic action with a form which has become conventionalized because of a recuring situation (register, rhetoric organization). A textual genre depends on context, so on the relationship between participants, on the medium of communication and on the purpose of the communication. For example, in my daily life, I use several textual genre like a mail for my parents or a mail for my professor but also a ship list etc.
I think the concept of textual genre can help students learning foreign languages because textual genres give rules to write.

16. A textual genre is something for qualifate the type of text and help of the comprehension of this text. It can help but it can also limited our perception of something and just reduce our comprehension. Understanding this concept can really help students to find some code of language, to learn to detect a formal language, it can help to precise the comprehension of a text.

17. A textual genre is the notion of descript a text, if it's a scientifical, argumentatif, text. I think understanding the concept of textual genre can help students to have a better comprehension.
Yes, I think the concept of textual genre can help students to understand, better, english language in difficult text like a scientific text or a speech. This concept help to choice better what sentences used to write or speak if we talk to a friend or a person like a professor or a president.

18. (No answer)

19. Textual genre is a linguistic action whose form has been defined and is almost always the same. We can take the exemple of a recipe, which are always shaped in the same way: there are first the ingredients, and the instructions which are very simple and give order to users. It can help students learning foreign languages because we can find the same codes in a textual genre in every languages; students can refer to something they already know.

20. A textual genre is a text of a certain genre belongs to a certain category. We can identify certain characteristics like register, rhetoric or organization. I use formal text in my daily life like SMS (short sentences, abbreviations) or at school in a exam or a disserations (longues sentences, more specific...) The concept of textual genre allows, for me to see what kind of researchers was asked.

Annex 15: Student definitions of genre and evaluation of its pedagogical utility from field study 2

21. A textual genre is the way to the article is writing. I don't really think about it when I read and I don't think that understanding the concept of textual genre help students learning foreign languages because it's complicate to follow the rules.

22. Textual genre: the text of a certain genre belongs to a certain categorie and indentifi certain categorie: register, rethoric and organisation.
I daily life, use genre SMS, not puonctuation. Is differente as dissertation for exemple. Are more little and none ponctuation. Less long, is short. Is informal,
I think that understanding the concept of textual genre can help student because few dififcult to understand the text, genre, categories of text in exam or in daily life. In internet or in University. Is help for student in difficult for me in English.

23. A textual genre is a specific form of text which can be described with a specific form and specific characteristics. In our studies we are made to use and work with the scientific genres. This genre is typical because he uses lots of definitions of technical words and also the articles are all signed at the end. ON top of that, this genre uses the formal register.
I think that understanding the concept of textual genre can help students learning foreign languages because it helps them studying specific terms and forms that can be useful in the future.

24. A textual genre defines the dynamic given to a text, usually to serve a specific purposes. We all daily use sorts of genres, wether it's argumentative, descriptive, emotional, inquisitive or many other genres. An argumentative genre could rely on exposing ideas and relying on examples to insist on the idea and illustrate it. A descriptive genre would be describing facts in a neutral way to maintain an only descriptive and non-biased explanation.
Understanding the concept of genres is of course helpful, especially when it comes to being able to recognise them and--knowing that you can combine them. I must admit though, that I don't find essential in the first steps. Because first steps should rely on simply daring to speak anyhow, especially for French proud people.

25. A textual genre is a text where specific words are use for a specific subject. I use a familiar genre to talk to my family for my friends. For example I will say to my sister "come" instead of "could you come please" as I would with a teacher.
I think that understand the concept of textual genre is usefull and useless to learn a foreign language. It is useful because it push the comprehension of the language deeper but it can be useless because in a certain way we can learn foreign language with people in a foreign country and when we are in front of the person we can guess with the expressions on his face which genre the person is talking about.

26. A textual genre is a category of something with recognazable caracteristics. Like a food list for the supermarket: something very short, no sentences, few words, organize in the order of the supermarket,..I think maybe textual genre can be helpful at the beginning of the learning but when you know the language it's useless: you can recognize a genre not by all the caracteristics but just with some vocabulary and the form. To my mind the most important is the vocabulary.

Annex 15: Student definitions of genre and evaluation of its pedagogical utility from field study 2

27. A textual genre is constituate by a rethoric (the way we create a text), the organization (the construction of a texte, the methodology) and a specific vocabulary by the [unreadable]. In fact, a textal genre permit us to separate differnte list like an article or encyclopedia. Everyday I right some email and I use a particular methodology: text clear, quick, expression polite and organization with subject, requet and thinks).

If we know and understanding hte concept of textual genre the comprehension of the text can be more easy but there is no mistakes. Understanding the concept it's just a first step to learn a foreign language maybe it's not suffisante, the register, rhetorical expression and methodology doesn't help really.

28. I don't know.

29. A textual genre is a way to exprimate a purpose, and the way for a text to be recognize like how it is, if it's a scientifique text, a play, a novel, ect.

I use the private message in my daily life, so I employ a personal register, to exprimate proximity with my family and friends. Understanding this concept could be a good way for students to read differently a texte in case of it register.

Annex 16: Genre classification activity from day 1, from field study 3
Different ways of talking about women's issues: Can you identify where each of these texts comes from?

Text: 1

Well, me too. How 'bout that?

It's a subject I notice Christians seem *to be skirting around (to skirt around-avoid-éviter)*, not addressing from any aspect, let alone a scriptural one.

So…me too. I'm one of tens of millions, probably more. For women in this lucky country…Australia…the figure sits at a disturbing one in five women. Look around you. Yes, you! In Church. Look around you. One in five females has been a victim of sexual violence. That's not counting every-day, *garden-variety (banal, ordinaire)* sexual harassment. If we factor that in, I reckon the figure is more like one in one. That's all of us. Married. Single. Engaged. Divorced. It doesn't matter. We're all 'fair game.'

Text 2

Mansplaining (a blend word of *man* and the informal form *splaining* of the gerund *explaining*) is a pejorative term meaning "(of a man) to comment on or explain something to a woman in a condescending, overconfident, and often inaccurate or oversimplified manner".[1][2][3][4] Author Rebecca Solnit ascribes the phenomenon to a combination of "overconfidence and cluelessness".[5]Lily Rothman of *The Atlantic* defines it as "explaining without regard to the fact that the explainee knows more than the explainer, often done by a man to a woman".[6]

In its original use, mansplaining differed from other forms of condescension in that it is rooted in the assumption that a man is likely to be more knowledgeable than a woman.[7] However, it has come to be used more broadly, often applied when a man takes a condescending tone in an explanation to anyone, regardless of the age or gender of the intended recipients: a "man 'splaining" can be delivered to any audience.[2] In 2010 it was named by the *New York Times* as one of its "Words of the Year".[8]

Text(s) 3

Audrey Porne
@AudreyPorne
Follow

Damn boy, are you a bra? Because you make me uncomfortable but society has brainwashed me into thinking I need you

5:59 AM - 2 Oct 2015

9,094   12,634

Sarcasm
@ComedyPosts
Follow

women belong in the kitchen.

men belong in the kitchen.

everyone belongs in the kitchen.

kitchen has food

4:12 PM - 1 Aug 2013

1,260   494

Annex 16: Genre classification activity from day 1, from field study 3

Jenavieve Hatch ✔
@jenavievehatch

Good news white dudes! You can harass women all you want and still a) be president and b) win prestigious Hollywood movie awards yaaaaay

12:02 PM - 9 Jan 2017

↩ ♺ 38 ♥ 57

Megan Amram
@meganamram

places where it's scary to be a woman: outside, inside, on the internet, in real life, driving, walking, on the bus, at work, at school, at

11:39 PM - 24 Aug 2016

↩ ♺ 5,383 ♥ 12,219

Text 4

Woman Takes Short Half-Hour Break From Being Feminist To Enjoy TV Show

PORTLAND, OR—Saying that she just wanted a little time to relax and "not even think about" confining gender stereotypes, local health care industry consultant Natalie Jenkins reportedly took a 30-minute break from being a feminist last night to enjoy a television program.

Jenkins, 29, told reporters that after a long and tiring day at her office, all she wanted to do was return home, sit down on her couch, turn on an episode of the TLC reality show *Say Yes To The Dress*, and treat herself to a brief half hour in which she could look past all the various and near constant ways popular culture *undermines (sape)* the progress of women.

"Every once in a while, it's nice to watch a little television without worrying about how frequently the mainstream media perpetuates traditional gender roles," Jenkins said before putting her feet up on her coffee table and tuning in to the popular program that follows women as they shop for wedding dresses. "No mentally cataloging all the times women are subtly mocked or shamed for not living up to an unrealistic body image, no examining how women are *depicted (représentée)* as superficial and irrationally emotional, and no thinking about how these shows reinforce the belief that women should simply aspire to find a man and get married—none of that. Not tonight. I'm just watching an episode of *Say Yes To The Dress* and enjoying it for what it is."

Text 5

Text 6

Annex 16: Genre classification activity from day 1, from field study 3

The underrepresentation of girls and women in science, technology, engineering, and mathematics (STEM) fields is a continual concern for social scientists and policymakers. Using an international database on adolescent achievement in science, mathematics, and reading (N = 472,242), we showed that girls performed similarly to or better than boys in science in two of every three countries, and in nearly all countries, more girls appeared capable of college-level STEM study than had enrolled. Paradoxically, the sex differences in the magnitude of relative academic strengths and pursuit of STEM degrees rose with increases in national gender equality. The gap between boys' science achievement and girls' reading achievement relative to their mean academic performance was near universal. These sex differences in academic strengths and attitudes toward science correlated with the STEM graduation gap. A mediation analysis suggested that life-quality pressures in less gender-equal countries promote girls' and women's engagement with STEM subjects.

Text 7

Greater awareness of the inequality between the sexes has seen women ascend to highly-paid jobs but this feminism success story has also made boys more ambitious.

Research from a British university has found that women have advanced in fields such as law and accountancy but men remain in the best-paid and most prestigious management roles.

A report has found that a major cause of this is the redoubled efforts from males to compete for the best jobs.

Researchers at the [London](#) School of Economics warn this could stunt the progress being made to eradicate the gender pay gap.

The findings come shortly after it was revealed that for people under the age of 40 the gender pay gap is 'close to zero'.

It *is* also allegedly *shrinking (est en train de diminuer)* for people in their 40s.

The LSE paper was based on evidence from large scale national surveys of children born in 1958, 1970 and 2000.

Analysis of the research has found that boys born in 2000 'have higher aspirations than previous male generations in terms of income, to the point where the gender pay gap could actually become larger than it is at present if these aspirations are fulfilled'.

Men continue to dominate in science, technology, engineering, finance and politics, the report said.

Annex 16: Genre classification activity from day 1, from field study 3

Name_____   TD_____

Text 1: 1. Where do you think this text comes from?

_____

2. What makes you think

that?_____

_____

3. If you compare the register of this text to the others, can you see any particularities of the language used here?

_____

_____

_____

4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____

Text 2: 1. Where do you think this text comes from?

_____

2. What makes you think

that?_____

_____

3. If you compare the register of this text to the others, can you see any particularities of the language used here?

_____

_____

_____

4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____

Text 3: 1. Where do you think this text comes from?

_____

2. What makes you think

that?_____

_____

3. If you compare the register of this text to the others, can you see any particularities of the language used here?

_____

_____

_____

4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____

Text 4: 1. Where do you think this text comes from?

_____

Annex 16: Genre classification activity from day 1, from field study 3

2. What makes you think

that?_____

_____
3. If you compare the register of this text to the others, can you see any particularities of the language used here?

_____

_____

_____
4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____
4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____
Text 5: 1. Where do you think this text comes from?

_____
2. What makes you think

that?_____

_____
3. If you compare the register of this text to the others, can you see any particularities of the language used here?

_____

_____

_____
4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____
Text 6: 1. Where do you think this text comes from?

_____
2. What makes you think

that?_____

_____
3. If you compare the register of this text to the others, can you see any particularities of the language used here?

_____

_____

_____
4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____

Annex 16: Genre classification activity from day 1, from field study 3

Text 7: 1. Where do you think this text comes from?

_____

2. What makes you think

that?_____

_____

3. If you compare the register of this text to the others, can you see any particularities of the language used here?

_____

_____

_____

4. What are some advantages or disadvantages of talking about women's issues with this type of language and with this type of medium?

_____

_____

Annex 17: Justifications for selecting texts for text identification activity completed first day of field study 3

Table depicting sources for the 7 excerpts which appeared on students' text identification activities from the first day:

Genre	Title	Source	Author(s)
1. Blog entry	"Me Too"	Christian Writers Downunder (blog)	Melinda Kahler
2. Wikipedia article	"Mansplaining"	Wikipedia.org	(unknown)
3. Tweets	(Untitled)	Twitter.com	(unknown)
4. Satirical newspaper article	"Woman Takes Short Half-Hour Break From Being Feminist To Enjoy TV Show"	*The Onion* (satirical newspaper)	(unknown)
5. Memes	(Untitled)	Google Search	(unknown)
6. Scientific research article	The Gender-Equality Paradox in Science, Technology, Engineering, and Mathematics Education	Psychological Science (academic journal)	Gijsbert Stoet and David C Geary
7. vulgarized scientific article	"The rise of feminism has made boys more ambitious"	*The Daily Mail*	Joe Pinkstone

Justification for the selection of the texts :

1. "Me Too" post the blog Christian Writers Downunder
This text was selected due to its reliance on "oral-seeming" language, the type of which is often used in personal blog entries.
2. "Mansplaining" article from online encyclopedia Wikipedia
This article, explaining and defining the concept of mansplaining was chosen because of its impersonal language, which contrasts with Text 1 as well as its difference in rhetorical purpose of defining objectively rather than giving an opinion as in Text 1. Furthermore, we were curious to see if students could identify any specific linguistic elements, notably the use of the passive voice.

Annex 17: Justifications for selecting texts for text identification activity completed first day of field study 3

3. Series of Tweets with the hashtag #Metoo

The tweets, whose format (which we maintained) and length left little ambiguity as to where they came from; therefore the classification of the genre was less interesting than the way that the students described the register of the text. We were curious to see if students were attuned to linguistic elements, such as slang, as well as pragmatic elements such as the use of sarcasm.

4. "Woman Takes Short Half-Hour Break From Being Feminist To Enjoy TV Show" from the satirical newspaper *The Onion*

While we had little doubt that many students could identify this text as a newspaper article given its use of newspaper tropes, such as the use of a title, reliance on testimonies and use of the third person: we were curious about which of these elements students would cite when asked to classify the genre. Furthermore, we were interested to know if students could detect satire.

5. Two memes, source unknown

Two memes, both of which

These memes share some characteristics with the tweets in Text 3 with their short messages, use of informal language and sarcasm; however, we were interested to see if the students noted anything particular about the multimodal reliance on both a picture and text.

6. The Gender-Equality Paradox in Science, Technology, Engineering, and Mathematics Education, scientific research article from the journal Psychological Science

Texts 6 and 7

Text 6, a scientific research article, was included to contrast with text 7, a vulgarized scientific article. Here, we wanted to know if students might have been sensitive to differences between scientific and vulgarized writing and if so, which ones. Students were provided the abstract of the article. We were also curious to see if any students might have understood the fact that this was an abstract because it provided a complete summary.

7. "The rise of feminism has made boys more ambitious" newspaper article, presenting a vulgarized version of a scientific research article from The Daily Mail

This article was intended to contrast with text 6, which was scientific. We were curious if students would notice a use of words which were in a scientific lexical field but less technical than in text 6. Other clues in this text include the use of citations from the original scientific text and a lack of hedging.

Annex 18a: Texts and activities studied during field study 3: e-flux press releases

What is e-flux?

"e-flux is a publishing platform and archive, artist project, curatorial platform, and enterprise which was founded in 1998. Its news digest, events, exhibitions, schools, journal, books, and the art projects produced and/or disseminated by e-flux describe strains of critical discourse surrounding contemporary art, culture, and theory internationally. Its monthly publication e-flux journal has produced essays commissioned since 2008 about cultural, political, and structural paradigms that inform contemporary artistic production." (from the e-flux website)

What are e-flux announcements?

"e-flux announcements are press releases for current exhibitions of art from all over the world. Selective content presents programs at leading art institutions: museums, biennials, and art centers, as well as notable artist-run spaces and experimental venues. The announcement archive documents some of the most significant exhibitions that have taken place since 1999" (from the e-flux website)

Sample of e-flux press releases

Press release 1:

THERE IS A MAN and more

March 10–June 3, 2018

S.M.A.K.

Jan Hoetplein 1

9000 Ghent

Belgium

Hours: Tuesday–Friday   9:30am–5:30pm,

Saturday–Sunday   10am–6pm

Guillaume Leblon: *THERE IS A MAN and more*

Since the end of the 1990s, Guillaume Leblon (1971, Lille, France) has explored the expanded field of sculpture. Through his diverse practice, ranging from sculpture and site-specific installations to film and performance, and his astute manipulation of the built environment, Leblon has acquired a prominent position in the contemporary art world.

Leblon's oeuvre sketches an intriguing world that shifts between abstraction and figuration while questioning the ceaseless tension between materiality and immateriality, appearance and disappearance, and creation and destruction. Leblon manipulates shapes and segments borrowed from the everyday, including natural, domestic, autobiographical and architectural habitats so as to evoke the uncanny and ephemeral and to affect as well as stimulate spatial and temporal perceptions. Although Leblon's objects are designed as conceptual structures, they often function on a poetic level. In his universe, the familiar grows unfamiliar and immediately recognizable references turn emblematic and metaphorical. In so doing, he *avoids (évite)* intellectual determinism and encourages multiple readings based on personal experiences.

For the exhibition *THERE IS A MAN and more*—which is the artist's first major solo show in Belgium—Leblon presents a selection of work from the last ten years that provides a remarkable insight into the many aspects of his practice. Conceived as an artwork in itself, the

Annex 18a: Texts and activities studied during field study 3: e-flux press releases

exhibition forms a promenade or a landscape in which the human body is simultaneously central and absent. The seminal sculptural installation *THERE IS A MAN* (2014–16), recently acquired by S.M.A.K., occupies a central position in the exhibition.

Press release 2:
Kim Beom
Animalia
April 22–June 19, 2011
Opening
Thursday, April 21 | 6-8pm631 West 2nd Street
Los Angeles, CA 90012
www.redcat.org
REDCAT is pleased to present the first solo exhibition in Los Angeles by Seoul-based artist Kim Beom.

Through an expansive practice that spans drawing, sculpture, video, and artist books, Kim contemplates a world in which perception is radically questioned. His visual language is characterized by deadpan humor and absurdist propositions that playfully and subversively invert expectations. By suggesting that what you see may not be what you see, Kim reveals the tension between internal psychology and external reality, and relates observation and knowledge as states of mind.

Organized around the theme and title *Animalia*, Kim's exhibition explores the vast sphere of nature and the animal kingdom, often inverting its laws and collapsing the boundaries of living beings and inanimate objects. Refusing to accept the clear distinctions that separate realms of existence, Kim *deftly (avec adresse)* employs animism, illusion and a deep sense of empathy in his works to reflect upon and transgress the social institutions that delineate natural order.

For the exhibition at REDCAT, Kim presents a recent series of sculptural tableaux titled "The Educated Objects" (2010)—four discrete installations of objects and video—which explore social education and developmental psychology. The works—*A Rock That Was Taught It Was a Bird, A Ship That Was Taught There Is No Sea, A Rock That Learned the Poetry of JUNG Jiyong* and *Objects Being Taught They Are Nothing But Tools*—employ the techniques of pedagogy to alter and invert socialization processes that give way to knowledge and learning. In addition, a selection of drawings from the artist's "Perspectives and Blueprints" series will be on view. Made since the early 2000s, these drawings imagine, with great detail, structures and instruments of control for criminals, tyrants and spies, while operating as parodies on social and political order. The suite of drawings will be shown with two recent videos *Horse Riding Horse (After Eadweard Muybridge)* and *Spectacle*.

In conjunction with the exhibition, REDCAT will publish a catalogue on the artist's extensive body of drawings from the mid-1990s to the present. The book will include color and black-and-white illustrations of the artist's works and textual contributions by Clara Kim, Paola Morsiani and Park Chan-Kyong.

Annex 18a: Texts and activities studied during field study 3: e-flux press releases

Kim Beom (b. 1963, Seoul) currently lives and works in Seoul, where he received his BFA and MFA from Seoul National University in 1986 and 1988, respectively. In 1991, Kim received a second MFA from the School of Visual Arts, New York, where he continued to live and work throughout the 1990s. He has since had numerous solo exhibitions in such venues as the Artsonje Center, Seoul and, most recently, at the Cleveland Museum of Art. In addition to being featured prominently in recent surveys of contemporary art from Korea at such venues as the Museo Tamayo Arte Contemporáneo in Mexico City, the Los Angeles County Museum of Art, and the Museum of Fine Arts in Houston, his work has been included in such notable international exhibitions as the 2003 Istanbul Biennial, the 2005 Venice Biennale and Media City Seoul 2010.

Annex 18b: Texts and activities studied during field study 3: genre analysis of press releases from e-flux website

The following is an excerpt from an article about the language used by the art industry. Due to the time constraints of our English class, we have had to cut a large part of the article. If you are interested in reading the entire original, it can be found here:
www.canopycanopycanopy.com/contents/international_art_english

international art english   by Alix Rule & David Levine

The internationalized art world relies on a unique language. Its purest articulation is found in the digital press release. This language has everything to do with English, but it is emphatically not English. It is largely an export of the Anglophone world and can thank the global dominance of English for its current reach. But what really matters for this language—what ultimately makes it a language—is the pointed distance from English that it has always cultivated.

In what follows, we examine some of the curious lexical, grammatical, and stylistic features of what we call International Art English. We consider IAE's origins, and speculate about the future of this language through which contemporary art is created, promoted, sold, and understood. Some will read our argument as an overelaborate joke. But there's nothing funny about this language to its users. And the *scale (échelle)* of its use testifies to the stakes involved. We are quite serious.

Hypothesis

IAE, like all languages, has a community of users that it both *sorts (trie)* and unifies. That community is the art world, by which we mean the network of people who collaborate professionally to make the objects and nonobjects that go public as contemporary art: not just artists and *curators (conservateurs)*, but gallery owners and directors, bloggers, magazine editors and writers, publicists, collectors, advisers, interns, art-history professors, and so on. *Art world* is of course a disputed term, but the common alternative—*art industry*—doesn't reflect the reality of IAE. If IAE were simply the set of expressions required to address a professional subject matter, we would hardly be justified in calling it a language. IAE would be at best a technical vocabulary, a sort of specialized English no different than the language a car mechanic uses when he discusses harmonic balancers or popper valves. But by referring to an obscure car part, a mechanic probably isn't interpellating you as a member of a common world—as a fellow citizen, or as the case may be, a fellow traveler. He isn't identifying you as someone who does or does not get it.

Those who have tried *to account for (expliquer)* contemporary art's peculiar nonlocal language tend to see it as the Esperanto of this fantastically mobile and glamorous world, as a rational consensus arrived at for the sake of better coordination. But that is not quite right. Of course, if you're curating an exhibition that brings art made in twenty countries to Dakar or Sharjah, it's helpful for the artists, interns, gallerists, and publicists to be communicating in a common language. But convenience can't account for IAE. Our guess is that people all over the world have adopted this language because the distributive capacities of the Internet now allow them to believe—or to hope—that their writing will reach an international audience. We can reasonably assume that most communication about art today still involves people who share a first language: artists and fabricators, local journalists and readers. But when an art student in

Annex 18b: Texts and activities studied during field study 3: genre analysis of press releases from e-flux website

Skopje announces her thesis show, chances are she'll email out the invite in IAE. Because, hey—*you never know*.

We've assembled all thirteen years press announcements from the website e-flux, over a period of 13 years, a collection of texts large enough to represent patterns of linguistic usage. Many observations in this essay are based on an analysis of that corpus.

Vocabulary

The language we use for writing about art is oddly pornographic: We know it when we see it. No one would deny its distinctiveness. Yet efforts to define it inevitably produce *squeamishness (inconfort)*, as if describing the object too precisely might reveal one's particular, perhaps peculiar, investments in it. Let us now break that unspoken rule and describe the linguistic features of IAE in some detail.

IAE has a distinctive lexicon: *aporia*, *radically*, *space*, *proposition*, *biopolitical*, *tension*, *transversal*, *autonomy*. An artist's work inevitably interrogates, questions, encodes, transforms, subverts, imbricates, displaces—though often it doesn't do these things so much as it serves to, functions to, or seems to (or might seem to) do these things. IAE *rebukes (reproche)* English for its lack of nouns: *Visual* becomes *visuality*, *global* becomes *globality*, *potential* becomes *potentiality*, *experience* becomes … <u>*experiencability*</u>.

Space is an especially important word in IAE and can refer to a raft of entities not traditionally thought of as spatial (*the space of humanity*) as well as ones that are in most circumstances quite obviously spatial (*the space of the gallery*). An announcement for the 2010 exhibition "Jimmie Durham and His Metonymic Banquet," at Proyecto de Arte Contemporáneo Murcia in Spain, had the artist "questioning the division between inside and outside in the Western sacred space"—the venue was a former church—"to highlight what is excluded in order to invest the sanctum with its spatial purity. Pieces of cement, wire, refrigerators, barrels, bits of glass and residues of 'the sacred,' speak of the space of the exhibition hall … transforming it into a kind of 'temple of confusion.'"

Spatial and nonspatial space are interchangeable in IAE. The critic John Kelsey, for instance, writes that artist Rachel Harrison "causes an immediate confusion between the space of *retail (la vente de détail)* and the space of subjective construction." The rules for *space* in this regard also apply to *field*, as in "the field of the real"—which is where, according to art historian Carrie Lambert-Beatty, "the parafictional has one foot." (Prefixes like *para-*, *proto-*, *post-*, and *hyper-* expand the lexicon exponentially and Germanly, which is to say without adding any new words.)

It's not just that IAE *is rife with (est plein de)* spacey terms like *intersection*, *parallel*, *parallelism*, *void*, *enfold*, *involution*, and *platform*. IAE's literary conventions actually favor the hard-to-picture spatial metaphor: A practice *"spans" (couvre)* from drawing all the way to artist's books; Matthew Ritchie's works, <u>in the words of *Artforum*</u>, "elegantly bridge a *rift (rupture)* in the art-science continuum"; <u>Saâdane Afif</u> "will unfold his ideas beyond the specific and anecdotal limits of his Paris experience to encompass a more general scope, a new and *broader (plus large)* dimension of meaning."

Annex 18b: Texts and activities studied during field study 3: genre analysis of press releases from e-flux website

And so many ordinary words take on nonspecific alien functions. "Reality," writes artist Tania Bruguera, in a recent issue of *Artforum*, "functions as my field of action." Indeed: *Reality* occurs four times more frequently in the e-flux corpus than in the British National Corpus (BNC), which represents British English usage in the second half of the twentieth century.[3] *The real* appears 2,148 times per million units in the e-flux corpus versus a mere 12 times per million in the BNC–about 179 times more often. One <u>exhibit</u> invites "the public to experience the perception of colour, spatial orientation and other forms of engagement with reality"; <u>another</u> "collects models of contemporary realities and sites of conflict"; a <u>show</u> called "Reality Survival Strategies" teaches us that the "*sub real* is … formed of *the leftovers (les restes)* of reality."

Syntax

Let us turn to a press release for Kim Beom's <u>"Animalia,"</u> exhibited at REDCAT last spring: "Through an expansive practice that spans drawing, sculpture, video, and artist books, Kim contemplates a world in which perception is radically questioned. His visual language is characterized by *deadpan humor (humour pince-sans-rire)* and absurdist propositions that playfully and subversively invert expectations. By suggesting that what you see may not be what you see, Kim reveals the tension between internal psychology and external reality, and relates observation and knowledge as states of mind."

Here we find some of IAE's essential grammatical characteristics: the frequency of adverbial phrases such as "radically questioned" and double adverbial terms such as "playfully and subversively invert." The pairing of like terms is also essential to IAE, whether in particular parts of speech ("internal psychology and external reality") or entire phrases. Note also the reliance on dependent clauses, one of the most distinctive features of art-related writing. IAE prescribes not only that you open with a dependent clause, but that you follow it up with as many more as possible, embedding the action deep within the sentence, effecting an uncanny stillness. Better yet: *both* an uncanny *stillness (immobilité) and* a deadening balance.

IAE always recommends using more rather than fewer words. Hence a press release for a show called <u>"Investigations"</u> notes that one of the artists "reveals something else about the real, different information." And when Olafur Eliasson's *Yellow Fog*"is shown at dusk—the transition period between day and night—it represents and comments on the subtle changes in the day's rhythm."

If such redundancies follow from this rule, so too do groupings of ostensibly unrelated items. Catriona Jeffries Gallery writes of Jin-me Yoon: "Like an insect, or the wounded, or even a fugitive, Yoon moves forward with her signature combination of skill and awkwardness." The principle of antieconomy also accounts for the dependence on lists in IAE. This is illustrated at inevitable length in the 2010 press release announcing the conference <u>"Cultures of the Curatorial,"</u> which identifies "the curatorial" as "forms of practice, techniques, formats and aesthetics … not dissimilar to the functions of the concepts of the filmic or the literary" that entail "activities such as organization, compilation, display, presentation, mediation or publication … a multitude of different, overlapping and heterogeneously coded tasks and roles."

Annex 18b: Texts and activities studied during field study 3: genre analysis of press releases from e-flux website

How did we end up writing in a way that sounds like inexpertly translated French?

Authority

We hardly need to point out what was exclusionary about the kind of writing that Anglo art criticism cultivated. Such language asked more than to be understood, it demanded to be *recognized*. It was alienating in large part because it was legitimately alien. It alienated the English reader as such, but it distanced you less the more of it you could find familiar. Those who could recognize the standard feints were literate. Those comfortable with the more esoteric contortions likely had prolonged contact with French in translation or, at least, theory that could pass for having been translated. So art writing distinguished readers. And it allowed some writers to sound more authoritative than others.

Authority is relevant here because the art world does not deal in *widgets (des objets concrets)*. What it values is fundamentally symbolic, interpretable. Hence the ability to evaluate—the power *to deem (estimer)* certain things and ideas significant and critical—is precious. Starting in the 1960s, the university became the privileged route into the rapidly growing American art world, and this milieu rewarded a particular kind of linguistic *weirdness (bizarrerie)*. One could use this special language to signal the assimilation of a powerful kind of critical sensibility, one that was rigorous, politically conscious, probably university trained. In a much expanded art world this language had a job to do: consecrate certain artworks as significant, critical, and, indeed, contemporary. IAE developed to describe work that transcended the syntax and terminology used to interpret the art of earlier times. Whatever the content of the language use, the aim is to sound to the art world like someone worth listening to, by adopting an approximation of its elite language.

Sketch Engine Module 3:

Implosion

The collective project of IAE has become actively global. Acts of linguistic mimicry and *one-upmanship (l'art de faire mieux que les autres)* now ricochet across the Web. (Usage of the word *speculative* spiked unaccountably in 2009; 2011 saw a sudden rage for *rupture*; *transversal* now seems poised to have its best year ever.)

As a language spreads, dialects inevitably emerge. The IAE of the French press release is almost too perfect: It is written, we can only imagine, by French interns imitating American interns imitating American academics imitating French academics. Scandinavian IAE, on the other hand, tends to be *lousy (nul)*.

Can we imagine an art world without IAE? If press releases could not telegraph the seriousness of their subjects, what would they simply *say*? Without its special language, would art need to submit to the scrutiny of broader audiences and local ones? Would it hold up?

If IAE implodes, we probably shouldn't expect that the globalized art world's language will become neutral and inclusive. More likely, the elite of that world will opt for something like conventional *highbrow (intellectuel)* English and the reliable distinctions it imposes.

Maybe in the meantime we should enjoy this decadent period of IAE. We should read e-flux press releases not for their content, not for their technical proficiency in IAE, but for their

Annex 18b: Texts and activities studied during field study 3: genre analysis of press releases from e-flux website

lyricism, as we believe many people have already begun to do.[13]Take this release, reformatted as meter

Peter Rogiers is toiling through the matter
with synthetic resin and cast aluminum
attempting to generate
an oblique and "different" imagery
out of sink with what we recognize
in "our" world.

Therein lies the core
and essence of real artistic production—the
desire
to mould into plastic shape
undermining visual recognition
and shunt man onto the track
of imagination.
Peter Rogiers is and remains

one of those sculptors who averse from all
personal interests is stuck
with his art in brave stubbornness
to (certainly) not give into creating
any form of

languid art whatsoever.
His new drawing can further be considered
catching thought-moulds
where worlds tilt
and imagination
chases off grimy reality.

Liam Gillick, *Rescinded Production*, 200

We have no idea who Peter Rogiers is, what he's up to, or where he's from, but we feel as though we would love to meet him.

Annex 18c: Texts and activities studied during field study 3: Discussion questions about IAE

(These questions were discussed in small groups after reading the texts about IAE)

IAE Discussion questions

1. What do you think of IAE? Is it necessary to use complex language in order to describe art, or is IAE used simply to exclude people?

2. Do you think that IAE has contributed to making art feel inaccessible to "normal" people? In the field of law, a movement has started called the "Plain English" movement, which seeks to get legal professionals to simplify their language so that more people can understand it. Do you think that a similar effort should be made in the art world to simplify the language used to describe art?

3. How is IAE similar to the particular language use of various professions such as lawyers or doctors? How is it different?

4. Have you already noticed situations in your own life where you or someone else needed to changed the way they spoke in order to be part of a community?

Annex 18d: Texts and activities studied during field study 3: Discussion questions about the 2016 presidential elections in the US

2016 Presidential Election discussion questions

1. In your opinion, why did Donald Trump win the 2016 presidential election? Why do some people adore him? Why did some people dislike Hillary Clinton?

2. Statistically, more Americans voted for Clinton. Do you understand how Trump still won the election? (Hint: the same thing happened in the year 2000 between George W. Bush and Al Gore)

3. What do you think about Trump's *term (mandat)* so far?

4. What do you know about Trump's relationship with the media?

5. How has the relationship between France and the United States evolved since the 2016 election?

6. In your opinion, do you think there is a chance that Trump will win the 2020 election?

7. Is Trump's election proof that we are living in a "Post-Truth" era?

8. See the statistics concerning Donald Trump's Presidential Job Approval Ratings on the board. What can these statistics tell you?

The American Presidential Elections 2016

Donald Trump´s Nomination Speech Delivered at the Republican National Convention in 2016

Friends, delegates and fellow Americans: I humbly and gratefully accept your nomination for the presidency of the United States.

Together, we will lead our party back to the White House, and we will lead our country back to safety, prosperity, and peace. We will be a country of generosity and *warmth (chaleur).* But we will also be a country of law and order.

Our Convention *occurs (se produit)* at a moment of crisis for our nation. The attacks on our police, and the terrorism in our cities, *threaten (menacent)* our very way of life. Any politician *who does not grasp (qui ne comprend pas)* this danger is not *fit (adéquat-qualifié)* to lead our country. Americans watching this address tonight have seen the recent images of violence in our streets and the chaos in our communities. Many *have witnessed (ont observé)* this violence personally, some have even been its victims.

I have a message for all of you: the crime and violence that today *afflicts (affecte)* our nation will soon come to an end. Beginning on January 20th 2017, safety will be restored.

The most basic duty of government is to defend the lives of its own *citizens (citoyens)*. Any government that *fails to do* (manque de faire) so is a government *unworthy (indigne)* to lead. It is finally time for a *straightforward (direct) assessment (évaluation)* of the state of our nation.

I will present the facts *plainly* (*simplement)* and honestly. *We cannot afford to (nous ne pouvons pas)* be so politically correct anymore.
So if you want to hear the corporate *spin (manipulation dans les médias)*, the *carefully-crafted (soigneusement élaboré)* lies, and the media myths the Democrats are holding their convention next week. But here, at our convention, there will be no lies. We will honor the American people with the truth, and nothing else.

These are the facts:
Decades (décennies) of progress made in bringing down crime are now being reversed by this Administration's rollback of criminal enforcement.

-Homicides last year increased by 17% in America's fifty largest cities. That's the largest increase in 25 years. In our nation's capital, killings have risen by 50 percent. They are up nearly 60% in nearby Baltimore.

-In the President's hometown of Chicago, more than 2,000 have been the victims of shootings this year alone. And more than 3,600 have been killed in the Chicago area since he took office.

-The number of police officers killed i*n the line of duty (dans l'exercice de leurs fonctions)* has risen by almost 50% compared to this point last year. Nearly 180,000 illegal immigrants with *criminal records (casiers judiciares)*, ordered deported from our country, *are* tonight *roaming (errent)* free to threaten peaceful citizens.

-The number of new illegal immigrant families who *have crossed (ont traversé)* the *border (la frontière)* so far this year already exceeds the entire total from 2015. They are being *released* (sont libérés) by the tens of thousands into our communities with no regard for the impact on public safety or resources.

-One such border-crosser was released and made his way to Nebraska. There, he ended the life of an innocent young girl named Sarah Root. She was 21 years-old, and was killed the day after graduating from college with a *4.0 Grade Point Average (20 de moyenne)*. Her killer was then released a second time, and he is now a fugitive from the law.

I've met Sarah's beautiful family. But to this Administration, their amazing daughter was just one more American life that wasn't worth protecting. One more child to sacrifice on the *altar (autel)* of open borders. What about our economy?

Again, I will tell you the plain facts that have been edited out of your nightly news and your morning newspaper: Nearly Four in 10 African-American children are living in poverty, while 58% of African American youth are not employed.

2 million more Latinos are in poverty today than when the President took his *oath (serment)* of office less than eight years ago. Another 14 million people have left the workforce entirely.

Household *incomes (revenus)* are down more than $4,000 since the year 2000. Our manufacturing *trade* (commerce) deficit has reached an all-time high – nearly $800 billion in a single year. The budget is no better.

President Obama has doubled our national debt to more than $19 trillion, and growing. Yet, what do we have to show for it? Our roads and bridges *are falling apart (tombent en morceaux)*, our airports are in Third World condition, and forty-three million Americans are on *food stamps (bons alimentaires)*.
(Now let us consider the state of affairs abroad.)

Hillary Clinton´s *Nomination Speech Delivered at the Democratic National Convention in 2016*

Thank you! Thank you for that amazing welcome.

And Chelsea, thank you.I'm so proud to be your mother and so proud of the woman you've become.Thanks for bringing Marc into our family, and Charlotte and Aidan into the world.

And Bill, that conversation we started in the law library 45 years ago is still going strong.*It's lasted (il a duré)* through good times that filled us with joy, and hard times that tested us.And I've even gotten a few words in along the way.

On Tuesday night, I was so happy to see that my Explainer-in-Chief is still on the job.

I'm also grateful to the rest of my family and the friends of a lifetime.To all of you whose hard work brought us here tonight.And to those of you who joined our campaign this week.

And what a remarkable week it's been. We heard the man from Hope, Bill Clinton. And the man of Hope, Barack Obama. America is stronger because of President Obama's leadership, and I'm better because of his friendship.

We heard from our terrific vice president, the one-and-only Joe Biden, who spoke from his big heart about our party's commitment to working people.

First lady Michelle Obama reminded us that our children are watching, and the president we elect is going to be their president, too.

And for those of you out there who are just getting to know Tim Kaine — you're soon going to understand why the people of Virginia keep promoting him: from City Council and mayor, to Governor, and now Senator. He'll make the whole country proud as our Vice President.

And … I want to thank Bernie Sanders. Bernie, your campaign inspired millions of Americans, particularly the young people who threw their hearts and souls into our primary.You've put economic and social justice issues front and center, where they belong.

And to all of your supporters here and around the country: I want you to know, I've heard you.Your cause is our cause. Our country needs your ideas, energy, and passion. That's the only way we can turn our progressive platform into real change for America. We wrote it together — now let's go out there and make it happen together.

My friends, we've come to Philadelphia — the birthplace of our nation — because what happened in this city 240 years ago still has something to teach us today. We all know the story.

But we usually focus on how it *turned out* (s'est fini)— and not enough on how close that story came to never being written at all.

When representatives from 13 *unruly (indisciplinés)* colonies met just down the road from here, some wanted *to stick with* (rester avec) the King. Some wanted *to stick it to* (punir) the king, and go their own way. The revolution *hung in the balance* (le résultat

était incertain). Then somehow they began listening to each other … compromising … finding common purpose.

And by the time they left Philadelphia, they had begun to see themselves as one nation.

That's what made it possible *to stand up to (tenir tête à)* a King. That took courage. They had courage. Our Founders embraced the enduring truth that we are stronger together.

America is once again at a *moment of reckoning (moment décisif)*. Powerful forces are threatening *to pull us apart (nous déchirer)*. Bonds of trust and respect are fraying *(Les liens de confiance et de respect s'éffilochent).* And just as with our founders, there are no guarantees. It truly is up to us.

We have to decide whether we all will work together so we all can rise together.Our country's motto is e pluribus unum: out of many, we are one. Will we stay true to that motto?

Well, we heard Donald Trump's answer last week at his convention.He wants to divide us — from the rest of the world, and from each other.He*'s betting (*parie) that the perils of today's world will blind (*aveugleront*) us to its unlimited promise.

He's taken the Republican Party a long way … from "Morning in America" to "Midnight in America." He wants us to fear the future and fear each other.

Well, a great Democratic President, Franklin Delano Roosevelt, came up with the perfect *rebuke (reproche)* to Trump more than eighty years ago, during a much more perilous time. "The only thing we have to fear is fear itself."

Now we are clear-eyed about what our country is up against. But we are not afraid. We *will rise to the challenge (Nous relèverons le défi)*, just as we always have. We will not build a wall.

Instead, we will build an economy where everyone who wants a good paying job can get one. And we'll build a path to citizenship for millions of immigrants who are already contributing to our economy! We will not ban a religion. We will work with all Americans and our allies to fight terrorism.

There's a lot of work to do.

Too many people haven't had a *pay raise (augmentation de salaire)* since the crash. There's too much inequality.Too little social mobility. Too much paralysis in Washington. Too many threats at home and abroad.

But just look at the strengths we bring to meet these challenges.

We have the most dynamic and diverse people in the world. We have the most tolerant and generous young people we've ever had. We have the most powerful military. The most innovative entrepreneurs.

The most enduring values. Freedom and equality, justice and opportunity. We should be so proud that these words are associated with us. That when people hear them — they hear … America.

So don't let anyone tell you that our country is weak. We're not.

Don't let anyone tell you we don't have what it takes. We do.

And most of all, don't believe anyone who says: "I alone can fix it." Those were actually Donald Trump's words in Cleveland. And they should set off alarm bells for all of us. Really? I alone can fix it? Isn't he forgetting?

Troops on the front lines. Police officers and fire fighters who run toward danger. Doctors and nurses who care for us. Teachers who change lives. Entrepreneurs who see possibilities in every problem. Mothers who lost children to violence and are building a movement to keep other kids safe.

He's forgetting every last one of us.

Americans don't say: "I alone can fix it." We say: "We'll fix it together."

Annex 18f: Texts and activities studied during field study 3: worksheet about the passive

THE PASSIVE VOICE

The passive voice is used when the **object** of the subject becomes the **subject.**

Active: My grandfather planted this tree.
Passive: This tree was planted by my grandfather.

La forme du passif--- Auxiliaire BE + participe passé
Pour former le passif, on utilise l'auxiliaire BE (conjugué au temps de la phrase de départ), suivi du participe passé.
Cela veut dire que si la phrase est au prétérit, on garde le même temps pour la phrase au passif et on conjugue donc BE au prétérit: was (sujet singulier)/were (sujet pluriel).

Pour le participe passé, si le verbe est régulier, il suffit de rajouter -ED comme au prétérit, mais pour les verbes irréguliers, il faut se référer à la 3e colonne de la liste des verbes irréguliers.
Par se traduit dans le passif par "by."
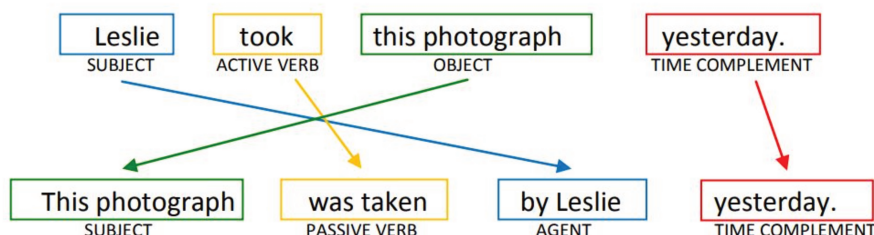
PASSIVE VERB TENSES

	ACTIVE VOICE	PASSIVE VOICE
Present Simple	He **delivers** the letters.	The letters **are delivered**.
Past Simple	He **delivered** the letters.	The letters **were delivered**.
Future Simple	He **will deliver** the letters.	The letters **will be delivered**.
Present Continuous	He **is delivering** the letters.	The letters **are being delivered**.
Past Continuous	He **was delivering** the letters.	The letters **were being delivered**.
Going to	He **is going to deliver** the letters.	The letters **are going to be delivered**.
Present Perfect	He **has delivered** the letters.	The letters **have been delivered**.
Past Perfect	He **had delivered** the letters.	The letters **had been delivered**.
Infinitive	He **has to deliver** the letters.	The letters **have to be delivered**.
Modals	He **must deliver** the letters.	The letters **must be delivered**.

Examples- 1. The Burning Man festival is organized every year in Nevada.
Verb tense?   Singular or plural?
2. The light bulb was invented by Thomas Edison

Annex 18f: Texts and activities studied during field study 3: worksheet about the passive

Verb tense?   Singular or plural?

3. The animals are fed twice a day. (to feed-nourrir)

Verb tense?   Singular or plural?

4. Social networks are used by many people to get news about the world.

Verb tense?   Singular or plural?

USE

The Passive is used:

1. when the **agent** (=the person who does the action) is **unknown, unimportant** or **obvious** from the context.

    *Jane **was shot**. (We don't know who shot her.)*
    *This church **was built** in 1815. (Unimportant agent)*
    *He **has been arrested**. (Obviously by the police)*

2. to make more **polite** or **formal** statements.

    *The car **hasn't been cleaned**. (more polite)*
    (You haven't cleaned the car. – less polite)

3. when the **action is more important** than the agent, as in processes, instructions, events, reports, headlines, new items, and advertisements.

    *30 people **were killed** in the earthquake.*

Activity 1: a. Can you hypothesize why the passive was used in the following memes (and in *this* question)?

b

c   d
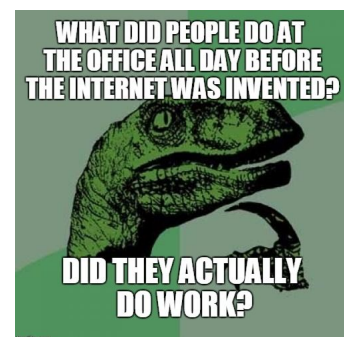
a_____

b_____

c_____

Annex 18f: Texts and activities studied during field study 3: worksheet about the passive
d_____

Activity 2: Change these sentences from active to passive. Why might you use the passive here?

1. The police arrested me.

_____

2. They serve breakfast at 8am every morning.

_____

3. Someone called the police.

_____

Activity 3: Translate the following sentences, using the passive

Cyprien @CyprienDefrance · 19 Dec 2017
Replying to @Paul_Lfn
Après le "**on m'a volé mon sac** avec ma clef USB dedans" et le "j'ai oublié mes feuilles donc je sais pas quoi dire", quelle va être ta troisième excuse pour demain?

Les meilleures gaufres sont fabriquées par Méert.

Annex 18g: Texts and activities studied during field study 3:Texts and activities studied during field study 3: Worksheet about Clinton's speech

Part I. Establishing the historical context (July 2016)

1. Who was Hillary's opponent in the democratic primaries? Can you describe him? Why was he popular? Why do you think he lost?

2. On the first day of the Democratic National Convention, there was a scandal when Wikileaks published some hacked emails. Do you remember what happened?

3. Can you think of other issues relevant to the historical context of Clinton's Nomination Acceptance speech?

Part II. Analyzing Clinton's acceptance speech

4. What rhetorical strategies did Clinton use? How do her strategies compare to Trump's? How did she use language to express these strategies?

5 Do you think that Clinton's speech was successful in…
-convincing Bernie Sanders' fans to vote for her?

-humanizing her?

-showing she was qualified?

6. What do you think about the audience of Clinton's speech? (as opposed to Trump's)

7.Can you find any similarities with Trump's speech?

8. How do you think that Americans reacted to her speech? What do you think of it? What three words would you use to describe this speech?

Part III. After the speech

9. What is your understanding of why Trump won the election?

15.What do you think of her?

Annex 18h: Texts and activities studied during field study 3: Introduction to rap unit: discussion questions and lyrics to analyze

Rap discussion

1. What do you think of rap music? Do you consider yourself a fan? Are there any particular sub-genres of rap that you like or dislike? Are there any particular artists that you like? Is there a particular time or place that you like to listen to rap music?

2. Do you think that rap has a legitimacy problem? Why or why not? Do you think that criticisms of rap hide implicit racism?

3. How would you describe French rap? What do you think of it? Is it similar or different to American rap?

4. When does a genre or a type of media become dangerous? Can you think of some works which have been censored? Did you agree that they were dangerous?

5. Did your parents let you listen to rap? Are there any types of media that your parents forbade when you were a child? Do you agree with this ban? Did you find ways to listen/watch/read anyway? If you had children today (or if you already do) are there any forms of media that you would stop your children from listening to/watching/reading?

6. Do you think that misogyny is a problem in rap (lyrics or videos)?

7. Do you think that violence is a problem in rap?

8. Do you think that homophobia is a problem in rap?

9. Rap is not the only genre that talks about violence. Johnny Cash songs are famously violent, and genres such as death metal often use violent themes. Do you think that rap has a worse reputation than these other genres? If you said yes, do you have any hypotheses about why this may be? (See the Johnny cash lyrics on the other side for comparison…)

10. Do you think that rap is a bad influence?

11. Do you think that rap from the United States or other countries can be a "bad influence" for people in France if they do not understand the lyrics?

12. Is American rap popular in France? Does rap in France have the same associations with violence and misogyny that it does the United States?

13. What do you think of the lyrics of **Cop Killer** by **Body Count**? Do they prove the point that rap is violent?

Cop killer!
I got my black shirt on
I got my black gloves on
I got my ski mask on
This shit's been too long
I got my twelve gauge sawed off
I got my headlights turned off
I'm 'bout to bust some shots off
I'm 'bout to dust some cops off
I'm cop killer, it's better you than me
Cop killer, fuck police brutality!
Cop killer, I know your family's grievin' (fuck 'em!)
Cop killer, but tonight we get even, haha!

I got my brain on hype
Tonight I'll be your night
I got this long-assed knife
And your neck looks just right
My adrenaline's pumpin'
I got my stereo bumpin'
I'm 'bout to kill me somethin'
A police stopped me for nuthin'!
Cop killer, it's better you than me
Cop killer, fuck police brutality!
Cop killer, I know your mama grievin' (fuck 'em!)
Cop killer, but tonight we get even, yeah!
Die, die, die, pig, die!

Annex 18h: Texts and activities studied during field study 3: Introduction to rap unit: discussion questions and lyrics to analyze

Fuck the police, yeah!
Cop killer, it's better you than me
I'm cop killer, fuck police brutality!
Cop killer, I know your family's grievin' (fuck 'em!)
Cop killer, but tonight we get even, hahahaha, yeah!
Fuck the police! Breakin' down...
Fuck the police! For Darryl Gates
Fuck the police! For Rodney King
Fuck the police! For my dead homies
Fuck the police! For your freedom
Fuck the police! Don't be a pussy

Fuck the police! Have some muthafuckin' courage
Fuck the police! Sing along...
Cop killer! (What do you want to be when you grow up?)
Cop killer! (Good choice)
I'm a muthafuckin' cop killer!
Cop killer, it's better you than me
Cop killer, fuck police brutality!
Cop killer, I know your mama grievin' (fuck 'em!)
Cop killer, but tonight we get even!

"I'll Still Kill" 50 Cent

Don't even look at me wrong when I come through the hood
Ain't nothin' changed, still holla at my homies
And when I hit the block, I still will kill
And I don't want, nigga but I will
If I got to, kill
If niggas get to fuckin' around, if niggas get to fuckin' around
Respect come from admiration and fear
You can admire me or you can catch one in ya wig
You see the Testarosa the toaster's right on my lap
So if a nigga get out of line, a nigga get clapped
I got an arsenal a infantry, I'm built for this mentally
That's why I'm the general, I do what they pretend to do
Front on me now nigga I'll be the end of you
Forget ya enemies and think of what ya friends'll do

I drop a bag off, then let a mag off
The Heckler & Koch'll tear half of ya ass off
I'm not for the games I'm not for all the playin'
The hollow tips rain, when I unleash the pain
Get the message from the lions or get the message from the nine
Paint a picture wit' words, you can see when I shine
Put my back on the wall nigga watch me go for mine
I let twenty-one shots off at the same time, yeah
Don't even look at me wrong when I come through the hood
Ain't nothin' changed, still holla at my homies
And when I hit the block, I still will kill
And I don't want, nigga but I will
If I got to, kill

Here are some lyrics from country musician Johnny Cash Do you think that they are as violent as rap lyrics?

"Cocaine Blues" Johnny Cash
Early one mornin' while makin' the rounds

Annex 18h: Texts and activities studied during field study 3: Introduction to rap unit: discussion questions and lyrics to analyze

I took a shot of cocaine and I shot my woman down
I went right home and I went to bed
I stuck that lovin' .44 beneath my head

Got up next mornin' and I grabbed that gun
Took a shot of cocaine and away I run
Made a good run but I run too slow
They overtook me down in Juarez,

"Delia's Gone" Johnny Cash

Delia
Oh, Delia
Delia all my life
If I hadn't have shot poor Delia
I'd have had her for my wife
Delia's gone
One more round
Delia's gone
I went up to Memphis
And I met Delia there
Found her in her parlor
And I tied her to her chair
Delia's gone
One more round
Delia's gone
She was low down and trifling

And she was cold and mean
Kind of evil
Make me want to grab my submachine
Delia's gone
One more round
Delia's gone
First time I shot her
I shot her in the side
Hard to watch her suffer
But with the second shot she died
Delia's gone
One more round
Delia's gone
But jailer
Oh, jailer
Jailer, I can't sleep

'Cause all around my bedside
I hear the patter of Delia's feet
Delia's gone
One more round
Delia's gone
So if your woman's devilish
You can let her run
Or you can bring her down and do her
Like Delia got done
Delia's gone
One more round
Delia's gone

Annex 18i: Texts and activities studied during field study 3: Vulgarized news article 1

Rap music blamed for teen pregnancy

Last updated at 11:19 23 August 2006   The Daily Mail

Rap stars are encouraging early sexual activity among teenagers by promoting a degrading view of women, research shows.

Psychologists said their findings from a three-year study presented a worrying picture of how popular music affected the attitudes of boys and girls to sex.

Rap music and hip hop, with their particular emphasis on sex and *demeaning (dégradant)* depictions of women, were blamed for encouraging early sexual behaviour, leading to the *spread (propogation)* of disease and underage pregnancies.

Dr Steven Martino, who led the US study published in the latest edition of the journal 'Pediatrics', said that "sexually degrading lyrics" - many graphic and filled with obscenities - caused changes in adolescents' sexual behaviour.

He said, "These lyrics depict men as sexually insatiable, women as sexual objects, and sexual intercourse as inconsequential. Other songs about sex don't appear to influence youth the same way.

"These portrayals objectify and degrade women in ways that are clear but they do the same to men by depicting them as sex-driven *studs (étalons)*. Musicians who use this type of sexual imagery are communicating something very specific about what sexual roles are appropriate, and teenage listeners may act on these messages.

"These lyrics are likely to promote the acceptance of women as sexual objects and men as pursuers of sexual conquest. Despite the fact that degrading sexual lyrics are particularly demeaning for women, they affect adolescent boys and girls similarly."

The same disturbing (troublant) messages were contained in videos which endorse the portrayal of women as sexual objects, the report said.

The research team surveyed 1,461 children aged from 12 to 17 from across the US, asking them about their sexual behaviour and how often they listened to music by various artists including rock, country, rap, blues and pop.

They found that the youngsters listened to an average of 1.5 to 2.5 hours of music a day - not including what they saw on television or videos - but that 40 per cent of the songs referred to sex or romance.

Adolescents who listened to a lot of music containing "objectifying and limiting characterisations of sexuality progressed more quickly in their sexual behaviour" than

Annex 18i: Texts and activities studied during field study 3: Vulgarized news article 1
teenagers who preferred different kinds of music. This was regardless of race or gender, the report said.

The study, called "Exposure to Degrading Versus Non-Degrading Music Lyrics and Sexual Behaviour among Youth," was carried out by the RAND Corporation - a leading healthcare research organisation in the US. It also said that there was a danger that children's opinions about the opposite sex would be affected for the long-term by constant exposure to the lyrics.

Dr Martino added, "It may be that girls who are repeatedly exposed to these messages expect to take a submissive role in their sexual relationships and to be treated with disrespect by their partners.

"These expectations may then have lasting effects on their relationship choices. Boys, on the other hand, may come to interpret *reckless (irresponsable)* male sexual behaviour as 'boys being boys' and dismiss their partners' feelings and welfare as unimportant."

He said that the findings were worrying for teenagers who have more unplanned pregnancies and are more likely to contract sexually transmitted diseases. Increasing rates of sexual activity have serious public health implications. In the US, about 750,000 teenagers become pregnant each year, and an estimated four million contract sexually transmitted diseases.

The study recommended that parents set limits on what music their children buy and listen to.

"*Censorship (la censure)* is not a solution. But talking to children about music's sexual content can give parents a chance to express their own views, and may *prompt (pousser)* teens to think more deeply about the ways in which sex is portrayed - and perhaps distorted - in the music they listen to," Dr Martino said.

He would not name the artists whose lyrics had the worst impact although the stars L'il Kim and Ja Rule were referred to in the report.

He said, "We feel that, given how prevalent these types of portrayals are in popular music, it doesn't make sense for us *to pinpoint (identifier)* individual artists."

He also said that the study distinguished between "*raunchy" (cochon)* or "explicit" lyrics and degrading ones. "A lyric did not have to be either of these things to be judged degrading. Not all explicit and raunchy lyrics were degrading," he explained.

Among the sixteen artists studied, rap featured the greatest percentage of degrading content by a wide margin. R&B and "rap rock" came next in the table. The rock, pop and country performers had a zero percentage although they did sing about sex and romance.

Annex 18i: Texts and activities studied during field study 3: Vulgarized news article 1
Danyel Smith, the editor of Vibe magazine, said that she wanted African American males "to have a voice" in rap and hip hop. But she too expressed concern about the message they put across.

"There are a lot of degrading lyrics but I don't want to shut these guys down. I hope that parents can steer kids away from these kinds of things until they are old enough to understand them," she added.

Annex 18j: Texts and activities studied during field study 3: Worksheet about scientific text
Reading Scientific/academic texts

Part I. Tips for understanding scientific/academic texts

1. Decoding nominalizations. Because the words "exposure" and "changes' are usually verbs, their use as subject nouns makes very dense writing. Can you identify all of the different ideas in this sentence?

A. Exposure to nondegrading sexual content was unrelated to changes in participants' sexual behavior.

2. Using linking words to understand argument structure.What kind of argumentation do these terms signal?

A. Although/Yet/Despite/Whereas

B. Moreover/Furthermore/In addition/Additionally

C. Thus/Therefore/Consequently

Vocabulary words that we will see in the text:

1. Exposure	10. Likelihood/likely	19. Level
2. Intercourse	11. To occur	20. To rate/rater
3. Non-coital activity	12. To predict	21. Whether
4. Findings	13. Peers	22. Reliable/reliability
5. Scale	14. Portrayal/Depiction	23. To assess
6. Behavior	15. Survey/To survey	24. To account for
7. Habits	16. Sample	25. Content
8. Amount	17. Consent	26. Demeaning
9. To convey	18. Weight	27. Outcome

Part II. After reading "Rap Blamed for Teen Pregnancy" from *The Daily Mail*
1. What were the conclusions of the article from *The Daily Mail* that we read last week?

2. After reading that article, what would you like to know more about in this study?

Part III. **Reading a scientific text**

Annex 18j: Texts and activities studied during field study 3: Worksheet about scientific text

Abstract:

2. *Background*: How does the author justify his interest in studying the relationship between music and sexual behavior?

Design and participants: 3. Why were the researchers interested in identifying virgins?

4. In what way is this study longitudinal?

5. What information did they get from the participants in the study?

Results: 6. What *trends* (tendances) in the data did the authors find?

Conclusion: 7. What is the authors' conclusion?

8. *Introduction*: Apply Swales' CARS model to the introduction. Which rhetorical moves are used? Are any of the moves missing?

Procedure/Sample Recruitment 9. How were the subjects contacted?

10. What role did their parents play in their participation in this study?

Sexual Behavior 11. What information did the researchers obtain from their subjects?

Exposure to Sexual Content in Music 12. How were the 16 artists which served as the basis for the study selected?

13. How were the lyrics classified as "degrading"/"nondegrading" "explicit"/"implicit" or about "casual"/"committed" sex? (rater-évaluer)

14. How was the degree of degradingness/undegradingness of each artist calculated?

15. Which data was compared to the "degree of degradingness" of each artist?

Annex 18j: Texts and activities studied during field study 3: Worksheet about scientific text

Covariates 16. Make a list of the covariates that were compared (parental monitoring-*surveillance parentale*)

1.	7.	13.
2.	8.	14.
3.	9.	15.
4.	10.	16.
5.	11.	17.
6.	12.	

Content Analysis 17. What conclusion did the authors reach in their content analysis?

Discussion 18. True or false: All lyrics with sexual themes were associated with the initiation of sexual activities. Explain.

19. True or false: The researchers believe that there is a causal relationship between listening to degrading music lyrics and advances in sexual behavior. Explain

20. What kinds of information do the researchers believe that the musicians are conveying through their lyrics?

21. What are some other explanations for the results (Look at the bottom of page e438) ?

22. True or false.Changes in sexual behavior were only associated with certain genres of music.Explain (see pg e439).

Annex 18j: Texts and activities studied during field study 3: Worksheet about scientific text

23. Which limitations of this study do the authors identify? (overlook-*négliger,* to account for-*explique*r   shortcoming-*défaut*)

A.   D.

B.   D

C.   E.

24. What do the researchers want people to do following these results?

THE INTRODUCTION SECTION

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"Creating A Research Space" CARS model (John Swales, **Genre Analysis**, CUP, 1990)

MOVE 1: ESTABLISHING A TERRITORY
(Tutkimusalueen esittely)

STEP 1: MAKING A CENTRALITY CLAIM
(osoittamalla aiheen keskeisyys)
AND/OR

STEP 2: MAKING TOPIC GENERALISATIONS
(esittämällä aiheesta yleistäviä huomautuksia)
AND/OR

STEP 3: REVIEWING ITEMS OF PREVIOUS RESEARCH
(referoimalla aikaisempia tutkimuksia)

SITUATION

MOVE 2: ESTABLISHING A NICHE
(Oman reviirin osoittamalla)

STEP 1A: COUNTER-CLAIMING
(esittämällä vastaväite/ -väitteitä aikaisemmalle tutkimukselle)
OR

STEP 1B: INDICATING A GAP (in previous research)
(osoittamalla aikaisemassa tutkimuksessa olevan aukoja)
OR

STEP 1C: RAISING A QUESTION (about previous research)
(herättämällä kysymyksiä)
OR

STEP 1D: CONTINUING A TRADITION
(ilmoittamalla jatkavansa perinettä)

PROBLEM

MOVE 3: OCCUPYING THE NICHE
(Oman reviirin rajaaminen)

STEP 1A: OUTLINING PURPOSES (Why?)
(esittämällä tutkimuksen tavoitteet)
OR

STEP 1B: ANNOUNCING PRESENT RESEARCH (What? How?)
(esittämällä oma tutkimusaihe)

STEP 2: ANNOUNCING MAIN FINDINGS
(esittämällä päätulokset)

STEP 3: INDICATING STRUCTURE OF THE PAPER
(hahmottamalla artikkelin jäsentely)

SOLUTION

- -

STEP 4: EVALUATION OF FINDINGS*
(Arvioimalla tulokset)

MOVE 1: ESTABLISHING A TERRITORY

Introduction generally start by describing the general **"terrain"** or **"layout"** of their research area using one or more of the following strategies.

STEP 1: CLAIMING CENTRALITY

The writer states that the topic of research is ***useful, relevant, important,*** or ***worth*** investigating since it forms part of a ***lively***, ***significant*** or ***well-established*** research area. Centrality claims frequently serve as ***topic sentences*** and are therefore usually followed by evidence to support this statement.

*The effect of...**has been studied** extensively in recent years.*
*Of the many..., ...have been the **most extensively studied**.*
*The effects of... **have received considerable attention***
***Many** investigators have recently turned to...*
*A **large body** of data concerning...has been reported.*
*In recent years, there have been **many** papers describing...*
*Recently, there has been **wide interest in**...*
*In recent years, researchers have become **increasingly interested in**...*
*The possibility of...has generated **interest in**...*

*Knowledge of...has **great importance** for...*
*The study of...has become an **important** aspect of...*
*...are believed to play an **important** role in...*

*The explication of the relationship between... and ...is a **classic** problem in fluid mechanics.*
*A **long-standing** problem has been to obtain more information on...*
*The well-known...phenomena...have been **favorite** topics for analysis both in...*
*A **central** issue in...is the validity of...*

STEP 2: MAKING TOPIC GENERALISATIONS

These consist of statements concerning the current state of either ***knowledge, consensus***, ***practice*** or description of ***phenomena***.

*The general features of... are **well known.***
*Plumage coloration **is known to** influence mate selection in mallards.*
*An increase of Mallards in eastern North America **has been well documented**.*
*Trout **are believed to be** relatively immobile.*
*It is **generally accepted** that...*
*There is now **much evidence** to support the hypothesis that...*

*A **standard procedure** for assessing...has been...*
*Such...methods are **often criticized** for...*
*it is **commonly** suggested that...*
*Comparisons of spatially separated populations **tend to** consist of...*

STEP 3: REVIEWING ITEMS OF PREVIOUS RESEARCH

Here, the writer needs to relate ***what has been found*** (or ***claimed***) with ***who has found it*** (or ***claimed*** it).

***Smith** (1989) found...*
*It has been suggested that...**(Smith** 1989)*
***Belovsky** (1981) concluded that...*
*Data have been presented **in the literature [1], [5]** which suggest that...*
***Peterson** (1988) argued that...*
*Observations by **Smith** (1989) suggest that...*

MOVE 2: ESTABLISHING A NICHE

After describing important features of their research territory (**Move 1**), academic writers typically try to claim a *"niche"* for their research. They can do this by showing that the previous research (or solutions) are not complete, or that there are aspects of the research field still needing further investigation. This is often signalled by words expressing a *contrast* or *negative evaluation* such as the following.

CONTRAST	QUANTITY	VERBS		ADJECTIVES	
however	few	fail	neglect	scarce	ineffective
but	less	ignore	overlook	elusive	inconclusive
yet	little	lack	question	limited	uncertain
nevertheless	no	prevent	challenge	restricted	unclear
unfortunately	none	hinder	deter	difficult	unreliable
although	not	obviate	limit	inefficient	unsatisfactory

STEP 1A: COUNTER-CLAIMING

This step frequently follows **Move 1-Step 3** *(Reviewing Items Of Previous Research)* and is used to introduce an opposing viewpoint or pinpoint weaknesses in previous research (or solutions).

> ***However,** this view **is challenged** by recent data showing...*
> ***However,** these studies have **failed** to recognize the...*
> ***However,** recent work in our laboratory suggests that...*
> *......, **but** the experiments were performed on...and are therefore **suspect**.*
> *...these approaches become **increasingly unreliable** when...*

STEP 1B: INDICATING A GAP (in previous research)

Frequently follows *Move 1-Step 2 (Making Topic Generalisations)*

> *A considerable amount of research has been... **but little** research...*
> *...has been extensively studied. **However,** **less** attention has been paid to...*
> *As a result, **no** comprehensive theory appears to exist.*
> ***Despite** the importance of..., **few** researchers have studied...*
> *Research has tended to focus on...**rather** than...*
> *The **only** reported study to date of...covered a **limited** range of...*
> *...studies have appeared previously in the literature, **but** measurements were **restricted** to...*
> *The properties of...are still **not completely understood**.*
> *Evidence on this question is presently **inconclusive.**

STEP 1C: RAISING A QUESTION (about previous research)

> ***However,** it is **not clear whether** the use of...can be modified to...*
> ***In spite of** these early observations, the mechanism...has **remained unclear**.*
> *The **question remains**...?*
> ***How much** has the seal population actually decreased?*

STEP 1D: CONTINUING A TRADITION

Frequently signalled by logical connectors, such as *therefore, Hence, Consequently,* or *thus*.

> *These differences **need to** be analyzed...*
> ***Hence,** additional studies of...**are needed**.*
> *It is **desirable** to carry out surveys of...*
> *It is **of interest** to compare...*

MOVE 3: OCCUPYING THE NICHE

Here, writers reveal their solution to help *fill the gap*, *answer the specific question* or *continue a research tradition* that has been presented in **Move 2**:

STEP 1A: OUTLINING PURPOSES (Why?)

The writer introduces his/her solution to the problem described in **Move 2** by stating the main *purpose* or *aim* of the study. Note in the examples below how the *verb tense* used depends on whether the writer is referring to a **physical** or **abstract** concept.

PRESENT TENSE:

The present tense tends to be used when the aims are described in terms of **the written product** held physically in the reader's hands.

(*paper, article, thesis* → PRESENT)

*The **aim** of this **paper** is to...*
*The purpose **here** is to document...*

PAST TENSE:

The past tense tends to be used when the aims are described in terms of abstract concepts such as **mental enquiry**.

(*study, investigation, experiment* → PAST)

*The aim of the present **study** was to elucidate...*
*The objective of this **research** was to quantify...*
***Our purpose** was to describe...*

STEP 1B: ANNOUNCING PRESENT RESEARCH (What? Who? How? Where? When?)

This step represents an alternative strategy to that used in **Step 1A**. Here, the writer describes the aims in terms of what the research sets out to **"do"** or **accomplish**. Notice how the same information can be expressed using either **human** or **inanimate agents** as the subject:

HUMAN AGENT:

*In this study, **we** **suggest** a 3-step process...*
*In this letter, **we** **propose** a ...algorithm.*
*In this paper, **we** **attempt** to develop a...*
*In this letter, **we** **provide** a novel approach to...*
*In this paper, **we** **describe** novel algorithms for...*
*In this paper, **we** **present** a system for...*

INANIMATE AGENT:

***This paper evaluates** the effect on...*
***This research presents** data on...*
***This study focuses on** a strategy for...*
***The present study tested**...*
***This thesis proposes** a formal procedure for...*
***This paper introduces** a novel architecture for...*

STEP 2: ANNOUNCING MAIN FINDINGS

In this step, the writer considers the results to be the most important aspect of the research and therefore reports these as part of the introduction. Beware, not all disciplines allow this in the Introduction Section!

*In this paper, we **argue** that...*
*This **approach** provides effective...*
*Our **results** indicate that this method is effective in...*

STEP 3: INDICATING STRUCTURE OF THE PAPER

*We have **organized** the rest of this paper in the following way...*
*This paper is **structured** as follows...*
*The remainder of this paper is **divided** into five sections...*

STEP 4: EVALUATION OF FINDINGS

*Numerical results show that **the proposed algorithm** not only enjoys **advantages** of **low complexity** and **ease** of implementation but is also able to achieve performance **very close to the optimum** achievable **bound**.*

Annex 18l: Texts and activities studied during field study 3: Academic research article

ARTICLE

Exposure to Degrading Versus Nondegrading Music Lyrics and Sexual Behavior Among Youth

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The authors have indicated they have no financial relationships relevant to this article to disclose.

ABSTRACT

BACKGROUND. Early sexual activity is a significant problem in the United States. A recent survey suggested that most sexually experienced teens wish they had waited longer to have intercourse; other data indicate that unplanned pregnancy and sexually transmitted diseases are more common among those who begin sexual activity earlier. Popular music may contribute to early sex. Music is an integral part of teens' lives. The average youth listens to music 1.5 to 2.5 hours per day. Sexual themes are common in much of this music and range from romantic and playful to degrading and hostile. Although a previous longitudinal study has linked music video consumption and sexual risk behavior, no previous study has tested longitudinal associations between the content of music lyrics and subsequent changes in sexual experience, such as intercourse initiation, nor has any study explored whether exposure to different kinds of portrayals of sex has different effects.

DESIGN AND PARTICIPANTS. We conducted a national longitudinal telephone survey of 1461 adolescents. Participants were interviewed at baseline (T1), when they were 12 to 17 years old, and again 1 and 3 years later (T2 and T3). At all of the interviews, participants reported their sexual experience and responded to measures of more than a dozen factors known to be associated with adolescent sexual initiation. A total of 1242 participants reported on their sexual behavior at all 3 time points; a subsample of 938 were identified as virgins before music exposure for certain analyses. Participants also indicated how frequently they listened to each of more than a dozen musical artists representing a variety of musical genres. Data on listening habits were combined with results of an analysis of the sexual content of each artist's songs to create measures of exposure to 2 kinds of sexual content: degrading and nondegrading.

OUTCOME MEASURES. We measured initiation of intercourse and advancement in noncoital sexual activity level over a 2-year period.

RESULTS. Multivariate regression analyses indicated that youth who listened to more degrading sexual content at T2 were more likely to subsequently initiate intercourse and to progress to more advanced levels of noncoital sexual activity, even

Annex 18m: Texts and activities studied during field study 3: Worksheet about comparing scientific and vulgarized texts

Class 9 Semester 2

Part I Continuing our discussion about the article:

"Exposure to Degrading Versus Nondegrading Music Lyrics and Sexual Behavior Among Youth"

1. How would you describe the register of this text?

2. After reading this text, can you think about particular strategies which may make reading scientific texts in English easier?

3. What are the general conclusions of the article ? Can you identify any problems with these conclusions?

4. Do you think that this is a prototypical example of a scientific article in terms of…

-content?
-register?
-format?

5. Look again at the vulgarized article "Rap music blamed for teen pregnancy" from *The Daily Mail*. Now that you have read the original scientific article, can you see the ways that the article gave an accurate portrayal of the original text?

6. In what ways was did it give an inaccurate portrayal?

7. Which language in the text indicated the *bias (parti pris)* ?

8. Read the article "Study: Sexy Lyrics Lead To Sex Sooner" which is another example of a vulgarized version of the original scientific text. How does it compare to the original scientific text? Is it less biased than the article in *The Daily Mail*?

Annex 18n: Texts and activities studied during field study 3: Vulgarized news article 2

Study: Sexy Lyrics Lead To Sex Sooner

BY ANDREW BRIDGMAN   **CBS News**

AUGUST 7, 2006 / 4:33 PM / CBS/AP

Teens whose iPods are full of music with raunchy (obscène), sexual lyrics start having sex sooner than those who prefer other songs, a study found.

Whether it's hip-hop, rap, pop or rock, much of popular music aimed at teens contains sexual overtones. Its influence on their behavior appears to depend on how the sex is portrayed, researchers found.

Songs depicting men as "sex-driven studs," women as sex objects and with explicit references to sex acts are more likely to trigger early sexual behavior than those where sexual references are more veiled and relationships appear more committed, the study found.

Teens who said they listened to lots of music with degrading sexual messages were almost twice as likely to start having intercourse or other sexual activities within the following two years as were teens who listened to little or no sexually degrading music.

Among heavy listeners, 51 percent started having sex within two years, versus 29 percent of those who said they listened to little or no sexually degrading music.

The Early Show co-anchor Rene Syler spoke Tuesday with Dr. David Walsh, a psychologist and president of the National Institute on Media and the Family, a center that studies the impact of electronic media on children. He said the findings aren't surprising, considering the developmental state of the teen mind. To watch the interview, click here.

Exposure to lots of sexually degrading music "gives them a specific message about sex," said lead author Steven Martino, a researcher for Rand Corp. in Pittsburgh. Boys learn they should be relentless in pursuit of women and girls learn to view themselves as sex objects, he said. "We think that really lowers kids' inhibitions and makes them less thoughtful" about sexual decisions and may influence them to make decisions they regret, he said.

The study, based on telephone interviews with 1,461 participants aged 12 to 17, appears in the August issue of Pediatrics, being released Monday.

Most participants were virgins when they were first questioned in 2001. Follow-up interviews were done in 2002 and 2004 to see if music choice had influenced subsequent behavior.

Annex 18n: Texts and activities studied during field study 3: Vulgarized news article 2

Natasha Ramsey, a 17-year-old from New Brunswick, N.J., said she and other teens sometimes listen to sexually explicit songs because they like the beat.

"I won't really realize that the person is talking about having sex or raping a girl," she said. Even so, the message "is being beaten into the teens' heads," she said. "We don't even really realize how much."

"A lot of teens think that's the way they're supposed to be, they think that's the cool thing to do. Because it's so common, it's accepted," said Ramsey, a teen editor for Sexetc.org, a teen sexual health Web site produced at Rutgers University.

"Teens will try to deny it, they'll say 'No, it's not the music,' but it IS the music. That has one of the biggest impacts on our lives," Ramsey said.

The Recording Industry Association of America, which represents the U.S. recording industry, declined to comment on the findings.

Benjamin Chavis, chief executive officer of the Hip-Hip Summit Action Network, a coalition of hip-hop musicians and recording industry executives, said explicit music lyrics are a cultural expression that reflect "social and economic realities."

"We caution rushing to judgment that music more than any other factor is a causative factor" for teens initiating sex, Chavis said.

Martino said the researchers tried to account for other factors that could affect teens' sexual behavior, including parental permissiveness, and still found explicit lyrics had a strong influence.

However, Yvonne K. Fulbright, a New York-based sex researcher and author, said factors including peer pressure, self-esteem and home environment are probably more influential than the research suggests.

"It's a little dangerous to just pinpoint one thing. You have to look at everything that's going on in a young person's life," she said. "When somebody has a healthy sense of themselves, they don't take these lyrics too seriously."

David Walsh, a psychologist who heads the National Institute on Media and the Family, said the results make sense, and echo research on the influence of videos and other visual media.

The brain's impulse-control center undergoes "major construction" during the teen years at the same time that an interest in sex starts to blossom, he said.

Add sexually arousing lyrics and "it's not that surprising that a kid with a heavier diet of that ... would be at greater risk for sexual behavior," Walsh said.

Annex 18n: Texts and activities studied during field study 3: Vulgarized news article 2

Martino said parents, educators and teens themselves need to think more critically about messages in music lyrics.

Fulbright agreed.

"A healthy home atmosphere is one that allows a child to investigate what pop culture has to offer and at the same time say 'I know this is a fun song but you know that it's not right to treat women this way or this isn't a good person to have as a role model,'" she said.

Annex 18o: Texts and activities studied during field study 3: Hedging activities

Reading Scientific/academic texts

Part I. Tips for understanding scientific/academic texts

1. Decoding nominalizations. Because the words "exposure" and "changes' are usually verbs, their use as subject nouns makes very dense writing. Can you identify all of the different ideas in this sentence?

A. Exposure to nondegrading sexual content was unrelated to changes in participants' sexual behavior.

2. Using linking words to understand argument structure.What kind of argumentation do these terms signal?

A. Although/Yet/Despite/Whereas

B. Moreover/Furthermore/In addition/Additionally

C. Thus/Therefore/Consequently

Part II. Nuancing your conclusions:

A. Identify the language used to express the conclusions in the following texts;

      Example 1

From Scientific article: "Exposure to Degrading Versus Non-Degrading Music Lyrics…"
Although the behavioral effects of exposure to media portrayals of men as sex driven and women as sexual objects are unknown, endorsement of these types of beliefs is associated with an earlier age of first sexual activity and with more and riskier sexual experiences among both males and females. Thus, portrayals of sexuality that objectify and degrade either gender may affect sexual decision-making and behavior differently from portrayals that do not.

      Example 2

From Scientific article: "Rap Music Blamed for Teen Pregnancy"
Rap stars are encouraging early sexual activity among teenagers by promoting a degrading view of women, research shows.

B. Understanding hedging

The way that people nuance their arguments to say that something might not be true 100% of the time is called *hedging.* This strategy is particularly prevalent in academic research.

What are some advantages of using hedging to nuance your arguments?
1.   2.

3.   4.

C. Identifying hedging

B. Compare the following two short texts, (A) and (B). How many differences do you see in the second text? What is the function/effect/purpose of each difference?

Annex 18o: Texts and activities studied during field study 3: Hedging activities

(A) Extensive reading helps students to improve their vocabulary.

(B) Research conducted by Yen (2005) appears to indicate that, for a significant proportion of students, extensive reading may contribute to an improvement in their active vocabulary. Yen's (2005) study involved learners aged 15-16 in the UK, although it may be applicable to other groups. However, the study involved an opt-in sample, which means that the sample students may have been more 'keen', or more involved in reading already. It would be useful to see whether the findings differ in a wider sample.

D. Different types of language used for hedging

Modal auxiliary verbs	may, might, can, could, would, should	'Such a measure might be more sensitive to changes in health after specialist treatment.'
Modal lexical verbs doubting and evaluating rather than just describing	to seem, to appear (epistemic verbs), to believe, to assume, to suggest, to estimate, to tend, to think, to argue, to indicate, to propose, to speculate	'In spite of its limitations, the study appears to have a number of important strengths.'
Probability adjectives	possible, probable, un/likely	'It is likely to result in failure.'
Adverbs	perhaps, possibly, probably, practically, likely, presumably, virtually, apparently	'There is, perhaps, a good reason why she chose to write in the first person.'
Approximators of degree, quantity, frequency and time	approximately, roughly, about, often, occasionally, generally, usually, somewhat, a lot of	'Fever is present in about a third of cases.'

E. Hedging activities

Choose the weaker verb

1. The results indicate/establish that there is a link between smoking and lung cancer.

2. Table 9 suggests/shows that Venezuelan scientists may need help with writing English

3. These findings validate/support the second hypothesis.

Add hedging to these sentences

4. Alcohol causes people to become violent.

5. Passive smoking causes cancer.

6. Recycling is the best solution to the waste disposal problem.

7. Great novels do not make great films.

F. Not using hedging

Can you imagine why it might be useful to avoid hedging and to make generalizations sometimes?

Annex 19: Final exam, field study 3
ICAS L2 Examen   Semestre 2 2019   Anglais   Mme. Brantley
Read the texts, and answer the questions that follow each one. Some words have been translated for you. They are in italics. The number in parentheses corresponds to the number of points for each question.

Text 1
Songs with violent lyrics increase aggressive thoughts and emotions, suggests a study in US college students.
The study contradicts a popular suggestion that music loaded with violent imagery, such as some rap and heavy metal, are cathartic in venting aggression.
Craig Anderson at Iowa State University and colleagues found that students who listened to songs with violent lyrics were more likely to make aggressive associations in *subsequent (ultérieur)* psychological tests.
Although, the effects were measured over a short time only, the team believes listening to violent lyrics could have a long-term effect – contributing to the development of a more aggressive and confrontational personality.
"Aggressive thoughts can influence perceptions of ongoing social interactions, colouring them with an aggressive tint," said Anderson. "Listening to angry, violent music does not appear to provide the kind of cathartic release that the general public and some professional and pop psychologists believe."
Anderson stresses that "content matters" when it comes to violent media – a finding backed by many other studies on the effects of violent television or video games. "The message is important for all consumers, but especially for parents of children and adolescents," he said.
[...]

Researchers at Iowa and the Texas Department of Human Services in Austin tested over 500 students in five experiments. They exposed students to songs by rap artists including the Beastie Boys, Cypress Hill and Run DMC.
To make sure they were testing for the effect of lyrics only, the researchers exposed them to violent and non-violent songs by the same band. Individual personality differences to hostility were also assessed and taken into account.
Those exposed to violent lyrics scored higher on aggression in a variety of psychological tests. For example, one task involved students classifying words that can have both aggressive and non-aggressive meanings like rock, animal and stick. Students who listened to violent lyrics were more likely to make aggressive associations. This is a "semantic priming process" say the researchers.
It also increased the proportion of word fragments – for example h-t – filled in to make aggressive words like hit, rather than non-aggressive words like hat.
The effects were specifically due to song lyrics and not musical style, artist or the energy of the song as these factors were controlled for, says the team.

1 What did the researchers in this study want to investigate, and what was their methodology? (1.5)

Annex 19: Final exam, field study 3

2 Where do you think this text comes from? What kind of text is it? Why do you think that? (1.5)
3 Can you notice any particularities of the language of this text, compared to the other texts? (1)
4. What are the advantages and disadvantages of talking about the subject of the text with this type of language? (1)

Text 2

As evidenced by the creation of the Parents' Music Resource Center and the policy of labeling music products containing violent lyrics, many people are concerned with potential deleterious effects of listening to songs with violent lyrics. An accumulating body of scientific research *spanning (sur une période de)* 4 decades supports the hypothesis that exposure to violent media is causally related to subsequent expression of aggression in both short- and long-term time frames (e.g., Anderson & Bushman, 2002a; Berkowitz, 1993;Bushman & Anderson, 2001). The vast majority of this research has focused on violent television and movies (Huesmann & Miller,1994). Recently, a small but relatively consistent research literature has shown that short-term exposure to violent video games causes increases in aggression and aggression-related variables (Anderson & Bushman, 2001). Nonetheless, there remains among the general population and many practitioners a very strong belief in the age-old *catharsis hypothesis* —the belief that experiencing and expressing aggressive emotions and thoughts will decrease subsequent aggressive thoughts, feelings, and emotions (Bushman, 2002; Bushman, Baumeister, & Stack, 1999). This ancient Greek idea, later popularized by Breuer and Freud (1893–1895/1955) and now usually labeled *venting,* states that aggressive impulses can be reduced by watching, reading, or singing about anger and aggression as well as by behaving in symbolically aggressive ways. Though the aggression catharsis hypothesis has been thoroughly explored and *debunked (discredité)* in several entertainment media domains, there has been relatively little work on the effects of songs with violent lyrics on aggression-related variables such as aggressive thoughts and feelings.

[...]

In the immediate situation, exposure to violent lyrics increases the accessibility of aggressive thoughts and affect. These results confirm GAM* and the social–cognitive theories on which it is based in demonstrating priming-like effects and therefore add to the research literature contradicting popular notions of positive catharsis or venting effects on aggressive thoughts and feelings (Bushman, 2002; Bushman et al., 1999).The violent-song-inspired increases in aggressive thoughts and feelings can influence perceptions of *ongoing (en cours)* social interactions, coloring them with an aggressive tint. Such aggression-biased interpretations can, in turn, instigate a more aggressive response (verbal or physical) than would have been emitted in a nonbiased state, thus provoking an aggressive escalatory spiral of antisocial exchanges. In sum, listening to angry, violent music does not appear to provide the kind of cathartic release that the general public and some professional and pop psychologists believe.

*general aggression model

5 True or False: Past research has shown that there is a relationship between exposure to violent media and violent behavior. Cite the text to justify your answer. (.5)
6. True or False: Most of the research on exposure to violent media and aggression has focused on music lyrics. Cite the text to justify your answer(.5)

Annex 19: Final exam, field study 3

7 What is the catharsis hypothesis? Does this text confirm the catharsis hypothesis or not?
Answer without citing the text (1)
8 Where do you think this text comes from? What kind of text is it? Why do you think that? (1.5)
9 Can you notice any particularities of the language of this text, compared to the other texts? (1)
10. What are the advantages and disadvantages of talking about the subject of the text with this type of language? (1)

Text 3

Eminem Terrified As Daughter Begins Dating Man *Raised On* His Music
(*raised on- qui a grandi en écoutant)
ROCHESTER, MI—Hip-hop artist Marshall Mathers, a.k.a. Eminem, said he was left wholly terrified today after meeting his daughter Hailie's new boyfriend Justin Denham, an 18-year-old who was reportedly raised on the rapper's music.

Saying he could *barely (à peine) fathom (imaginer)* the thought of Hailie, 17, with a man who ever enjoyed listening to, or was inspired by, his often misogynistic and violent lyrics, Eminem, 40, claimed he was disturbed from the second Denham said he was "a huge fan" of all of the rapper's seven albums.

"Justin said I was his favorite artist when he was growing up, and now he wants to go out with *my* little girl," said Eminem, telling reporters he didn't even want to imagine what Denham's views on relationships could possibly *entail (impliquer)* given his self-professed love of albums that include songs about mutilating women. "Honestly, I don't really know what I'm supposed to do here. How am I supposed to let Hailie go out with a guy who says I was a huge influence on him and all of his friends?"

"I mean, this guy's probably listened to my song 'Kim,'" Eminem continued. "I rapped about cutting my wife's *throat (gorge)* and then driving around with her in my *trunk (coffre de voiture)* in that song. Jesus."

11 Where do you think this text comes from? What kind of text is it? Why do you think that? (1)
12 Can you notice any particularities of the language of this text, compared to the other texts? (1)
13 What are advantages of talking about rap with this type of text/language? What are disadvantages? (1)

Text 4

Violence is a complex and overdetermined term. More and more people are becoming aware of the de facto increase of violence and the brutalization of its practices. Openly racist, sexist and "classist" discrimination and attacks—but also various forms of symbolic violence—testify to its omnipresence. The violence we are currently experiencing has contributed to the emergence

Annex 19: Final exam, field study 3

and politicization of a new public. Manifest in various forms of expression, that public creates new alliances and encourages subjects to lead different lives.

Taking place within the framework of the exhibitions *Cady Noland* and *Because I live here*, the symposium *On Violence* will examine structural violence and specific forms of violence in their multifarious dimensions. To what extent are different manifestations of violence interrelated, and is violence inherent to our society or (merely) the sign of an escalating crisis?

14 Where do you think this text comes from? What kind of text is it? Why do you think that? (1)
15 Can you notice any particularities of the language of this text, compared to the other texts? (1)
16 What are the advantages and disadvantages of talking about the subject of the text with this type of language? (1)

Text 5
Rapping (or **rhyming**, **spitting**,[1] **emceeing**,[2] **MCing**[2][3]) is a musical form of vocal delivery that incorporates "rhyme, rhythmic speech, and street vernacular",[4] which is performed or chanted in a variety of ways, usually over a backing beat or musical accompaniment.[4] The components of rap include "content" (what is being said), "flow" (rhythm, rhyme), and "delivery" (cadence,tone).[5] Rap differs from spoken-word poetry in that rap is usually performed in time to an instrumental track.[6] Rap is often associated with, and is a primary ingredient of hip-hop music, but the origins of the phenomenon predate hip-hop culture. The earliest precursor to the modern rap is the West African griot tradition, in which "oral historians",[7] or "praise-singers",[7] would disseminate oral traditions and genealogies, or use their formidable rhetorical techniques for gossip or to "praise or critique individuals."[7]

17. Where do you think this text comes from? What kind of text is it? Why do you think that? (1.5)
18. Can you notice any particularities of the language of this text, compared to the other texts? (1)
19. What are advantages of talking about rap with this type of text/language? What are disadvantages? (1)

Je soussigné(e)_____ en qualité d'étudiant(e) inscrit(e) en
deuxième année de la filière ICAS à l`université de Lille SHS autorise Kate Brantley, enseignante d'anglais, à utiliser les production réalisées lors de ces cours pour les besoins de sa thèse doctorale.
Fait à Villeneuve d'ascq le _____ Signature

Annex 20: Questionnaires about students' perceptions of communicative capacity and text comparison

[A note about formatting: The original font of this questionnaire was larger; however it has been reduced for the annex in order to match the margin requirements for the publication of this thesis.]

Name _____

TD_____

Questionnaire about your opinion of the content of your English classes this year

Consignes:

-Remplissez le questionnaire, en anglais de préférence, mais s'il y a quelque chose que vous n'arrivez pas à dire en anglais, vous pouvez le dire en français.

-Vous ne serez pas notés sur le contenu de vos réponses, mais il faudra répondre à chaque question, même si vous dites que vous ne savez pas ou que vous n´avez pas d'avis particulier.

-Retourner le questionnaire rempli compte pour un point de la note globale du TD.

-Votre honnêteté sera appréciée, même si vous n´avez pas un avis positif sur vos cours d'anglais cette année. Votre avis honnête sera utile pour nous aider à améliorer nos cours et aussi aidera à faire progresser la science.

Part I. Semester I

1. On a scale of 1 to 10, how *useful for your professional* career did you find the activities about cultural event organization (such as the discussions about the Burning Man Festival and your oral presentation) during semester 1? Circle your answer.

Sur une échelle de 1 á 10, quelle fut selon vous l'utilité sur le plan de votre carrière professionnelle des activités sur l'organisation des événements culturels (comme les discussions et textes sur le Festival Burning Man et votre exposé oral) pendant le 1er semestre. Entourez votre réponse.

not useful at all 1   2   3   4   5   6   7   8   9   10very useful

2. On a scale of 1 to 10, how *interesting* did you find it talking about cultural event organization (such as Burning Man) and issues about cultural event funding during semester 1? Circle your answer.

Sur une échelle de 1 à 10, avez vous trouvé intéressantes les discussions sur l'organisation d'événements culturels comme Burning Man et les questions sur le financement des événements culturels durant le 1er semestre. Entourez votre réponse.

not interesting   1   2   3   4   5   6   7   8   9   10 very

at all   interesting

3. Do you have any comments about the content of semester 1?

Est ce que vous avez des commentaires sur le contenu du semestre 1 ?

_____

_____

Part II. Semester 2

4. On a scale of 1 to 10, how *useful for your professional* career did you find it studying and analyzing texts such as political speeches and scientific texts during semester 2? Circle your answer.

Sur une échelle de 1 à 10, quelle est l'utilité, sur le plan de votre carrière professionnelle, d'étudier et analyser des textes comme des discours politiques ou des textes scientifiques durant le 2e semestre? Entourez votre réponse.

not useful at all 1   2   3   4   5   6   7   8   9   10very useful

5. On a scale of 1-10, how *interesting* did you find it studying and analyzing texts such as political speeches and scientific texts during semester 2? Circle your answer.

Sur une échelle de 1 à 10, avez vous trouvé intéressant d'étudier et analyser des textes comme des discours politiques et des textes scientifiques durant le 2e semestre? Entourez votre réponse.

Annex 20: Questionnaires about students' perceptions of communicative capacity and text comparison

not interesting at all   1   2   3   4   5   6   7   8   9   10 very interesting

6. What did you enjoy most during our class this semester (semester 2)?
Qu´est ce que vous avez aimé le plus pendant notre cours ce semestre ?
_____

7. What did you enjoy least during our class this semester?
Qu'est ce que vous avez aimé le moins pendant notre cours ce semestre ?
_____

8. What did you think about the activity where you were asked to identify the origin of different excerpts of texts about women's issues and the #Metoo movement that you were given on day 1 of the second semester? If you forgot what the activity looks like, you can find a copy on Moodle.
Qu'est ce que vous avez pensé de l'activité que je vous ai donnée le premier jour du semestre où vous avez dû identifier l´origine des extraits des textes sur #metoo et les problèmes des femmes ? Si vous avez oublié à quoi l´activité rassemble, vous pouvez le retrouver sur Moodle.
_____
_____

9. This semester we studied press releases, political speeches, scientific texts and newspaper articles about scientific studies. What did you think about studying these types of texts?
Ce semestre nous avons étudié des communiqués de presse, des discours politiques, des textes scientifiques et des articles de presse de vulgarisation. Qu'est ce que vous avez pensé du fait d'étudier ces textes ?
_____
_____

10. In our English classes this year, did you prefer the content of Semester 1 or 2 this year? Why?
Dans nos cours d'anglais cette année, est-ce que vous avez préféré le contenu du semestre 1 ou du semestre 2 ? Pourquoi ?
_____
_____ _____

Circle the answer which best describes your opinion and then give more details about your opinion. All of these questions concern texts written in English and your skills in English (and not in other languages).
Entourez la réponse qui décrit votre opinion le mieux, et puis donnez plus de détails sur votre réponse. Toutes ces questions concernent des textes en anglais et vos compétences en anglais (et pas dans d'autres langues).

11. I think that studying different types of texts can help make me a better *reader*.
Je pense que d'étudier divers types de textes contribue à améliorer ma compréhension écrite.

I strongly agree 1	I agree 2	I am not sure/I do not have an opinion 3	I disagree 4	I strongly disagree 5

Explain your answer._____
_____
12. I think that studying different types of texts can help make me a better *writer*.
Je pense que d'étudier divers types de textes contribue à améliorer mon expression écrite.

I strongly agree 1	I agree 2	I am not sure/I do not have an opinion	I disagree 4	I strongly disagree 5

Annex 20: Questionnaires about students' perceptions of communicative capacity and text comparison

		3		

Explain your answer._____
_____

13. I find analysing different kinds of texts like political speeches and scientific texts like we did in semester 2...
Je trouve qu'analyser différents types de textes comme des discours politiques et des textes scientifiques comme nous l'avons fait au 2e semestre...

Very difficult 1	Difficult 2	Normal level of difficulty 3	Easy 4	Very easy 5

Explain your answer._____
_____

14. I think that *class discussions* about the style of writing of different types of texts like the differences between the speeches of Clinton and Trump or the differences between scientific articles and vulgarized articles are…
Je trouve que les *discussions en classe* sur le style de rédaction de différents types de textes comme les discours de Trump et Clinton ou les articles scientifiques et les articles de vulgarisation sont ...

Very interesting 1	Interesting 2	A little bit interesting and a little bit boring 3	Boring 4	Very boring 5

Explain your answer._____
_____

15.I find comparing the writing style of different texts, such as different political campaign speeches, newspaper articles which vulgarize scientific studies and scientific research articles…
Je trouve que comparer le style d'écriture de différents textes comme les discours politiques, les articles de presse de vulgarisation et les articles scientifiques de recherche est ...

Very interesting 1	Interesting 2	A little bit interesting and a little bit boring 3	Boring 4	Very boring 5

Explain your answer._____
_____

16. I think that understanding differences in writing styles of different types of texts is easier when you compare different kinds of texts together.
Je trouve utile de comparer le style d´écriture de différents types de textes pour en comprendre les différences.

I strongly agree 1	I agree 2	I am not sure 3	I disagree 4	I strongly disagree 5

Explain your answer._____
_____

17. I find describing the *tone* of a certain text (as cold, authoritative, friendly) like we did with the political speeches of Clinton and Trump...

Annex 20: Questionnaires about students' perceptions of communicative capacity and text comparison

Je trouve que décrire le ton d'un texte donne (froid, faisant autorité, amical …) comme on a fait avec les discours politiques de Trump et Clinton est ...

Very difficult 1	Difficult 2	Normal level of difficulty 3	Easy 4	Very easy 5

Explain your answer._____
_____

18. I find identifying sarcasm, irony, humor and political biases in texts…

Je trouve que identifier le sarcasme, l'ironie, l'humour et le biais politique dans les textes en anglais est ...

Very difficult 1	Difficult 2	Normal level of difficulty 3	Easy 4	Very easy 5

Explain your answer._____
_____

19. I find identifying the specific grammatical and syntactical elements (like different verb tenses) in writing...

Je trouve que identifier les éléments spécifiques de grammaire et de syntaxe (comme les temps des verbes) à l'écrit est ...

Very difficult 1	Difficult 2	Normal level of difficulty 3	Easy 4	Very easy 5

Explain your answer._____
_____

20. I find identifying specific formal elements in a text (like grammar, sentence structure, certain types of terminology such as slang or technical jargon) and linking these elements with different strategies (such as using the passive to implicitly cast blame as we saw in Trump's speech).

Je trouve que identifier des éléments formels d'un texte (par exemple la grammaire, la structure d'une phrase, certains types de terminologies comme l'argot ou le jargon technique) et les mettre en relation avec différentes stratégies (par exemple l'usage du passif pour blâmer implicitement comme on l'a vu dans les discours de Trump) est ...

Very difficult 1	Difficult 2	Normal level of difficulty 3	Easy 4	Very easy 5

Explain your answer._____
_____

21. Do you have any other constructive comments about our classes this year?
Avez vous d'autres remarques constructives sur nos cours de l'année ?

_____
_____

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 1

Question n° 1

S60	S59	S58	S57	S56	S55	S54	S53
8	8	10	6	8	5	7	9
S43	S41	S39	S38	S37	S36	S33	S34
7	10	9	7	7	4	3	7
S18	S61	S17	S63	S16	S13	S12	S15
8	4 & 5	6	7	8	4	8	10
S64	S4	S3	S1				
7	8	7	5				
S62	S52	S51	S49	S47	S46	S45	S44
6	7	3	2	8	8	5	6
S31	S30	S29	s27	S25	S22	S23	S21
8	7	7	5	6	8	8	6
S14	S10	S11	S9	S8	S7	S6	S5
7	10	8	7	10	5	6	7

Question 1 : On a scale of 1 to 10, how useful for your professional career did you find activities about cultural event organization during semester 1 ?

S60	S59	S58	S57	S56	S55	S54	S44
10	7	7	7	8	7	8	8

S43	S41	S39	S38	S37	S36	S33	S21
6	10	9	8	8	7	9	6
S18	S61	S17	S63	S16	S13	S12	S5
10	6	8	6	8	10	10	6
S64	S4	S3	S1				
8	8	10	6				
S53	S62	S52	S51	S49	S47	S46	S45
9	8	8	8	5	8	9	4
S34	S31	S30	S29	s27	S25	S22	S23
9	9	5	8	8	6	10	9
S15	S14	S10	S11	S9	S8	S7	S6
8	6	10	8	8	7	9	8

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 2

Question 2: On a scale of 1 to 10, how interesting did you find it talking about cultural event organization (such as Burning Man) and issues about cultural event funding during semester 1? Circle your answer.

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 3

Question 3: Do you have any comments about the content of semester 1?

Question n° 3						
S60	**S59**	**S58**	**S57**	**S56**	**S55**	**S54**
It is interesting to understand how a festival is organized and to see that it is not only about music. It is a subject that speaks to us because a lot of students go to festivals	I enjoyed semester 1 because we talked more about cultural things so it is more related to our degree about culture. The oral presentation about organizing an event was very interesting.	I really liked the work that we did on cultural event planning.	Subjects and works of semester 1 were interesting but I think we spent too much time in each subjects. We should have multiplied these types of subjects or it could be more technicale.	o	The activity "burning man" was for me a bit long. But on the construction of our festival it was interesting.	I think that is very interesting to learn how we organise a festival in our license because it's maybe that's what we'll have to do in the future.
S43	**S41**	**S39**	**S38**	**S37**	**S36**	**S33**
It was really interesting. I learnt many words about cultural event. I liked when we had debates about art, video games... but I would have liked to talk about it more, to go further, deeper in the reflection.	I liked the content of semester 1 because it was directly linked to my career objectives. I would like to be Project Manager.	It was very interesting. I learn many thing for my future project.	I have no particular comment on semester 1 unless I found interesting and useful the fact that the course was about the same subjects as our other courses.	That was interesting to make some discussions all together on the video games.. Even if it was stressy to have an oral presentation, it was also interesting.	I find it interesting because of the cultural aspects we studied on.	I think it was interesting with topics quite actuals which can speak to us in an easy way.
S18	**S61**	**S17**	**S63**	**S16**	**S13**	**S12**
I have really liked talking about new technologies, the debates really helped me to express myself in English and to be more confident because we weren't a lot in class. I really appreciated the work about create a cultural event because it gave me ideas about my professional futur (in link with cinema)	o	o	I would have liked to see new things, I already heard a lot about Burning Man at high school	In my previous training, in communication, I worked on events but never related to culture so it was interesting to me because that is what I wanted to learn	In spite of my difficulties in oral, I took pleasure in imagining my cultural event.	For me it is a very positive point to make a link between art/event and english lessons. This kind of vocabulary will be useful for me in the future. It would be maybe interessant to have at the end of every session a list with all vocabulary to know that we can keep at home, with, why not, an exam on it.
S64	**S4**	**S3**	**S1**		**S53**	**S62**
So much discussions/debates about Burning Man. Maybe speak about other festivals more famous ?	I haven't comment, I found the content very interesting.	It was very interesting because I learned many things about a cultural event and I enjoyed when I had to organize my own festival.	It was fine and interesting but the Burning Man part was too long in my opinion. At one point I had the impression of doing pretty much the same thing. The activity of creating our own event and the oral part was great and fun.		I appreciate to speak about cultural event and discover the Burning Man festival because I have never spoken before.	I appreciated the activities we've done about the organization of cultural events.
S52	**S51**	**S49**	**S47**	**S46**	**S45**	**S44**	**S34**	**S31**
It was great and interesting and I found it fun to invent an event	I will change my studies to go in Bachelor of geographia so the program is not useful to me.	It is not very useful for me because I don't want to organize events for my future job. It's the dream of a lot of ICAS student but not mine. But I didn't know that B.M. festival could exist so I learnt something.	o	C'était plus intéressant de travailler sur l'industrie culturel car c'est un domaine qui me parle le mieux. De plus, notre licence ICAS se reliait.	We did two times the same excercice about imagine your cultural event. Last years and this year. I am not a good arbitrator for the first smester because I was not always present.	The content of semester 1 was relevant. The subjects were related to contemporary issues, which I liked. I would have liked the oral presentation to be more helpful (I don't remember receiving a feedback)	I think that it was interesting to know more about fest such as Burning Man, and to know all about festival or cultural event organization.	The content of semester 1 was very interesting and I learn many thinks about events.
S30	**S29**	**s27**	**S25**	**S22**	**S23**	**S21**	**S15**	**S14**
The subject were interesting but I prefer when there are diversity (content and topics)	It was very nice to make a link between our cultural studies and events (and their organization) around the world.	I personally think we sometimes went too fast on certain topics that I would have appreciated learn more about	It was interesting and useful as it's been 5 years I regularly attend music festivals. I liked the las lesson because we listened to other presentations.	I liked when we talked about cultural event organization and the fact that we have had to think about our own festival.	I think the content of semester 1 was very interesting becasue it's in link with our studies. Moreover the oral presentation was a good idea of work, we had to use our imagination.	I liked the conferences and videos about contemporary art.	Since I want to work on cultural event organization after college it was very useful and interesting for me. Also, I really enjoyed talking about cultural event I participated to create. But I think we've talked a little too much of Burning Man (almost every week)	There was too much time spent on Burning Man but the other things we did were interesting, especially the video games topic.
S10	**S11**	**S9**	**S8**	**S7**	**S6**	**S5**
I think that the activities we did during the semester one were useful because we learned a lot of vocabulary important in the cultural field. But I would have liked to work about another example than the Burning Man Festival.	The choice of subject was very interesting, but for me it was too long and repetitive, even if the subject of the oral was inspiring.	The content of semester 1 was interesting . I've appreciated to speak about art and culture.	I found it very interesting to talk about cultural event organization, but maybe a little bit boring at the end	Le contenu du semestre était particulièrement intéressant.	It was interesting to talk about the Burning Man festival but it would be even better to also talk about French festival I think. Also, make an oral presentation about our own festival is a great idea.	No

Annex 21: Answers to questionnaires about students' perspectives of communicative capacity and text analysis, question 4

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Question 4: On a scale of 1 to 10, how useful for your professional career did you find it studying and analyzing texts such as political speeches and scientific texts during semester 2?

Question n° 4

Question 4: On a scale of 1 to 10, how useful for your professional career did you find it studying and analyzing texts such as political speeches and scientific texts during semester 2 ?

S60 6	S59 5	S58 8	S57 5	S56 7/8	S55 5	S54 6	S53 9
S43 6	S41 4	S39 4	S38 5	S37 5	S36 6	S33 6	S34 6
S18 3	S61 4	S17 8	S63 4	S16 7	S13 7	S12 7	S15 8
S64 7	S4 4	S3 5	S1 8				
S62 5	S52 4	S51 6	S49 6	S47 9	S46 5	S45 9	S44 7
S31 7	S30 5	S29 7	S27 6	S25 7	S22 0	S23 3	S21 4
S14 7	S10 7	S11 4	S9 8	S8 4	S7 1	S6 7	S5 4

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 5

Question n° 5

S60	S59	S58	S57	S56	S55	S54	S53
6	**7**	**8**	**7**	**5**	**7**	**9**	**5**
S43	S41	S39	S38	S37	S36	S33	S34
4	**9**	**4**	**7**	**7**	**6**	**6**	**7**
S18	S61	S17	S63	S16	S13	S12	S15
8	**8**	**5**	**3**	**7**	**4**	**5**	**10**
S64	S4	S3	S1				
7	**6**	**6**	**7**				
S62	S52	S51	S49	S47	S46	S45	S44
3	**6**	**6**	**6**	**8**	**5**	**9**	**4**
S31	S30	S29	s27	S25	S22	S23	S21
6	**6**	**5**	**4**	**7**	**6**	**4**	**6**
S14	S10	S11	S9	S8	S7	S6	S5
7	**7**	**5**	**5**	**6**	**6**	**9**	**5**

Question 5: On a scale of 1-10, how interesting d id you find it studying and analyzing texts such as political speeches and scientific texts during semester 2? Circle your answer.

Question n° 6							
S60	S59	S58	S57	S56	S55	S54	S53
I enjoyed watching speeches of both Trump and Blinton and to see the different reactions	I enjoyed the most reading the scientific text and researches about rap music and sexual content.	I loved the fact that we often spoke about feminism	I enjoyed talking about society and social subjects like politics or the "Me too" case. I think that's the most useful to undestand English point	The study of sex lyric in the music industry/ the subject "me too"	I was unfortunately not very present at my work but I enjoyed the course on politics in America. It explains a little better the unfolding.	o	I enjoy the most the part about how to write an e-mail because it's useful I think.
S43	S41	S39	S38	S37	S36	S33	S34
Lean more about different type of speeches, how we can use language to our advantage and thus know how to analyze it.	I enjoyed to compare scientific text and vulagzrized articles	I don't really remember maybe the part about the Gilette advert	I really enjoyed the fact that the teacher put her trust in us about rap music because she wasn't familiar to it.	I would say the political speeches and how to write and email, this is very helpful	To study memes (and texts) in general	Subjects were interesting and I prefered the writing exam	I enjoy the most the research about rap music and the discussion we had with the class.
S18	S61	S17	S63	S30	S29	s27	S25
I really enjoyed working about rap because I read for the time a scientifical article; it was so hard to understand but very satisfactory to understand it by talking all together	I really liked to talk about the actuality, to be able to express my point of view and to speak freely.	o	o	I liked the topic on President's election and analysis of political speechs	The fact that we built the contents together by talking and exchanging	Analysing political speeches	I enjoyed watching political speeches because they are funny. A few years ago, I wasn't much on social networks, so I didn't know how journalists made fun of
S64	S4	S3	S1	S16	S13	S12	
o	During this semester I prefered work on the mails and study the different kinds of texts (scientifics; politics)	I prefered learn about political situation or about candidate speech because I studied during 2 years, political sciences.	The analyse of the scientific text and the vulgarized one.	What I enjoyed the most this semester was the analysis of political speeches and also watching some videos about that.	During the class this semester, my favorite activity was imagining my cultural event	Subjects we talked about was actual, were interesting to analyse and it permitted me to be interested by new topics (american politic)	
S15	S14	S10	S11	S9	S8	S7	
I enjoyed learning how political speeches work in English (like rhetorical biase). It's something I've nevver worked on before in English.	The scientific text analysis because it was something new for me.	I enjoyed to work about rap and the "consequences" of rap on the teenagers.	Write an email in english it's very useful and essential. Or know of academic text because all the authors we study are not translated.	I enjoyed all about feminism most.	I really liked to debate in small groups and to speak about feminism and the Gilette's campaign	L'étude de la linguistique	

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 6

Question 6: What did you enjoy most during our class this semester (semester 2)?

S62	S46	S45	S44				
The activity we had about rap music (debat)	La question sur le comportement sexuel lié au Rap	Comparing the writing style of different texts	Little group of students where we discuss a specific topic				

S31	S52	S51	S49	S47			
The way that differents types of article or rethoric.	Talking about ads and feminism (shaving cream ad, pepsi ad, etc...) and the #metoo movement	Talk about politics	Talking about the relation between sex behaviour and rap songs	Burning Man Festival			

S22	S23	S21	S6	S5			
To analyse political speeches (videos)	I enjoyed most the email activity because it's helpful for me, it can help me for my professional career.	I don't know	Analysing how politics manipulates their own speeches for being the most efficient with their audience	o			

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 6

Question 6: What did you enjoy most during our class this semester (semester 2)?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 7

Question n° 7

S60	S59	S58	S57	S56	S55	S54	
I wasn't fond of scientific texts	I enjoyed the least the activity about writing an email but it was useful.	The press text	I don't like writing exercises in class, it's not stimulating	The American elections	Scientific texts	Like every english classes I don't like the oral test because I'm very shy, even if oral is very important	

S43	S41	S39	S38	S37	S36	S33	S34
Work on the scientific study about rap song	I didn't like the article from e-fleex	The political speech, I already study this text like a hundred times	Friends TV show slander. I'm a big fan and I won't tolerate this. Lol.	The texts about teenagers and pregnancy with rap songs. It was too fast and so a bit muddled for me.	To study texts in a class (we can do this at home), plus it seems these texts always had the same subject (Trump for example)	Maybe the political speeches	The work about the scientific article

S18	S61	S17	S63	S16	S13	S12	S15
I didn't really liked working on political speeches because I'm not really interested in politics and I don't think that talk about old speeches and critic them can be useful. But it can be great for the people who like politics !	0	The course schedule because I work in same time. The morning is better for me.	Studying so much speech and scientific articles.	What I enjoyed least this semester was the first activity where we were asked to identify different types of texts.	During the class this semester, the activity I liked the least was the use of rhetoric in political discourse	It's a bit a shame that the opinion you have on rap music was the center of our analysis. It could be maybe better to compare (like Trump and Clinton) different points of view, different artists.	Maybe the "Rap" part, because we worked on many negative press articles and less on positive ones and some were very irritating… Or Donald Trump !

S64	S4	S3	S1	S53	S62	S52	S51
0	During this semester I didn't like to analyze scientific texts.	I think that learn statistical data and scientific data were difficult to learn. In french it is difficult so I found that in English	Nothing in particular really, maybe the political texts and it was really ok	I enjoyed the least the part about scientific article bcause it's very difficult to understand but it's interesting to see what it is look.	Answering questions about some texts	All of the political, scientific and technical (linguistic) aspect.	The last texts about sexuality and other.

Question 7: What did you enjoy least during our class this semester?

S22	S23	S21	S14	S10	S11	S9	S8

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 7

Question 7: What did you enjoy least during our class this semester?

The huge article to analyze, the one about sexual lyrics, etc…	I enjoyed least the scientific text because I will never use scientific vocabulary in English and because it was difficult. Moreover the subject was not very interesting according to me.	I don't know	The activity where we were asked to identify different texts because I've done it a lot of times in my scolarity. .	I was absent during a long period this semester so I don't know	The study in itself of the academic texts.	The subjects about politic in the USA were too long to me.	Analysing texts and having to identify the language register
S7	S6	S5	S49	S47	S46	S45	S44
L'étude sur les lyrics du rap	Even if it was interesting to read unusual texts, I didn't like so much reading scientific texts that I had difficulties to fully understand (as in the content as in the form)	0	Talking about how to write an email	Text about Donald Trump	Les discours politiques. Je ne me sentais pas concerné.	The rhythm was really too fast.	The scientific texts. As much as it was helpful and relevant, it didn't seem to work.
S31	S30	S29	s27	S25			
In my opinion. It was difficult to give the type of article concerning women's issues.	The first part when we analyse and identify some register and text.	The scientific texts we very complex and I was not deep into it. Even if their conclusion were startling, I wasn't surprised.	Certain topics were pretty triggering to me and we sometimes talked and defended a large point of view that made me cringe	The content is useful but I think the teacher could slow down. You are writing on your computer too fast (as you think in your mother tongue) and it was sometimes difficult for me to understand (even if I am aware I have to pay more attention during class). I am maybe old-school (I am soon 28 years old) but I am not used to big screens in small classrooms, I would prefer you to write on the board, or dictate sentences slowly, or write on your computer only keywords.			

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 8

Question 8: What did you think about the activity where you were asked to identify the origin of different excerpts of texts about women's issues and the #Metoo movement that you were given on day 1 of the second semester? If you forgot what the activity looks like, you can find a copy on Moodle.

Question n° 8

S60 It was a good way to start the year and it brought an interesting debate	**S59** I found the subject of this activity really interesting because it's a topic of nowadays	**S58** It's always good to talk about feminism	**S57** I think that's a good activity to help us identify a type of document with the tone of text and the level of language	**S56** I think it's very interesting because it shows that women can talk about sevism many ways with different tons	**S55** I found this activity very interesting because it is the news of today	**S54** I think the #metoo movement must be discussed in every class no matter the age of the student because it is a reflection of our society. We have to sentisize all the world
S43 I think I did not understand the interest of this activity	**S41** I liked it because we found out that advantages or disadvantages of each medium	**S39** I like how it was presented and it was an important subject so I liked it	**S38** I found it interesting and very instinctive. I guess it gone too fast everytime for me and sometimes I didn't have the time to assimilate everything	**S37** It was ok, but at each activity the correction has really into the Metoo movement and link a cause we all know with subjects we have to study (hedging) works well.	**S36** This was actually really exciting because I am really into the Metoo movement and I am actually very welcomed, this kind of topic need to be taught more and more.	**S33** I didn't assist at this lesson that day but I've found it very interesting and but I think it was a good introduction to the rest of the lesson. Nevertheless we maybe could have deepened the subject of women's issues and feminist's movements.
S18 I found it so interesting because it was surprising sometimes to see that texts were taken from twitter or other things. And it was good because it allows us to talk about big problems for women in our society and it's Important.	**S61** I really appreciaed because we talked about an important social reality. We were able to have more informations about this subject and to make our own mind.	**S17** Interesting.	**S63** I think it was quite interesting.	**S16** I think it's important to know how to identify the origin of different excerpts of texts but to me, it was not very interesting even if the subject was.	**S13** I enjoyed it. But I preferred the discussion that resulted from it.	**S12** Some text were complicated to identify
S64 It was a very good activity to find out where the texts were coming from. But it didn't really make me mak a difference between the different type of texts.	**S4** It was very interesting,this allow to see the origin of the movement and to understand it. I would have liked to do more activities on this theme.	**S3**	**S1** It was funny to do and to find out where the texts were coming from.	**S44** I really enjoyed this first activity because it helped me learn more about the ? of each source	**S21** It was a good exercise but I couldn't see the final purpose	**S6**
0	**0** It was a very good activity to prepare us on how to recognize if it's an article from a newspaper or if it's from social netwok. it was a good exercice to learn how to make distinctions.					**0**
S53 I think it was a good activity with a good subject to look the different form of a message	**S62** I found it very interesting because it says a lot about our new connected generation (new way to discuss social issues)	**S52** It was interesting and original	**S51** I found it interesting because we have seen different ways to say something	**S49** I found this activity funny and interesting at the same time. It was surprising introducing memes in the activity.	**S47** Very good	**S46** 0
S34	**S31**	**S30**	**S29** Very good	**S27** L'activité sur les problèmes des femmes était intéressante et actuelle	**S25**	**S22**
				S45 Firstly, I did not understand the real purpose of the exercice. I did not know how to do the exercice in a complete way. I missed exemples and practices.	**S23**	**S5**

I think it was really interesting to talk about me too movement, in different point of view : tweets, blog articles.

This activity was a bit difficult because I haven't different charachteristics to identify the origin of these excerpts.

I like the beginning when we saw some ad spot but after that I found that engaging and subjective.

It was quite interesting to begin the semester like that but did not expect to do all the semester about that.

It was a great way to introduce various forms of texts but it was sometimes a little hard to identify which type of text it was without any further information.

Even if I didn't understand right what we have to do (as I "cheated"), I found it interesting because we use 5 on 7 platforms, at least once a week (Twitter, blogs, instagram for memes, TV) and we have the opportunity to learn more on Metoo from an american/english point of view. It was a good exercise.

It was interesting but difficult to analyze as it was the first day of semester and we didn't have the took to do it.

I don't know what was the interest I mean the subject Metoo is really good because it's current events and because it's a problem which have to be resolve but the activity with different texts was useless.

S15

S14

S10

S11

S9

S8

S7

I think it very interesting to work on these subjects; plus it's one of the subjects ICAS students work a lot on. But I already read a lot(in English) by myself about feminism and gender questions.

I think it was boring because it's something I've already done multiple times.

I think this activity was difficult because I didn't succeed to identify the different sources of these excerpts but it was interesting.

It was interesting and topical ! I liked those of gif and memes, it's funny.

It was cool to speak about women's issues though some excerpts of texts. The identifying of type of language is useful.

At the begnning I did not really understand the interest and I didn't like to do it because I found it difficult to "guess" the origins of the texts and very subjective.

Ce n'a ma pas tellement interessé.

Question 8: What did you think about the activity where you were asked to identify the origin of different excerpts of texts about women's issues and the #Metoo movement that you were given on day 1 of the second semester? If you forgot what the activity looks like, you can find a copy on Moodle.

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 9

Question n° 9				
S60	S59	S58	S57	S56
Political speeches were surprising and easy to analyze. Nevertheless, I had trouble understanding scientific texts because of the vocabulary	Studying these types of texts is great because it allows us to know different and multiples ways to write and read.	C'était intérssant de déceler les différents éléments de langage.	I like to study these types of texts because it's important to be informed and for me these subjects helped us having interesting conversations with strangers.	o
S43	S42	S41	S38	S37
It was interesting in the way that we were able to analyze different types of texts, their characteristics (form, language, type of rhetoric...)	I think it was useful for us in ICAS but personally I would have prefered to read articles about Art.	I already learned this kind of text when I was in High school so I was a little bored. But it is still interesting (maybe more modern thing ?)	I enjoyed it but I found it a bitt difficult, especially scientific studies texts.	Interesting but it's too bad that we haven't written down the different types of discourse and only identify them speak out loud.
S18	S61	S17	S63	S16
Like I said before, I wasn't really interested in these studies because I didn't see what was the goal of that. I didn't understand what it would change and I didn't discover about these atypical politics	o	I learned different forms of languages : formal or not like in e-mail I must not write «cordially».	I don't really know, it was quite boring reading so many texts.	I think it's important to learn to analyze this kind of text that we can be confronted with in professional or private life. But it was complicated to work on scientific text and it was not the most interesting text to me.
S64	S4	S3	S1	S47
o	I think that it's interesting to know how to discern the different text that exist. It helps us to know what is the theme to discuss (political speeches, scientific texts, newspaper articles...)	I realized that it was important to know that people don't spend or don't write same things when it was to convince or explain a fact or speak about statistics.	I don't really have an opinion except that it was different from what we are used to do and it's a great point.	Very interesting

Question 9: This semester we studied press releases, political speeches, scientific texts and newspaper articles about scientific studies. What did you think about studying these types of texts?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 9

S62	S52	S51	S49	S25
I found it instructive to study different types of texts	It was a bit redundant. By the way I'm not a fan of scientific texts and politics so I did not have fun and I don't like working on English grammar because it reminds me of middle school.	I don't know	It was interesting but I have already studied this type of texts and speeches two years ago.	I thought there is a huge gap between 21 and 22 in terms of specific vocabulary and scientific methods which I didn't know nothing about. I realised in writing I wasn't enough comfortable with this sort of language and that I need to practice it during summer holidays, as I don't have time for that when we have school (except for watching series and movies in V.O). I am very interested in visual arts, so I decide to follow E-flux and Facebook and an Instagram for me to read a few articles
S31	S30	S29	S27	S8
It was interesting but it was better to regroup the different characteristics about this different type of texts.	I found the compete analysis more interesting than the first exercise	It was interesting but less fun and playful than the first semester. I found the scientific part a little bit too long.	Political speeches and scientific texts were pretty interesting. It was interesting to learn how to identify bias even in scientific texts.	Overall, I found it boring. At first it was interesting but then it was too long and too repetitive. However, I liked to study the strategy behind political speeches.
S14	S10	S11	S11	S5
I think that it was interesting because adapted to our level, it was something new, not that simple so we learnt new things, which is great.	I think it was interesting to see the differences between these types of texts. I prefered study the newspaper articles about scientific studies because it shows how we are manipulated.	I thought it was interesting to see the formalities used. I liked the most was the political speeches.	I was less interested about political topics because in general, it's something which bored me	Studying different types of texts is really interesting but I think it could be interesting to study other types of documents.

Question 9: This semester we studied press releases, political speeches, scientific texts and newspaper articles about scientific studies. What did you think about studying these types of texts?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 9

S55	S54	S53	S62	S52
It was different from the first semester it's interesting	Politics is an area we should all study to understand the news in the work.	I think it was interesting to study these types of texts because it permit to identify different forms of writing	I found it instructive to study different types of texts	It was a bit redundant. By the way I'm not a fan of scientific texts and politics so I did not have fun and I don't like working on English grammar because it reminds me of middle school.
S36	S33	S34	S31	S30
I learned a lot because I was bad at studying/identifying	I think it's quite useful because it allows us to give a better look, less superificial to those kind of texts	I think it was nice to know how to compare different types of speech but it was not my favorite activity	It was interesting but it was better to regroup the different characteristics about this different type of texts.	I found the compete analysis more interesting than the first exercise
S13	S12	S15	S14	S10
The subject interested me little.	It was such interesting classes and analysis of texts were very useful. It's important, for me, to understand the second sens of a word, a sentence across a certain context, etc…	It's harder than what we usually do but that's a good thing. Usually I don't have problems when I try to understand texts (it's another thing to speak or write in English…). Irony is hard to spot on non-humoristic texts and scientific language is very different from «real» English	I think that it was interesting because adapted to our level, it was something new, not that simple so we learnt new things, which is great.	I think it was interesting to see the differences between these types of texts. I prefered study the newspaper articles about scientific studies because it shows how we are manipulated.
S46	S45	S44	S47	S46
C'était intéressant mais avec mon niveau d'anglais j'ai eu beaucoup de mal à suivre et comprendre	It was the first time for me I never read this kind of text. It was a very good practice to see that with concentration and vocabulary, I can understand.	Studying these types of texts is really interesting but I think this started at a level that was too high. The vocabulary was complex and the articles were too long. They were maybe not compatible with the class organization.	Very interesting	C'était intéressant mais avec mon niveau d'anglais j'ai eu beaucoup de mal à suivre et comprendre

Question 9: This semester we studied press releases, political speeches, scientific texts and newspaper articles about scientific studies. What did you think about studying these types of texts?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 9

S22	S23	S21	S25	S22
Sometimes it was boring	According to me, it's more interesting to study cultural subjects and artistic questions	It's good to read different kinds of texts.	I thought there is a huge gap between 21 and 22 in terms of specific vocabulary and scientific methods which I didn't know nothing about. I realised in writing I wasn't enough comfortable with this sort of language and that I need to practice it during summer holidays, as I don't have time for that when we have school (except for watching series and movies in V.O). I am very interested in visual arts, so I decide to follow E-flux and Facebook and an Instagram for me to read a few articles	Sometimes it was boring
S7	S6	S23	S21	
C'était intéressant	I think that was interesting and instructive	According to me, it's more interesting to study cultural subjects and artistic questions	It's good to read different kinds of texts.	
S8	S7	S6	S5	
Overall, I found it boring. At first it was interesting but then it was too long and too repetitive. However, I liked to study the strategy behind political speeches.	C'était intéressant	I think that was interesting and instructive	Studying different types of texts is really interesting but I think it could be interesting to study other types of documents.	

Question 9: This semester we studied press releases, political speeches, scientific texts and newspaper articles about scientific studies. What did you think about studying these types of texts?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 9

S51	S49			
I don't know	It was interesting but I have already studided this type of texts and speeches two years ago.			
S29	S27			
It was interesting but less fun and playful than the first semester. I found the scientific part a little bit too long.	Political speeches and scientific texts were pretty interesting. It was interesting to learn how to identify bias even in scientific texts.			
S11	S11			
I thought it was interesting to see the formalities used. I liked the most was the political speeches.	I was less interested about political topics because in general, it's something which bored me			
S45	S44			
It was the first time for me I never read this kind of text. It was a very good practice to see that with concentration and vocabulary, I can understand.	Studying these types of texts is really interesting but I think this started at a level that was too high. The vocabulary was complex and the articles were too long. They were maybe not compatible with the class organization.			

Question 9: This semester we studied press releases, political speeches, scientific texts and newspaper articles about scientific studies. What did you think about studying these types of texts?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 10

Question 10: In our English classes this year, did you prefer the content of Semester 1 or 2 this year? Why?

Question n° 10						
S60	S59	S58	S57	S56	S55	S54
Both were attractive because each subject was relied to current events, though I prefered the content of semester 2 because it was more fun with the political debates	I prefered the content of semester 2 because I did not come a lot for semester 1 because of my job.	I prefered the content of the semester 1, because we studied cultural event planning, and it's what I want to do.	I prefered the content of Semester 1 because it talks about cultural things and I liked discovering them	I prefer the semester 1 because I prefer the work we had to do.	I prefered the content of the first smester because it was more focused on our license. But the 2nd semester was interesting because of its culture and diversity.	I have prefered the first smeester because festival and art are somtheing that interested me more.
S43	S41	S39	S38	S37	S36	S33
I prefer the content of semester 1. We worked on subject that attracts me more. The content was more coherent than during Semester 2. It was more in line with the programme of this degree, from my point of view, even if the content of semester 2 can be useful.	I prefered the content of Semester 1 because of my career objectives.	I love things about the Burning Man. I learn so many new things I will use in my future and in my dream job.	I'm not sure.	I prefer the content of Semester 1	It is not a preference, but I find cultural events and subjects more interesting than political content	I prefered the content of semester 1 because I found the subject more interesting especially when we were studying festivals.
S18	S61	S17	S63	S16	S13	S12
I really prefered the content of the first smeester. We were talking about new technological gadgets, art and cultural events. I think it was better organized than the 2nd because we did a lot of activities and debates with face to face tables.	I prefered the first semester because it was more about art, but the second semester was still interesting thanks to the subject about Trump.	The subject is more interesting in Semester 1 but is more useful in semester 2.	For me the semester 1 was bettern because we talked about culture and we had some discussions between us.	I did prefer the content of semester 1 because it was more about cultural practices, arts and debates	I prefer the content of semester 1. The subjects interested me more like the activity about the definition of art.	I prefered the content of semester 2 even if it's complicated to choose. Because we are talking everyday about art and it's really interesting to discover something else like american debates with an american teacher. Maybe becasue it was more diversified and technical too.
S64	S4	S3	S1	S62	S52	S51
0	Even though both are interesting, I prefered the content of semester 1. Because it allowed me to discover cultural events like Burning Man I really liked the exam with the scenario of creating an event.	I prefered semester 1 because it was more about culture, art or society than during semester 2. Even now, I can explain what is burning man or speak about art so I think it is more interesting for our bachelor.	There were good and less good in both semesters. Maybe semester 2 was a little bit better, but because of various reasons such as the time of the lesson.	I prefered the content of S1 because it was more interactive.	I prefered semester 1 because it was more based on art in general.	I prefered the content of semester 2 beacause I found it more concrete, we talked about actualities, what is happening now in our society.
S31	S30	S29	s27	S25	S22	S23

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 10

Question 10: In our English classes this year, did you prefer the content of Semester 1 or 2 this year? Why?

I prefer the content of semester 1 because it concerned events and art, and I prefer this theme.	I prefer the semester 2 because the content and subject and varied it was not just video	Semester 1, because I really appreciated studying cultural and political movements.	Semester 1 because it was more about art and less about methodology and verb tenses (even though it is important)	I prefer the content of semester 2 because I learn more things.	The content of semester 1, il y avait plus de variétés de contenus (videos and sometimes texts)	I prefered the cotnent of semester 1 because, like I said it was in link with our degree. In my opinion, it would have been better to speak more orally because this is how I learn
S14	S10	S11	S9	S8	S7	S6
The content of semester 2 was my favorite because I thought that it was more difficult.	I prefered the content of semester 1 because I think it will be more useful for our professional projects	A bit of both. I loved working on culture and arts but it was interesting to understand political speech.	I loved topics of both semesters. But I was more interested by art and culture.	I prefered the semester one because I liked it when we talked about cultural even organization.	Le contenu du semestre 1 était plus au centre de mes centres d'interêt.	I honestly don't have any preferences. There were good things and less interesting points on two sides.
S47	S46	S45	S44			
Semester 1	J'ai préféré le contenu du semestre 1 car c'est celui qui s'approche le plus de nos cours et de mon futur projet professionnel	I prefer the content of Semester 2. The theme worked better with my interest.	I liked semester 1 better because it was more «light». The content was reachable by all levels of english, which helped the participation.			
S53	S15	S21				
I think I prefered the content of semester 2 because it permited to have more information useful for my future life, but the semester 1 was interesting too for the cultural event.	I prefer parts of both : on semester 1, I enjoyed talking about cultural events I've organized and it will help me later. On the 2nd semester I enjoyed learning new «ways of talkingé instead of just vocabulary or grammar (which we've learned too btw)	The last because it was more dynamic				
S34	S49	S5				
I prefer the content of the 1st semester because I found it more interesting like debates such as videogames, contemporary art or burning man and drag queens.	I don't really know	I prefere the content of semester 1 because it was more complete				

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 11

Question 11: I think that studying different types of texts can help make me a better reader. (1-I strongly agree, 2- I agree, 3- I am not sure/ I do not have an opinion, 4-I disagree, 5- I strongly disagree)

Question n° 11							
S60	S59	S58	S57	S56	S55	S54	S53
2 : It is important to be familiar with different types of language whether it is scientific or in a tweet	1 : Because it allows us to know more about different types of vocabulary and different ways to use it	1 : J'ai l'habitude de lire les même genres de texte, et je souhaite lire des romans en anglais	1 : Intentions, tones and expressions are not easy to identify in English and that helped us to understand a text	1 : Studying several types of texts allows us to see the difference between them	2 : Because we see various words	1 : To learn a language is above all to understand it in writing so reading various texts allows you to learn different vocabulary words	1 : It permits to have more culture and be better in all situations
S43	S41	S39	S38	S37	S36	S33	S34
2 : Finding out what's the tone of a text, as well as its stakes, is crucial.	2 : it helped me to get accustomed to different types of languages, writing forms	2 : It is important to see how different types of text are made	2 : 0	2 : It develops your vocabulary and develops your grammar skills	1 : As i said at question 9, I was really a bad reader and this courses really helped me to become a better one	1 : Yes because then I can understand how a text is actually organized, what's its point...	1 : Because the more you read, the easier it gets to understand English texts;
S18	S61	S17	S63	S16	S13	S12	S15
1 : Yes because the more we see words, the more we know them and can understand them later in another text.	3: I don't really know, I'm not good in English and I have not seen an improvement	2 : ?	2 : I learned new words	2 : We learned how to read all of these types of texts and all codes about different texts.	3 : I find it difficult to appreciate my progress in written understanding.	1 : This allows to study different types of writing, to identify them, understand the context which is, I think, a big part of written comprehension.	1 : To be honest it was the first time I «dared» to try to understand scientific texts. It's a good thing to work on every type of documents.
S64	S4	S3	S1				
?	2 : I think now I could find out more easier if it is a scientific text, newspaper article...	2 : Of course, I'm not going to understand similarly if I have to work about an e-mail, an article or a political speech	2 : It helps because we can face different types of writing and be able to identify the register and the sens.				
S62	S52	S51	S49	S47	S46	S45	S44
1 : I don't have any particular explanation to give except that by reading, we learn new words	3 : I am not sure that it would make me a better reader I don't see in what way.	2 : The fact to study different types of texts allow to learn specific vocabulary in each field.	2 : The fact to study different types of texts allows to learn specific vocabulary in each field.	4 : I don't agree because I think that we all have too different levels in class and for me, it's not always easy	2 : Oui, il est important de se diversifier.	2 : Mais malheureusement, beaucoup de mal a retenir le vocabulaire, et j'ai encore du mal avec la grammaire.	2 : But during the lesson the rhythm was too fast for me. I can't read all of the texts.
S31	S30	S29	s27	S25	S22	S23	S21
3 : Many types of text were similar and sometimes it was confusing	3 : With this «complete» analysis, we have the ways to adapt our language to different situations. I only can identify new register.	2 : It might help to understand new vocabulary	2 : As I said earlier, studying different types of texts help identifying the nuances that can't be understood in words.	4 : I think talking is the best way to improve my reading. I am learning new words and expressions when I use them or when I listen to them (I have an auditory memory)	2 : It helps to know another kind of vocabulary	3 : Because it didn't help me too much	1 : The more you read, the more you learn. Practice makes perfect
S14	S10	S11	S9	S8	S7	S6	S5
2 : These were different types that I didn't study in the past so I do think that it improved my reading skills	1 : Thanks to these differenty types of texts we can lmearn new vocabulary and have a better comprehension when we read	2: No matter what the text is, it's to train our English and allows us to have new vocabulary.	2 : I agree because we meet new words.	2 : It can bring more vocabulary and helps to identify specific sentence structures	2 : ?	2 : It's good to stay out of our comfort zone	3 : ?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 12

Question 12: I think that studying different types of texts can make me a better writer. I think that studying different types of texts can help make me a better reader. (1- I strongly agree, 2- I agree, 3- I am not sure/ I do not have an opinion, 4-I disagree, 5- I strongly disagree)

S60	S59	S58	S57	S56
3 : It is true but becoming a better writer implies mostly reading books, in my opinion	1 : For the same reasons that that it's helped me become a better reader	2 : I got to know some new words	2 : That gave me new vocabulary but I don't think that I can reproduce a tone or intention if I wrote my own text	1 : We are a better writer when we know several ways to write and we can choose
S43	S41	S39	S38	S37
2 : The more I see different ways of writing the more I improve my writing but it would be better if we have to write and practice more.	2 : It's hard for me to use the passive form for example	3 : In my opinion, I have my own type of writing so I'm not sure	2 : Different types of text can bring you more vocabulary and multiple ways of writing and formulating	2 : For same reason as before
S18	S61	S17	S63	S16
1 : It's the same : the more we discover different types of words, the more we learn them and can use them in writings (to make them better)	4 : I don't really know, I'm not good in English and I haven't seen an improvement	2: 0	2 : En lisant, j'enregistre comment on doit articuler une phrase	3 : I guess that it can help but I think practice can help me more.
S64	S4	S3	S1	
0	3 : I am not sure because it would have needed written work for that.	2 : Now I know rules, I know that I can't write some things and I have to use precise vocabulary or expression	1 : The more you read the more you learn.	
S62	S52	S51	S49	S47
2 : For the same reason as the previous question	2 : It helps to master different styles and expressions	2 : Because I can see different ways to write like familiar language and formal language	3 : I don't have the feeling that it helps me to be a writer.	3: 0
S31	S30	S29	S27	S25
3 : The same reason about the question 11	1 : Cf question 11	3 : These texts were very complex and used a very specific grammar and lexicon and I'm not sure that will help me writing	2 : We learnt techniques methods on how to convey such and such types of feelings (or not) into a text, speech.	5 : I am aware I make mistakes but I write the way I talk (unless I read out loud)
S14	S10	S11	S9	S8
2 : These different types of texts brought new vocabulary.	1 : When we study different types of texts we see how to formulate correct sentences.	2 : I think if I read them many times it can help me for future written expression.	1 : I strongly agree because we see the spelling of words in texts.	2 : More vocabulary

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 12

Question 12: I think that studying different types of texts can help make me a better writer. I think that studying different types of texts can help make me a better reader. (1- I strongly agree, 2- I agree, 3- I am not sure/ I do not have an opinion, 4- I disagree, 5- I strongly disagree)

S55	S54	S53
3: 0	2 : If you read various texts mechanically you know how to write in English	1 : It permits to be better when we have to write in all situations
S36	S33	S34
2 : Because I learned different types of writing	1 : As I said earlier, the more you read the more you get vocabulary, grammar, so definitely yes.	2 : Yes because our brains get used to read English sentences, so our writing skills get better
S13	S12	S15
2 : In fact, it allows to become familiar with different styles of English writing	2 : I will know which kind of vocabulary I have to use.	1 : We've learned new forms, new words, and I learned to use irony better which is a good thing.
S46	S45	S44
2 : Car elle permet d'enrichir le vocabulaire	2 : Same answer as for the question 11	2 : Reading and understanding texts help me to learn new vocabulary and text structures I can use later on.
S22	S23	S21
2 : Same answer as the question before	3 : It didn't help me either...	1 : With that you get used to several expressions depending on the register of speak.
S7	S6	s5
s:0	2 : For each kind of texts, you learn different kind of writings and so more vocabulary skills.	2 : Because I learn more about how some words write.

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 13

Question 13: I find analysing different kinds of texts like political speeches and scientific texts like we did in semester 2… 1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

S60	S59	S58	S57	S56	S55
3 : It is normal tor ead texts that come from press or speeches because we have to feel concerned with things such as politics	2 : It was difficult because of the vocabulary and the syntax of the sentences	3 : Comme ces textes étaient en lien avec l'actualité, ce n' était pas si difficile	3 : Normal level of difficulty	2 : Because science and political subject are hard to understand, because thare are specific words	2 : Because compared to others I have to concentrate a lot to understand better
S43	S41	S39	S38	S37	S36
3 : It depends on the text.	2 : It was difficult but after the lesson I could understand.	3 : Speeches are easier but it is okay.	2 : As an average/good english speaker, I found difficulties in the comprehension of some words and sentences but I understood what was the whole subject easily.	3 : The difficulty depends on the text.	3 : There were sometimes unknown terms (in scientific texts for example) but understandable in general
S18	S61	S17	S63	S16	S13
2 : Because as we saw, there are different types of language for different types of writings/documents. So it's sometimes really hard to understand the meaning sentences.	2 : I found it difficult because I don't have enough vocabulary	3 : But I was here twice.	3 : I was able to understand, not all but basically all.	3 : Some texts were more difficult than others but generally it was not a difficult activity.	2 : Useful for us to improve and prepare for documents that we shall meet in professional career.
S64	S4	S3	S1	S47	S46
o	2 : Even if political speeches seemed easier to understand, I found the scientifc texts more complicated to understand and analyze by their vocabulary.	2 : It's difficult because I have to respect codes and writing styles.	3 : It was new and so not very easy but we learned quite quickly.	4 : Encore une fois il est important de ne pas rester sur un même genre	2 : Les textes sont plus compliqués à comprendre et retenir, ainsi que le vocabulaire adéquat.
S62	S52	S51	S49	S25	S22
2 : Because the scientifical and political language can be hard to understand. Those are words we're not used to.	3 : It depends on the text and/or what's awaited from us.	2 : They use specific language which is not acquired for us because we don't know all field.	3 : The level is normal for the University but there are some difficult words to understand	3 : That level is fine for L2 students. I would even say difficult but it is not a bad thing.	2 : It was sometimes difficult. Especially when there is a lot of datas (numbers,etc...)
S31	S30	S29	s27	S8	S7
2 : It's difficult to make a conclusion about different characteristics about different types of texts.	3 : It's easier than the first exercice because it's a long text and thare is a context.	2 & 3 : The scientific ones were tough but the political ones were very interesting to compare.	3 : Even though somtimes I was thinking the total opposite of what it was really about.	4 : It was too repetitive for me.	2 : Le langage utilisé n'est pas évident en terme de compréhension.
S14	S10	S11	S9		
3 : I'm used to analyzing texts because I was in the literary section in high-school.	3 : Even if there was vocabulary that I didn't know the texts were understandable.	2 : It's very special vocabulary we are not used to seeing	2 : Because there are many new and difficult words		

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 13

Question 13: I find analysing different kinds of texts like political speeches and scientific texts like we did in semester 2... 1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

S54	S53
3 : All depends on the level of English but it makes us progress.	2 : I think it is difficult because we need specific vocabulary but it's interesting;

S33	S34
3 : It wasn't easy but not very difficult either. Probably some vocabulary that I did not get.	4 : It was quite easy for me because that's what I did during my two years of English licence

S12	S15
3 : Texts were quite short and vocabulary was easy. Nevertheless it was good to have a global point of view with you and with other documents (videos…) to have a better comprehension of the final message.	2 : Political speeches are not too hard to understand (especially Trump who speaks English almost as bad as me). Scientific texts, on the other hand, are something I've never worked on so it was a bit disturbing.

S45	S44			
2 : It was my first time. I am not used to it but those texts were connected with actuality so it gave me an indication	2 : The scientific texts were very long, which was a bit discouraging.			

S23	S21
2 : It depends. Scientific texts are very difficult for sure but political speeches is not too difficult.	3 : 0

S6	S5
2 : Actually, I found scientific texts more difficult to understand than political ones.	3 : The speeches were not too hard to read but the scientific texts were more difficult.

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 14

Question 14: I think that class discussions about the style of writing of different types of texts like the differences between the speeches of Clinton and Trump or the differences between scientific articles and vulgarized articles are…: 1- Very interesting, 2-Interesting, 3-A little bit interesting and a little bit boring, 4-Boring, 5-Very boring

Question n°14			
S60	S59	S58	S57
2 : Debates are the most exciting part in class	1 : I think there should be more discussion between the students in class, more oral expression	3 : Comme les textes étaient liés avec l'actualité ce n'était pas difficle	3 : That's interesting but quickly repetitive
S43	S41	S39	S38
3 : There are good and things in every discussion in this case, some were interesting than others.	2 : It was interesting to hear different points of view.	4 : (Sorry) I have already done that but I should have liked it if it was new to me.	3 : I found interesting studying this because it gives me another reason to hate this politics. They lie like they breath
S18	S61	S17	S63
3 : It's important to know the different types of writing of texts but it's a bit boring because it's very academic, not really fun	2 : I really liked it, I was able to understand better how politics in the USA and to know what's going on right now.	0	4 : I already about it, watching.
S64	S4	S3	S1
0	2 : Because it allows to know the point of view of each one on the theme	3 : Because it was a little bit too long and we passed a lot of time on it, so I think at the end I was less focused on it.	1 : We can find out different things and compare our ideas, the discussions are always what I prefer.
S62	S52	S51	S49
3 : Interesting because I love the debates we have in class but can be boring if we don't have any opinion	2 : It's great to hear different opinions (but I still don't like political and scientific texts)	3 : 0	5 : I've already studied that in English. It wasn't new for me. And watching video all the time is boring too.
S31	S30	S29	s27
2 : Permit to regroup many ideas and points of view about this speech	3 : 0	3 : We have the same issues in France and I was already, not that much but, aware of	3 : I'm usually not at ease with class discussions and it wasn't easier in this TD
S14	S10	S11	
2 : I love to know what other people think because it gives me other perspectives that I didn't think of.	1 : It permits to see how informations can be used to give different meanings.	2 : We all have different opinions it's interesting.	

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 14

Question 14: I think that class discussions about the style of writing of different types of texts like the differences between the speeches of Clinton and Trump or the differences between scientific articles and vulgarized articles are… 1- Very interesting, 2-Interesting, 3-A little bit interesting and a little bit boring, 4-Boring, 5-Very boring

S56	S55	S54	S53
1 : It allows to see the different ways of thinking of each one	2 : For an American culture	2 : Having the opinion of other students is interesting and brings other knowledge.	2 : I think it interesting because we understand new form of writing and we can express our opinion
S37	S36	S33	S34
2 : It's interesting but sometimes it goes too fast !	2 : It is always interesting to debate in class, sometimes it allows me to understand	2 : Because people can actually explain their point of view	3 : It's interesting to notice the differences between Trump & Clinton, but political speech can be a little boring
S16	S13	S12	S15
3 : Sometimes I didn't agree with what was said in class and how we proceeded but I'm not comfortable enough to contest.	3 : It's interesting for improvement but I did not like this subject.	1 : It's really interesting to see the strategy across the words.	3 : I know it's important but I'm not confident when I'm talking in English (especially with my fellow students, I don't know why). But these subject was interesting. I'd like more class debate
S47	S46	S45	S44
1 : C'est la chose la plus intéressante car ce sont des textes importants pour le monde.	3 : Les discours politiques ne m'intéressent pas	3 : It takes parts in the thematic of the bachelor and the actualities	2 : Interesting but different in English
S25	S22	S23	S21
1 : It concerns media and it refers to other education not subjects with ICAS.	2 : People can talk about something we didn't notice.	4 : To be honest, I don't understand the goal, I prefer do things which will be useful in our life	2 : It's important to learn how to manipulate words to speak good English.
S8	S7	S6	S5
3 : I prefered to study political speeches.	2 : 0	2 : It helps in the delvopment of our own critical spirit	2 : I think that debates in class are really interesting

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 14

Question 14: I think that class discussions about the style of writing of different types of texts like the differences between the speeches of Clinton and Trump or the differences between scientific articles and vulgarized articles are...1- Very interesting, 2-Interesting, 3-A little bit interesting and a little bit boring, 4-Boring, 5-Very boring

S62	S52	S51	S49
3 : Interesting because I love the debates we have in class but can be boring if we don't have any opinion	2 : It's great to hear different opinions (but I still don't like political and scientific texts)	3 : 0	5 : I've already studied that in English. It wasn't new for me. And watching video all the time is boring too.
S31	S30	S29	s27
2 : Permit to regroup many ideas and points of view about this speech	3 : 0	3 : We have the same issues in France and I was already, not that much but, aware of what it can be	3 : I'm usually not at ease with class discussions and it wasn't easier in this TD
S14	S10	S11	S9
2 : I love to know what other people think because it gives me other perspectives that I didn't think of.	1 : It permits to see how informations can be used to give different meanings.	2 : We all have different opinions it's interesting.	2 : Interesting because it helps us to focus on words and to discuss the different opinions.
S44	S9	S21	
2 : Interesting but different in English	2 : Interesting because it helps us to focus on words and to discuss the different opinions.	2 : It's important to learn how to manipulate words to speak good English.	

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 14

Question 14: I think that class discussions about the style of writing of different types of texts like the differences between the speeches of Clinton and Trump or the differences between scientific articles and vulgarized articles are…1- Very interesting, 2- Interesting, 3-A little bit interesting and a little bit boring, 4-Boring, 5-Very boring

S47	S46	S45	
1 : C'est la chose la plus intéressante car ce sont des textes importants pour le monde.	3 : Les discours politiques ne m'intéressent pas	3 : It takes parts in the thematic of the bachelor and the actualities	
S25	S22	S23	
1 : It concerns media and it refers to other education not subjects with ICAS.	2 : People can talk about something we didn't notice.	4 : To be honest, I don't understand the goal, I prefer do things which will be useful in our life	
S8	S7	S6	
3 : I prefered to study political speeches.	2 : 0	2 : It helps in the delvopment of our own critical spirit	

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 15

Question 15: I find comparing the writing style of different texts, such as different political campaign speeches, newspaper articles which vulgarize scientific studies and scientific research articles..... 1- Very interesting, 2-Interesting, 3-A little bit interesting and a little bit boring, 4-Boring, 5-Very boring

Question n°15

S60	S59	S58	S57	S56	S55
2 : We don't write with the same language for different situations like when it is formal or not so we have to see the particularities.	2 : It helps us see and find the difference between the different texts.	2 : Ce me rend plus autonome.	3 : That's interesting but quickly repetitive.	3 : It's not a topic I like.	3 ; It's interesting in the beginning then after, it's long.
S43	**S41**	**S39**	**S38**	**S37**	**S36**
3 : I understand the interest of doing this, its utility, how it can help us to improve our English, but it can repetitive during an entire semester	2 : We could see different ways to communicate and their effects on the reader.	2 : It is always interesting to acquire new knowledge.	3 : It was cool but I think we took too much to do it.	2 : It's too long sometimes for a text or the correction is always fast.	3 : It depends on the subject actually.
S18	**S61**	**S17**	**S63**	**S16**	**S13**
3 : It's exactly the same thing than question 15 : it's too academic but we have to learn that if we want to read more types of texts later.	2 : I found it interesting, because we could see different approaches with each speech and to see if if they are similar or not.	2 : 0	2 : J'ai pu apprendre les subtilités de la langue anglaise comme la conjugaison passive par exemple.	2 : 0	3 : It's interesting for improvement but it was not the activity I prefered.
S64	**S4**	**S3**	**S1**	**S47**	**S46**
0	2 : This helps us to understand the test we are passing.	2 : Really interesting because this allows us to have a critical view and build our analysis.	2 : I just find it interesting. Not very exciting though.	2 : 0	2 : Car on voit le registre utilisé.
S62	**S52**	**S51**	**S49**	**S25**	**S22**
2 : I don't have any special explanation to give.	3 : It began to be boring because it was redundant.	3 : It's interesting because we learned something but it's also boring because it's too theoritecal, it's pure grammar.	2 : We learned a lot of things about the way of organizing a speech or a scientific study.	3 : I don't like when we have to read too long in class, especially scientific studies which are very difficult to understand, I would rather only read at home. I find other points of view interesting so it will be better for us to discuss more	4 : 0
S31	**S30**	**S29**	**s27**	**S8**	**S7**
2 : It permits to know the differences about the texts.	3 : I found this time too long and it was better the time whe we did it at home.	3 : Same as 14	2 : I find that it was interesting to talk about different ways of conveying emotions or prove facts (pathos, ethos, logos)	4 : Too repetitive, too long and I still don't entirely get what was the interest.	2 : 0
S14	**S10**	**S11**	**S9**		
4 : I didn't learn anything because my previous english teachers gave us this type of exercices.	1 : Same answer than question 14.	3 : Because the way of writing is not the same, but not very essential.	2 : It could help us in the future (school)		

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 15

Question 15: I find comparing the writing style of different texts, such as different political campaign speeches, newspaper articles which vulgarize scientific studies and scientific research articles... 1- Very interesting, 2-Interesting, 3-A little bit interesting and a little bit boring, 4-Boring, 5-Very boring

S54	S53
2 : 0	2 : It's interesting because it's easier to understand.

S33	S34
2 : Because it brings us a new capacity to spot the similarities. and differences.	3 : It's always good to know the difference in writings but I find that the text were a little long.

S12	S15
1 : See answer 11	3 : It's interesting but can become tedious.

S45	S44			
1 : It discover a style of English that I had never heard.	3 : As we don't do the same in other classes in French, it can seem out of reach.			

S23	S21
4 : For the same reason as the previous question.	2 : Same idea.

S6	S5
2 : Same argument than 14	3 :0

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 16

Question 16. I think that understanding differences in writing styles of different types of texts is easier when you compare different kinds of texts together. 1-I strongly agree, 2- I agree, 3- I am not sure/ I do not have an opinion, 4-I disagree, 5- I strongly disagree

Question n°16				
S60	S59	S58	S57	S56
1 : It allows to learn new words that we could not see in special types of texts.	1 : 0	1 : Cela permet de voir les différentes formes de langage.	2 : That helps us to indentify which kind of texts we read.	4 : We don't have to use different types of text, to see the differences.
S43	S41	S39	S38	S37
1 : Like I wrote previously, it can help us to improve our English	2 : I think that if only read vulgarized articles I couldn't understand the writing style	1 : It helps to understand without context	2 : 0	2 : It's useful but I don't know for our licence if an entire semester on the
S18	S61	S17	S63	S16
2 : Yes because sometimes, there are better expressions to use in precise context and it's not the same sense in another, so it can be awkward if we misuse those	2 : Yes I find it useful because we we were able to see the different sentences, structures	2 : 0	4 : It was not really clear for me.	3 : 0
S64	S4	S3	S1	S62
0	2 : Thanks to this we can recognize the text that we read.	2 : Because it's an opportunity to see differences and see that there is not a unique way to write with a single style. I saw the richness of language	2 : It enables you to see the differences and similarities	?
S47	S46	S45	S44	S31
2 : ?	2 : Parce qu'on sait comment utiliser certains registres.	2 : It creates newer horizon about the language	2 : It's useful but tricky. It may not be adapted to the class (lots of students with different levels in English)	2 : It permits a better comprehension.
S25	S22	S23	S21	S14
2 : Others can notice things I don't understand	3 : It can be interesting to compare, but not 100 % useful	4 : Again for the same reason.	2 : Same idea.	2 : Yes because you have to see expressions and differences to really understand them.
S8	S7	S6	S5	
2 : I think it's useful but maybe less sessions about this theme could be better.	2 : 0	2 : Yes , I agree.	4 : 0	

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 16

Question 16. I think that understanding differences in writing styles of different types of texts is easier when you compare different kinds of texts together. 1-I strongly agree, 2- I agree, 3- I am not sure/ I do not have an opinion, 4-I disagree, 5- I strongly disagree

S55	S54	S53
2 : ?	2 : ?	1 : I think the comparison is more interesting and easier to understand

S36	S33	S34
1 : In my opinion, even in general, comparison helps and improves comprehension.	2 : Yes because it's only by making the comparison that you can emphasize it.	2 : Yes because we can compare the text and it's easier to spot the differences

S13	S12	S15
1 : It's interesting for improvement and preparation for documents that we shall meet in our professional career, but difficult because there are technical jargons on	1 : Absolutely agree, could be a good idea to keep this exercice.	2 : It helps to understand differences.

S52	S51	S49
1 & 2 : It's usually needed to compare things to find differences (maybe I didn't get the question right)	2 : Because to find differences, it's necessary to compare.	3 : I'm not sure because it is something that we already do during our studies.

S30	S29	s27
2 : We understand the target and the wish of the author.	2 : Still it helps me to dig into speeches and I'm more comfrotable with identifying different types of text.	2 : Yes, because you can identify caracteristics for each kind of text by seeing is or isn't present in other types of text

S10	S11	S9
1 : I don't know, I just find it easier.	2 & 3 : It's true that this is how we see the differences	1 : S'entrainer à déceler les différents types et styles d'écritures peut permettre une meilleure compéhension du sujet et nous aider dans les études.

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 17

S60	S59	S58	S57	S56
4 : We just had to spot the important words	I wasn't in that class	3 : Comme ce sont des personnes politiques connus, c'est plus... ?	3 : We can idetnfiy the tone in texts in French so we do have to do the same in English	3 : It depends if we know the context or the character

S43	S41	S39	S38	S37
3 : It depends on the text.	2 : Without help I couldn't understand the tone.	4 : You have to know the vocabulary but it is pretty simple.	3 : I found interesting the fact that you could identify the tone of someone just by his words.	3 : It's ok we studied it in high-school.

S18	S61	S17	S63	S16
4 : It's easy because we already know these people, so we know what they think, how they act... So we're already influenced.	2 : I find it difficult because I don't have enough vocabulary	0	2 : For me it was not so clear	3 : But sometimes it can be difficult because I think it's also about subjectivity. It depends on how everyone interprets it.

S64	S4	S3	S1	
0	1 : Because the journalist slip his feelings in the text and distort the understanding.	2 : Because we need to understand and analyze differences and know what is the delivered message.	3 & 4 : It depends on the text. The irony in a text for exemple is harder to «see» than humor or anger.	

S62	S52	S51	S49	S47
3 : Somtimes it's very difficult but some other times, very obvious	4 : We learned signs of tone in writings so it's easy to recognize	3 : We notice the tone with punctuations, subject and the	2 : It's difficult because we have to understand difference which	2 : C'est la chose la moins intéressante, j'ai trouvé

S31	S30	S29	s27	S25
3 : If you know how is used the rethoric, it's not difficult.	4 : We know Clinton and Trump so we have to key to describing	3 : I try to watch my Tv show and films without the French subtitles	3 : It was ok as Clinton and Trump are pretty much the	3 : 0

S14	S10	S11	S9	S8
3 : Even though I understand the different tones, sometimes the	I was absent during this part of the class so I can't answer	3 : The words used and how to use them gave us clues.	3 : We can see tone marks.	4 : It was easy but still very interesting.

Question 17: I find describing the tone of a certain text (as cold, authoritative, friendly) like we did with the political speeches of Clinton and Trump...1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 17

S55	S54	S53
2 : Because my level of English does not really allow it	2 : It is harder to analyze the tone of a text in a different language	3 : I think it depends, whether the vocabulary is difficult or not

S36	S33	S34
2 : It depends on the knowledge, I have on the person.	4 : Because you can easily find out.	4 : Quite easy because the tone markers are easy to find (for me)

S13	S12	S15
3 : It is not more or less difficult compare to other activities.	3 : It was actually easier for Trump than for Clinton, Trump's speech is less subtle and we generally know his political opinion	3 :The only thing I found hard was to spot irony in these texts (it's easier on video/audio)

S46	S45	S44
2 : Car il faut bien comprendre et analyser le texte et savoir les	3 : The sentence and the vocabulary is not complicated.	2 : It's difficult when you don't know all of the aspects of English

S22	S23	S21
5 :Maybe because we already known these people	3 : It was not too difficult but it was not too easy	2 : Sometimes it's difficult to feel the tone when it's not the

S7	S6	S5
3 : 0	4 : To me there was no special difficulty.	4 : 0

Question 17: I find describing the tone of a certain text (as cold, authoritative, friendly) like we did with the political speeches of Clinton and Trump…1- Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5- Very easy

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 18

Question 18: I find identifying sarcasm, irony, humor and political biases in texts...1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

Question n°18				
S60	S59	S58	S57	S56
3 : It is not obvious in the first reading but it makes us read several times	3 : It's more difficult to find sarcasm in English than in French but it was ok.	4 : Je n'ai pas trouvé de difficulté majeure.	2 : It's different becasue we can't see the expressions or detects the tone of the character because it's a text. But it's inteesting, useful challenge for us.	2 : It's difficult to me, humor between French and English is very different.
S43	S41	S39	S38	S37
3 : It depends on the text.	2 : It is hard but I can sometimes understand	5 : It is easy with the context.	4 : I use a lott of irony and sarcasm so I appreciated the fact that you gave us the keys to undestand it, don't let me be misunderstood.	3 : Sometimes I don't have enough vocabulary so «I can't find the first time» sarcasm, irony but it depends on the text.
S18	S61	S17	S63	S16
4 : Yes because in many American youtube videos that a lot of people of the class watch, there are these expressions so we know some of them and it's funny because sometimes there are memes. That is talking to us and our pop culture	2 : I find it difficult because I don't have enough vocabulary	0	2 : Je ne vois pas les subtilités de la langue anglaise.	3 : I think it depends on the text, it wasn't too difficult but also not too easy.
S64	S4	S3	S1	
0	1 : It's the same answer as for the question 17, and by the journalist biais it can influence the reader.	2 : Because I think it's difficult in French too, I think it's difficult to analyze the way of speaking.	3 : It is not obivous in the first reading but it makes us read several times.	
S62	S52	S51	S49	S47
3 : Same answer.	3 : It depends on the topic and the skills of the writer	3 : Same answer than 17.	4 : We can see them easily.	2 : C'est la chose la plus compliqué que j'ai trouvée.
S31	S30	S29	s27	S25
2 : Same sarcasm or irony sentences was difficult to identify.	2 : English is nor our mother tongue. Even if it was sometimes difficult to understand some play on words.	3 : Donald Trump and Clinton have a very accentuate way to speak to epople so it was not that hard to identify it.	4 : Irony and humor are easier to idetnfiy than sarcasm or political biases.	3 : It's a lot of work because it is not our mother tongue so we can easily not notice sarcasm or humor. It's more complicated by reading than listening, watching a radio/tv show because we can not
S14	S10	S11	S9	S8
3 : As I said the gesture can be very important to understand the tone, but the text is as important.	2 : It's difficult when we don't know the source of the text.	2 : The tones of sentences are not always very clear.	3 : We have to read.	3 : It can be sometimes difficult but interesting

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 18

Question 18: I find identifying sarcasm, irony, humor and political biases in texts...1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

S55 2 : For the same reason.	**S54** 2 : Because there are certain expressions that we do not understand in English but I think that by training we can understand.	**S53** 2 : I think it's difficult because sometimes it's well hidden in the text.		
S36 2 : Because it is English language, but it is really interesting.	**S33** 4 :Same as previously.	**S34** 3 : Soemtimes it can be a little difficult if we don't understand well the text, but it's still easy.		
S13 3 : It isn't more or less difficult compared to other activities.	**S12** 2 : Particularly sarcasm and irony, I think it is necessary to have a lot of vocabulary and a quick comprehension to understand that. Or maybe a big knowledge on the context.	**S15** 2 : Political biases is quite easy, irony is not.		
S46 2 : Car il faut bien connaitre le vocabulaire	**S45** 1 : In the first exercice (#Me Too) the text 4 was very complicated for me	**S44** 2 : Same as 17		
S22 3 : 0	**S23** 3 : Because there is not the intonation	**S21** 3 : English language is good for that.		
S7 3 : 0	**S6** 4 : Maybe less evident than the tone because it's more insinuating.	**S5** 4 : 0		

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 19

Question 19: I find identifying the specific grammatical and syntactical elements (like different verb tenses) in writing...1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

Question n°19				
S60	S59	S58	S57	S56
2 : Grammar is still in process of learning	2 : I always found grammatical and syntactical elements the most difficult	4 : Je l'avais déjà fait par le passé	2 : It's difficult for me even in French but I had to work on that again, it's necessary	4 : It's something we've been learning for a long time
S43	S41	S39	S38	S37
3 : It depends on the text but certainly helps me to improve my grammar.	2 : I have a big problem with grammar.	4 : It is always a bit hard for me but it's easy.	4 : It's easy because we used to do it for years but that's not something I'm into anymore.	3 : It's essential so we have to exercise ourselves
S18	S61	S17	S63	S16
3 : It's really important to learn to speak good, but it's boring because it's not really fun, too academic.	2 : I find difficult because I don't have enough vocabulary	3 : 0	2 : J'ai déjà du mal à identifier correctement le passé du present perfect en anglais.	2 : It was difficult because I am not very good at grammar in English.
S64	S4	S3	S1	
0	3 : Because these are things we see and see. Then it gives us the verb tenses in memory.	2 : If I work on it, at the end, it will be easier to do that.	2 : I am not really good with grammar, I sometimes struggle to identify grammatical elements	
S62	S52	S51	S49	S47
2 : It's something I'm not very good at in English	4 : I'm not a pro in grammar, I'm not good at naming them but I understand them	3 : 0	2 : I lost my English level so it's no easy for me.	4 : Oui car c'est la base de tout.
S31	S30	S29	s27	S25
2 : I have difficulties with the grammar.	2 : I have some difficulties with that.	2 : I am not that okay with grammatical issues in English	2 : It was more difficult than describing tone or identifying sarcasm, irony... but more interesting	3 : I need to practice more
S14	S10	S11	S9	S8
3 : That's something I learnt during high-school.	2 : I succeeded in seeing the different verb tenses but I can't identify.	2 : It's my biggest gap.	2 & 3 : It can be difficult, it depends on the kind of language.	4 : I use these syntactical elements when I'm writing so it's easy to identify it in other texts.

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 19

Question 19: I find identifying the specific grammatical and syntactical elements (like different verb tenses) in writing…1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

S55	S54	S53		
3 : For me it's difficult	3 : Even if I have difficulties with grammar, it's something you have to control in college to practice English	3 : I think it's easier to study grammatical and syntactical elements.		
S36	**S33**	**S34**		
3 : We know it, but it is always a good thing to exercise on English grammar.	2 : Grammar and conjugaison are quite different for me.	3 : In some case it's a bit hard. But in general it's easy.		
S13	**S12**	**S15**		
3 : It is not more or less difficult to other activities.	1 : It is a personnal opinion, verb tenses in english are not logical for me and explanation are even fuzzier.	3 : Once you know how it works it's quite easy.		

S46	S45	S44
2 : Car j'ai beaucoup de mal avec la grammaire.	1 : I think I don't have a good background	3 : It's something you have to get the hang of.
S22	**S23**	**S21**
2 : Not my favorite part.	2 : Because English language is not easy, there are too many elements, but it's useful	5 : If you learnt your grammar lessons.
S7	**S6**	**S5**
2 : 0	2 : I'm not very good at it but more by a personal lack of rigor.	3 : 0

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 20

Question n°20						
S60	S59	S58	S57	S56	S55	S45
3 : Especially slang because it is a language we unfortunately don't know in traditional english classes.	2 : For the same reason that the one mentioned above;	4 : Je l'avais plus ou moins déjà fait.	2 : It's difficult for me but it's useful.	2	1 : Because I have to concentrate on translation.	1 : A very good way to understand the rules but it was always too speed for me.
S43	S41	S39	S38	S37	S36	S23
3 : I never did that before this semester but it depends on the text and how we are familiar with this type of exercice.	2 : It was difficult but I understood it.	3 : It is about logic.	3 : It was not that easy but it was very interesting	2 : It's a bit difficult, because sometimes I don't have enough vocabulary to define the type of a certain types of terminology.	2 : Because it is not yet a thing that I totally know so Iam long to understand.	2 : Because it's a hard work, I'm not really good in English so it's not easy.
S18	S61	S17	S63	S16	S13	S6
2 : It's already difficult to identify grammar, sentence structure or technical jargon, so linking them with strategies is really hard.	2 : I find it difficult because I don't have enough vocabulary.	(no answer)	3 : I learned during this class to identify it.	3 : In political speeches it was easy but not with scientific texts and articles about scientific studies.	2 : Vocabulary and knowledge of writing style is essential to understand them.	3 : No special comment
S64	S4	S3	S1	S51	S49	S47
0	2 : It's not things with which I'm comfortable.	2 : Because we need to be able to make a difference and understand the speech before analyzing it.	3 : It can be complicated but it is still very interesting.	2 : They are notions that I have not gone far enough before so to me it's not obvious.	3 : It made me remember some things that I have forgotten	4
2	3 : I think it's not very difficult because it's a logical relation.	3 : I think it's very interesting to do but it can be difficult as well.	3 : It depends on the text/speech and on the writer/speaker			
				S29	S27	S25
				2 & 3 : Same as question 19 and 18	2 : It is combining everything we've learnt during this semester	3 : We did exercises with Miss Dalibert and M. Terzi, so I find it pertinent
S33	S34	S31	S30			
3	3 : Using the passive voice is easy.	3 : If the moment I understand the specific grammatical and syntactical elements it's not difficult.	3 : It's former (sic)			
				S11	S9	S8
				2 : If we do not understand the whole meaning of the sentence it's impossible.	2 : We have to know and to understand what it means to success on the exercice.	3
S12	S15	S14	S10			
2 : Slang and technical jargon are quite easy to identify but identify the passive or a specific strategy like to implicitly cast blame is really more difficult.	4 : Same than 19 it is easier when you have keys to understand it.	3 : Because of the different classes we had, we knew how to do it.	I don't know			
				S22	S7	
				1 : Same. Grammar can be difficult in French, and so it is in English.	4	
S44	S21	S5	S46			
2 : It requires a lot of practice;	2 : You have to be good skilled to put all those elements together and	3	2 : Car j'ai un niveau d'anglais trop faible.			

Question 20: I find identifying specific formal elements in a text (like grammar, sentence structure, certain types of terminology such as slang or technical jargon) and linking these elements with different strategies (such as using the passive to implicitly cast blame as we saw in Trump's speech)…1-Very difficult, 2-Difficult, 3-Normal level of difficulty, 4-Easy, 5-Very easy

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 21

Question n°21				
S60	S59	S58	S57	S56
Maybe we could have more time to read the texts. I sometimes have trouble keeping up because we read one text and pass to a second one real quick.	I think there should be more oral expression with you or with the other students. You are a great english teacher.	?	I think that the real problems were not subjects or activities but the fact that we are not in level groups anumore so you can't adapt the work for everyone and make them concerned. The shyest people or the ones who are less comfortable with English don't want to talk in order to not appear ridiculous, so they can't progress at their own pace	0
S43	S41	S39	S38	S37
I think this year in English Class helped me to understand how I like to learn English, that is to say, speak, have a reflection about a subject that attracts me.	I think you should let us read texts at speaking. You also should speak slower.	I really like this class, for the first time in 3 years I felt like I learnt things.	0	Sometimes the debate, explanations and activities or the process of the class are going too fast. But the subjects are very interesting.
S18	S61	S17	S63	S16
I really liked this year because class was interactive, not like my old years in high-school which were boring (too academic). The debates were really instructives, the activities of the 1st semester were originals (the festival, advertising about new technologies,etc...) Thank you because I think I have made progress	0	0	0	I liked having discussions in small groups, rather than speaking in front of everyone. For students like me, who don't like to talk in front of the entire class, it helps to practice English more easily.
S64	S4	S3	S1	
0	I find that sometimes you go too fast for taking notes.	It was interesting I learned a lot. But I think it could have been good if we had made some debates in class.	The drag queen part and the «art language» part was in my opinion the best parts. Also you are going way too fast sometimes and you change the activity before we're finished. Overall you're very funny and it's nice having class with you.	

Question 21: Do you have any other constructive comments about our classes this year?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 21

S62	S52	S51	S49	S47
I don't have any other comments to add.	I liked that you asked us what we wanted to talk about during semester 1 and think that it would be great to discuss what we wrote afterwards to decide together what we could work on (to avoid that most people dislike the topic or that we work on something we already did in	?	I think that there was too many texts and there are too many different level in english this year, we are all gathered. I didn't really appreciate the fact that it's always written on Google Docs too quickly.	Cours (semestre 1 et 2) très bien encadré, la diversité de ce qu'on étudie fait qu'on ne s'ennuie pas

S31	S30	S29	s27	S25
You should make a recap about the characteristics about different types of texts.	I need some varieties in the study of subject with different mediums (video, audio,text)	This class acheived to make a link between our sociological and cultural studies but I'm more about culture so I prefered the first semester.	I sometimes missed writing activities that were more than quoting text.	We are too many students for one lesson. We need to be less, so everyone would have the opportunity to express themselves, like last year. I think using a big screen to show us what you're writing is not a good solution for us to remember it, it would be better to slow down and to explain to us loudly

S14	S10	S11	S9	S8
Thank you for asking us what we wanted to study at the beginning of the year, it made the year interesting.	o	Thank you for your patience.	Discussion groups awas a good idea but it was complicated to me because I'm not comfortable to speak in front of others.	It could be nice if we have more debates and class and maybe to work on music's lyrics, analyze them. Maybe working on TV series or a movie could be nice too.

Question 21: Do you have any other constructive comments about our classes this year?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 21

S55	S54	S53		
Regarding the course of the year I did not feel comfortable speaking. The difference of level put in difficulty because of my low level. Level groups are important because I was afraid to be questioned in front of others who are very good, and to be ridiculous.	o	I think it's a good idea to make debate in oral to express our opinions and it's easier to understand.		
S36	S33	S34		
Maybe pass less time on the same subjects (Burning Man for example) ?	o	It was a nice English course with a great variety of subjects that are actual and interesting.		
S13	S12	S15		
I haven't any other comments about the class	It could be interesting to leave even more space to debate because we are a small group and I think that we learn better when we practice (but I know that it is hard with just 2 hours per week). It was real pleasure to come to English class, keep your smile, your dynamism and happiness. Continue to use actual topics. And good luck !!	?		

Question 21:
Do you have any other constructive comments about our classes this year?

Annex 21: Answers to questionnaires about students' perceptions of communicative capacity and text comparison, field study 3, question 21

S46	S45	S44
o	Maybe the level was too hard for me but I found rhythm of the lesson was too speed for me.	o

S22	S23	S21
I've learned a lot, but too many texts can be boring. I like it whe we do have to study some, but using videos can help to keep our attention. But I think you should stop using subtitles, so we can concentrate on the voice.	I just want to say that the content of semester 1 was interesting but not the semester 2's	Sometimes authority seems necessary to have a class that works and focuses about the lesson.

S7	S6	S5
Non, le contenu dans l'ensemble était très agréable et le cours bien construit.	I think that it was globally appropriate and interesting. Maybe sometimes a bit fast.	?

Question 21: Do you have any other constructive comments about our classes this year?

Annex 22: Field study 2, interview transcriptions

1. S27

(beginning of interview cut off)

student: Scientific text or reading newspaper. text or reading newspaper. I find it more interesting but reading is always easier for me.

teacher: Excuse me. in high school. You were reading scientific stuff?

student: And you know was more reading your like I don't know novel or stories or extracts of newspaper, but really simple and. basic.

teacher: Okay. So this semester we have documents. We had we've had a bunch of different texts like the political speeches art texts. What did you think about that in general ?

student: I think the political speeches were interesting because I didn't know how to spot mostly how to call a certain type of political basis

teacher: Do you have an example?

student: maybe when we were working on the Trump's speeches the way he like built his speech with facts and . Fact anthen little bit of emotion.

teacher: Yeah. So you found maybe the political speeches to be one of the more interesting parts of the semester. What about other things? What about looking at? IWhat about studying like press release about art. Talking about art. Do you think that sting or useful at all?

student: Mmm. Pretty hard to understand. I think I didn't get why they have chosen the language .This is the one about the know the language.

teacher: Yeah International art English.

student: I just didn't get it that much. And about the press release in itself. I've been in Infocom   ` last year so I kind of learned how to do a press release in Infocom last year so I kind of learned how to do a press release. So it wasn't that new. I think it was the theme of this text that I didn't get.I didn't get why they choose to talk differently in English.

teacher: Does this look like the press releases that you studied when you were in Infocom?.

student: It depends but we had to write few press releases. So it had to be way more like visually pleasing right with pictures and it was less about what you say in the Press release and more about how it looks to to be interesting and yes....

teacher: Do you think it's helpful to read different types of texts like newspaper articles or scientific texts .

student: Yes, I think because when we spend a lot of time on the scientific text and I think it was it was weird, but interesting to see how it can be biased tooo yeah where it's supposed to be scientific. So, right. Yeah, and I think it was. Without all the scientific terms and very specific a stuff. It was pretty simple to understsand. Okay.

teacher: Do you think that that at reading that could help you understand text in the future like scientific ones or not

student: maybe not understand understand the text itself, but understand that t you have to be careful too with those kind of texts is a helpful tool.

teacher: Okay. What about did you find it interesting to what it was vulgarized version of it? So we had the Daily Mail that but we heard the one about the Daily Mail and do that was an interesting activity for you or not.

student: Yes, but we knew at first that it was Daily Mail so we knew we knew it was biased.

teacher: , but you knew that because you know, did you know the Daily Mail?Maybe some people who don't wouldn't you just think

student: it was interesting to talk about the living mate and then see with the scientific texts. Okay how it was. How do you say it.. "difforme"

teacher: Distorted. Okay. Alright last question. What do you think about this stuff? We did at the beginning where I asked you this is on the first day. I asked you to kind of try to name it and think about the style.

student: That's interesting. I think I'd first I didn't get to the goal of the exact exercise and I think it was pretty hard or difficult to label texts with just the text, right? Yeah. Yeah could have been more easy.

teacher: Yeah, it's not do you understand the goal a little bit more clearly now or not?

Annex 22: Field study 2, interview transcriptions

student: Yes. After after we learn about different type of texts now, I think I get it. At first. I was like like the first text I just thought it was a play.

teacher: Okay. so how would you summarize your the goal is kind of activity or the goal of studying different types of texts.

student: I think you'd help me to to have the keys and I know if in the texts there are these three things maybe it could be a scientific text. I don't know now I kind of have a background more wide of the type of text that can exist. and they also help me to see that scientific text are not like objective. And that's like I don't know yes. .

teacher: Okay. All right, that's perfect. All right. Thank you.

2. Linda Mengouchi

 okay. So let's look I want to start first. I just want your impressions of this semester.

student: I don't know. I it's like one of the question I prefer the first because it's always more about culture and ask but I think this semester was useful because we learn how to read some texts and to understand them.

Okay, so it was interesting, okay

teacher: . So let's start at the beginning. I want to start here. Do you think I gave you this activity on the first day of class? What do you think about this kind of exercise is interesting? Is it useful or is it stupid?

student: I think it's interesting but some some things like for example the tweets. Yeah, it was a little useful no useless. I'm used to... I'm on Twitter so I know how organized a tweet so it was easy to yeah, so it was less interesting. But yeah, globally it was yeah, it was interesting because the first activity and I don't know. I was not very focused.

teacher: Okay on this. All right. So what do you think the goal of this activity was?

student: to identify some different kind of texts and it is important because in professional life or even private life, we are confronted to different texts every time so it's it's important to know what when will read.

teacher: Yeah we didn't so do you think the rest of the semester was useful for that what you're saying the situation when you're in your profession and you don't know what you're going to. Reading you think that looking at different kinds of things that the political speeches the scientific texts. We have the press release is yeah,

student: so I think it was useful because like I said, for example for professional life we can. We can work on actual scientific texts. Yeah, so we have to recognize them right and recognize how they are right. Yeah, and also if I don't know you will have you read or you heard political speech. Yeah, you know how the political use some rules to be understanding and to communicate with people so we can take a how do you say "recul"

teacher: distance.

student: Yes with what you said? Okay. So yes, I think it was useful.

teacher: Okay. So what was your favorite type of class? Would it be scientific text press releases the political

student: It was the political speeches because the scientific text was more complicated and I don't know why I think that. it was interesting to talk about politic in class. Yeah. And to seee also how they use some how they talk about some ideas and different ways. But for for this exercise sometimes in class, I wasn't agree. I wasn't I think I didn't agree with how we proceed. Okay, for example when we talk about. Clinton yeah, we were asking ourselves if she was smiling enough or something and we didn't ask this question for Trump and I was yeah, it was a little problem to me because it's the idea that a woman have to smile my so sometimes I was not I didn't agree with some ideas and proceed but it. was nteresting.

teacher: Okay, I wish you had shared your opinion. That's the

student: yes, but I'm not comfortable to talk. Okay, and that's why I'm so I like to talk in small group. I have discussion because it for me it was a good way to practice English without talking in front of everyone.

teacher: Well, that was an issue in this class, wasn't it? there's some people I just had a few people who were talking and that was a little bit frustrating.

student: Yes. Yes, but that's way I think just one group was helping us.

Annex 22: Field study 2, interview transcriptions

teacher: Okay, do you think other people in the class had the same problem? Like maybe they didn't want to speak?

student: Yes, I think.

teacher: So do you think that class discussions with the entire class are a good way to discuss about the text or is it better in a small group?

student: I did. I think it depends of the the text and the the context I think the for scientific texts, it was good to talk with everyone because sometimes I feel a little blocked and I have some ideas and discussion with on the class was helping but for example political speeches we did some group. And it was easy to talk to you about some opinion and political things in small groups.

teacher: Yeah. Okay interesting.

All right, give any final comments for me. Okay. All right. Thank you. Thank you.

3. S43

Teacher: So first, I want to start first of all give me comments about this semester and what we did any ideas or thoughts about. Be honest.

student: Yeah, I think this year can help me to have helped me to understand how I like to learn English. I have a specific reflection on the subject. Which attracts me more than another. Okay, I think that's the way I like to learn English

teacher: Okay. So which subjects attracted you more than other subjects?

student: I'm the first semester in we talk about contemporary art. Also the festival.

teacher: Yeah, that was very interesting. Yes. So the second semester was less interesting.

student: Yes.

teacher: Okay. So tell me first so we did this on the the first day. What did you think about this kind of activity?

student: I think I don't. I didn't understand the interest of this activity in the first time, but. Yeah, I think with the other text and speeches is I understand more what you want to teach us.

teacher: Okay. So how would you summarize that what I was trying to teach you?

student: I think it's the language. We use in the. in the different kind of text and it can help us to understand. The text quicker quicker and have a position about it have a reflection because when we learn about this text and scientific text, this is I think there are an opinion. Yeah really a big one and we have a reflection, position ourself in the in this kind of explanation.

teacher: Yeah. Okay.

student: I don't look pretty sure it's clear

teacher: yeah. Yeah. Yeah. So so you thought what do you think it was useful to learn how to position yourself in in relation to a text which it was that helpful. Did you find ya find this helpful to kind of study these different kinds of text?

student: It's a really helpful for specific words and pathos, logos the rhetoric.

teacher: Yeah, do you enjoy that part or no?

student: Yes, to be honest. Yes, if it wasn't. Okay, and I think I can use it. Okay future.

teacher: Okay. So what was the problem if they're definitely this semester if you were having a little bit more trouble like being engaged and interested because you didn't like the themes as Much.?

student: Yes.

teacher: Okay. What do you think about studying the text and analyzing it because I was asking you to analyze the text. What did you do you hate that? Do you think it's interesting? Love it? Is it too hard?

student: No, I think it's not hard. But yeah, I think I need an interest for this exact subject for to be more focused on the analysis. Okay. I think it's a problem. In the second semester. It's about the subjects, right? Which drives me.

teacher: Okay. Yeah.

 So which one did you like the most which we did a scientific vulgarized versions of it. We did the press release the political speeches.

student: I think it's the political speeches. Okay. Yes, like I said learning with rhetoric part, logos pathos. I think it's interesting

Annex 22: Field study 2, interview transcriptions

teacher: Okay. All right, what about one last question if I asked you to so I said did you feel comfortable saying this like classifying a text In a certain way of describing it like saying this is happy or this is angry or whatever.
But what did how comfortable do you feel like identifying like something formal like this in a text? Is that since you is that easy or hard for you?

student: Passive voice? Like grammar?

teacher: Yeah, like if I say, can I can you identify the preterite here? And can you understand why it was used?

student: I think in my English, that's the grammar part that's bad. Okay, so seriously, I think yeah, I think I need to practice more.

teacher: Okay. Well, I mean it's a difficult activity, but

student: I didn't say that but. I think in my point of view, okay? For me personally, I have to practice more right so I'm not so it's not really easy for me.

teacher: You need to know grammar explicitly to be able to speak so don't worry too much.
Okay. Yeah. Well, that's it. So thank you. That was very constructive

student: goodbye.

4. S57

teacher: in a little group? Okay, okay. Alright. Okay. So you have your email? Yes. Okay, and you have your questionnaire? Okay. Great, tell me do you have any comments? First of all I started thing. For say your name. My name is _. That's okay. So do you have any comments for me about the second semester?

student: No, I think that's interesting. But the the work little bit repetitive but the subject. It was very interesting and the and and study the tone the intonation was interesting too.

teacher: Okay. Alright, so the first day we did this one. Did you do you remember this one?

student: Yes, it's for me too. me too.

teacher: What did you think about this activity?

student: I think it's really interesting because we don't have the source of this and find the source just with vocabulary and it's interesting too and that's why I respond. That's make me any better reader. But I don't think that I can reproduce that when I write my own text, recognize an intention or a tone but now I can recognize it in a text.

teacher Okay. So how would you if you had to give a summary of the objective of this activity and maybe the other text editing the text is semester. What do you think was my goal with this?

student To make us learn about intention tone and recognize that in text and to make us think about different case in politics.

teacher: So what did you enjoy most and what did you were first of all what is what are you doing? This this semester? You said maybe it was a little bit repetitive.

student: Yes, because I think that the better way to learn English. It's oral in. In this case, we are very difficult to make people talking together or talking in a room and I think because it's we are not anymore in the level group level like last year and I can hear with my with my friends that they're very shy to speak and okay, so that's because it's because of that it is very repetitive because anybody can participate. Yeah.

teacher: Well one of his question is related to that. Do you think because you know, we're kind of analyzing different texts. Do you think we can do that with a group discussion?

student: Yes, I think your we can have a group discussion in other classes in French. We make some debates and easy because everybody speak French, but. So I think it's possible but with group leaders who understand and can. Okay and get me progress to theirselves in the be intimidating or incomfortable.

teacher: Okay, so sometimes master I would ask you to maybe describe a text right? I believe that Donald Trump speech and he said maybe it's like angry and we looked at. I don't know if he said the people said the press releases that we study were maybe a little pretentious that this text maybe had a bias in it. Do you feel comfortable describing the town of attacks or finding sarcasm or satire?

Annex 22: Field study 2, interview transcriptions

student: I think it's very interesting to study but it's it's difficult because it's a text and so we don't see the character this face expression in French we analyzed the big thing. We had to analyze its own the intention and we can because we have the keys that it's difficult, but I think it's interesting to to want what you think.

teacher: You don't have the keys to do that in English.

student: No, okay. No I can come from I can understand sarcasm, but it's difficult to open it other emotions or intentions

teacher: all right, so you think that's too difficult. So then if I ask you something even more complicated which would be to maybe identify specific.

student: No, I think not it's not it's not too difficult. It's just difficult but we have the age to learn that into to understand that but it's a new exercise. So it's a challenge for us, but I think it's Interesting to just to do that. Yeah. Okay.

teacher: Is it too difficult? If I ask you to kind of link that with something like grammar, like if I say because we did we have tried to do that a little bit. Maybe this semester if I suggest you find the preterite. Can you find an adverb because complex

student: It is just my opinion, but it's very even in French. I amvery sad in grammar. And comes in conjugates. Yeah, so English is very bad. Yeah, I had you rework that again because even in French so it's difficult for me.

Teacher: So, all right. Do you think that that's an interesting thing to do if you're a

Student: yes, yes, it's important to to do that better for myself and I don't have I don't know how to do that.

teacher: Okay. Well which part we did the scientific study with the political speech. We did we did to kind of press releases. Is there something that interested you more than other things that semester

student: more of the political texts because I like to see the different point of view and English or American point of view because when I travel I'd like you to speak with other people to the case me to and the and I think it's more interesting because it's a it's a. It can create a conversation with strangers in okay, It's useful for me if I want to have a great conversation with someone. Okay. So that's really related to your objective. W

Teacher: What is your when you have your objective for learning English is maybe being able to communicate with?

Student: Yeah, that'll yes because I think I can make me understand to each other. I I don't have enough vocabulary, conjugaison, grammar and vocabulary about subjects that interest me in French so I can speak it.

Teacher All right, that's it.

Student Thank you.

5. S46

Hello. Hello. Okay, okay.

Okay. Alright, so to the tell me if you have any comments about that second semester for me.

student: It's very difficult because my English is very bad. but my help me.

do you remember this one? We did it on the first day as a tweet. Yeah. Yeah. Yeah tweet there were memes.

teacher: yeah, what do you think about this kind of activity.

student: It's very actuel because I tweet. Politic aussi, non?

teacher: Well a little bit. I mean they were different they were different things. Okay. It was all different things. This is the blog the Wikipedia entry think. Things about women as

student: The women in the society.

teacher: Yeah different ways of talking about women. So what do you think when I gave you this activity? Can you understand what my objective was

student: Yes I understand the objective.

teacher: Tell me what it is

student: When it is woman is very...je manque vraiment de vocabulaire.

teacher: not the objective of the text, but my objective as a teacher.

Annex 22: Field study 2, interview transcriptions

student: Ah Okay.

teacher: Why why did I give you this activity? Can you... Is my objective transparent or no? Can you understand? Why why I gave you a Blog and wikipedia entry and then tweet. And then

student: because women talk in people because elles s'ouvrent. Maintenant elles parlent plus sur les resaux sociax.

teacher: But what is my objective as a teacher with this activity?

student: Que nous on fasse pareil justement.

teacher: Qu'on fasse quoi?

student: Qu'on se reveille aussi qu'on prenne notre pouvoir aussi.

teacher: Okay. ((Student looks like she is afraid she said something wrong)) All right. This look there's not a wrong answer here is not a wrong answer. No, I'm just saying I just want your opinion. Yeah, that's okay. Okay. Alright. So the rest of the different texts, what did you think about reading these kind of different texts ? Remember? Do you have an opinion about that was just between me?

student: Ca je n'ai pas trop aime ((indicates political speeches))

teacher: Why not ?

Because. Difficult and it's not French de coup.

Yeah, that like when you speak a different language you learn the different culture. So to you, you're not interested in politics?

student: No.

teacher: Okay. Was there something that was more interesting.

student: Non, ce qui a ete interessant c etait au premier semester cetait Burning Man.

teacher: So you liked Semster 1.

student: Trop de theorie en fait. Apres cetait interessant parce qu il y avait beaucoup de styles mais pour moi cetait un peu plus complique. Je ne me voyais pas dedans. Je ne me sentais pas concernee en fait. Les festivals oui.

teacher: okay, so we can you can you understand these texts. Without without (()Other student's name)'s help?

student: Ca on n'a pas lu.

teacher: Yeah, we did.

student: Si? Je ne l'ai pas lu.

teacher: Okay. Well we read that do you remember this one?

student: Yes

teacher: Okay. If you read a text like that, are you comfortable reading it and saying "I see a political opinion in this" can you do that looking at you? Can't can you see a political opinion?

student: No, no, it's too difficult.

teacher: Can you like classify the text? Because we're a Donald Trump speech and people said oh this is shocking because he's so angry. Yes, can you see can you see his anger in this kind of activity? Can you see that? He's angry?

student: No, no.

teacher: Okay. It's just too difficult?

student: No because sur les titres on voit deja qu'il se permet beaucoup de choses.

teacher: You can see it in language.

student: No

teacher: What do you feel comfortable doing in English? Can you read what do you read in English anything ?

student: Manga

teacher: You've been you can read it and you can understand it. Okay? Okay.

student: Je lis beaucoup de manga en anglais.

teacher: Okay, that's interesting. This is that means you're going to be able to because manga is spoken language when I don't know.

student: Mais je pense que lire des mangas ca ne m'a pas vraiment aide en fin de compte.

teacher: Ben ca va etre plutot de l'anglais oral.

Annex 22: Field study 2, interview transcriptions

student: Ce n'est pas formel. Ce n'est pas bien ecrit des fois. Donc comme cest traduit, ce nest pas forcement bon.

teacher: It can even be dangerous because you can learn like things that are vulgar or you know, if you don't have someone to say they are to say that's not polite or you know, so be careful. Okay? Okay. Alright, let's stop there.

student: Okay. Thank you.

teacher: Goodbye.

6. S63

Teacher: so tell me first you just have any comments from me about second semester

student: just I was quite lost when we analyzed the passive.

teacher: Okay?

student: Yeah because of yeah even in french I'm lost with this. So there is it's the only thing that was difficult for me I think.

teacher: So when I asked you to say when I ask you to describe a text you can find you can classify it Like Donald Trump speech we said this is angry or if you read this maybe you can see a political bias. Are you comfortable with that kind of activity ?

student: I can do it, but it's quite difficult because I don't think I can understand the the details. I don't know how it's quite difficult I can but I have to read it and really a lot,

teacher: okay. All right. So so that's difficult, but you can do it.

student: I can do it

teacher: But when I say, can you find the passive now or can you find the preterite or can you find this put there?

student: The preterite It's okay. Yeah, but for the passive but you say it means something when they use passive I'm like I'm I don't know. I still don't understand it.

teacher: Well, I mean the thing is that there's not just one way to use it when you use the passive you don't have a subject or the subject is at the end.

student: It's like we we have to know who is the subject.
So this is the thing is you have. Yeah, I mean part of it this one.

teacher: We hear we don't know who the subject. Yeah, they're hiding it. I don't know what yeah, but we don't know.
Oh, we have to know you everybody know who is blame. No, no, okay, but the thing is that the passive is used in different ways.

student: Yeah,

teacher: so it's always different. Okay. Remember Donald Trump used it in one way and here's a different way. The thing is, why do you want to hide? Yeah, the person doing the action and their different reasons you would want to do. At do you remember do you remember why we said that there was used here.

student: Because they don't really have the they used research but it was not really the same thing and it was not so so sure about what they see and hear they see that yeah.

teacher: Yeah, okay interpretation. That's it good. I mean any interpretation is okay.

student: Okay. Yeah, but I thought when you use the passive it was really for to do this.

teacher: Well kind of not always but here I don't know they're different reasons here. Yeah, but it also allows you to put the emphasis on this the word rap. Rap becomes the most the element of focus. I don't know. Did you bring you its a puzzle. I mean but with different interpretations, but yeah, okay. So but so finding formal elements as a little bit more difficult than classifying the tone.

student: Yeah.

teacher: Do you think it's useful to kind of say that's the passive and think about why people used it or not?

student: I think yeah, we can analyze this. and. It's useful.

teacher: Okay. Okay. So what some of that you should some of the activities we did this semester. What did you like the most?

student: I don't remember this ((points to genre analysis of press releases))

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teacher: This is what we did the second or third day. Yeah, we talked about the language. We're talking about art. Yeah, we talked about kind of the scientific study in the vulgarizations of it.

student: I. Like the most about Donald Trump, uh-huh, because it was really it was more concrete. the other thing it was more. I don't know. Okay. I like to I never really analyzed politics in English. So it was Interesting to see how the way we can speak in English the way that we use words and just interesting you think

teacher: okay. So we on the first day we did this activity. Do you remember that? What did what did you think about that?

student: It was we had to search where it came from. sometimes I was lost because I know you can. Couldn't know where they were from. It was just a little bit tlost because sometimes don't see what kind of words can can really prove that it's really that kind of text in there. I Was like it's just a text. I don't know where I can find this.

teacher: Yeah. Yeah. What do you think? My objective was when I gave you this activity?

student: To be more critical, to be aware of the best information where you can find. It is like going Twitter. It's not really a good... You can really you can't really find you. All good information on Twitter so you have yeah, be careful with this.

teacher: All I think that's all I want is your opinion if that's okay. Okay, so what about studying this semester? So so you like the political one's a little bit more but it was the other ones were maybe a little less interesting.

student: It was like a little bit too long and. And I was like lost because it here we know that Donald Trump is talking to us. So we're. Like he he took really simply like it's very easy to understand that but I was with all the numbers and yeah, most of all the texts about art it was just very difficult the the language they made it for me. So I know they made it for this to make night. Yeah. Yeah, okay.

All right. Let's go. Okay. All right, that's it. Thank you.

7. S33

teacher: Great. Thank you. Alright, so first say your name obviously, okay. I mean, do you have any comments for me about second semester?

student: I think it was nice like subject that we studied. It was actual mmm, so it was nice, to study.

teacher: Okay so on the first day we did this activity. Do you remember this?

student: I wasn't there.

teacher: Did you do it at home?

student: Yeah, did give it to me. No, no, so I didn't

teacher: you should give it to me.

student: Okay, I didn't do it.

teacher: I think you should definitely do it. Okay, that's a Mark. Email it to me. For this the activity you need to tell me where the texts where you think it comes from. Like is it a newspaper or I mean obviously there's you tweets.

student: Okay. Yeah, I wasn't there. There were like different sessions. So it was only when I was wondering when last one class. Okay, there was day one. Okay.

teacher: Okay, so find it on Moodle do that and give it to me. Okay. Okay. So what did you think this semester? We study different kinds of texts. We did the political speeches scientific texts. We did vulgarized texts. What did you think about these activities ?

student: I think it was nice because like usually I just read but you know superficial way.

teacher: Okay,

student: so now it's it was more. Like organized like which is getting maybe more.

teacher: Okay, what could you get more? Anything in particular?

student: The vocabulary.

teacher: Okay. Was there any current which is there any activity that you enjoyed more than others?

student: I prefer the in the semester one. yeah about the festival's okay. All right.

teacher: Why is that?

student: I think the subject was very nice to okay,

teacher: so but among these texts. Is there anything that you enjoyed more or not?

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student: I didn't like the political stuff.

teacher: Okay, why not

student: Because I don't like it usually

teacher: okay? What did you think about reading a scientific text?

student: It was nice because it's more complex.

teacher: Okay. So how comfortable do you feel reading a text and identify like sarcasm or bias or identifying a tone?

student: It was difficult sometimes because it's not so everyday obvious and sometimes it was just easy.

teacher: So it depends on the text?

student: Yeah,

teacher: so what about if I ask you to look at this text just tell me are you able to find like formal elements? I mean like grammar or are you able to identify certain elements of the register? Like if you are that what we can is there any way you would just be able to describe that to me?

student: I thinnk are sentence on longer. The vocabulary as well. Like it's more..Yeah,

teacher: okay. Could you identify any sort of grammatical elements? There that are at all or anything that just strikes you.

student: Not really.

teacher: Is that a hard exercise if I ask you to identify like something like you do this and it was like maybe we have a lot of like a lot of adjectives.

student: Yeah, I can imagine. Yeah articulation.

teacher: Or if they found like there are a lot of adverbs. So with the to is it complicated or we know we didn't we didn't activity with the passive and I asked you to identify examples of the passive in Donald Trump's speech. Is that too difficult if I ask you to do something like that

student: if I have time and yeah, I think it's better.

teacher: Okay

student: .Yeah, if I'm not stressed.

teacher: so but you feel like you have the kind of linguistic knowledge necessary to complete this a kind of activity.

student: I am not very comfortable with the passive voice and like grammar,

teacher: Okay

student: I don't like it. Like I even don't like it right because it's difficult

teacher: So are you gonna go study in the UK?

student: Yeah want to I don't know yet.

teacher: Do you feel prepared for that?

student: Not really. I really need to Study this summer.

teacher: What makes you the most afraid? Which part?

student: Grammar. Yeah like yeah. And for example with your email, so it was very formal. And so sometimes I just struggle with the organization of the sentence.

teacher: Okay, so you just you don't feel comfortable in a formal register

student: not now. I think it will get time. But yeah, like the organization of a sentence and time. I was just like puzzling, you know where I goes. I'm so focused on the French, right, right. Because it's so different, right?

teacher: \Okay. Yeah. Alright. Well, we'll stop there. Okay, thank you. So you're not coming to the class exam practice class off of the yeah.

*8. S18

teacher: Do you have any comments for me about our classes this year?

student: I really like the new technologies with the videos that you showed here, and I really appreciate the fact that we were doing a lot of debates face-to-face with the tables. Okay here we're just. To not lines but around and I think it was really more interesting for the people because we were feeling more confidence we can speak .

Okay, so I think it was a very good point of order for us . And I really appreciate every show to do during the the subject. So when we had to invent cultural events, okay, because we just. Add two little

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imagination talking. Yeah, it was really interesting and discovering. The the festival was very good too because I didn't do it before.

I knew the big festivals like Coachella but not this one. So it was very good. For the general culture of everybody.

teacher: Okay. Good. Tell me when you get this you remember this from the first day of the second semester. What did you think about this activity?

student: I think it was very good to speak about woman issues because it's an actual problem and it's a problem that exists since a very long time and we are talking. About it the medias. So we have to talk about it in the in the education because it's the moment where we can integrate the fact that women have to say something and have to fight all the things that we have to support. It's very important to put that in school business because that makes people think about it not just girls but boys too.

teacher: What about the activity? What about the act action of like classifying it and describing the language?

student: It was interesting interesting because sometimes we don't think that a type of language can be in a special major, right? And I really I really like the moment of the tweets, because in the habits of every one of the twist. All the time just needs her something. She's not really without reconstruction. And there you show this that a tweet can have enough in as impacts. As for example an article. Just something else in the media of all Society now. Yeah. So it was really interesting to see the different types of language, but all are looking like the others a bit. It's I think yeah.

teacher: Okay. Can you guess what my objective was when I gave you this activity. Why do you think I gave you these text? And I said, can you classify them?

student: It was to introduce the the big parts on this second semester that to see the different types of language with a different types of words, and as I think that you are engaged in. The things when I see your classes, I think that we talk about products of big subjects.

teacher: Yeah, that's true.

student: So maybe you try to to introduce the big part of the semester and also to talk about something important to show you right?

teacher: That's true.

student: Yeah, you think so.

teacher: What about the other text is semester?

student: I thought that the second semester I didn't fold it as interesting that the first but not for the the point that you wanted to learn to us like the different type of language right with just the text because I'm not really interested in politics and I don't think I in my opinion. I don't think that talking about politics can change the. The the crazy the crazy of this world and I I don't really like the tie I found very interesting to discover a different type of languages and I really appreciate the text about rap their scientific because it was the first time that I was reading the scientific text. It was really hard. I think I told you during the class but it was really hard but I'm happy because at the end of the work. Doing the different we studied it so during like two or three weeks. I have to remember, and at the end I don't I didn't have understand everything but I understood very better than at the beginning. Okay, so it was such a thing to that's by talking each other to each other in class. We can understand your difficult texts.
Okay, good.

teacher: Do you feel more prepared to read another scientific texts or

student: yes, maybe but I think that the fact that it was talking about rap. So it's a is an interesting subject for us right was better for us to discover it but yeah, I think I would like to read another one.

teacher: Okay. I was a little worried, you know because this is not in your field. This is medicine. So it's not it's relevant because it's about rap, but it's not relevant. Has it's about it's from a different field of studies, but it's interesting to discover. Yeah, we just it just today the studied medicine in history last year. Okay, and it was very interesting. Okay, because we will never. Learn things about this by ourselves. we can Discover it with texts.
Yeah, cool.

student: So it was good. But I I'm going to say don't try I didn't really enjoy talking about politics.
I already know the politics of like Trump and Hillary Clinton. I think it was good for people who like politics.

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teacher: It was different. Okay. All right. All right. That's all so thank you. I'll take your email and your great. Okay,

9. S52

Do you have any comments for rme about the second semester? Yeah, yeah. Anything you just want to share about? Your impressions of the second semester.

student: Well, it was not my favorite one. I guess I prefer the first semester.

teacher: Really?

student: Yeah, but I'm not it's personal but I'm not very fond of the scientific articles things. Okay, and I found it really repetitive.

teacher: Okay. Yeah,

student: I think it's personal but I think that yeah we're working on scientific articles gets a bit boring

teacher: but it wasn't just scientific articles

student: I found using the point on the sexism right thing with the shaving cream ad. I found it really interesting and fun. But the rest of it I thought it was a lot of reading and writing things. Yeah, and I think. The first semester we just talked a bit more.

teacher: Okay, because I understood that you weren't like really happy with our content first semester.

student: Yeah, I was happy about it. It's not it's not that I am. I liked the content right but I was a bit it was two things first the hour but it's a bit early and also but it's not it's not about the content. About them the difference between different levels of people I'm not perfect in English. I'm not saying that but I guess that there were a lot of differences between levels and sometimes we would have long long hours working on grammar and things like that I'm not perfect and grammar, but I don't need to learn grammar. I prefer practicing. but I really enjoyed it talkin about festivals and might and music and art and drag queens.

teacher: Well, I thought I just thought that maybe if your problem is that you were finding it too easy that maybe by get might be more challenged like if second semester or more challenging than you would feel more engaged.

student: It's not it's not about the challenge. I guess. It's just not your fault. I guess it's just. Subjects. I hate politics. Right?, I don't like it and I don't know a lot back in high school. Mmm, and I didn't like that much. So yeah,

teacher: is there an activity that we did like that you thought was more interesting we did kind of politics we did the. Scientific one with the vulgarization and we did the kind of artistic language.

student: I found it interesting is just about the the sexy lyrics I found it interesting. It's just that I I was struggling with my CLES problem. So I was reading the things and I was not listening so much. Okay, so I kind of missed the train.

teacher: Okay,

student: I wasn't so in the mood but I really enjoyed the topic of it.

teacher: Okay. Yeah. Um, so on the first day we did this I gave you that what did you think about that activity?

student: Oh, well, it was the first time we were dealing with them with scientific articles. And so I thought it was interesting to try to guess what kind of article it wasn't and the subject about yeah about sexism and it really great actually.

Okay. It's just that afterwards. We did a lot on scientific articles and I found it a bit redundant.

teacher: Okay, but right but I mean, what about the activity of classifying the different types? You can mean what what do you think with my objective when I gave you that text?

student: I guess it was about guessing the differences between between the types of writing because it's sometimes it can be really close but not the same at all right first of all and maybe also practice our writing and talking and to be more specific I guess to because what I found struggling in this exercise was sometimes I was really repeating myself. I was saying things and I didn't find the words to express it. So it was great to work on this, right?

*10. S37

teacher: okay, so tell me do you have any comments for me about semester one?

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student: It was very interesting. I very like a the subject of burning Man festival, okay the activity after right as we should have to present our event. and it was very interesting interesting because we have a we had the chance to talk her in front of the class and

teacher: okay. So what about semester 2?

student: It was also interesting but sometimes some texts we're too long. and I think it's not very helpful for all it learn lessons. Maybe for students in literature, maybe even if it was interesting. not all for the semester maybe one or two classes.

teacher: Right? Right. Okay,

student: but it's very like the activity with the email because it's a very important for or us to exercise ourselves write an email because maybe in two years we'll have to...and yes, it was written sometime is what it was a bit too fast in class.

teacher: I yeah, I'm sure it was it. Yeah. Yeah

student: and. I was lost

teacher: okay. Is there one of those is there some thing you enjoyed most?

student: Maybe? The this one with the American presidential nominations. I saw it in high school. Here we have vocabulary and more explications about the speeches. Mmmm. So yes, yes, probably this one.

teacher: Okay, what would you think about reading the scientific texts?

student: It was too long. It was too long and sometimes it's very difficult. He's sometimes it's helpful for vocabulary me but it's very difficult year.

teacher: Do you think it would be easier for me to another text now or no a scientific one? I don't know if it depends of the subjects. Hmm.

student: It is it was also interesting. It's some say it was too difficult to read and sometimes to understanding to assimilate sure.

teacher: So yeah. Okay. So this is the activity the first day, what did you think about this activity?

student: I like that you text from social media was interesting. And the fact to identify the speech or the the lexical field. It was interesting but not full of the text. So some of them are similar. So I don't know.

teacher: What do you think my objective I gave you these texts and I asked you to classify them and describe them.

student: Can you repeat the question?

teacher: Why do you think I gave you this activity? What was my objective?

student: Okay, I think to train ourselves to identify and understand the different speeches in the text and the vocabulary also and to also see if some theme of the texts and different subjects. Mmm. I don't know.

teacher: Okay. Alright. Well, that's it. Okay. So thank you for your constructive comments.

*11.S49

okay, so can you just have any comments for me about   ?

student: I found that interesting the text with. He's we studied with we when we when we had to identify what kind of texts.

teacher: Okay, that's one.

student: Yes, it was very funny. If you wrote it on your own that Christner it was very original to include ems m . Okay, so things that we couldn't imagine is at the the university. So it was interesting, not very easy because difference is very difficult to identify. It's it was very interesting. I think that's how I wrote it. This is the thing that I preferred during semester 2.

teacher: So what do you think my objective was when I gave you this activity.

student: Mmm. I think that the objective the

teacher: why did I give you this. What was my goal

student: because I think that's when we want to work in or arts or cultural studies. It's important to know the different kind of text we can have and and personally I want to be a journalist so I think it's important to to know how to identify texts even if I have some difficulties in English and is not very easy. And I lost a lot of level since I had Spanish studie? Yes. So very sad and he have to do trip in an English countries, but yes in French likeIn English, it's important to identify different textsand in when we see a lot of fake news and fake and fake news. It's important to know where a text come from, right?

teacher: And yes, okay, what about the other tests that semester so we have these this this sorry.

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student: This one ?
teacher: Anything did anything what you enjoy the most?
student: This one was very interesting. And his one. There's a link between both. Yes. It was interesting in the way. That's. like I say it. How could a survey... Personally, I found on the net so on the newspapers a lot of subject that I find serious or scientific but there's something there there are a lot of things that we don't know and making these these exercises help us to do know I repeat myself. I repeat what I say, but to know what you know, where they come from and to make his own opinion her own opinion about things and not you to do anything at room to believe to believe in what we do we show that we show?
teacher: Okay? Yes. All right. What did you like the least
student: what we did?
teacher: Dislike. Is there something you like less than the other one what they just like
student: it was the presidential speeches because I have already studied this lesson and I was in science politics.
teacher: Okay
student: at University two years ago, and I had an American teacher and we worked a lot with Tuamp. It was in s twenty sixteen the way so we talked a lot, it was very it's a bit boring to okay. It's the only thing I was like, okay.
teacher: Alright. Well, that's it then. Thank you.
*12. S25
teacher: so it's about tell me anything. You have to tell me about second semester.
student: All we did is great. I think the problem is we are too many in the classroom. Because last year we were maybe 10 or 12 and everyone has the opportunity to speech to end. When there is many people. Yeah, I tend to discuss a lot. I know it's also my fault. It's not... I prefer being in class and be serious, but. Times when it's too many people I will laugh both. If I think if there were less people I would be more shy too. Okay, I will it's okay, but I think everything we did those great.
teacher: Yeah, but I'll tell me what you didn't you must not I'm worried that people are being too nice. Okay. I want to hear it. I really want to hear it.
student: I think it was difficult but in a good way, okay, because it's not a good thing to stay on the same level, right? So for example, I don't know what we thought about Hillary Clinton and Donald Trump because when there wwere election I wasn't on social media. I wasn't watching TV, but I think. For French people French native. It's difficult to understand when it's sarcastic or humouristic or serious.
teacher: Okay so you have trouble with that.
student: It's not trouble. It's just I have to be concentrate. Yes. Okay. It's before I think I could laugh with everyone and follow the lesson without problems. And now I think if I will speak with my friends and not paying attention to your lesson, it would be difficult for me to understand that when I were talking about.
teacher: Okay. All right. So tell me about this one. You didn't do it correctly. Why did you what did you think about that if you had done it correctly?
student: It twitter it's obvious.
teacher: Yeah, but what do you think about this kind of "demarche" this kind of activity.
student: I 'm like, no, it's not it's intersting. I wrote and wrote it in my paper, but I think everything we so it's actuality this so not new for us is just in English.
teacher: So what do you think my goal was? Gave you this activity?
student: Maybe to be aware of different ways of telling something... Yes. It could be the same subjects, but with Twitter it will be shorter and narrower funnier and Wikipedia, everyone knows it there. Memes but yes, of course, it's more difficult for us. Not for me. It's not difficult. But in a good way, I think I think the level must be like that even in L3, master, etcetera , there are but we have to be in this people in the same room. Okay.
teacher: So did you think this is do you think these kinds of things are helpful for your future? Or not
student: It is helpful.
teacher: In what way?
student: If I find something difficult, it's just I have to understand I have to do to improve myself and I don't... I'm not the kind of person who think oh, I don't need that in my life. I was like that,

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teacher: but do you see did you see something? Do you see a specific way that this could be helpful.
student: Maybe yes. Politics It's actuallity It's also related to culture and its English. So first we have to to know it.
teacher: Yeah, that's yes. Okay,
student: but no, but thank you, but I I know it's not your fault. That's because it's true when we are 30
teacher: . Yeah. It's terrible. It's the see it. What do you think about having a discussion. Can we analyze a text if there are 30 people in the room
student: no, no. No, I will listen to people who sit around me ((Name)) ((Name)) ((Sacha)) I also listen Antony, Magalie, Lucie.but I know every 20 minutes so I will be in another...
 Yeah, that's fair
*13. 51
So let's take a look. Take your share. Okay. So first say your name
background noise: say
teacher: your name. Okay, so tell me any Impressions you have about semester two. Be honest. Don't be nice.
student: I do not like specially the semester two and the English classes globablly since college.
teacher: Okay, what's the problem?
student: I'm really shy you you know in oral. And it's not my my feeling is so okay.
teacher: Okay, so you're too shy for language classes? Okay, tell me do you remember this activity that we did on day one?
student: Yes.
teacher: What do you think about this kind of activity?
student: It was an interesting year for me because. Well, yes, yes. It was interesting for me because no I'm sorry.Yes, because we can see the different ways talking about how many identify and and and
teacher: why do you think I gave you this activity? What was my objective?
student: Sorry?
teacher: Why do you think I gave you this activity? What was my objective?
student: Your objective was sensibilities us about is a question of feminism. On the the place in society and how they fight they fight it every day.
teacher: Okay, what about the other activities that we did this semester? Is there something that you liked more or something you liked less?
student: I preferred the article because he's more thing scientific. Okay, and I came from a scientific class in high school. For me, it was more complete because there are numbers and and statistic.
teacher: But how are you doing in the culture studies? Because it's not very scientific and concrete
student: But there is always scientific view of the world. but I found this this text to very complicated because he used a particular language and for me for forest for the class, I think we have not all the the skills for understand this text completely
teacher: It was too difficult? Were the other texts too difficult?
student: this text is less difficult.
teacher: Okay. So this is the this one with maybe the worst. Was it too difficult to study?
student: Or me yes,
teacher: uh-huh, okay. Which do you think it helped you to read a scientific text would would would it be easier to read a scientific texts now after this one after after reading this text, would it be easier to read another scientific texts now?
student: I don't know.
teacher: Okay. All right.
student: I have to practice and. Keep to to read other texts like this for I don't know.
teacher: Okay, did you think it was useful to read the other texts? So did you think it was useful to read the other text or not?
student: No,
teacher: okay. Is there something you would have preferred to do for this semester? Yeah.

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student: I like the text about politics with Cinton and Donald Trump and others. It's Talk about the society today. What it happen in the world and for the next year I will go in a license of the geography and it's why I found this text fun.

teacher: Okay okay, we'll just doing all right, that's it. Thank you.

background noise: Thank you.

*14. 60

teacher: do yo have any comments for me about semester two?

student: Maybe a It was a bit fast. Yeah, and I couldn't read the entire text that you gave, but the subjects of the semester were great. Okay. Well great.

teacher: Why did you like them? What did you like about them?

student: I liked the part about political speeches because it was kind of funny.

teacher: Mmm,

student: because we could see how problematic was Trump and how he blamed immigrants. No. Yeah. Yeah. I think that there was funny but said true yeah,

what about the other kind of text?

The just this one it was. Really difficult to understand but we could get a little information from it.

teacher: Yeah, okay.

student: It was kind of instructive in the it was this way and so it was easier to understand but we could see that the studies were there were not founded so and the students are young. So we also have our opinion because we also listen to rap music and stuff.

teacher: Yeah. Yeah. Okay tell me about this piece of activity we did on day one. It's what did you think about this activity?

student: It's about different languages. Well, I made a mistake for the first one because I thought it was oral,

teacher: but that's a good mistake.

student: Yeah, but yeah,

teacher: you're right. You're 100% right? It looks like oral speech. It's not a mistake.

student: Yeah but on paper.

teacher: It doesn't matter on paper.

student: Okay, but yeah to see the different languages with slang on very theoretical languages, it's interesting to see different ways to say the same thing.

teacher: So so why do you think I gave you that activity? What was my objective

student: to prepare us for when we want to write something like if it's on twitter or to write an email foran application. We have to learn that we cannot use the same words.

teacher: Uh-huh. So yeah did what about in the rest of this and that is a message with the message coherent about in

student: yeah. Yeah. Yeah there because. Political political speeches. There's also about language and battles and all that stuff. So It was kind of linked.

teacher: Okay. So did you feel comfortable identifying sarcasm and bias and things like that?

student: Yeah, because I'm used to read the tweets mostly in English Okay and like on Twitter everybody's sarcastic so...

teacher: Oh, yeah, that's good training I hadn't thought of that.

student: Yeah.

teacher: Okay. So but what about when I ask you to like look at a text and kind of identify more specific formal or grammatical elements. Is that do you think that's is that too difficult for you or is it? Okay

student: that's fine.

teacher: Good. Okay.

Do you think that's a useful activity or not?

student: Okay because it's differnt than just learning English like in High School. It's very different because we just read some texts that have mostly all the same language words. so here we can see slang. We can write for example that something that we won't learn then. Yeah in high school or about subjects from from today. LIke rap music or. Political speeches. Okay. I think it's adapted to the university.

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teacher: Okay. Are you studying abroad? I can't remember. Wasn't your name on the list?

student: Yeah, next year. I'll go to Greece to study journalism and media. ,

teacher: Are your classes are going to be in English?

student: Yeah, yes.

teacherAre you feel comfortable with that?

: Yeah. Yeah good, but I don't speak Greece Greek.

So that's going to be a challenge is here.

15. S36

tell me any thoughts at all you have about second semester.

student: Um, I find it interesting and relevant because we worked on different texts and we learn different languages. In fact in I didn't know at all the different languages. So I found it really interesting only.

teacher: Okay, let's start with day one. What did you think about this activity?

student: It was a good way to start the semester, and the exercise was interesting because we have to find the sources. So it's it was like a play so like a game. So yes, I like it. Okay.

teacher: What do you think? My objective was when I gave you that?

student: Your objective?.

teacher: Yeah, what was my objective when I gave you this activity was my goal

student: may be to identify our skills in depth about identifying texts and languages.

teacher: Yes, okay about the other activities we did this semester. What did you like? What did you like?

student: Um, I didn't like the presidential elections texts because I'm not really into it. So it was yeah my thing that's really interesting for me. And yes it is because it's a speech and have to read it. It's not really immersive. so I guess and what I like. Maybe is this one? Okay, because it's in this one too this toobecause it's aits scientific texts, and I don't really read texts, scientific texts. So even if it was difficult to understand it was interesting to discover the scientific language and because the subject, yes, it's funny. So. That was good.

teacher: Okay. So do you think it would be easier to read a scientific texts after another one after reading this one?

student: Yes. Yes about format, the methodology, uh-huh to even the words of those of passive from and the hedging its yes. It was it will help .

teacher: Okay, so we're not let's talk about like passive forms and hedging. Do you feel. Comfortable identifying formal when I say formal things. I mean like grammar. Do you feel comfortable finding those kinds of things in a text identifying them

student: finding no but ? and to translate from French to English because of the "on" that you don't have in English. And now it's more clear to identify a it.

teacher: Okay, just the passive.?but what about other formal things like other just do you feel comfortable enough with grammar to identify things in a text

student: comfortable is a big word then more than the beginning of the year.

teacher: Okay.

student: In the beginning of my English courses, but, I'm not have the highest log but yet to read it's it's more clear. Okay to identify if it's in the past in the future in the present.

teacher: Okay. So do you think it's analyzing these texts is helpful. Like for your future

student: ,of course, yes, cuz because we have them a lot of scientific texts and from sociologue people so it's a sociology people. Yeah, and they're not all translated. Yeah, so. It's really helpful in fact. Maybe not in my professional career, because I don't know what to do. but for the rest of the year. I go to an Erasmus. Yeah next year and even in general because I like to read a scientific texts this in French and now I can do it in English.

teacher: Okay. So, where are you going for your year abroad

student: crackovia.

teacher: Do you feel ready?

student: Yes. Yes a little bit stressful. Yeah, it's quite exciting. Yes.

teacher: Are you nervous about following any academic content in English?

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student: Not really because I know It's in Poland and they won't have a good English level. And because they know they knows they have they they have and they will have students from everywhere.

teacher: Yeah Yes. You'll be okay. So I think that's it

*16. S58

teacher: You can obviously tell me any thoughts you have on second semester like okay be honest.

student: Okay what I really. Is and it's pretty it's good when because what I really like is that we really talk about feminism in like okay a lot of classes. I think that's always good to talk about feminism. Okay, and I founded the the class with the Trump and Hillary Clinton speech very very interesting. Okay, and. I founded the I found the sorry the the article the for from the daily mail. Yeah difficult. I thought

teacher: did you?

student: Yeah, and like most of the questions after and the university one is was really really tough.

teacher: Let's look at this section together because the whole. Yeah unit. What did you find Difficult about this

student: like the the text itself and the questions after

teacher: yeah. have you read scientific articles in the past?

student: Yeah a lot but never in English. Okay, right not so you know, it was like pretty funny like yeah. But was still difficult sure, but that's that's how you do it.

teacher: Yeah, like eating your vegetables are going to the gym or whatever the thing you have to do.

student: Yeah. Yeah. So it was it I don't know. So this was hard

teacher: yeah?

student: The question is not the text but the questions.

teacher: Yeah, what was hard about the questions?

student: I don't know exactly in front of you here, but I mean,\

teacher: I guess basically I was asking. Identify like

student: biases mostly. Do you think

teacher: that was too difficult?

student: No, maybe I wasn't concentrated enough? Okay. This is this possible, but no, I don't know. Okay, I just in my I remember that it I found it difficult.

teacher: Okay, is it a good kind of difficulty of that kind of difficul?

student: I was pretty hard for me, right, but I was a bit lost.

teacher: All right, let's look at some of the other activities in the semester. Let's start with this one. Tell me what is it we were talking about feminism.. I like it because it is really like useful today with all like the fake news stuff. And so it was good to like know what we were what I what I really what I'm reading. So okay I think it was interesting because like it was like with the actuality it was good.

student: Okay. What do you think my goal was when I gave you this activity. To Give us like an "autonomie" like "plus autonome."

teacher: In what sense

student: Like when we were i internet when we are looking for a text for an activity or work that we have to do or I don't know like it just give give me a like I feel I felt that it gave me more autonomy. And "je discerne" now Je sais que les elements de langage are better. So yeah.

teacher: Yeah. All right. What did you dislike?

student I didn't dislike something special if I had one remarque. Just your you speak really fast. Sometimes it was like just if I didn't listen for a minute, I was lost.

teacher All right. So what about the purpose of studying these texts? Was it it was it interesting to look at the digital one?

student Yeah, it was because as I wrote it in the in the paper because all of those like in the same way of like speaking about feminism is interesting because it is a subject that is important today and the Trump's Trump and all the the political public speeches important. We know a like make difference between lies and oh political political various persons use words and all these important to know what they're talking about and know oh why they using those words and okay. Yes.

teacher OKay, that's all. Thank you bye.

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17. S31

What did you think about the second semester?

Student: Enjoy the thematic, and the different origins of different types of text. Uh-huh. The speeches, the article article, but. I for me it was difficult a little bit difficult to to show the origins of different...

Teacher: Okay, look at this activity, which is the one maybe even kind of talking about. So you've thought this activity was difficult

Student: a little bit because we haven't got a we haven't different characteristics for. categories. Yeah, and without this information. Yeah, I think for me it's it's difficult to to understand the, not understand but you show The origins because I haven't characteristic for this type or that type?

Teacher: What do you think? My objective was when I gave you that but

Student: I think your objective. It's for its that. We show this characteristics and the for me it's I show this but I think as a conclusion in the ends of the semester was great as necessary.

Teacher: Okay? What was great, is that what was great? So what was great of

Student: may make a conclusion with the table with different characteristics.

Teacher: So I just want to be clear maybe because my objective is not like you don't have to have the right answer. That's not what's the most interesting to me? Okay. What's interesting to me is asking you to reflect about the style. Okay, so I want to be clear because I think maybe my objective wasn't always clear and I don't want you to be afraid for the exam. You don't need to learn by Heart Like characteristics of different texts. It's just for you to be thinking about the style. Okay? Okay, alright. So what about the rest of the semester? So you said you liked of political speeches in particular? yeah, what about yeah, what did you think about the other kind of activity

Student: for me is a political speeches was very interesting and because the the way. The way of the to use the rhetoric was very. Okay. Just think I'm the when we when we understand the Strategies can switch it is is a it was a easy.

Teacher: Okay? Yeah. All right good. What about the other kinds of activities that we did this semester?

Student: I don't remember all the documents because I was many absent. Because with the training we're very busy. So I. they don't have any other comments about the semester and no.

Teacher: Okay. No, so if I ask you to look at a text, do you feel comfortable describing the tone? Or can you find cause sarcasm and you find political biases for me?

Student: So it's a bit difficult because sarcasm and ironic sentence was. It's difficult to insert to be identified and English is for it's not difficult and it was I need many time for really read the text for identify the sarcasm and it's it's probably not a problem, but. The text was supposed to be scientific texts and the sarcasm can be translate in the reality and the real real sentence in the real things it's my it's my opinion.

Teacher: So it's difficult for you to kind of identify and you think it's interesting to find irony

Student: is it is interesting, but for me and for my experience, it's a little bit difficult.

Teacher: Yeah, so when I even go a little bit further and I asked you to kind of look at the text and to try to think about like grammatical elements is that it's just any kind of make links. Is that just too difficult to or is that okay?

Student: It's a when I when I identify the grammatical elements. It's it's easy to make a conclusion and make it to identify the tone and for for me. I have many difficulties of grammar. So I work on this and I when I'm identify this element, I can identify the tone and what the author want to say.

okay, because

Teacher: I think you had some interesting comments this semester about you know tone and so I think that I think that's something that you can do.

I mean, yeah, okay. Alright. Well, that's it

18.   S30

tell me your thoughts on the second semester.

Student: I think I prefer the second semester because we used to deal with those think different. It just not video like the first semester and I particularly liked the American election.

Teacher: Why did you like that one?

Student: Because I like this type of subject and it's interesting.

Teacher: Tell me what did you not like about semester two?

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Student: I don't like some text. I have some difficulties.
Teacher: Tell me which ones you didn't like that.
Student: I think. I don't like the [incomprehensible] okay, the the first part I think I like the article and the American speeches.
Teacher: Why did you like this one? Because it's concrete I think, and longer. So I am the first exciting week we have. I don't like okay, so that's this one.
Student: Yeah.
Teacher: Okay. So why didn't you like that?
Student: It's it's short text and his. Thanks, and this text don't interest me.
Teacher: Okay, so so what do you think was my objective when I gave you this activity?
Student: No, it's a to the study and update some particular language, formal structure.
Teacher: Uh-huh,
Student: but I prefer to do this on long speech speech.
Teacher: You prefer this to the long speech know it was a long speech.
Student: Yeah, because okay, he's more interesting I think and it's actually true. That's true and this subject at an event today. So that's true. Yeah, I like it.
Teacher: Do you think you would feel more comfortable reading a scientific text in English after reading this one? Yes, I think okay. Did you learn any sort of particular strategies for reading scientific text, so I'm just confused. It's okay if you don't have any but did you learn any Equity or did you learn anything?
Student: Oh, yeah, I think it's. It's interesting to how they they are composed some sentences to add some short information
Teacher: So when I asked you let's imagine like like with this one we read the text and we said what is Trump's tone? Are you comfortable describing the tone of a text?
Student: Yeah. Yeah. Okay because it's it's people so Donald Trump want to give us some representation of him and it's always interesting to create a contrast.
Teacher: It does give you a lot of contacts yesterday concreteness. So it's not the same with the other texts
Student: and I don't like rap.
Teacher: Oh, right.
Okay. Can you wait if I ask you to find the political biases in here? Is it easy or difficult?
Student: I think it's's going to be easy [incomprehensible]
Teacher: okay, so it easier for you to describe this kind of thing.
Student: Then this one is more interesting.
Teacher: Yeah, so you told me in class that when I ask you to find like specific elements in the text. It's difficult.
Student: Yeah.
Teacher: So using that's too difficult. Yeah. Okay,
Student: I prefer to say what is the intention of the people who write the text ,
Teacher: right okay. All right. Do you have any other comments for me about semester two or comments for me about semester one?
Student: No, I think it's just things are semester two I prefer because. At the next video, how would you okay? I need more diversity to be concentrated. That's interesting.
Teacher: Okay. All right. Well, okay. Well, that's it start.
Tell me your name. Okay. So tell me any comments you might have.
Student: Preferred the first more interesting and more useful for us.
I wasn't really very comfortable with the second one. Okay, I don't know if coughing so comfortable is the first the word, okay, but feel less interested by the content of the second term.
Teacher: Okay, let's start with the first, okay. You did this I gave you this what do you think about that?

19. S32
teacher: Do you have any comments for me about second semester?

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student: I think I prefer the second semester. Because the topic was very interesting especially about me too. and the advertising we see about Axe. Because it's too big a close to us in about Society. Yeah, and it's very easy to speak English when it's a topic we wanted to talk about and like to discuss and to argue with friends on this.

teacher: Okay? All right. So what about the first semester?

student: I like it, but we really before we already talked about cultural so and so it was interesting topics and the question about video games. We don't know if is there is a right answer or no, it's a good point to see different points of view

teacher: mmm? Mmm, okay. All right. Let's look at this

student: Can

I just say something, it was one of the years I preferred to go in English. Even if I was working in the second semester, it was complicated because the top is was we're very interesting. So I wanted to talk more in English.

teacher: Okay. All right. Good. Tell me we did this on the first day.

student: Yes.

teacher: What did you think about this?

student: I wasn't very confident about it because even if I am just telling the Texts, yeah, so different grammar and vocabulary. Yeah, irony or not or. Grammatical I wasn't very confident with it. So it was interesting to argue and to explain it. So first of all, I wasn't very good at it okay.

teacher: Well, why do you think I gave you this activity?

student: In order to understand the different writing and when it's a blog or when it's an official paper, huh? And when we read some text we see it, but we don't understand it very much and it was a kind funny to read tweets because it's like slogan and so if we can see something.

teacher: okay. So do you think is it useful to look at different kinds of writing?

student: Yeah. Even if for our future. to write in English. And and if we want to talk to different Publics, so how can we write an essay or joke or on the same topic

teacher: Do you feel comfortable with different kinds of writing

student: not at all

teacher: really?

student: Because I don't training myself who even and I have some difficulty with irony or joke because even if I understand the sentence, I do the I have a lapse of time

yeah, okay.

teacher: So so you don't feel comfortable identifying like political bias or irony?

student: Yes, I can identify when's the text is more serious I understand when it's more official.

teacher: Okay. So if I asked you like sometimes the semester I asked you identify like a specific formal grammatical element in a text. Do you feel capable of doing that? If I say like, can you find the preterite in the text? Yeah, do you feel comfortable with this kind of activity

student: I know the tense and but I feel less comfortable to understand why they they chose a tense or a sentence or not.

teacher: Okay. All right. Do you think it is? I think to think about why it was used or is that too complex?

student: It's complex because it's not my maternal language, but it's very interesting even for or comprehension of the English language.

teacher: you know, how what job do you want to have this?

student: I want to I avow you my personal my professional project. So I think I want to still work in culture but more in the patrimony. There's a place of memory and.but I'm not very sure what I want to do because I love what we are doing today because I open my mind and I learn a lot of things or topics or very different and. how can we say? People who is small fulfillment of the moon. So I feel very fulfilled for fulfilled. but even for my master, I don't know if I'm continued in an advanced level or I know if I just take it one year of Gap. Yeah to think about it. And yeah a good choice,

teacher: Okay that's it. Thank you.

20 S4

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teacher: Do you have any comments for me about second semester?

student: Not specially. between the 1st and second, I prefer the content of semester 1. Principally to study different type of text is interesting, but content of semester 1 for event I prefer

teacher: okay. Why?

student: Maybe because I like to see here ((incomprehensible))
okay.

teacher: I don't know between semester 1 and 2. Burning Man
Okay.

student: I don't know that existence. And I think Is very funny to discover this

teacher: right? Okay. Okay. So, let's see. Do you remember text we did on the first day with the me, too? Good. I thought my forgot mine in my office.

student: I have it right here

teacher: Wow, you are organized. That's fantastic.
Okay, so we're talking about this

student: one.

teacher: Okay what did you think about this activity?

student: What I say on my questionnaire? Hmm. I see talk more about feminism and (incomprehensible) because in France no feminist France to but it exists in other "pays" but we don't know specially when of Beginnings movement, so I think is interesting.

teacher: Okay. All right good. Do you know why I gave you this activity? What was my objective with this?

student: Maybe to "prendre conscienc"e then the exact on the round. and in the same everywhere.

teacher: Okay. All right

student: (()incomprehensible) think of the world what they say in the rest.

teacher: Okay. Say it again. What was the objective with this activity? I don't think I understood your answer. Est-ce que vous pouvez repeter ? Je n'ai pas compris votre reponse.

student: Prendre conscience que ca peut etre partout.

teacher: Qu'est ce que peut etre partout?

student: Le feminisme. Le feminisme peut etre present partout. Et d'expliquer peut-etre comment il est apparu dans les autres pays. Maybe.

teacher: Okay. All right interesting. Tell me. What did you like the most? Semester and what did you like the least?

student: Everything every texts are interesting. because we are in different subject. I think text of the rap can be interesting because we can I see what the people think about music genre. But when we study the theme . I think we can say this for every music.

teacher: That's true. Yeah,

student: I don't think people. Journalist scientific. Say enquete for other style of music

teacher: oh, yeah.

student: Okay. So maybe principally I think is principally rap when you're on the road.

teacher: Okay, okay. Did you find this text difficult to understand?

student: Principally the scientific.

teacher: Okay this one but the others are okay?

student: Yes

teacher: yeah. So this one was was it too difficult? Was it impossible?

student: Maybe we can I can understand a part of okay, right, right. It can move with word. I can understand the globality but not en profondeur

teacher: okay, do you feel comfortable identifying sarcasm and irony?

student: Can you ...

teacher: Are you comfortable classifying irony and sarcasm in a text or political or hidden political idea.

student: I think. It can be difficult when Journalist when you write text me can there and check out with say okay? ((incomprehensible)) There emotion. There "ressenti." . If for example, you don't like Clinton

Annex 22: Field study 2, interview transcriptions

or Trumpt it can influence the reader. Yeah for me. It is more complicated to found the sarcasm irony on the text than a video.

teacher: Okay, interesting.

student: You can see the emotion

teacher: Yeah, that's a good point. Okay, good. Okay, that's it. So that's it. Okay.

21. S2

okay is why do you have any comments for me about the second semester?

student: Well, in my opinion it was really intersting because changed bits from the first semester because it more political and none more involved in politics than arts . I love arts and Cinema and such but I'm more interested in politics than in classical arts.

teacher: Okay.

student: So yeah, it was a the subject of topics were really interesting. Okay, and talking a bit about some "grammary" as well.

teacher: Okay. Did you do you like that? And do you need well,

student: it's think I'm quite good, but it's always nice to have a refresher. Like..A reminder a reminder.

teacher: Yeah. Okay. All right. We did this on the first day. What did you think about this activity?

student: Well, if I think it was really actually really nice and not trying to

teacher: be really honest really be honest.

student: I'm really honest on this one because it's very interesting to see different type of texts, and it's not just ordinary. because it was from a article from the onion as well, which is something which is not really known and unknown quick love the use of memes the use of tweet.

teacher: Right

student: and you gave it a bit of a fresh new fresh start. And a new fresh aspect of the the the matter so yeah.

teacher: Okay. What do you think with my goal when I gave you the exercise.

student: Try to identify to try to understand the text not just the words but oh the words work together and explain what the other the one reading this is trying to convey.

teacher: Okay. Do you think the activity was successful in illustrating that point to bring attention to that?

student: Objectively I think it was not really not a lot of people in class trying to participate. I'm not trying to she denounce names or anything. So no,

teacher: I understand.

student: It's does just didn't work as well as it could have.

teacher: Right, that's definitely an issue. I mean, is it possible do you think to have this kind of discussion with the big group of people or was this just the wrong group of people or I'm asking myself this question.

student: I think it's something general. Okay. Let's sure in English. Are you teaching English to students. to students studying English all day every day?

teacher: Okay.

student: I think we French people kind of. Issues with speaking English because we don't like speaking English

teacher: true

student: don't know how to speak English,

teacher: right? Okay. So what did you think like, what would you enjoy most and least the semester? You said you like the politics in particular?

student: yeah, politics. Well the thing about it looks this one wasn't really. Interesting because it was too close to the first semester thing.

teacher: O kay.

student: no, I mean it's too much about art that I don't understand because I'm quite a classical Arts kind of guy so I can't understand modern artist stuff

teacher: Even if you're in this undergraduate degree?

student: yeah, I just don't get it. It's different spin but I love 19th century French art. Hmm, for example, so yeah I mean it's something that doesn't close to my opinion. But   the American presidential election.

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Very good. Very good. Hmm, even though I already did it for two years. So want to make let's do it is the game I think.

teacher: Right

student: and talking about rap. In studying scientific texts as well, which is really he really interesting because it's something we don't talk enough. We don't talk about enough.

teacher: Okay

student: something quite major because. The base of Journalism and a lot of things so we have to understand the sources.

teacher: Okay. All right. So I guess I know you're fluent in English. So do you feel comfortable classifying like finding political bias and irony and sarcasm you feel comfortable with that?

student: Yeah . I can I think I can detect well because I spent a lot of time but almost the only article that I read online or from the Onion or Clickhole or this kind of thing. I don't really interested in politics in general. Okay. I just like the jokes around it and the means and all the good kind of things

teacher: though. Okay. So what about when I ask you to identify like a particular linguistic element in a text? We did the passive a little bit with this one. We had we actually had a study that told us the characteristics of the text like. Double adjectives or double adverbs or whatever. Do you think that is? Would you feel capable of finding kind of linguistic elements in the text?

student: I think I could I will all from memory. Not sure but okay if I like a list of things that could work not even in the description, but double adverbs or I think I can from then the final words and find expressions in the text. I think

teacher: do you feel comfortable hypothesizing about why those elements may have been used in a given context? Do you think that's a useful activity?

student: Yes, understanding what you're reading is so important. There's so many people don't understand what they read the day in the sending idea behind very don't understand the words, right and what it offers trying to convey so they can be tricked. I think it's important to understand. Which read on the words word by word. Imean.

teacher: Okay. All right. Okay. Well, that's it. That's it. I think

22. S38

teacher: Okay, you have any comments for me about second semester?

student: Not any. Before starting. I gotta say that I'm sick. So if I don't I sounds bad. I'm sorry.

teacher: Okay

student: so, yes. It was a I honestly prefer the this semester to the the previous. Okay was more about art I was not familiar from here to Art in the you know differences in understanding art. And what it represents. Okay, and but I but I prefer the you know, the the way of the way we studied politics in speeches and messages in the meanings between behind all the other societies issues like your we studied about rap and meanings and in the offer of the lyrics and. The influences in the in the youth so I this More sociologic way of studying.. I was I prefer this way between this and artistic, you know at this point of view of our courses.

teacher: So, what did you think about this activity?

student: Mmm. I was a very surprised because I I knew there was some some issues like that about, you know, feminism and masculinity in like mansplaining and the problem with the speeches and we're men put them Beyond.... They are they are the way that it beat. It causes problem feminist that men complain and where you know, they put themselves on a pedestal with their their speeches and we're men even the way they find themselves and I understood that it was a real problem in society and I really like this courses because it learns it longer than learned to me some things you know about behavior of men to women and. the word in the i find and just interesting the way that all woman different defend themselves and with the use of social media like we we we see with and all net permet woman a new way of expressing themselves and express feminism and I was fascinated.with this part

teacher: the part about men's being themselves on a pedestal wasn't that the second text. I s that something that we saw in the other ones?

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student: We also see the physical problems with different different programs like I see the under-representation of girls and women in science and the way that men were dominating the work place.

teacher: Okay. So what do you think was my objective when I gave this activity

student: maybe education?

teacher: About what?

student: To society problems in the in the gender problems, I guess,

teacher: okay. All right . I have to have a good solid level in English.you feel comfortable in English.

student: Yes.

teacher: Do you feel comfortable political biases and finding irony and sarcasm.

student: Yes, I guess sometimes

the semester I asked you to identify. Grammatical error elements do you feel comfortable doing that like, yeah, like I said in the letter. The question questionary I was not very good at it. But I liked the way that we studied it did it because I didn't know how to do it, but I'm kinda but. I guess

teacher: Do you feel comfortable making a hypothesis sometimes about why. why a certain type of language was used.

student: You yes, I can. I guess if I read the one of the text I can find out what was the the language and the type of speciation the speech and activity. I guess it's helpful.

teacher: Tell me why you're not sure

student: because. It's a it's a useful. It's useful when you when you listen to I don't know a podcast or a tv speech or was something. I don't know like a journalist who is talking on a talk show you need to understand why a newwhat does it means? I mean when you say that anyway because you it's not you can't. understand to someone is saying by the first lecture you need by just listening listening. You know hearing you need to listen. So you are be a focus on what she says the person and so I guess it's interesting to understand the word and how media and mediation in general is doing

That's it. Thank ou.

23 S3

teacher: okay, tell me now. What did you think about the second semester?

student: It was a good semester. I prefer the first one because it was more culturla semester. And with a lot of art but I like this semester to this one semester because there's we studied the political program and I spent two years in the political sciences my first years of my two years of Bachelor.

teacher: Okay, and so, okay. I didn't know I had an expert

student: I'm not an expert! but I like. How to hear worlds or some context about political program of trump of and Clinton because when studied there in the Lille 2. Okay, My other university, but I don't like you're not the text I didn't understand a lot text about the statistic and data,

teacher: right the one that was about the press release?

student: No. It was good. This one I like this one. But this one about degrading music or with statistics the pregnancy. And because I think it's difficult to understand it in French and it's more difficult in English because I don't understand their nuance

Was it really impossible was not not too difficult or was it like good difficult?

We need to be very focused about it. And it was maybe a little bit too long.

teacher: Okay. Yeah,

student: but. It's interesting because we need to know some things about it, but I okay but it's not think that I prefer rap. I like this. I love this one because it's interesting. You know, how we need to write how we need to find how we need to use the some words the lexical the vocabulary. It's important when you work in our job know how to write a good email with the good punctuation and the professional and it was nice to speak about article of newspaper or some Word in Twitter or social network.

teacher: So this one you mean?

student: Yes

teacher: yeah, what do you think about this one?

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student: But it was it was interesting because it was not easy to sometimes it was not easy to see the difference but it's important to know that there is a real difference and I don't know I can explain but I like you.

teacher: Okay, why is it important to know that there are differences?

student: Because it it's for our own analyze that we need to make our proper and analyze about to but context about two things when we can we can say in an article on the website.

teacher: Okay. So what do you think? What was my objective when I gave you this activity?

student: Make an analyze is about different subjects and be able to to make comparison about different things. So not only you say, oh it's an article or is it is from newspaper go more you "loin".

teacher: Okay further, when okay, so now that you think. How would you classify your level of English beginner intermediate or Advanced

student: intermediate? Oh, I think I understand when people speak with me but I have a big problem of pronunciation. I don't speak very good English because I'm a little bit stressed. So when I grow in holiday or something like that, it's okay because I don't care about it. But when I speak in the overall, I'm a little bit more stress. Okay, so I know that it's not perfect, but I work about it.

teacher: what about do you feel comfortable finding irony and political bias and sarcasm in English ?

student: Ah no it's very difficult. Okay, but it's very interesting because we need to first we need to understand the text of the context before and after we can nalyzes it is so okay, but it's very difficult because sometimes it's so subtle. Okay, and in French is difficult

teacher: to okay. So what about when I ask you to find a certain grammatical element do you feel comfortable if I say, can you find the passive or can you find this or that

student: I prefer find sarcasm or irony with the text of trump. We found it was very big in this dialogue. So in our case in these dialogues, so it was more easy. But when we studied the Clinton it was I think it was a little bit more difficult. Okay, because it was more subtil is stronger.

teacher: Yeah, okay. Alright, well, that's it. Thank you very much

24. S40

teacher: Do you have any comments for me about the second semester?

student: I enjoyed the first one because we'd talk about art. And it's more what I like but the part about rap music was interesting, and it was a bit difficult to talk about politics because even in French, I can't really talk about it. That's so that was a bit hard to understand her. The different thing with the verbs

teacher: So so if I give you a Donald Trump speech if I give you a text can find political bias or sarcasm or irony you feel comfortable with that?

student: It's a bit difficult. But if I try really out again, I guess okay,

teacher: but what if I asked you to find the specific grammatical elements? Because sometimes we'd say okay, there's a political bias and we would study a little bit the language. They used to transmit the political bias. Do you feel comfortable kind of classifying that language or hypothesizing about why certain language has been used?

student: Yeah. I guess I can try to compare with another text. It's better if we can compare.

teacher: Do you think that's useful or not?

student: Yes, if we watch something on TV and that's a in English. It's better to understand and even for French the political speech can be difficult.

teacher: So we did this on the first day. What did you think about this activity?

student: It was also interesting to know how people in English talk if it's on internet or and it's always interesting to do that even In French, it's like when we have to read a book and a it depends of the writer, but it's always good to know the the time and if it's sarcastic and ironic

teacher: okay, what do you think with my goal when I gave you that activity?

student: maybe to understand in a better way if you read something on the Internet to know if it's a fake article or a real one and also if for example for the email to have when you receive emails that it's a better writing.

Okay. So

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teacher: you said really like political politics so you didn't really like the speeches so much it would you like more and what did you like less this semester?

student: I guess that the this one with the rap this one with the lyrics was interesting because first. Saw it it was this one. Yes? First and after we replace it in the context, so it was interesting to have a first impression and after the to compare and to know that it says the Daily Mail and the daily mail you do that. delicious interesting for me was the one about Trump and because if I don't really know about Trump so.

teacher: People that questions so half or more like 3/4 of the students loved it. Really I hated it. No one is in the middle. It's like really divided. What about this one? Was it to was it in the academic one? Was it? Was it too hard or was it okay?

student: No just one was okay, maybe a bit long with all the stuff, but it was intersting to understand compared to the first article with...

teacher: Okay? Okay. All right. Well we can stop there.

student: Okay. Thank you. That's very constructive for me.

25. S29

teacher: all right, you can Impressions about the second semester.

student: About what we did. Yeah, I like to studies about rap music in the media. Less the the part with the political speech and scientific article

teacher: you did or did not like those things?

student: I like rap and

teacher: you didn't like the other one?

student: Less a little bit less.

teacher: Okay why?.

student: The scientific one were very difficult to read and I was not surprised by what they said about rap because this. Thing exists in France too they pretty much did the same sol.

teacher: Okay, but was it the good difficult where it's like you're reaching for another level or was it the bad difficult? It's just impossible and like it just too difficult to try.

student: No, it was not that difficult, but I was not very interested by it. but the part with the rap and the media was the part that I prefer.

teacher: Alright, so on the first day we did this activity. What did you think about that?

student: I was surprised by the fact that we have to give you what we did because I was not. I was not writing for you. I was writing for my own. So maybe it was not worked enough.but it was quite interesting to compare the different speeches media and different media.

teacher: So . What do you think with my goal when I gave you that activity?

student: To see where where we are with the different speeches and if we can identify the different type of vocabulary or different type of speeches in different media, and maybe the semester was at the goal of the semester was to work on it and to try too. Make us better in identifying different articles are a scientific one or writing, press one.

teacher: Okay with that. What do you think about that objective? Was that a good one or not that relevant or not?

student: I think that's a good one maybe. For me not if I was teacher I didn't make a semester all in this thing, but it was interesting. But because I more or less dislike the part that was scientific I think that was a little bit too long.

teacher: Oh, yeah, but the article is 12 Pages. Well, I mean, you have to read it. Do you feel comfortable identifying political bias and sarcasm and irony?

student: Mmm, yes, I think

teacher: okay. What about do you feel comfortable identifying specific grammatical elements in a text? We did that a little bit this semester.

student: I'm I think I am maybe it will be more complicated with the writing exam to write it when I read an article I ccan identify.. I think I can identify the buyer the different vocabularies and but to do it on writing maybe it will be a little more complicated.

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teacher: We'll see on Thursday. do you feel comfortable hypothesizing about why different forms were used? Like looking at the language and kind of hypothesizing about why it's like it's like that and not in another way.

student: Yes, I think okay,

I think okay. Well, that's it. So thank you. This has been very constructive.

26. S21

teacher: Okay, I'll send you any comments for me about second semester.

student: I was not very present. So when I didn't follow a lot, but I knew that that you you did like more text more than the first semester. Okay, and I think it's a good way of completing the things we've seen in the first semester.

teacher: Okay, you get a first day you do this. What did you think about this activity?

student: It was good to do it. But the thing is we see a lot of things at the other class about feminism. So I just thought that was a bit repeating okay, but it was it was nice to seethis kind of things with English or American and point of view. for example, and also interests was interesting to see your different kinds of texts about that.

teacher: Okay, what do you think with my goal when I give you this text?

student: To maybe introduce like being more sensitive about different kind of texts like by the words used, To well, know the source of the different texts by the reading

teacher: okay, how would you qualify your level of English beginner intermediate or advanced?

student: I would say Advanced.

teacher: Okay,

student: I understand a lot.

teacher: That's good. Do you feel comfortable identifying like sarcasm and irony and political bias? IS This is okay?

student: Irony and humor and stuff like that is ok.

teacher: Okay, but is political bias, is that something that's a lot more difficult?

student: And yeah, I think so.

teacher: Okay. Do you feel comfortable like identifying specific elements of language in a text? Like this is an adverb or this is the preterite?

student: It's okay for me.

teacher: what about. making this is might be a little difficult to understand but this is something I try to do this semester. Do you feel comfortable making a hypothesis about why certain types of language are used in a given situation?

student: I think in general

teacher: I know if I say for example we. We looked at Donald Trump for example, and we identify where he was using the passive. Yeah, if he was using it and we were kind of making hypotheses because the past it allows you to hide the subject and agent. So would you feel kind of comfortable with that kind of activity?

student: Oh comfortable. I don't know but I think I'd like you to it to search.

teacher: Do you think that would be interesting is kind of interesting sort of activity?

student: Yeah, I think that's interesting.

teacher: Okay,   thank you goodbye.

27. S7

teacher: ,Can you tell me any Impressions we have about second semester?

student: I prefer the first one just because it talks about culture. Yeah, but the second was interesting in point of view of linguistic. Yeah, so I like it too.

teacher: Do you think it was interesting to study Linguistics or not.

student: Yes

teacher: Is it relevant. Is it relevant for you?

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student: Yes, it's more difficult. Yeah to in in other language, too. Understood the understand so understand all the details and

teacher: okay Is it too difficult.

student: We can you can do it, but we have to think more,

teacher: okay? Alright, so this here is the activity we did on the first day of class. Yeah. Were you here that day? Do you remember that?

student: Yes. Yes.

teacher: What did you think about that activity?

student: It's interesting, to to know. What can people think about some difficulty to communicate maybe about mansplaining and all that.

teacher: Okay. All right. So what do you think was my objective when I gave you this?

student: maybe to think about the power of the words, okay. I think , maybe to understand what different form can take words,

teacher: okay. All right. Do you think that's an interesting goal?

student: Yeah,

teacher: so here's some things we did this semester. What did you like?

student: Dislike the party of lyrics of rap because I don't like rap. So it's I prefer the body of a Johnny Cash it but it's interesting to to to know that many studies can be take care of this subject but more....

teacher: So , how would you classify your level of English? Are you a is it kind of beginner? Is it an immediate or is it

student: Intermediate? I think I need to practice more

teacher: yeah. Okay. Would you feel comfortable do you feel comfortable reading these?

student: Reading is okay, but it's writing is my big problem.

teacher: Okay, when you read a text, can you identify I really yeah sarcasm. Can you identify like a political bias? Yeah. Yeah, sometimes this semester I asked you to try to identify a formal grammatical elements you feel comfortable if I say, yeah the preterite yeah find a passive. Can you?

student: Yeah, I am okay with that

teacher: can you make a hypothesis about why that certain type of language with you?

student: Yeah

teacher: Okay, is that a useful activity?

student: Yeah.

teacher: Okay. Well,

student: I well because we have to work on that if we don't we are quickly lost.

teacher: Okay. Yeah, do you read English outside of what do you read books? I tried looks so literature.

student:I I try and on the internet.

teacher: Okay. Can you understand the book?

student: Here not all the details. Yeah, but the global

teacher: okay. Alright. Well, that's it.

28. S39

tell me anything you want to tell me about second semester.

student: I don't know. I didn't really like. The speech of all the American presidential because I already did to that when I was in high school . Okay, but it was interesting because we seen some things like irony that we haven't seen in high school.

teacher: how would you qualify your level . Beginner intermediate or Advanced?

student: I guess intermediate

teacher: okay, do you feel comfortable so you don't feel comfortable identifying irony?

student: It's not difficult to find it in a text that I've never known that before this semester.

teacher: Do you think it's useful to look at that?

student: Yeah, of course. It's very important to understand understand. the text.

teacher: Okay. All right. So we did this activity on the first day. Yeah, I think so. Okay. What did you think about this activity?

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student: It was really interesting because we worked on different type of text of the media Etc. Like I've never been working on Tweets before. It is important. They have so many things on this network. It was also and interesting because the depending on the medium people has not the same way to see the the women's issue.

teacher: Okay. What do you think with my goal when I gave you this text this activity?

student: I think it was to recognize to see the differences between different type of Article   to understand the the context like. You can't read the. I don't know how to explain this but.when you when read something, you have to know if it's come from a newspaper or an aritcle from a scientific journal because it won't be the same thing the article it won't be the same. Opinion, etc. Etc. So. it's important to you the difference between all this text.

teacher: Okay, so you did not like the presidential election, so. Is there something you liked more or not?

student: I don't like working on this because I guess I worked on this like two or three years, but it was an interesting because we we were more focusing on the. On the speech not on all the campaign and. I found it was a really interesting, too. To analyze how like what like what we say with the pathos,   logos. I I've never analyzed the speech. I already read it, but it was very interesting to do this way.

teacher: Okay, so I can't I might have asked you this question already after 50 interviews I can't remember. Can you find to find a specific grammatical element in a text and kind of sometimes hypothesize and why did we use this or if we did Express a bias what language did we use to transmit this? But do you think it's you first of all, can you are you are you competent enough in English to identify? Like if I say, can you identify the preterite

student: yeah, I think

teacher: so. Can you feel comfortable hypothesizing about why these two different types of language are used in it sometimes?

student: One of the things we looked at with the passive with Donald Trump that he was using it to can blame different people or... yeah, because the passive form the accent.is on the... The subject is not in the same place as a nhormal sentence. So here the subjects becomes the things that we want to to blame

teacher: So what about here. Here is an example of the passive Rap music blamed claim "blamed" here is passive. Are you comfortable? If I say that is the passive? Can you tell me can you imagine why it might have been used here?

student: It's like rap music is responsible.

teacher: Yeah, that's like it's a way to put blame on rap okay. Well, that's it. The very end. You say your name.

29. S22

teacher: Let's go. Okay. Do you have any comments for me about second semester?

student: I found it a Bit... Not complicated, but I prefer the first one because we talked about Festival music and we saw a lot of video. and this semester we read a lot. Yeah, so okay.

teacher: Yeah, so we did this activity on the first day. Yes. What did you think about that?

student: I liked it. Even if I found it a bit difficult because we didn't have the skills, but the tools you do it the right way? I think right.

teacher: Do you think that you have them now?

student: I think so. Yes.

teacher: Okay. I hope
what do you what do you need to do be able to do that activity

student: to know how to the word's to describe like a scientific text or yeah

teacher: okay. What do you think with my goal when I gave you that activity?

student: Maybe your goal was to watch to train us to think about different Texts and to recognize them.

teacher: all right. Tell me what did you like and what you dislike this semester ?

student: No. No, I just like this one because it was very long very long and we worked on it like three days or four maybe.

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teacher: Yeah, so it was a bit long. Yeah. And that he okay with other ones were okay with that. How would you classify your English level? Would you say you are a beginner? You're intermediate or Advanced?

student: I think I'm a medium.

teacher: Okay. Do you feel comfortable finding political bias binding sarcasm finding irony in texts.

student: It depends it depends because when we work on. Only speech done by Donald Trump as we know the person we can recognize that. He's sarcastic or anything. Yeah, but I think if you read the text not knowing who's talking you can't really tell in my opinion. Okay my lips looking in
I think

teacher: sometimes this semester I asked you to. Find a certain grammatical elements in a text and we did it with the passive a little bit. We did it with hedging in the academic text. What do you think about that? Is it can you do it

student: I think this part was a bit difficult as well because grammar and. In French, it's it's difficult. Sometimes so in English. I don't think I have a big level to to do it. Okay,

teacher: is that a new selectivity or is it not useful?

student: I think you can be useful.

teacher: Okay? What job do you want to have after you're finished with this?

student: I would like to work in a music structure. Structural music like a festival.

teacher: Okay. Can you think about how you're going to use English? Do you know can you anticipate

student: I think when you have to contact foriegn manager, I have to use English, so,

teacher: okay. So for you personally, what will be most useful thing that we did this year?

student: The first sermester.
Yeah. Yeah, I think so. Okay. Alright.

teacher: Thank you
Okay, then thanks to

student: you

30. S11

teacher: Okay. Okay tell me do you have any comments from me about second semester?

student: It's interesting interesting because it's subject actuality like #Metoo speech of trump or Hillary Clinton.

teacher: How would you describe your level of English? Is it beginner intermediate or advanced?

student: I don't miss a lot of English, but. I'm so shy. I don't like speak with others.

teacher: the impression that I have in class is that you understand. You understand but if you never speak that's okay. So do you feel comfortable reading all of these different texts? Is it was okay for understanding the different things? We read

student: your spoke to some to some traffic does deserve it's the fear because for this yeah, I'm sick burn.

teacher: Okay with it the good kind of difficult where it's like a challenge or was at the bad kind of difficult where it's just like too much?

student: It's a challenge but because it's a different look every look every and it's a interesting.

teacher: Okay, sorry, so here's the activity from the first day.

student: Yes.

teacher: What did you think about that?

student: It's a good subject because we are. Today everyone social media under this subject we we know the subject and (()silence) .

teacher: And what did you think was my objective when I gave you this activity? What was the goal of this?

student: I don't know,
you don't know, okay.
Find final different. text, find a different type of text from (()silence) .

teacher: what was what do you think was my goal for this semester?

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student: You want to we discover a different. type of text to for you for the future job or activities.
teacher: Okay, thank you. That's it.

31. S15
teacher: So tell me, do you have any comments about the second semester?
student: Yes, I liked it a lot. I wrote it on my questionnaire. But I liked every bit of it except Donald Trump
teacher: OkayWhat's the problem
student: Nothing, just Donald Trump irritates me physically so it was a little hard to hear it, and I already do that myself so hear it a second time was a bit tedious, but it was a very cool semester I think
teacher: So I don't know if you were present in the first class, but I gave you this text.
student: I wasn't but I don't know how to say rattraper
teacher: Made up
student: I made up this
teacher: So what did you think about this?
student: It was a bit hard I thought. Not kind of work I was used to do, but it was interesting because it forces me to think in a different way.
teacher: In what kind of way.
student: Usually we have to spot little things on text, and there, we had to see the big picture of it, and it's not a thing I did before in English.
teacher: Alright. Did you find that a useful kind of activity
student: Yes, I like to think in another way and to discover new things. I also liked a lot learning irony in English because I wasn't able to find it.
teacher: Okay, when did we see irony. Do you remember?When did we see that? Do you remember? Which text
student: I know we worked on the passive form with Donald Trump. It's not really irony, but it's close to irony. I don't remember. Uh yeah, it was on a video. I don't remember.
teacher: I am a little bit surprised because I thought you had a high level of English, and I thought that maybe detected irony and sarcasm and political bias might be easy for you.
student: Political bias is quite easy I think, especially with Donald Trump because he is very obvious. But irony is very hard because it works on a very thin level. When you hear irony, it's quite easy to see it. But, on a text, it's very hard without the person saying it.
teacher: If I ask you to identify the specific grammatical elements like the passive or something else in the text. Do you feel comfortable doing that.
student: I feel comfortable with the passive, but with grammar in general I am very bad. In French and in English I don't have a brain able to understand grammar I think.I am very intuitive.
teacher: What do you think my objective was when I gave you this activity? What was my goal
student: I think it was to help us understand what we are reading in real life and help us maybe I think it can help us see fake news or things like that. There are many things when I am on Twitter for example. I don't really spot, and it helps me spot it. The same thing is for the scientific language because it's something that I never dare to work on because it seems impossible to understand, and in fact, it is not that hard when you have the keys.
teacher: What are the keys? Did you develop any strategies for reading scientific texts?
student: Not really, but once you've read one and understood one, the other ones are much easier.But I think the text you gave us was not so hard for a first time.
Okay that's it. Thank you.
teacher:

32. S34
teacher: Tell me. Do you have any comments for me about the second semester
student:I think the second semester was good. Maybe it was a little too. We spend lots of time on these texts. And I think for me it was quite easy, but for other people in the class sometimes it could be hard.Otherwise, I don't know

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teacher: Let's start with this one. I gave you this on the first day.What did you think about this activity?
student: I liked the activity because it was about the MEtoo movement, and it is really important to talk about that in the class, and it was interesting to see like a blog an extract from a blog and tweets and memes, and I think it's good to give different, different kind of texts, and I really iike it.
teacher: So what do you think my objective was when I gave you this activity.
student: First to see the difference between an article in Wikipedia for example or tweets or the difference of the writing. To talk about subjects like the MEtoo movement, and yeah to but I think you gave this to us to see the differences lexic..lexical.
teacher: What about the other texts we looked at over the semester? What did you think of those?
student: For example, this text about yeah the speech of Trump and Clinton. Yeah, it was interesting to see the American politics. A little bit difficult, but yeah I enjoyed this. And about the rap. It was interesting because rap is really actual, and for us. I know that people in class listen to rap so it was good to see in class. And to discuss it
teacher: So you didn't like this one just because it was long?
student: Yeah, it was a lot of questions, But I didn't bother me. But I know that other people in the class...
teacher: Had you already read a scientific study in English?
student: Yeah, to make my previous studies I had to read articles in English.
teacher: Okay, so you're comfortable with that?
Yes
teacher: Is there anything that you didn't feel comfortable with this semester?It was okay? **student:** There was no moment that was difficultFor me, no because I think I am good at the understanding of English. If I had to say that one was difficult it was this one.
teacher: So what about when I ask you to describe a text like the tone of it or identifying sarcasm, how do you feel about that
student:I think it is a bit difficult because it is not our language. We have to find the the like little words who make it like ironical or..
teacher: And then if I ask you to kind of identify specific formal elements. Imean like grammar. We did the example of the passive. We did a little bit with hedging. How do you feel about finding those elements in the text?
student:I know that me personally a little trouble with finding the passive. Writing in the passive from active. But about the tenses it's okayBut I think it's good because it can help students to write better and read better and have a better understanding of the text.
teacher: Okay we'll stop there. Thank you.

33. S62
teacher: Do you have any comments for me about second semester
student: Well, I appreciate the fact that we studied many different texts about different subjects, and yes, it was interesting to see the grammatical aspect of some texts. Syntax.
teacher Was that too hard? If I ask you to identify formal elements in the text, is that too difficult for you?
student: At first yes, it was difficult. But I think that by doing this, a few classes we...it was training.
teacher So let's start with this. This is what I gave you on the first day. What did you think about that?
student:I think it was very interesting to see the different way can discuss social issues like Twitter or blogs or things like that, and yes, it was interesting to identify the different…
teacher: What do you think my objective was when I gave you this text?
student: To identify the different types of language "selon"....according to the different type of platforms.
teacher: So you said that you enjoyed this semester, but I am sure that there is something that you enjoyed a little bit less. Tell me about that.
student: Sometimes when we studied a text it could be a bit long, like about a specific paragraph
teacher: Which subject or text did you enjoy the least?
student:I would say the. I appreciate the fact that we studied the campaign Trump and the way he tried to gain voters, but as I am not very interested in politics, it was less interesting.
teacher: OKa so tell me, if I ask you to describe a text can you identify sarcasm or political bias easily.

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student:I wouldn't say easily, but I can see some aspects of…

teacher: So you feel comfortable with that?

student:A little bit.

teacher: Well even native speakers may not feel comfortable with these activities. So I already asked you this question, but I am asking again. But if I ask you to associate this kind of description with a grammatical element, do you feel comfortable with this?

student: Yeah, I do

teacher: Do you think this is a useful activity?

student: Yes, because you can be (incomprehensible?)

teacher: So, you kind of didn't really like the political stuff too much...how was the scientific one and the debates we had about that?

student: The scientific one was much harder in my opinion to understand, but more interesting.

Okay why was it interesting

student: Because the aspect of the music related to the behavior of the teenager was interesting

Okay so that's a subject that you find interesting.Okay, alright. What about any other global comments about second semester?

student:I appreciate very much the times we debate together.

In small groups or in a big groups?

student: More in small groups because it's more easy to talk.

It's hard because when I put you in small groups because I hear so much French so it's kind of hard to find the right balance. Okay thank you goodbye

34. S45

teacher: Do you have any comments for me about second semester.

student: For me it was for the first semester I am not very good arbiter because I was not very present, but for the second semester I missed one class I think, and it was very speed for me. I like very much the thematic and the way to analyze the language, but it was too speed for me.

teacher: let's look at this this is from the first day. What did you think about that activity

student: It was very difficult for me because for example in this one text, in text 4 there is specific language like (incomprehensible)….I don't understand this, and I just put it is a scientific article, and in class I was very shocked of myself don't to propage fake news.

teacher: Okay let's continue on that idea. So you don't feel comfortable with sarcasm, irony, what about hidden political biases.

student: In a first time, when you give us this exercise I am not prepared to understand all of the exercise so I could not ….

teacher: Well what do you think was my objective when I gave you this activity

student: I understand the …(incomprehensible) of the language. Like fake news for example.

Alright. Let's look at the rest of the activities. What did you think about these kind of activities.**: teacher:** Which one did you like the most and which one did you like the least

student: ARtistic language was interesting, but we don't passed...we don't take a lot of time about this thematic. I was interesting about this kind of language, but we just passed maybe one class, one half classes about it, and the study about the fake scientist text it was very funny for me. I like it

teacher: Why

student: Because it's good for us to destroy fake ideas, and it's very good for us. To valoriser

teacher: Okay what about this one. the scientific one

student: It was my first time for me to read this kind of text so it was interesting, but it was very difficult for me yeah. But I saw with concentration, and some help with vocabulary that I can do this. It's valorisant. Ca me valorise aussi.

teacher: Do you think it would be easier to read a second article.

student: o no no . It's the first step. Just for to give me "confiance."

teacher: Confidence

student: Confidence about my language

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teacher: Do you think you have a confidence problem
student: yeah, definitely
Well don't worry you sound okay to me. That's it thanks bye

35. S61
teacher: Do you have any comments for me about second semester?
student: I have difficulty to speak English.
teacher: Okay
student: It was interesting because we have politic. We have Trump. I have more information. Situation.
teacher: Could you understand the speeches because you tell me that you are not very confident in English. Can you understand this?
student: It's a little difficult.
teacher: What about the other texts this semester? Were they too difficult or were they okay.
Difficult but the last semester we talked about video games, and I understand "un peu pres"
teacher: Alright let's look at this. Do you remember this from the first day? Did you do this?
student: No. Je ne pense pas.
teacher: You need to give this to me if you did not do it. It's on Moodle. So maybe you can ask ___. She can explain it to you. So this semester we read these texts. What did you like, and what did you dislike
student: I like the activity….this one. Because it's interesting. Because I can see the different "manieres" je ne sais pas expliquer.
teacher: If I ask you to identify sarcasm or irony is that ok for you or is it too difficult?
Uh, a little difficult because but I appreciate to try to find them.
teacher: Okay, alright. We can stop there.

36. S1
teacher: Do you have any comments for me about the second semester?
student: About the second semester, which part?
teacher: Any part
student: Maybe it was too quick. I think it was better than semester 1. It was interesting but it was so fast that we didn't have time to read the end of the text, but it was really interesting
teacher: Okay why did you prefer semester 2 to semester 1.
student: I think maybe a little bit because semester 1 was so early. But also because we spent really a lot time on Burning man. So at one point, I was just like, okay we have seen that. And I was like, are we going to do anything else?
teacher: Okay anything else about the content of semester 1?
student: When we talked about making our own cultural event, that was great. So we could like really think about what we wanted to do and everything. And the oral part as well. It was really stressing for me, but it was really interesting, and it was cool to see what others made.
teacher: Okay so tell me about this, what I gave you on the first day. what di you think about this activity
student: Maybe at one point I didn't really get what we were doing, and but..we identified the registers and everything , and it was great. I don't know what to say. It was interesting to see differences.
teacher: What do you think was my goal with this activity?
student: Uh, probably seeing everyone's level of comprehension.
teacher: But what did I want you to do?
student: Maybe you were trying. I don't know. Probably trying to see if could identify type of texts and being quite critical about if like some were serious or not.
teacher: Do you think that that is a useful thing to do or not?
student: Yeah, the whole thing. Trying to identify what is serious and what had a bias it was really useful and interesting so you can identify by our own if a text was trustful or something if it was irony or humor. It think it was..yeah
teacher: So you feel comfortable doing that. So if I say find the political bias. If I say is this real or is this satire? I mean serious or satire.

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student: At the beginning it was not really easy, but then because we've done many of them, it was easier. And we've never done that before. I've never finding registers before
teacher: Is that useful
student: Yeah
teacher: Why
student: In this text, I think it is in this activity, the first one we did. the one that was like the satireand some students didn't get it. it is important because it is important to identify the irony
teacher: So what if I asked you...so I tried sometimes to ask you to identify a grammatical element. Do you feel capable of doing that?
student: I don't feel so well with grammar cause I've learned English by talking so we've done a lot of that in school, but it's not where I've learned English so I am not the best with it, but I can definitely identify, maybe not name it, but I can identify without really knowing the terms on everything. I can understand what's going on.
teacher: Is that a useful exercise? To identify specific grammatical elements and to connect them to specific strategies?
student: Yeah, especially for hedging. I think it was really...like I''ve learned a lot so. From that I think it's pretty useful.
teacher: Tell me what did you like the most this semester?
student: I think it was the scientific text. Like having the vulgarized one first and then the scientific one after it was really interesting to be critical about it and really understand why the first one was not great and the second one was not great as well. I think it was more exciting like that.
student: I felt kind of guilty because the only scientific article I gave you was a really terrible one.That was like...it was really nice because we were able to be critical and to identify what is wrong. It would be more boring if it were just a plain and boring article. It would be just like, okay it's the result of something, but this one was the result of some big prejudice
teacher: It could build your confidence as a researcher knowing that you could have a better reflection than that
teacher: So what did you like the least this semester.That was the one about the art language
student: Oh I liked that as well. I think my least favorite the political text because my personal I don't really have interest in politics so.
teacher: Okay I think that's it. Thank you\

37. S8
teacher: Do you have any comments for me about second semester?
student: Um, the I prefer the first one because I really liked the theme about cultural events because it's what I want to do so I liked it so. And about the second semester, first I didn't see the interest about about seeing all the language changes and I don't know. I wasn't really getting it. But then when we worked about the emails, I started to understand why it's important to know that, but in general it was a little bit long all these sessions about the same thing so it was a bit boring for me. And um yes
teacher: Alright let's start with the activity from the first day. What did you think about this activity
student: At first I was like what do I have to do. I was really lost so I did it. And I found it not difficult but I guess subjective, the way we read the text but we don't really know if it's from which kind of journal. So yeah it was first I was really lost about it.
teacher: What do you think was my goal when I gave this to you
student: To identify the things that changes between the text and yeah
teacher: Is that a useful kind of thing to think about or not
student: Yes because when you don't write the same thing if you are talking to a teacher or if you are talking to a friend. So yes, but yeah. But at first I didn't get it
teacher: What did you like the most, and what did you like the least this semester
student: I liked the debates about feminism. I think it was the first class. And about the Gillette campaign. And I really liked when we had debates in small groups. I think that's about it. And I..yeah, this text. The art one

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teacher: What did you think about that. What did you think about studying the language of the press releases

student: It was long and a bit boring. About the speeches I found it interesting to see when they used the passive or everything

teacher: Well, if I ask you to describe the text, to find sarcasm or political bias do you feel comfortable with this kind of activity

student: Yes, now. Maybe not at the beginning. But yes now

teacher: So if I ask you to find a specific grammatical element like the passive or hedging. Do you feel comfortable identifying these elements?

student: I think it can be a little bit difficult but it is doable.

teacher: What do you think about that kind of activity?

student: It helps when you read to understand better, and we are really used to learn some like grammar or things like that, and it's something different

teacher: Okay, do you have any last comments for me?

student: Um, I think that all of these issues about language (incomprehensible) It was a bit long and repetitive. I would prefer more debates.

38. S6

teacher: Do you have any comments for me about the second semester?

student: In my questionnary I said that I found it globally very interesting to study different kinds of texts, but I found difficulties to understand some parts of some texts, and especially the last one.

teacher: Was it too difficult?

student: Not difficult but I found difficulties to understand the global meaning. I had to matter no um deal with the vocabulary but also with the nonsense that I found in the text.

teacher: So it was difficult because it was a bad article?

Yeah

teacher: So maybe a good article would have been easier to understand?

student: Yeah, it was interesting to make my opinion and knowing that I know enough to make my own meaning,but I think sometimes an article more clear would be easier.

teacher: I did feel guilty giving you such a bad article. Let's look at this. I gave you this on the first day. What did you think about this activity?

teacher: At the beginning I was quite excited because I like the idea of identifying what kind of text is it, but at the end of the exercise I found difficulties to really understand what it could be. I didn't understand what kind of text, where could it be from.

teacher: Okay, why do you think I gave you this activity? What was my objective?

student: To identify what kind of grammar, vocabulary, sentences we use in different contexts.

teacher: Is that a useful kind of reflection or not?

student: Yes. This one and the one about Trump. It was good for the vocabulary but also for the oral rhetoric. Rhetorical...

teacher: So what did you like the least?

student: The least? Probably I would say to identify this one because I couldn't identify it.

teacher: Okay that's it. Thank you.

39. S14

teacher: Do you have any comments about second semester?

student: I thought it was great because we had many topics that were more complicated so I think it was very adapted to our level

teacher: Did you think that semester 1 a little too easy

student: Yes and also a bit boring because of Burning Man which was too long

teacher: Let's look at this activity from the first day. What did you think about this?

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student: I think it was great because we had to pay to attention the writing and also gave us more perspective on the English language and also the way you have to talk in different situations. I think it was great.

teacher: Okay so what do you think my objective was with this activity?

student: To give us more reading and writing skills.

teacher: So tell me about the other texts we did this semester. What did you love and what did you hate?

student: I hated the text about the rap music blamed for teen pregnancy, but also I loved it because it was so scandalous that we had to debate and talk about our opinions, and I think it was one of the best topics of the year because everybody had something to say. I had to defend my point of view. And I think it was interesting yes.

teacher: What did you like the least?

student: I think I enjoyed the least the analysis of the different writing types because it's something I've already done in high school because I was in a section europeene, but that was okay. I mean, it wasn't bad

teacher: So do you feel comfortable describing the tone or finding sarcasm or irony or political bias.

student: I think it depends because I think I didn't understand the tone of hillary's speech. I think it's also important to see the gestual, but at the end I knew if it was sarcasm or something like that. I think it really depends on the text itself.

teacher: What about when I ask you to identify certain grammatical elements and make a link. Like when we talked about the passive. We talked about hedging in scientific writing. We talked about in the art text certain vocabulary, lots of adverbs and things like that. ARe you comfortable identifying these elements.

student: Yes, that was something new so it was challenging and I enjoyed that it was something new.

teacher: Do you think it's useful to find these elements in a text or is it too difficult or academic.

student: Yes I think it's great because we're in the university, and sometimes we have to look at foreign students' searchers, and I think it's important for us to know how to read these ideas, and I think you taught it to us.

teacher: So any other comments about second semester? What could I have done better?

student: I don't know I think it was great because you set the bat higher than the first semester, and I enjoyed it because it was challenging, and it was new things, and it was great because there were things I didn't do with my previous English classes, and it was very important for our skills.

teacher: OKay what do you think about having a debate with the whole class to try to discuss things like language style

student: I love it because I love knowing what other people think. I love it because I am not a shy person so I think it might be a problem with Mrs. ___we use smaller groups, and I think that is more comfortable for shy students, but I loved it.

40. S50
teacher: okay. Let's start with the first day. You did this. I gave you this. What did you think about that activity? Okay. So I asked you to identify the different types of texts.
I don't really know what to say. Was a
student: bit difficult maybe, and maybe I don't really like this kind of exercise.

teacher: So, okay. What's the problem?

student: Don't really know. Maybe I would say it was kind of boring maybe it's a bit of hard.

teacher: What do you think? My objective was when I gave you this activity?

student: Maybe to make us be better readers or writers, and have a knowledge of which is the particularity of different kinds of text.

teacher: Okay? Alright now let's look at these are the different things. We did this semester. What did you like the most? so we did the presidential election through the language about art.And we did like rap,and the media coverage of rap.

student: ((points at paper)) I think this part was the best one, but this one was kind of interesting.

teacher: Why did you like this one? This one?

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student: This one is a bit hard because I think I missed some class. I have Personal interest in music so it's a bit easier for me.

teacher: Okay, so you didn't like the presidential stuff as much?

student: Not really. I Am not really into political or anything like that so. ..

teacher: Okay. So when I asked you to read a text and to describe it like we said we said that Trump's speech was angry, and then we read these texts and some of the students Identified some kind of political opinions. And in this one too. There was some kind of political opinions. Are you comfortable with that kind of activity?

student: Yeah I think so. I can't find everything, but I can find some of it.

teacher: Okay. Okay. What about when I asked you to find something that's like grammatical. Can you find specific forms in the texts. Is that too difficult?

student: It's a bit harder, but I guess I can do it some.

teacher: Okay. Do you think that's interesting to do. fIrst the first one the first one classifying sarcasm or anger different tones. Is that interesting?

student: Yes, and no, I mean can be useful for the future, but in class if you spend too much time on it can be boring.

teacher: Okay? So did you think that it was useful to study these different texts, or was it just too boring?

student: No, I think it can help us even in our personal lives. It wasn't always a waste of time.

teacher: Okay, it wasn't a waste of time, but it was boring and hard. Okay. Okay. Well, that's it Madeleine Noel

so do you have any comments from me about the second semester.

student: Oh, it was really interesant. It was really dynamic I think. We had some exchanges interessant and there's a dialogue with other students, and it's always interesting and under the topic of the semestermaybe I preferred this semester.

teacher: Okay, why did you prefer this semester

student: because we had some different matters, topics. BEcause in the training we always speak about art. So you of course it is interesting to speak about it in English, but sometimes it is good to have information about some other things.

teacher: Okay. So this is the activity that we did on the first day that I that I gave you on the first day of the semester. What did you think about that activity?

student: I think it was quite hard, but I think maybe it was a good introduction to the the rest of the classes. What can I say more? I had the impression that we didn't speak a lot about feminism concretely so yeah, it was a text about all this problematic. Yeah finally I think it's a good option to study texts and the language and the subtility of the language because generally yeah, we understand the global message but not all is clear

teacher: okay. So yeah. So what do you think was my goal when I gave you this text what was my objective with this activity?

student: maybe to determine. Quickly where this text is coming. So in the first part we understand what we're going to read after maybe help us in the reading.

teacher: okay. So here arethe texts that we read this semester is there something you like more or something you like? This was the discussion that we have about art the art language. This is what about the political speeches and then about rap in the media coverage of rap? Is there something you appreciated more or less?

student: Yeah. I think this one was my favorite, but I really like this one even though I disagree on some points? maybe this is why I prefer this one. Okay, I prefer this one because it's really interesting to have a different approach on texts. And as I said before different topic and and yeah, I think as well is a subject that you can talk American so it's always interesting to have the point of view of American before of thing.

teacher: And yeah to see we saw like it was a different kind of language like pathos and things like that so it's always interesting to see that

student: why did you disagree with me about this one? I was quite agreeing with the global thing, but yeah, it's it's necessary to have this language at the end of hte day. Yeah, so maybe this is what you wanted to say. But we saw globally at it was quite complicated to understand that it was for certain team.

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Yeah, and yeah, but for me at the end, it's the language that you need to explain a picture to because a picture is comlicate and you have to use a complicated language, too. So and I like to use complicated language survey because yeah,

teacher: look there's no right answer. There's no correct answer. That's you know your it's just this is just a matter of opinion about yeah

student: and the rap as well. I had the impression that that's   said on the on the question area. I had the impression that the classes was really oriented on certain way. so I know that I don't like rap but I know that there's other student there was some people will like it and maybe for those people it was really interesting to see this kind of I don't know.

teacher: Okay. All right. So when I ask you are you comfortable when I asked you to describe the tone? Or to identify sarcasm or to kind of identify things that are not literal in a text. Can you find those things

student: I can say I consider them really comfortable. I think I can feel something like for example with Trump. I can feel that which position he wants, but sarcasm or something like that with the we saw the structure of the sentence like with third et cetera. This kind of thing is complicated.

teacher: Okay, it's too difficult. If I asked you to really identify sentence structure or grammar. It's too much?

student: That's it. As in global text, it's like yeah that's what he tried to say. Right that's on the word of a sentence. Like I'm so like in this word is the word that show us that it's sarcasm

teacher: right. Okay. All right. So what kind of texts do you feel comfortable reading in English? Like what do you read English outside of class?

student: You know, it's really complicated actually to read it tastes just like that to understand. Yeah, because I have to do. Actually, I think the only the only text was complicate really for me was the the scientific one

teacher: Tell me about this text. What did you think about this one?

student: I don't really remember this one. I just read it at home yeah. It's a bit heavy, like yeah ok lot   of information like numbers or something like that. So yeah. I understand, but it's not a pleasure to read something like that

okay. Alright.

teacher: Well, that's it.

41. S53

teacher: So, do you have any comments for me about second semester?

student: No, it was correct.

teacher: okay, let's start with the first one. I give you this activity. What did you think about this activity?

student: It depend the text, the tweet for example is easy to read ((incomprehensible)) but it is very interesting to see how English can be different.

teacher: So what do you think was my objective when I gave you this activity?

student: Understand different type of writing English to prepare for all situation.

teacher: Okay. Good. Did you find it difficult?

student: No.

teacher: Okay, let's look at the other texts from this semester. Which one did you like the most?

student: The discourse of Hillary Clinton and Donald Trump.

teacher: Why did you like that the most?

student: I like it because I think it's interested to see the different technique of the speech and I don't know before.

teacher: Okay. All right, what did you think about studying the Arts language?

student: Difficult I think. I don't love it because I think it's very exclusive. But the text is interesting, but this language I think is ((incomprehensible))

teacher: what did you think about the scientific article and in the kind of news paper versions of the same article

student: The vulgarization is better. Because is more simple to understand, but it is interesting to see how the scientific article is writed. But I think it's difficult.

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teacher: Yeah, for me too. So when I asked you if I asked you to describe like tone or if I ask you to identify like sarcasm, are you comfortable with those kinds of activities?

student: Ye, I think it's possible to find the tone, but sometimes is a little hide, and it's not if we have the all vocabulary necessary to understand then it is not easier to understand, but it's interesting to try I think

teacher: okay. Good. What about you want to ask you to find a specific grammatical element? Can you do that? What do you think?

student: Yes, I think it's a visual element. So I think that if we are really concentrated, it's possible to find

teacher: gramatical points do you resent useful or interesting to kind of identify the sort of elements?

student: Yes, it's interesting to find the tone. It can help to understand better.

teacher: okay. So what did you think about analyzing these kinds of different texts fall semester?

student: I think it's interesting to undestand different type of texts because it's interesting for the thematic, and for the format, etc. And I think it's good to prepare for the life, all situations in our future life.

teacher: Do You read in English right now outside of class ?

student: Yeah

teacher: Okay. What kind of things do you read?

student: Articles in social network. Before when I see article in social network, I am scared, but now I try to understand.

teacher: Okay. Fantastic All right. What did you think about the content of semester one compared to content and of semester two ?

student: It's a little bit different, but I think it's intersting to speak about Burning Man because I didn't know it before. So it was interesting to see Burning Man and different vision of art and -incomprehensible-. And I like when we have different debat. About art about sports.

teacher: Okay, okay. Alright second semester. What did you dislike? What did you like the least second semester?

student: The scientific article because it's difficult. But it's interesting.

teacher: Okay, that's it. Thank you.

42. S59

teacher: tell me do you have anything to do you have any thoughts about the second semester?

student: I thought the second semester was good. I preferred it to first semester because at first semester I was working so I could not come a lot but I found the activities of second semester good .

teacher: So were they were more interesting than the ones in the first?

student: Oh, yes,

teacher: why

student: because it was more, it was helping us to discover new vocabulary and and new ways of writing and reading different texts.

teacher: Okay. Do you think that was successful or not? I'm nervous because I think people are lying to me. I think my students. Been really positive. I'm nervous because I really want people to be truthful

student: For I example the scientific text about rap being too violent. It was very good because. we didn't we will not see this at home but just in English class but I think we should do more oral expression.

teacher: Yeah but I when I try to do that everyone speaks in French, I got really frustrated.

student: Or you can do it in front of all the class class like a "scene de theatre.". Okay. I don't know how to say it I think it's interesting because my teacher in high school did that it was really good and so people. can't speak French, I and they practice between each other because in our class in TD1 we were like four. Yeah, so it would be interesting you really do oral expression between them

teacher: okay. All right tell me about this that we did on the first day. Do you have any comments about this activity?

student: I found those this activity of a bit difficult because. It was difficult to see every kind of text. Yeah, and I wasn't in class when you did this I told me it was difficult to do it alone. Yeah in it. It's difficult to see the sarcasm in English sometimes.

teacher: Because I thought you had maybe a pretty good level of English and I thought that maybe finding sarcasm and maybe political biases might be a little easier right for you?

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student: It was okay, but at home alone with no activity in class to for me. It was a very difficult. Okay, because. I went to London for six months.

teacher: Okay? Okay. What do you think the purpose was of that activity? Why did I give that to you?

student: It was a the beginning of a new semester so it was just to give us. I don't know how to say it in English is the beginning of a little extra of the text we will be doing later.

teacher: Okay? I'll I wanted your opinion. That's fine. Okay. So what about the other things that we did in class?

student: The email activity was good.

teacher: Okay. Did you know how to write an email before that?

student: A little because when I ws in London I had to write some to find a job. So...but it was a reminding. It was good.

teacher: okay good. Um, what else what do you do? Is there something that you liked more than other things this semester?

student: I liked the rap stuff . Yes, because it's an actual topic so it's interesting for us. Okay but I think if we because we're in a culture and art program so we could be interesting if we did activities about culture and art to help us have the vocabulary to work in other countries.

teacher: okay. All right. So do you you don't feel comfortable finding irony and sarcasm in text?

student: Sometimes yes

teacher: what about if I ask you to find something like a specific grammatical element in a text? We did it a little bit with hedging. We did a little bit with the passive did it we studied the analysis of these press releases that can describe the style. Do you think those kinds of activities are interesting?

student: It's interesting.

teacher: But again, is it useful or not?

student: Yes it's useful because everything we learn you should useful. Yeah, if we want to work or even live in another country. It's useful.

teacher: Yeah. Okay. Alright. Well, that's it then.

43. S28
Do you have any comments from you about semester one.

student: I found it interesting because we usually don't study this type of text, especially scientific ones and it was a a bit difficult but interesting

teacher: okay with it useful to study these different kinds of texts or not.

student: Yeah. Yeah. I think it was it useful. because we don't have to do that usually in English fast.

teacher: Okay, do you feel more comfortable reading other kinds of things now or not?

student: Yeah, but in a scientific texts, they're always at the vocabulary is is always difficult. So. it's it'suseful because we know how to recognize that this kind of text but we always have problems.

teacher: That's true. I do too when I read that I mean, it's not it's not just a question of like it being your native language or not. Okay, we did this on the first day. What did you think about that activity?

student: I think it was an interesting but it's It was too long,and the rhythm of the class was less Dynamic than the first semester.

teacher: Why is that ?

student: In my memory, we took two classes to do the whole activity so moreover we did this at home so it was repetitive.

teacher: Okay, why do you think I gave yout his activity? What was my objective?

student: To so we could recognize different kind of texts to understand them better.

teacher: Okay, let's say so here are the different activities. We did some of them this semester. Is there something that you like more or something that you like less?

student: I remember most about this one because I wasn't there to all of this. so I read it at home.. And I like to debate with the others in class so. The text about Donald Trump and Hillary Clinton was interesting because we could see different strategies and I think it was interesting even in French.

teacher: okay good. So did you read the read scientific texts.?

student: Not all of it.

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teacher: Yeah, so it was difficult to follow?

student: Yeah, but there are there are General Global impression of every text. Even if I come to understand all the parts,

teacher: right? Okay. So what would you General imperssion of that text then?

student: I -incomprehensible- most of this one and and I understand that the. the rap music is Is a music who talks a lot about sexuality and the it's it's heard by teenagers. So I don't know. It brings them to follow this life

teacher: so could you could you detect did you see you in class when we read this or did you read it alone? Did you notice anything any sort of biases in this text? Did you notice any bias in this text do you remember?

student: They don't agree with the fact that rap music is blamed for this this kind of sexuality.

teacher: OKay, I don't know if if you understood that this is actually a vulgarized version of the same article. This this article here is a summary of this article.

student: Oh.

teacher: They are both are actually. So because if you weren't in class maybe it's like difficult to follow and maybe before the exam. It might be a good idea to think about it. So that the whole activity like the basis for the activity is that here's the scientific article and then here are the vulgarized versions of this article. So it was kind of interesting to compare so think about that just yeah. Okay comfortable finding sarcasm and political bias and these kinds of things in the text.

Yeah, I think I could. Because we did that to a lot in class. So, yeah, even if sometimes a grammar grammar is is important to to understand the nuances, but I don't have all of the keys in grammar

So what if I asked you to kind of identify a certain grammatical element in the text? Can you feel comfortable with that and kind of understanding why it might be used?

No, I think I could understand the the sentence. Mhm. but. It's it will give me an impression but I couldn't say why specifically

Okay we'll stop there. thank you.

44. S13

Alright, do you have any comments from me about the second semester?

student: No.

teacher: What are your impressions of it?

student: I -incomprehensible- activities of the creation of cultural evenements and. it's. it is. It is what I prefer.

teacher: So what about second semester?

student: I prefer semester 1.

teacher: Yeah, but what are your impressions about second semester?

student: The subject of second semester is more boring. But the -incomprehensible- of different texts is interesting.

teacher: It's interesting, but the semester was boring?

student: Yes. because the subject is boring. but it's for the future forprofessional life .

teacher: Why ?

student: Because we can meet, this text In the professional career.

teacher: Okay. So on the first day I gave you this activity. Do you remember that? Yes, what did you think about that?

student: As a work is a interesting that I prefer the debate after the work.

teacher: Okay. What do you think with my objective when I gave this activity?

student: Can you repeat?

teacher: What was my objective when I gave you this activity? What was the goal?

student: I think in the analyse different to form of documents and and the style of write and. And to create a discussion on the subject.

teacher: Okay. All right. So what do you mean how would you classify your level of English kind of beginner intermediate or advanced.

Annex 22: Field study 2, interview transcriptions
student: I'm a beginner.
teacher: Okay, so you're not very comfortable with English?
student: No.
teacher: Okay. So if I ask you like for example about the speech of Donald Trump if I asked you to describe the tone. Can you do you feel comfortable describing the tone?
student: Um, It's difficult, but not more difficult of other activity okay.
teacher: Alright, is that but when I if I ask you to identify like a specific formal or grammatical element, that's too difficult?
student: Yes, but It's especially difficult for me too. to analyze the style of ironic write.
teacher: Okay, let's say we can stop there first.

45. S56
 do you have any comments for me about the second semester?
student: I think it's a good it's a good as we started. There are a lot of debates between students is a lot of contenu
teacher: okay. And so we did this activity on the first day. Do you remember this one?
student: Oh, yes. So the difference between the for me too. Yes. I think it's a good way to study this issue because you can see the different ways the different way to express yourself about the subject.
teacher: Okay. What do you think was my objective when I gave you this activity?
student: Your objective is to show us here is a different way to express this subject.
teacher: Okay. Alright. So here I have some different activities. We did this semester. What did you like more? And what did you like less?
student: I'd like this is subject the -incomprehensible- because it show a lot about our society and it's approximately the same subject that metoo because it's very condescendent for girls. Who were that think that were if we listen rap music when you're really young. It's a we are subject to get pregnant.
teacher: Yes sure you okay. What did you like the least?
student: This because it's a subject who is not difficult to because he do specific words.
teacher: Okay, If I asked you to describe a text like to describe the tone, can you do that if I could be like Donald Trumps' speech. Can you say can you describe the way it sounds you feel comfortable with that?
student: Yes, I can because I know the person that Donald Trump is so clear for me. It depends that you could also context of the personal. So if it is a person that I don't know I think it will be difficult my
teacher: so if in these texts if I ask you to kind of identify. The kind of political bias or you know, you said yourself. There's kind of an anti rap or even anti-woman bias here you feel comfortable identifying that alone?
student: Um, I don't understand
teacher: Okay, do you feel comfortable identifying biases. Bias is a "parti pris" in a text. So you said here there's anti-woman bias
student: yeah, I understand because it's use a strong words to expose their way of thinking. so I think I can understand. the bias of text. Okay.
teacher: What if so sometimes in like this semester we did try to identify like specific grammatical elements in a text and kind of link that with certain strategies. Do you think you're capable of identifying these sorts of specific elements formal elements like grammar?
student: Yeah, I think
teacher: Okay, is it a is it an interesting or useful activity or not.
student: Yes, it is easy because it's useful for next from future. Okay, and I think your every subject needs to be studied for the grammar.
teacher: Okay. How did semester two compare with semester one?
student: I preferred the semester one because I think the I was more interested by the subject of semester one.
teacher: Yeah. Okay. which one would be more helpful for your future?
student: For me, the two semester will be helpful for me but I prefer the semesterone because I tried to work we have to do like of The Burning Man or our to describe how our events we have to create one.

Annex 22: Field study 2, interview transcriptions

teacher: Okay, okay. Alright thank you.

46. S41
teacher: Is there anything you want to tell me about second semester?
I really liked to compare the style of different texts and type of language, but because I think it will help me to understand the content of text. But I don't really like the content of the texts of this semester because it's not enough related to culture I think. But it's really linked to what we learn in ICAS so it's good to see.
teacher: IN what way is it linked with what you do in ICAs?
student: It's because in French licence, we try to analyse texts, and I think it's good to do it in English/
teacher: Do you think that helps you for your future job or not?
student: Not the second semester, but what we did during first semester really helped me because it is directly linked with my career objectives
teacher: What are your career objectives
student: I would like to be a project manager in a cultural organization
teacher: We did this on the first day. What did you think about this activity
student: I think it was interesting to compare different types of language, and to try to find where from of those texts, and…
teacher: Okay, what do you think my goal was when I gave you this activity?
student: To found out different types of language and the way to transmit an information and maybe to see if it's better to say it by Twitter or by scientific article
teacher: Okay alright. Tell me about the activities this semester. What did you like and what did you dislike?
student: I really liked to compare this one and the scientific article and to see how different the text were because they really don't tell the same thing. I really liked it. And...yeah.
teacher: What did you like the least this semester?
student: This one from e-flux.
teacher: Yeah, this one here. the press releases. Why?
student: Because we didn't pass enough time about this subject and I almost forgot it.
teacher: Alright when I give you a text like this and I ask you can you find a political bias or can you describe the tone of Trump's speech or Clinton's speech. Do you feel comfortable with that kind of activity?
student: In the classroom yes because we can talk and debate about it, but alone I don't think I would be able to find the tone or anything like that.
teacher: If I ask you to look at the sort of specific formal elements. Like in this text we read the analysis of it, and they were like the use a lot of adverbs, et cetera, and in this text we looked a little bit at the passive. We looked at the hedging, and not a lot but a little bit of formal elements.
Do you feel comfortable identifying specific elements in the text
student: I feel comfortable now with hedging because we studied it, but with the passive form I don't know.
teacher: Is that kind of activity useful or not?
student: I think I will read it and not care about it just to try to understand the sentence.
teacher: So when we talked about these texts, we were having class discussions. What did you think about these discussions?
student: Yes, I really liked it, and how to say, yes, it was useful because there were things I didn't saw.
teacher: Okay, thank you. Let's stop there.

47. S9
teacher: Do you have anything to tell me about second semester?
student: It was interesting because we saw some scientical texts. But it was a little bit difficult to understand because the level was higher than the texts we saw at the semester one and at the beginning at the semester two.
teacher: True

Annex 22: Field study 2, interview transcriptions

student: Then it was interesting to see the different type of language with the first document we have.

teacher: Tell me your thoughts about this activity

student: It was interesting because I think it's useful for us because we always see a text in the real life so it will make us to understand what we see better. And it's good too because we can...sorry *coughs. Because we can...could maybe use it in the future.

teacher: How?

student: In the course maybe

teacher: So what was my objective when I gave you this text?

student: You you. With this document you hmmmmmm. It's a good question. You maybe want to give us the ability to understand in a better way language the English language and to make the difference between how can we talk in class for example to or in jobs.

teacher: OKay alright. Let's look at the rest from the semester. You said the scientific one was hard. Was it too hard?

student: Hmm, we are in the I don't know if we can say in the English language in the second years so in my sense it's not too difficult because we had to see something which is difficult or more difficult than in another years, but we have to be more concentrated to be more attentive.

teacher: Okay was that difficult. Do you think it would have been easier in a quieter place? Or was there a problem in class?

student: It can be difficult by the way the we have some groups to talk to discuss in groups. So when we talk and talk and talk and after we can be distracted. And to me it was a difficulty to me because I prefer speak English when I am alone. I am too shy to speak in front of the others and to the others because I always have the impress that the people are blah blah blah blah, and it's really difficult to me. I prefer speak to you because it's more easier to speak and I'm not *mimics searching for words.

teacher: So if we are having a discussion about like these texts, and we are kind of analysing them, are you afraid to give your opinion of what you think about it?

student: Most of the time I keep my opinion to me, but if it's necessary to tell that I want to say, I will tell it. But if someone tells something which is similary…

teacher: What did you enjoy the most this semester?

student:I enjoyed the first activity was useful and easy and maybe rap music because we especially the lyrics of songs because we saw many words and I don't remember in French Umm….je ne sais meme pas le dire en francais… I don't remember how we say in French.

teacher: Bias? Le parti pris?

student: Hide word like a word which says something but which uses another way. I don't remember.

teacher: So you enjoyed that?

student:YEs, it was cool, and rap music is something actual so it was cool.

teacher: Alright good. Thank you

48. S35

teacher: Tell me any thoughts you might have about semester 2

student: About semester 2,I think it was less interesting than the first given that we study a lot of political speeches, and I did it a lot of time during in high school and in college for three years.

teacher: Okay.Let's start with day 1. What did you think about this activity?

student: I wasn't present this day, but when I did it, it was interesting for introduce what we will do later, and it was not simple. I thought it would be easy but not at all, and it was a great idea to take different texts from different social media or support or newspaper.

teacher: What do you think my objective was when I gave you that text, that activity.

student:I think it was to introduce what we will do later and to see the specific languages in the different texts.

teacher: So you preferred semester 1?

student: Yes and it was more about culture, about organizations like Burning Man, drag queen et cetera. It was open-minding.

teacher: What job would you like to have when you are older?

Annex 22: Field study 2, interview transcriptions

student:I don't know for the moment but maybe the theater, I did it three years, and I will try to manage a structure or something like this.

teacher: Cool. Okay so you didn't like the political stuff? Is there anything you enjoyed more, or was it boring?

student: The scientific text was interesting to compare and to see how did they do the text and the methodology.

teacher: Had you ever read a scientific text before in English?

student: Not in English

teacher: Was it okay?

student: Yeah, yes. maybe sometimes it was hard to understand about the languages and vocabulary, but in fact it was ok.

teacher: Do you think that a second time would be easier or not? After you read this one.

student:I don't think so because there is different type of scientific texts, and it can be hard. It depends on the subject of it.

teacher: Yeah, and this is actually not in your field. This is in the field of medicine so maybe cultural studies won't look the sameSo when I ask you to look at a text like this and to find like a political bias. Do you feel comfortable with that kind of activity?

student: About rap music?

teacher: Sure, we can use these as an example.Did you feel comfortable identifying the biases in this text?

teacher: Not always because some words are really hidden like this, but with all the words not really sometimes.

teacher: Okay, so what about describing Donald Trump's speech, like the tone of it.

student: It may have been not easier, but with what we saw with rhetoric et cetera it was more easier to compare these kinds of speeches.

teacher: So sometimes I asked you to identify like a specific grammatical element like we did hedging a little bit in this one. We found some passives here. This one we actually studied an analysis of it, and they gave us some of the different particularities and characteristics. Do you think it's interesting to identify these elements in a text or not.

student: Yes, it is but sometimes it's hard to show where is a link between a grammatical and the objective of the grammatical.

teacher: Okay, can you find identify the grammatical elements? Are you comfortable enough to do that or not?

student:YEs, I think. I did it also during the high school with literature with different texts. -incomprehensible-

teacher: Alright, that's it. Thank you.

49. S44

teacher: Tell me, do you have any comments for me about the second semester?

student:I really liked second semester, but I think maybe there was too much content. I'm not sure if that is positive or negative. I really liked it, but I guess it didn't seem to include all of the students for some reason. I am not sure why. Maybe it was a bit difficult. I really like it. I really like the idea of studying this type of text, but since we don't do it so much in our current classes in English it's even more difficult

teacher: Have you guys been studying scientific articles in French?

student: Not a lot.

teacher: So maybe you are not comfortable with that? Does it have to do with a lack of knowledge about how scientific articles work?

student: Maybe because especially in first year we studied more of whole books. We spent for example one semester on just one book. I don't remember the name, but it was really really difficult but since we had a lot of hours to study that I guess it was easier, and since we didn't have the skills in English. I mean we don't have them in French completely so in English it's a little harder.

Annex 22: Field study 2, interview transcriptions

teacher: So do you think that the class wasn't ready for this kind of activity, or do you think that it was good to give them a challenge and introduce them to this kind of thing?

student: Both. In the class we have all of the students have different levels of English.

teacher: I just want to talk to you about your level, though. Cause I'm interviewing everyone individually, and I'm getting their opinions. So I just want to hear your personal experience

student: From my experience in high school I liked to study this types of text, and I did a lot in high school, but since I got here, I went a C1 level class in high school to an A2 level class last year, so I feel like my skills in English have really went down. So...It was difficult for me, but I think it helped me to become more familiar with the scientific text because I used to read them in high school so it put me back into it

teacher: Do you feel like you have keys to understand scientific texts?

student: Not all of the keys. I think I can. I want to learn more.

teacher: I don't necessarily have the keys to understand this either, especially since this is from the field of medicine. So it's normal not to have all of the keys

teacher: How do you feel aboutrnext year? You're studying abroad. Do you feel ready?

student:I'm really scared, but I think it will be okay.

teacher: I am sure it will be okay.

student:I am scared because the university I am going to go to is really strict. It's how can I say it, the courses seem really precise, really, there were a ton of choices, and I had many difficulties to choose which one I will study next year so I am scared because of that.

It's going to be hard. You are going to have to work harder than the other students.

What did you think about this activity that we did on the first day?

I really liked it. I think I was wrong on one or two texts. I am not sure, but I really liked it.

teacher: What do you think my objective was when I asked you to do this?

student: Umm, from an English class perspective?

teacher: From an English teacher perspective

student: To be more aware in life in general. When we encounter an article, we can be more able to identify where does it where does the article come from, and it helps students to yeah be more aware and be more careful with the origins of texts and articles. Not to trust everything.

teacher: Okay, tell me about we kind of analyzed these kinds of texts over the semester. What did you think about these discussions and studying these questions.

student: It was really interesting, but again I feel it was a bit...it didn't include every student, but I understand why, and I didn't participate a lot either. I really liked the idea.

teacher: You liked the idea, but in practice it doesn't really work. Why not?

student:I liked in the first semester when we had the little groups of like 4 or 5 students, and we discussed about an article or a subject, and then we discussed it in class. Maybe doing that more would be better.

teacher: I got a little blocked with that because everyone would just speak French. I kind of gave up.

student: But I think again because we have a different levels in class it's maybe not the easiest to do so I don't know.

teacher: What was your favorite thing this semester?

student:I don't have one specific thing I like more. I just liked the general idea of the class this semester.

teacher: Did you prefer semester 1 or 2?

student:1 Because of the subject. It was more specific to what we study in general.

teacher: Did one of them feel more professionalizing?

student: Surprisingly the scientific text I think because that is really what I am going to do next year because of the essays I will have to write next year.

teacher: Okay that's it thank you.

50. S23

teacher: Tell me about your thoughts about the second semester.

Annex 22: Field study 2, interview transcriptions

student: For me the semester 1 was better because it was in link with our degree so it was about art and culture so it was interesting for me, but the semester 2 for me was not too interesting because the subject was interesting but for example the speech of Trump but for me, it was too much so there was a lot of videos so it was too much I think.

teacher: Was it too difficult or was it too fast?

student: Not too difficult. Not for the speech of Trump or the other presidents, but for example the scientific text it was difficult for me.

teacher: Was it too difficult?

student: What?

teacher: I mean was it the good kind of difficult where it pushes you, or was it the bad kind of difficult where maybe you were not ready for that kind of activity?

It was scientific so I think it will not help me to better my English because for me for example it would be better to speak more with I don't know to say "quotidien" "langage quotidien" but it's just for me. Maybe it can be better to have different level because me I'm not really good, but for example _student's name_ is better than me.

teacher: So this is what we did on the first day. What did you think about this activity?

student: It is the same idea. I don't understand what was the goal. So...it was interesting. The subject was really interesting because it speak a little bit about feminists maybe so it was really interesting, but maybe the different language it was…(silence)

teacher: So the purpose of my class was not clear for you this semester?

student: Yeah, this semester. But semester 1 it was really good.

teacher: So was it also a question of difficulty. This was too difficult. Were the other texts too difficult too?

student: This one was not too difficult I think. Um, uh, and this one not too difficult too. And with the American presidential election not too difficult. It was the scientific text for me.

teacher: Okay this one was too much?

student: Yes, but the other was not too difficult.

teacher: This felt just like impossible?

student: Yeah.

teacher: Alright. So if I ask you to read this text and to say can you classify the tone? Do you feel comfortable with that kind of thing?

student: Maybe not because the intonation is important to so it's a little bit difficult.

teacher: What about if I give you one of these, and I ask you if you can identify any biases?

student: What?

teacher: A bias is a "parti pris" Can you identify a hidden idea in a text? Do you feel comfortable with that kind of activity or not?

student: Yes, maybe

teacher: We did a few examples where we found like specific grammatical elements. Like if I asked you to find the passive. We did a little but with hedging. We studied an analysis of this one, and it told just the specific characteristics. Do you think it's interesting to learn that?

student: Yes, because it's difficult for me, but it is necessary for English language.

teacher: Is it too difficult for you?\

student:yes, a little bit

student:I was good in English when I was young, but I've got the impression that more I grow up, less I am better in English. I don't know why?

teacher: Be careful about comparing yourself to the other students. That is not usually productive. I think you have a good level. Well, let's stop there. Thank you, goodbye.

S60

Text 1

1. I believe that this text comes from a scientific view. It is an interpretation of a scientific study. We can suppose that because the language is used to express a serious opinion.

2. *It is obvious that there is a lot of approximate words. The opinion that is shown can't be entirely trusted because it is founded on theoretical words such as "suggests" "more likely" "appear." The text doesn't express clear affirmations. Moreover, it is a formal language with any kind of humour or ambivalent formulations*

3. From the reader point of view it is satisfying to see that the study is very vague. The message is not very clear: is it about violent lyrics or rap? Because both terms are associated like it is the same but we know that it is not. But for people who don't know rap music it can be confusing. Anyway, violence that researchers wanted to prove can't be based on words association. Concluding on this is not enough to say violent lyrics makes students violent. I would say then that the reader has to be careful and is in a position where he must distinguish the truth and theorical saying.

Text 2.

4. I think that this text comes from a journal. It can be an excerpt from an article. It is based on several studies to appear serious. The first sentence which talks about Parent's Music Resource Center makes me believe that it is destined to adults, and to go further parents from teenagers.

5. The text has many references to studies. The language is also formal. It wants to be convincing.

6. I believe this text is quite easy to understand and is more open-minded than the first text because it implies several opinions. Nevertheless, it is still oriented to prove the violent aspect of music and agrees to relate it with aggressive behaviour. Anyway, it is still too theorical

Text 3

7. This text comes from a tabloid journal. It is an excerpt from an interview of Eminem. We can say that because of the several quotes and the title of the article which is very brief.

8. The language is informal, with slang words. So it is easy to understand

9. The text has to be understood by taking irony into the comprehension. With the exemple of Eminem, the message is still the same= rap music causes violent behaviour even thought there is no proof.

Text 4

10. This text come from a teaser for an exhibition. It is an art article. There is a lot of adjectives and metaphores. It is a complex language implying unmaterial concepts.

11. Violence become a theorical word that can help express an artistic word that can help express an artistic point of view

12. The text has a mysterious meaning that gives the envy to see the exhibition. In another perspective, it is not accessible to anyone. You have to know a little about art critics to understand the text

Text 5

13. This text comes from Wikipedia or something similar because it gives a formal definition of a word

14. A lot of synonyms are used

15. It gives a definition that is out of a context but it is also very precise.

S59

Text 1

I think this text comes from a review but not a scientific one. It is not a scientific text because the study is simplified and explained. There are not numbers or complicated words because they're just explaining to us what the study was about. I think this is a simplified article about a scientif study.

2. Compared to text number 2, the language is a lot more simplified. They are both about a scientific study but not the same way. The language is very specific and correct. We can see no abbreviation or familiar words at all.

3./

Text 2

4. This text comes from a scientific article from a scientific review. I think it's the first part of a scientific article, when they explain why they did this researche because they are not explaining how they did the study, they are introducing the object.

5. This text is really complicated to understand. The vocabulary is a lot more specific and scientific that in the first text. There are authors quote, complicated vocabulary, scientific words . The language is not familiar at all like in the first text: no abreviations or familiar vocabulary.

6. The advantages of talking about the subject of this study with this type of language is that it shows us that the subject is serious and the study did by a sociologist. It is a good way of explaining that if you are working or studying in a sociologic field. But, when you are not a scientific or if you are not working in a sociologic field, it's really hard to understand because the vocabulary is to specific.

Text 3

7. I think this text comes from an article on internet. I think it is from an entertaining website for people who are listening rap music. I think that because of the title which is like a teaser of the article The way of it's written: multiples paragraphs, it is direct and short like online.

8. Compared to the other texts, the language is more familiar and the subject more entertaining. The vocabulary is really simple and it's mostly quotes from an interview of Eminem.

9. The advantages of talking about rap with this type of text are that it's really simple to understand so it can reach everyone, it's really short and direct so it's fast to read. IT also shows us that Eminem is aware that his rap music contained violents lyrics. The disadvantages is that because it's online, not everyone can read it, and will not interest people who do not listen to rap music.

Text 4

10. I think this text comes from like a Telerama newspaper which is announcing a new show or exhibition. It's like a teaser of what we will see. They are introducing a new exhibition "taking place within the framework of the exhibitions Cady Noland and Because I live there" And the question at the end shows that they make suspence.

11 Comp are to text 3, ti is also really direct, the vocabulary is simple, the sentences are shorts. The question at the end shows an "open end," like we will find the answer when we will go see the show.

12. The advantages of talking about that in this type of language are that this is short, simple, direct so people can find it interesting and it has to be because this text is promoting an event.

TExt 5

13. The text is from Wikipedia. It's a definition of the word "rapping," I think that because "rapping" is in bold, words are underlined, there are also multiples links.

14. This is just a definition, there are no opinion, no humour or facts. The text is just explaining a word, so like texts 3 and 4 sentences are really directs and the tone is really serious.

15.The advantages is that is simple to understand, everyone can read it, every terms and vocabulary are explained. The disadvantages is that is not entertaining.

S58

Text 1

1. I think this text comes from a press article, from a serious newspaper, like the New York Times. They reported a study that gives answers to this debate. They use a lot the third person to talk about the study

2. Even though there talking about a study wich is scientific their language is understandable by everyone. In a way they had simplified the research.

3. The advantages to use this language is that every one can understand the research.
Text 2
4 This text is a scientific article. They states very curated hypothesis. They prove what they say. They speak of their own methodology.
5. This text has many particularities like using dates, saying the name of scientists, wich they are using concepts. Also, they use words like "GAM" that needs a definition, if you don't know it. the language is a high standard.
6. The advantages to use this kind of language is that you can prove what your saying, but it isn't easy for everyone to understand it.
Text 3
7. This text is a press article, from a kind of tabloid one. The title is (souligné) and the article begins by the place where it happened. It's mostly about testmonies
8. The title is kind of dramatic and their raporting facts about Eminem, wich is a famous singer. It's about popular culture and it is for a large audience.
9. The advantage of talking about rap with this type of text is that you can informe everyone about what you're talking about. the disadvantages is that it isn't really serious and there are no evidences
Text 4
 10. This text comes from an exhibitions publicity. In the first part they talk about the subject of the exhibitions, and then they give the names of the different exhibitions. Also, in the end, they're asking a question to invite people to come if they wanna know the answer.
11. Compare to the other texts, they openly give their opinion, and they openly stand against systemic discriminations. A scientific article couldn't do that
12. The advantage of talking with this language is that it's easier to bring people who wanna know more about that, the people that are openly racist won't come
Text 5
13. This text comes from Wikipedia. IT's a definition of the word "rapping," and there are those smalls numbers that are very typical to wikipedia.
14. The differences in this text compare to the other, is that words are sometimes darker or (souligné). And there's no point of vue
15. The advantage is also a disadvantage, like it's wikipedia, you don't have to prove anything, because wikipedia, even though it is serious, don't have scientific value. And on other advantage is that everybody can understand this definition.

S57
Text 1
1 This text comes from a sociologist reviews, it's a recap about a new study and it result. In my opinion an article in a basic news papers about this subject will be dramatic or polemic. Moreover this text detailled the processus of investigation and use reference and a high language so it sound scientific.
2. Yes, I notice that it use high language and some "technical" words like "confrontational personality."
3. In my opinion this type of language can not be understood by everybody so the result of this study can be mis-understood.
Text 2
4 This text is a scientific article published in a specific reviews. I think that because of all sources are precise to proove what is said.
5. This text is a little bit polemic it took clearly part between the two hypothesis about violent cultural products or violence.
6. This text can debunked other hypothesis about this subject and don't let the reader make tit own opinion.

Text 3

7. This text is a web-article, maybe from a people magazine. The title of the article look attractive like "un ragot" or rumors and the text report more speech from Eminem but don't analyse or developed it.

8. This text report speech from Eminem so the way of writting it's very oral. Moreover, Eminem not talking in a familiar language so he is respectfull.

9. This type of text and language about rap can change the bad reputation of rap and make everybody to release that what it say in text is not reality on or stylish so we don't have to let us influence by violence in text.

Text 4

10. This text look like an introduction of a thesis or dissertation. The first paragraph seems to be the context and then the second seems to be the object of study and the problematic.

11. I notice that the way of speaking it's formal but not high speaking or scientific

12. The advantage is that text is accessible to everybody.

Text 5

13. I think this text is a definition from Wikipedia because there are bold words and numbers for anotations and links.

14. This text use very simple terms and sentences

15. This type of language is use for explicative texte like definition which could be understand by everybody.

S57

Text 1

1. In my opinion, I think this text comes from scientific article from a web site. I think that because the words using very easy to understand, but there are specifics like "semantic priming process." I think the vocabulary using it's a scientific article because of the fact te text wants to shows something with a serious study and serious scientists outcome from important university

2. There's no particularity in this text. it's easy to understand comparing to the second text, which is in my opinion a scientific article too, he is harder to understand.

3. The advantage is, as I said before, the words are easy to understand. The text doesn't seems to make an opinion about the subject because it always based on what scientist said "suggest a study" "Craig Anderson...found" "The team believes." So it's hard to understand if the text wants to denounce or if it's agree with.

Text 2

4. The text is a scientif article as the first one. I think that because it use specifical vocabulary, and there is a lot of references.

5. This text is harder to understand than the others. There is hard words, and to understand this subject we have to have the skills in this field with this type of language and good level in english.

6. The text is too hard to understand if we don'T have a good level in english, but very interesting because it shows a lot of ideas and contradictions.

Text 3

7 . This text is an article of press or from a website about the rapper Eminem. We can see it thanks to the fact it included Eminem's sentence.

8.The language using in this text is a language that everyone have, it makes it easier than the others

9. The advantages to talking about rap like this makes it accessible for everyone, and when an artiste talks about his life we feel closer to him and his thoughts.

Text 4

10. In my opinion this text is an introduction or a synopsys of a book or an essaye because of the using of the future "will examine." so it's something we don't know yet. And, the fact that the last sentence is a question, shows in my opinion it will be something long so a book or a performance on stage to explain the subject.

11. As the last text (3) the language is accessible, everyone can understand, the sentences are shorts.

12. the advantage to talk about this subject like that, is the reader understands directly what the text going to talk thanks to the fact that "violence" is the first word, but the disadvantage is the face that it's a presentation of something, we know the subject, but not all the context so the text needs to please to the readers to make them "stay."

text 5

13. The text comes from Wikipedia, it's a definition. We can see it by the fact there are links on several bolds words.

14. It's a definition, so the main goal is people understand the meaning of all the words, so we can see that the particularity is that the words are very easy to understand.

15. The advantage of this type of text is they're a lot of references to know the most important things about rap. But the disadvantage is the fact that a definition is not very funny to read because the "ambiance" of the is "lineare," and when there's more than two lines in a definition some people doen't want to read all the informations.

S55

Text 1

1. I think the text comes from a research from university. It's an analyse from research of music, lyrics. Because we've got some details prove them "Craig Anderson at Iowa State University."

2. We can see the credibility ethos, in this text, because we've got the name of the person who makes this research and the modality of this research. He explains why he makes this experience. Compared to the other texts who the source was not precised.

3. The advantages were the comprehension of this text, because they are easier words. And because we are some examples and descriptions of the experience. But the disadvantages are "Maybe" a lot of repetition who makes the author.

Text 2

4. This text comes from a scientific article because there are a lot of sources and dates, there is "ethos." We believed some words because there are credibility and trust. And it's logos because we've got some reasons to justified this.

5. Yes, there are a lots of scientifics words like "aggression biased" or the sources. All details proove them. We've got many experiences.

6. The advantages are the credibility and the trust of this article because some sources are presents. But disadvantages are difficults words and specify words.

Text 3

7. This text comes from a presse article, this text present an anecdot of a singer Eminem. The title, and the citations saw this.

8. Yes, the title, the citations are particularities of presse article

9. The advantages are the divertissment of this article to know the artist and disadvantages are the credibility, and we know a fact and not an intelligent thing.

Text 4

10. This text comes from a dictionary to internet. It's a definition about the word "violence." The beginning of this text with the word "violence" see this. And the definition and sentence who can save this are presents.

11. Yes, the small sentence prove this thing. The are no sources or date. And the word "Violence" is most present.

12. The advantages are small text and easy words, the lot of sentence to say the same thing precise this important word. And the disadvantage are the bias of this definition.

Text 5

13. This text comes from a dictionary or internet, it's a definition about the word "rapping." I think that because there are a lot of word who are the "same" definition.

14. Yes, very small sentence, notes with numbers to say that the definition are in the same page. Or like "flow (rythm, Rhyme)

15. The advantages are to know the definition about "rapping," this word is important to understand the rap. We know the origin and tradition. But disadvantages are the small definition and the lot of differents words to talk about rap.

S54
Text 1

1. This text seems to be an academic text. The author of the text use a cold language, with empiric data. It's a formal text, It's also a scientific article. The goal is to teach us something

2. The text have all the caracterics of a scientific article. The author use a formal language, the data are based on scientific and objective research. And it based on an argumentation to inform us

43. Mostly the scientific text are boring because there is a lot of data and the formal language is a little bit difficult to understand. But this text is very interested because the arguments are very objective

TExt 2

4 This text is an informative text, he may comes from to a scientific article because the arguments are based on scientif research

5 The register of this text is formal, it's a serious text wich talks about scientific research. The author uses hypothesis

6. This kind of text is not very objective because the arguments are based on different researcher's hypothesis and the researchs are old (between 1993 and 2001)

Text 3

7 This text seems to comes from a people magazine. Because it talks about Eminem's daughter who have a boyfriend

8. This text have an informal register. The author used a casual language, there is some violent words. The eminem's speech is a slang, he says "go out," "Jesus."

9. This text gives a stereotypes images of rap. The type of language is violent, misogynistic. This kind of text is for young people.

Text 4

10. This text comes from

11. The author of this text use a formal language

12

Text 5

13. This text comes from a Wikipedia article because there is a definition of the term "rapping" and there is underlined words and number behing words.

14. This text is an informative text, it tried to teach us something. The register is informal because anyone can put his own definition on wikipedia, it's a social web in freely access.

15. This text is not very serious because everyone can put is own definition "fiable"

S53
Text 1

1. I think it is a vulgarisation of a scientific article. Maybe it comes from a newspaper. In this text the reserche and result was explain with currents words to be understandable by everybody. Some citation of the researcher are explain.

2. In this text, it used a simple vocabulary to explain an investigation. No more scientif reference are used.

3. The advantage of using this type of language is to reach more people about this subject. A disadvantage can be missing of scientific details to more credibility.

Text 2

4 This text is an involved newspaper article. In this text we can see a bias against a poular ide and the auteur try to prove it

5 This text used current words but there are more reference to scientif research or institution, a simple vocabulary to be understandable by everybody.

6The first advantage can be the emploi of scientific reference and institution to have more credibility and simple vocabulary to be understandable by everybody. But the desadvantage is the differents references used, the reader can be look in this flow of information.

Text 3

7 I think this text is an interview because differents propos of Eminem was presented. We can notice more details like the name of the singer, the city, the form of the text.

8 The singer used current or slang words it is different like a scientific article for example

9. An advantage of speaking about rap like that is to be more close of the readers and he have a credibility about the subject because he is rapper. But he used slang words and does not give a good picture of rap to speak like that.

Text 4

10. I think this text come from a blog in internet because it present a close situation and try to open the debat.

11. In this text we can see a simple vocabulary without scientific or excluding details

12. An advantage is to be more close to the reader with a concret situation with simple words. A desadvantage is the missing of credibility because maybe it is a person without autority visiting that.

Text 5

13 I think this text is a definition of rap on Wikipedia. Because the word "rap" is define simply like in the web.

14. It is a simple definition understable by everybody.

15. The advantage is simplicity and absence of bias about the subject. It is very neutral and it can be a desadvantage too, because we does not have any theorie about it.

S62

Text 1

1 This text is surely a sociological/scientific article from college: it's a study that includes tests on human subjects. In this text we find lots of scientific words, "experiments," "researchers," "the team" and it tries to prove something, get to a result

2 The language used in this text is more accessible than the second one for example, in which there are a lot of references (even if both are scientifical)

3 The major advantage in that way is that it's easier to understand there's no qualification needed; but in the other hand, it's less accurate and detailled than the second text which is very specific

Text 2

4 This text is an scientifical article. It seems coming from a sociological study, it uses lots of words from the field and seems focused on a sociological aspect

5 The language used is very complete and technical. It gives a lot of details and references

6 The advantages are that we learn a lot about the study and more by reading this text (theories, authors). This disadvantage therefore is that it's much harder to understand than the other ones

TExt 3

7 It's a non-scientifical artical from a formal press, probably. It looks more like an interview

8 It just relates what Eminem said and gives no opinion or any other theorical apport. It's a spoken language since it's an interview, reported to wrtting

9 Advantages: we learn about Eminem private life and thoughts and the langauge used is easy to get. Disadvantages: it's very specific and deals with one's rapper life but we don't learn about rap music itself

TExt 4

10 This text seems like the begining of a college study about the "violence" subject. IT starts by defining the term, going from the largest to the more specific as an introduction and gives an issue to answer by, we suppose, an argumentation.

11 the language used here is more universitary (from college), almost encyclopedic

12 As it seems to be an introduction, we don't learn a lot about the subject itself but now I want to read what follows

Text 5

13 This text is from the source of Wikipedia: it gives definition of the term "rap" and its evolution through time (origins also)

14 The language used is less fluid: it defines the term in a very ordinary way

15 It's like reading a definition in a dictionary: it's usefull if you don't know what the word means (and here, it gives a historical apports) but you don't learn about an opinion or a study; it only gives the meaning of a word.

S52

Text 1

1. I think this text is a press article and may come from a scientific "daily news" website such as the Huffington Post or the "inrockuptible" in France. The website may be linked to culture as is the case with the "inrock." I think that because it is about a cultural them and reinforce by scientific facts but those scientific facts are hidden behind quotations. They say that the informations come from somewhere else and they just broadcast them to inform people, they use logos visibly with quotations of scientific and ethos in a way because it seems like they wrote the article to help and teach people

2. They quote other people and make sure that the responsibility is not on them by saying that what they wrote is "according to" a study or "suggested" by someone or something else.

3. The advantages are that they just expose facts but don't say if they agree or not, the article is not biased and may let people think whatever they want about it. The disadvantages are that they may quote a lot but there are not proof or real scientific facts in what they expose

Text 2

4. This text is a scientific article and it may come from a very specific thesis or scientific website that gathers sceintific articles. I think that because it seems very seriuos and specific, it has sources and it is written as a big paragraph or a thesis or memoire.

5. It uses a litterary English with complexe words that are linked to a specific scientific language and it refers to well know authors and intellectual such as Freud.

6. The advantages are that the use of logos is well managed in the text, it seems professional and it gives the impression that the person who wrote it did a lot of researches. The disadvantages are that the text is not meant to be read by anyone, the language is not easy nor simple and the information are dense.

TExt 3

7. *This is a press article that looks like it comes from a fake-news website or it could come from a gutter press website. I think that because of the title of the article which is there to shock and make people click but also because the topic of the article is neither believable nor interesting, which are both things we see in gutter press or "joke"/fake website.*

8. This kind of articles are noticable because of their way of making sentences, they introduce people by saying their profession or age before their name. They also use a more basic language that is sometimes familiar.

9. The advantages are that it is easier to read and more accessible. The disadvantages are that it is clickbait and uninteresting.

TExt 4.

10. I think this text is an exam subject and that it comes from a past exam paper. I think that because of the question at the end. Which begins with "to what extent" and because of the begining which seems like an introduction of a context to ask the following question.

11. The introduction is synethetical to let the student write without giving them too much information and the question begins with "to what extent."

12. The advantages are that it is synthetical and clear. The disadvantages are that we don't understand what the "exhibitions" are about as an external reader

TExt 5

13 This is a definition given by wikipedia. I can tell that because of the footnotes, the words written in bold or underlined and the fact that a word is explained

14. It is clear to be read by almost anyone, gives a lot of details about the roots of the word and there are a lot of precisions

15 Advantages are that it is well explained and the disadvantages are that it doesn't lead to debate.

S51

Text 1

1. This text comes from a scientific survey about music and particularly music effects on the youth. It could be a text written by students for a survey. I think that because it uses a globish and ethos language.

2. The language is easy compared to the other texts because I understand this text better than the next ones.

3. To me, the disadvantage in this text is the fact it miss concrets facts like numbers and statistics to know how college students are to listening violent music compared non violent music. In other way, the ext use a simplified language allows to everyone to understand the research.

Text 2

4. To me, this text is a scientific article in a revue because it use references to philosophers and other scientists. In addition, the language used is IAE. IT's hard to understand for a more initiate public

5. Compared to the other texts, this one is more difficult, the vocabulary isn't to me friendly sometimes.

6. The disadvantage is everyone can't understand the entire text easily. But, the advantage is that initiate people have a answer with examples, references at this survey, this question of music and their violent lyrics.

Text 3

7. This text comes from a periodic paper or a magazine about rap because there is a title and the city where the journalist had receive Eminem's words

8. Here, the journalist used a globish language to the most people can read and understand easily that Eminem said what he said. We can even find a slang language when Eminem talks to journalist for the interview

9. The advantage is people listening rap comes from, generaly, popular class so it could have difficult to understand to many people. Yes, the language used is more appropriate to people listening rap music.

The disadvantage is other people do not listening rap, see this music like less good than other and they attribute rap to popular class.

Text 4

10. This text comes from a sociologic book because we can see the autor account for violence, his differents forms and his place in society, what violence can create. The author explain what he/she will do using different texts. In addition, he/she wonder how violence can be a sign of an escalating crisis? The author create a problematic

11. The text seems like the text 1 and 2 because their purposes is only scientific and sociologic. They want and hope to have findings at the researches. Here, the text use an ethos language because it want to prove its words by references and explications thanks to other scientific texts.

12. The advantage is that language used is clea for initiate person, the author announce his/her demarche, project ot answer to the question. The disadvantage is only people will get references and will know vocabulary, will understand completely this text.

Text 5

13. This text comes from a wikipedia page because the typographie is not always the same and we can see hypertext links which we can click on. IT's a definition of the word "rapping."

14. The language used is really simplified, we can talk of globish language. It's definitely not the same type of language than the other texts because the texts wanted to explain things and specially proved what they talked about. They reports reference from other authors while here, it's just a definition that people wrote.

15. The advantage is that definition is easy to understand because this text use simply word with simply grammatical structures. The disadvantage is the definition is perhaps wrong because the writter isn't legitim and recognized. The simplified language doesn't give trust in the words and the sense of this definition, this text.

S50

Text 1

1. The article can come from a Newspaper, or online blog. It look like a article. The language is easy to understand. They used research results and test to make people trust them.

2. Scientist result to make people feel confident about this text.

3. Make it understanable by a lot of people, so this text can have more visibility. But some people can doubt about it cause they didn't used scientist language.

Text 2

4. It's look like a scientific article. They used a lot of past research as reference.

5. They used a lot of scientist word, reference told research. Some kind of "hard" vocabulary and listing.

6. Can't be understand by everyone, on targeting a special kind of reader. This text can also have a reduced visibility.

Text 3.

7. This text looks like an article from a music or people magazine, maybe a Interview. We can see a lot of quote from Eminem in this text. It's also really short.

8. The language used can seems more familiar than the others text. Using feelings.

9. It's reducing for the rap. People can just stop at the fact that rap is only about violent lyrics or misogynistic.

Text 4

10. Looks like to be a introduction of a exhibitions. The text is contextualizing something, give us a description of the "violence" term.

11. /

12. People who are not into art can think that is not for them or miss understand it.

Text 5

13. This text is coming from a dictionnary. It's a definition.

14. Using very specifics therms, neutral

15. Give us a really clear definition of rap, but it's too "generic." People have to search it to find it.

S49

Text 1

1 I think that the text comes from a scientific article; like a scientific newspaper. Because they use different kind of researches by comparing them. Indeed, they compare the study of a US college with others like a State University or Texas Department of Human Services. And they cite a speech comes from the Anderson one.

2. By comparing with the Text 2,I think that this article looks less serious than the second text wich looks more serious and scientific. The word in Text 1 are more simple than the second text.

3. I think that the advantage is that this text is more easy to understand and at the same time it gives the impression that it's a serious scientific text. And the danger,the disadvantages is that it could make some people believe in what is said because it looks "serious."

Text 2

4. I think that this text comes from a scientific newspaper. And this text is an article. The language of this text is sophisticated and complicated. They're some scientific words like "social-cognitive" and a scientific syntax

5. The language of the text is serious. They use complicated words and sentences form

6.

Text 3

7. I think that this text comes from a newspaper/journal. This is an article; a press article. We can notice it by the title which is underlined and the title which shows a "fact form." And the article is composed of some citations from Eminem; this is a journalism form.

8. This text uses some fact and the only source is what Eminem said. They say the facts: "Eminem claimed;" "Justin said.." "he was disturbed." This type of language is journalistic but the language is easier to understand than the others; it looks less "scientific."

9.The advantage is that everyone can understand this kind of text because it is based on facts. And the language of Eminem is the language that we are used to use. The disadvantage is that we can see a big difference between the Eminem's language and the journalistic language. And the text is very short and see that the article makes suppositions about Eminem's feelings.

Text 4

10. I think this text comes from a book. It could be a text from a scientific book written by a philosopher or a social researcher. Because there is a subject and the main subject is violence and there is a kind of reflexion and thinking about it. The author open a question at the end of the text like a lot of scientific book or essay.

11. The particularity is that is shorter the other texts. The language gives us the impression that the sources come from the thought of the author of this text "Violence is complex and overdetermined," there aren't any sources.

12. The advantage is that we have a new and specific point of view, And the disadvantages is that some people can only focus on this point of view because there'nt suppositions.

Text 5

13. I think that the text comes from a dictionary. It looks like a definition of "rapping" of a dictionnary. Because they put some synonym next to the main word and there is a sentence composition with: subject (rap)+ verb + definition.

14. The text is very short and it looks more "neutral" and "basic" when we compare with the other text. We can't see a point of view about "rapping." There're simple fact about rap.

15. The advantage is that we have a simple definition and very quick to read. But there're a lot of things about rap that we can't see. It's not scientific so there're not high researchs about the subject. And we can see a distance between the "world" of rap and the type of language. There aren't relation with the street language of the rap.

S47
Text 1
1 I think this text comes from to a scientific book or scientific magazine. "Logos" is present in the text
2 "Yes we can see partcularities of the language of this text like scientific words "semantic priming process." If you read the text number 3, you can see the difference of the type of language. Furthermore, the text position with the different paragraphes look like a scientific text
3 I think we can found more advantages about the subject of the text with this type of language because the subject is important and serious. It's not a article about a movie or a restaurant this article speak about psychological tests
Text 2
4 I think this text comes from to a scientif book. "Logos" is present in the text
5 Yes we can see particularities of the language of this text like scientif words. Furthermore, Autor's name and dates confirm my opinion
6 I think we can found ore advantages because explications are completed
Text 3
7 I think this text comes from to a interview with Eminem. "Pathos" is present in the text
8 Yes we can see particularities of the language of this text like answers with trash words: "I rapped about cutting my wife's throat(...)! If you read the text number 4, you can see the difference of the type of language
9
Text 4
10 I think this text comes from to a book, it's not a article. "Ethos" is present in the text
11 YEs we can see particularities of the language of this text like shorts text. We can see references about other books
12 I think we can found more disadvantages because it's too dificult for speak about this subject with this type
Text 5
13 I think this text comes from from to dictionary. "Ethos" is present in this text.
14 Yes we can see particularities of the language of this text like technical words: "vocal delivery" "backing beat;" "precursor"... If you read the text number 3 you can see the difference of the type of language
15 I think we can found more disadvantages about the subject of the text with this type of language because the rap is not a type of music, is a culture. We can't explain the rap with just a definition.

S46
Text 1
1. The text comes from a scientific text. Because he explain the problem and research the solution. Plus, he employed the vocabulary scientific.
2. The language of this text is scientific.

3. The advantage of talking about the subject with this type of language is the study is true and you understand the research and you learn the perceptions of social interaction aggressive. The disadvantage is the text don´t talk about the people because the concept is difficult and he don´t feel concerned.
TExt 2
4. The text comes from a scientific text because he talk of scientific research and he give an example from a sociologue for example --Anderson or Bushman and more...Freud.
5. The language is scientific. He is very difficult like the others trexts because the words are very complicated.
6. The advantages are a experiments psychologist and sociology. The disadvantages is a read the text because is very difficult
TExt 3
7. The text comes from a press article. Because he is a title and an interview with Eminem.
8. The language of this texte is familiar and courant. Because the words is simple-- The text is simple from one of others text.
9. The advantage is touched more public, because the language is courant, plus the text is short. The disadvantage is the text don't learn in the rap and this effects.
Text 4
10. This text comes from a scientific article because he is explain the term. On this text comes from a work of student, because he is into and problematic.
11. The language of this text is courant. The text is extract of article scientific
12. The advantage is explain the base of subject ("violence"), for best understood. Plus, he is a problematics.
Text 5
13. The text comes from of dictionnary, because is a definition of words "rapping," He explain the synonime.
14. The language is scientific. The language is scolaire contrairement of the other textes.
15. The advantages is a learn for us because good explain by a simple words.

S45
Text 1
1. IT come from a scientist magasin. there are mimics of journalisme language, like citations or details. There are heding. It is short for more easily quick to read.
2. The article is very carefuly about giving a opignon. The article present the fact
3. You can protect yourself if someone find osmething different. This impersonal language sound objectif. The language appears sirously.
Text 2.
4.5.6. /
Text 3
7. It come frome a people magasine. There are a lot of citation. There is a title to explain the fact.
8. The reather is totaly absent.
9. It creat an objectifs language. The facts is here. You can not contest the facts. But the impact is very unstable because you can not now how people going to understand the texte.
Text 4.
10. This texte come from a description of an exhibition. There is art language (IAE) The sentences are complexe.
11. There are a lot of questions. This texte have a poetics language.

12. This caind of language creat distance between art and the public. It makes art elitist and give authority. But authority is probably necessary to convinces people. That what they say is serious. Art is complexe, hie should have a complexe language for express abstract thing.

Text 5

13. It comes from Wikipedia. There are a lot of underlines and footnotes

14. There are passive form.

15. The audience is broad and the text is virale. The language is clearly and impersonal.

S44

Text 1

1. I believe this text comes from an article found in a newspaper, or maybe an online information source. It doesn't seem like it was written by an unqualified person, so it seems to me that it was writen by a journalist for a specific newspaper like the New York Times. I feel like the journalist shortened the original scientific report to make the informations more fluid. The journalist used some quotes to make it look professionnal and credible.

2. In order to give as many information as possible, the journalist uses simple words that doesn't make people think too much. The language make it look like the journalist jumped to conclusions.

3. The main advantage is that it is easier to understand the stakes and the subject of a scientific report by reading a press article like this one. These types of text are easy to find and often free, but the disadvantages could be that the readers will miss lots of details that are in the original report and that, like the journalist did, they jump to conclusions.

Text 2

4. I think this text comes from a press article from a newspaper that is specialized on the subject- maybe a scientific magazine or even an investigation article from a recognized media like Le Monde in France. The text doesn't focus on one particular study but approaches many ideas and beliefs about the topic of violent media and its impact on behaviours. The text also takes time to cite authors and to explain concepts depth.

5. I*n this text, the language is used carefuly with formulations like "does not appear to" or even "there has been relatively" which makes the reader more careful and aware when reading the article.*

6. The advantages of treating a scientific study carefuly are that it takes concentration from the reader which makes him technically more intelligent, and it also allow the reader to really go in depth into a specific and modern topic. The disadvantages are that it can be difficult to understand for persons that don't have enough knowledge, and it can quickly seem boring because people may want to have clearer information.

Text 3

7. This text, to me, is a report from an interview with Eminem. It looks like a short press article on this "scoop" magazine. But reading it more and more, I feel like it could also be an press or an online article from The Onion (or le Gorafi).

8. Since the author uses mostly quotes from Eminem itself (or at least it seems to), I can just stick to this quick way to use language. Words are plain and simple and can be found in this "trash news" register as well.

9. I don't personally see any advantage of talking about rap with this type of language, apart from the fact that the information can later be used in a short funny story to tell to friends. The disadvantages is that it isn't really relevent to use this type of language because it can discredibilise rap music.

Text 4

10. I believe this text comes from an introduction of an essay about manifestations of violence, or maybe from a mess article that is about the same subject. The text is structured with a main question and it seems like the author is about to discuss the topic with examples and analysis.

11. The language here is quite simple since there's no specific words and examples used. Though, the author establishes credibility by the structure and the question.

12. I don't see any disadvantages of using this type of language that is similar to the one I use in essays. To me, it allows the reader to have a clear idea of what's about to come next.

Text 5

13. I think this text comes from Wikipedia because it's a definition of a notion/a phenomenon that is more precise than the definition you can find in a dictionnary. The numbers attached to some words and the fact that some words are underlined and bigger than the others make it look like the text comes from an online source.

14. The language here is a neutral as possible which makes the tone of the text quite plain and cold. You don't know who really is talking.

15. The advantage of this type of language is that it gives you a fast idea of what rap is about. You don't have to think too much but that's also a disadvantage, because you don't know the source of the affirmation of this definition.

S43

Text 1

1 I think this text comes from a vulgarized scientific article. In fact, this article sums up different research based on the same subject: the link between violent behavior and listening songs with violent lyrics. It uses quotes of researchers to argument. tHe article only introduce different research, explain their methodology

2. Compared to a real scientific article, there is not data and any specific and scientific words in this article, except one which is written as a quote "semantic priming process." We can also say that is article uses the ethos to constantly remain that what is written are based on serious study, research and psychology test. This rethoric is based on credibility.

3. The benefits to use quotes and refer to other study in that the author of this article does not have to put their own person and opinion in charge. However, this article only sums up the other's opinion. It does not add anything to this subject, to this point of view.

Actually using easy words give the opportunity to everybody to understand this text and thus, the idea in these scientific research.

Text 2

4. This text comes from a scientific article. In fact, ti's well organised with paragraph. It uses specific and scientific words as "catharsis hypothesis," "social cognitive theories" It also refers its arguments to scientific books and author.

5. This text uses ethos. It bases on scientific resarch to highlight a sort of credibility. It uses specific and scientific cords.

6. Using this type of language can lead to disadvantages such as the difficulty to rad it. In fact, not everybody can understand easily this text.

Text 3

7. This text can come from a newspaper article. We can read the headline like in a newspaper article.

8. It uses quotes and slang within it. It uses a particular form of quote that we only find in newspaper article "Eminem, 40, claimed"

9. The advantage of this type of text it's that it can be easily read and understand. However, it doesn't show any point of view, it only exposes facts.

Text 4

10. This text seems to introduce new exhibitions "Cady Noland" and "Because I live here." It might be comes from a newspaper or a magazine at "the culture pages."

11. It introduces the exhibitions by dealing with their subject: violence.

This text is based on pathos. It plays on our emotions and more particularly, the fear by saying "increase of violence," and that "openly racist, sexist and discrimination" are testifying to its omnipresence. It also uses a formal form of language.

12. This kind of rethorical can be considered as a bias. However, it can interrogate everyone who read it.

Text 5

13. This text might be come from "Wikipedia' a sort of dictionnary website. In fact, it's written as the way of a definition "rapping is.." and it also gives a short historic of this word.

14. This text uses the third person and uses a formal language.

15. There is no bias in this text. We can be sure that it's the truth. Moreover, using the third person is a good way to maintain the focus on the subject.

S41

Text 1

1 This text may be a scientific article because we have details about the methodology. But it can be a vulgarized article from a newspaper because the text is easy to understand and the writer use empirical data to prove what he wants to say.

2. The writer shows that he is telling the true by citing the study "suggests a study," The study contradicts. The passive form is also used: "the effect were measured." The text is easy to understand because there are short sentences.

3. The advantage of vulgarised articles is that everybody can understand but the disadvantage is the presence of political bias.

text 2

4. I think this text is a part of a long scientific article written by Craig Anderson at Iowa State University.

5.There are long sentences and the use of heding "listening to violent music does not appear to provide."

6. The advantage is that we can have lot of informations in scientific articles and it has to be objective. But those article are, most of the time, very long and hard to understand so it makes science elitist.

Text 3

7. *I think it's an ironic article from a website. There is written a place "Rochester" and it's a funny topic.*

8. It is written like oral speaking

9. I think a lot of people will read it because of the funny title, but the disadvantage to talk about rap with this type of language is that we don't think it's serious.

Text 4

10. I think this text can be a publicity because it begging with general sentences about violence, to arrrived specifics exhibitions.

11. The text is engaged against violence.

12. I think the problem is that we don't have real informations about violence.

TExt 5

13. The text is a definition from Wikipedia because we have an explaination of "rapping". The form also confirms it (underlined words, small numbers, link)

14. This type of language is objective and clear.

15. We can trust the text because is a definition but everybody can write on this website so sometimes you can find false data

S40

Text 1

1. I think that this text comes from a newspaper and that it is a vulgarized article of a scientific one. I suppose this because the text quotes the original article and explains quickly the study

2. It seems like there is no bias because the text only quotes the base article and uses terms like "says the team," "he said," etc. There isn't scientific words, only simple one that everyone can understand

3. the advantages of talking about the subject with this type of language is that everybody can get the subject but the disadvantages is that it's not clear enough, there isn't details about why the researchers did this, it just exposes the fact

Text 2

4. I am not sure but I'm going to say that this text comes from a magazine, not a newspaper. It is more specific than the Text 1 because it quotes less the base study and it quotes sources and dates like "Huesman and Miller, 1994." It also uses specific so it's less easy to understand for someone who doesn't know a lot about it but it's still easy so that's why it's not a scientif article of a scientific magazine

5 They use words like "would have" or "can" like to protect them, there is not really affirmations like "yes, this is completely true." They also say "does not appear" instead of "it provides.." there are also more sources, thinkers like Freud, dates and scientists names, terms like GAM so it seems more confident than an simple newspaper article

6 The advantages is that it seems more true than in the first article because it's more specific and follows a reflexion, it ends by "in sum." the disadvantages is that not everybody knows about the sources and the general ideas

Text 3

7 I think that this text is an article of a magazine like a "people magazine" about celebrities and with a lot of gossips about famous people's personnal lifes. I think that because there is a title with, for first word, the name of a famous rapper and it is about "dating someone" so it's the typicall kind of subject of those magazines

8 The text quotes a lot Eminem, like fifty percent of the text. It also uses a location "Rochester, Mi" and introduces the subject in two lines. IT gives informations about ages of the people quoted. It gives informations about ages of the people quoted. It also sounds like a tv reportages like an investigation, using words like "he could barely," "claimed he was disturbed" and "he didn't even want to imagine" to be in pathos

9 I don't really know if there are advantages of talking about rap like that because it seems to tell "look, Eminem is a rapper and he says himself that listening to his music (rap) implies a bad way of thinking about women and man behavior" so ti's a bit like saying "don't listen to rap music, even Eminem says it." It gives a bad image of rap music

Text 4

10 This text seems to be an introduction of a tv reportage or a radio show but I'm not really sure. It introduces the term of "violence" and why the subject can be interesting to think about and there is a problematic at the end so maybe this text is just the beginning of something bigger

11 There is no word like "the" or subject before words like "violence" or "taking place" so it sounds more like an oral text. The fact that there is ponctuation like " -" implies that the person who speaks is making a little stop.

12 It kind of take the attention because you read like it it was something at the radio and you use different ways of speaking (intonation). At least, I did that when I read it. But the disadvantages is that it's weird to read something like that because usually we listen that kind of text.

Text 5

13 This text is a definition of a term. IT comes from the web or a dictionary, but on internet. I can say that because the first word, which is the subject of the text, is in bold and some words are underligned and if you clic on it, you can go on another web page with another definition.

14 There are synonyms of the subject (word). There are also little numbers next to other notions to give more details about them. There are links also to give more details about the terms. So it's specific and in an informative way. There is no bias, just description

15 The advantages is that it gives us a definition of rap music and we can understand how it works in a musical way. It also gives u a little historic part about the origin of rap. The only problem with that kind of definition, like for art moments for example, is that the terms "rap" "?" "blues" needs to be seen or listen to to be understandable. It's also really subjectives notions so it's always hard to give a definition of them.

S39
Text 1
1 I guess this text comes from an article i a newspaper or a website. It seems to be a sort of resume of a scienitifc article but it is not as precise as it should be to be one.
2. There is a lot of examples or quotations like "for example" "say the team," "say the researcher" to make people more confident in what they say.
3. The advantages are that everybody can understand this text. There is no need of knowledge to do it. But it is might not be as precise as it should to be really useful.
Text 2
4 I guess this text comes from a newspaper, of course it is a scientific article, there is a lot of references. "e.g, Anderson...2001"
5. There are things like GMA for general aggression model, the language is not familiar
6. I tis precise and more interesting, you don't need knowledge either.
Text 3
7 This text is a summary of an interview, maybe an article in a "people" newspaper. There is a lot of quotations and it is a short study
8 There are vocal things like "Jesus!" It' sway more familiar
9. Sometimes we may not understand what he said but it is interesting to see how he talk.
Text 4
10 It is an article about an exhibition, there is the name of the exhibition. "Cady Noland" "Because I live here," "On violence…"
11. There are specific words as "de facto" "multifarious"...
12 You need a certain knowledge to understand it
Text 5
13 It is a definition, it come a website because there are numbers (*draws footnote)*
14 Some words have synonyme and description
15 It is really easy to understand because everything is explain. You don't need knowledge because it is the base of rap knowledge because everything is explain, you don't need knowledge because it is the base of rap knowledge.

S38
TExt 1
1. This text looks like a press article. Due to the kind of formal vocabulary, I'd say it's from a magazine with a huge audience and a good credibility.
2 The article is well written but it still understandable for people who are not aware with this kind of study
3 Like I said, the easiness of comprehension makes the text clearer for everyone, but it misses details and the scientific approach to fully understand the mechanics of this kind of study
Text 2
4 I think it's a scientific article, from a scientific magazine, due to vocabulary and details used.
5 The text uses greek words and anthropologic scientific ones, and it mentions a lot of authors and thesis.
6. The advantage is that the article is much detailed and explain different theories for whose interested in it. As a disadvantage, we can imagine that it makes it more difficult for a "caseual" reader to understand it if he is not familiar with that kind of study.

Text 3

7 I think it can be a short gossip article from a rap website, due to it short lenht and its very simple vocabulary. The uses of a lot of quotes makes me think that it comes from a short interview

8The texts uses a few familiar words but stay in a pretty descent type of language there is no curse on the text.

9 Due to the subject of the article, I don't think it has any disadvantages. The advantage may be the fact that the vocabulary is adapted to the young audience it targets and make sure it's not misunderstood

Text 4

10 I think this text is a resume to advertising new anthropologic exhibitions. The question at the end makes me think that they want us to come to discover the answer

11 The text uses greek words too and scientific language

12 Like I said before, this kind of language could be benefic to people familiar with this kind of subjects, but will make it more difficult to understand for others

Text 5

13 It's the wikipedia page of the word "rapping" we can guess it with the small numbers after the words (references) and the underlined words which represent links

14 The language used it's formal, with few technical words explained with parenthesis

15 Wikipedia pages are a good way to understand a subject, with formal vocabulary mixed with technical or scientific words

S37

text 1

1 This text might comes from a news paper, it's an interview (an exchange with Craig Anderson). There is it simplified the scientific terms also I think it's an article because it conveys to people an experience, a fact I think it's a kind of article that you can find in the scientific part in a news paper.

2. This text is only talking about an experience, a study, it doesn't really reacts to the subject. The article using ethos for gain credibility, with the facts of Craig Anderson because it's also an interview.

3. It's very clear and easy to understand but it gives reason to the scientifics it doesn't really discuss the subject

Text 2

4 This text may be came from an scientific review. It is simplified notion and talk about researches. Some words are complexs.

5. In this text we can find reference to scientific researchers, explanation of notions like "catharsis hypothesis" or the "general aggression model," it refers to a knowledge. It using ethos and the text has paragraphs, thanks to that we can compare the evolution of researches.

6. Its' a text for students or people who are interested and know know this subject, you have to know and understand the reference. But it easy to understand in global, general.

Text 3

7. I think that this text is an article coming from the press, because there is a title and a place. It's an article create after an interview, and there is a catchy title

8 It's a simple language. There is phrases from the interview to illustrate the fact

9 First of all, it's very easy to understand, it's a globish language. It shows that rappers are not bad persons, he is worried about his daughter. The disadvantages are the fact that the interview is using the privacy of Eminem to make an article on rap that they are using it to prove that they are not danger

Text 4

10 I think this text is coming from a scientific review. It definied and explain violence and which are the impacts on our society. It's a kind of conclusion on the effect of society.

11. There is a kind of scientific vocabulary, and this text is organized in two paragraphs.

12. It's difficult to understand because there is a lot of informations and sometimes the vocabulary is difficult to assimilate. However, there is a problematic at the end, it can create a debat and it invites people to have a reflexion on it

Text 5

13 I think this text is coming from an scientific research, it defines the subject, the information are very rich, it describe the rap, (how,what, where, who, when). Its establishing the context for the research.

14 There are a lot of definitions and contextualitions. This is ethos to credibilise the research.

15 It full of knowledge and everything is explained and contextualised. They are preparing the subject and thanks to that it helps the reader to understand the subject, and put him in the context.

S36

Text 1

1 I think this text is an article which comes from a magazine or newspaper; because here the study is reported ("suggests a study" "says the team") and non bias is taken. Plus the language is well understandable.

2 In this text, hedging and the passive voice are used. ""suggests" "the team believes" "says the team," "the effects were measured" "factors were controlled."

3 The advantage here is that the author decided just to report the study, without saying his/her opinion, thanks to hedging and the use of the passive voice

Text 2

4 I think this text is a kind of pseudo-sociologic essay. Because here, a bias is obviously taken ("as evidence," "exposure to violent lyrics increases the accessibility of aggressive thoughts") and the author uses sources --such as "Anderson and Bushman, 2002" as arguments.

5 HEre a bias is taken; the author uses over-expression for that ("as evidence," "an accumulating body of scientific research" "spanning 4 decades," "small but relatively consistent research," "a very strong belief in the age-old catharsis hypothesis"). It is giving to the text an agressive ton. To conclude, the author uses ironic "listening to angry, violent music does not appear to provide the kind of cathartic release(...) some professional and pop psychologists believe."

6 The advantage is that bias can be taken and that will be known, but the disadvantage is that the author can not be taken seriously

Text 3

7 I think this text is an article in an (online?) magazine dedicated to famous people or pop culture; because of the title, and Eminem's quotes and common language ("he could barely fathrom")

8 There is a lot of quotes of Eminem, that proves the author has had or read or seen an interview with him, and he let him his language specific words, such as "I mean," "honestly," "Jesus."

9 Here a major part of the text is dedicated to the artist's mind and opinion, and this method allow the author of the article not to change or wrongly interpret the artist's words. No bias is taken

TExt 4

10 It seems to be a synopsys of a "symposium (which can be a text or exhibition, I am not sure what it means), it has to give us the will to read the major text/It is clearly anounced, but we can guess it with the opening question at the end of the synopsys and the start of the text which sounds like a thesis "violence is a complex and overdetermined term."

11 The lexical field of violence is very present ("violence," "brutalization," "discrimination," " attacks"), it gives the ton of the text/exhibition

12 The advantage is that the author is completly free to determine how the subject is, by using a different lexical field, the will of the readers can change.

Text 5

13 It seems to be a definition from the website wikipedia : the format is well-known (bold and underlined words, sources are exposed by numbers). It gives details and uses neutral terms to definite "rapping" ("musical form of vocal delivery")

14 The language is very neutral and understandable ("vaerity of ways," "the earliest precursor")

15 For this case, talking about rap sounds very legitimate (whereas if the author is for or against), and the text can be read by a lot of people

S35
Text 1

1 This text may be an extract from a scientific article as far as it is using the study made by "college students" to make a fast conclusion, and link rap with violence.

2. This text is trying to convince us that the link made by the researchers is real "to make sure they were testing… "sayus the team," The writter's article seems to have check his informations. The lexical field of the violence is everywhere "violent imagery, aggressive, angry and violent music, heavy metal". The word violence seems to be everywhere.

3. The association between violence and music is looking true. With a scientific study, it gives more weight to what you are saying. However, a study can show everything and nothing at the same time. You can tell whatever you want.

Text 2

4./5 This text can be provided by a sociology-phylosophical article in a magazine. Some sentences are very long with specific words or expressions as "provoking an aggressive escalatory spiral of anti-social exchanges." There is also many references as Bushman, Freud..The reader must know who they are and what they did.

6. You can easely lost your reader with complex sentences. Although the content seems to be very relevant.

Text 3

7. This text must come from a people or music newspaper or website 80% of this text was made with quotations. Furthermore, there is a title which is underlined and there is th localisation. "Rochester, MI". Maybe the place where the interview or the quotations was made/were pronounced.

8. This is only quotations, nobody is judging what Eminem said.

9. There is no filter between the reader and Eminem. You can or maybe you can trust that you can make your own opinion. Newspaper, articles are always biased.

Text 4

10. This extract may be a phyosophical copy from an exam given that there is an introduction to explain whats violence and a general question.

11. This text is built on two paragraphs, one to contextualize the violence and the second one to give a plan and a question.

12. This type of language is often used, so you may be boring by this even if it's easy to read and you can find information very quickly.

Text 5

13. This text comes from the Internet. You have words which are underlined, bolded and little numbers which are after some words are links who bring you to another website or page.

14. It's the simple definition of rapping. You have specifical words which can be explained. But the first definition can be understand by everybody. They also give to the reader the origins of the rapping.

15. It's easy to understand but it's a first simple definition. The reader must carry on his research to have more informations on the topic.

S34

Text 1

1 The text is a scientific text from an university study: we spot it with the language used and because there is a thesis

2. Some particularities of the language of this text are

-it's scientific language, so formal and neutral

-there are some quotes from university teachers

-there are proof that implies the thesis searchers made study, examples are explained

3. The advantage of talking about this subject with this type of language is that it makes it more reliable: there is a study which involves scientific researches. The disadvantage with scienitifc articles are that not everyone can either access it or understand it

Text 2

4 I think this text comes from a scientific article because it quotes some studies to prove a fact.

5. The language of this text is still formal and neutral, it quotes scientific researchs

6. Some advantages are that with several studies we can understand better the point that they try to show. The disadvantages are that some people won't be able to understand everything.

Text 3

7 This text comes from an article from a newspaper about music or people. IT's an interview of Eminem. There are quotes of what he said

8 The language in this text is easier to understand, less formal. We recognize the journalistic language

9. Some advantages of talking about rap with this type of text and language are:

- first, people are interested about famous people lives: they want to know what's on Eminem's mind

- the fact that there are quotes directly from Eminem helps the reader to get a better understanding about the topic. Some advantages are that maybe some people will not take it seriously ,and some people don't care about Eminem's life

Text 4

10 I think this text comes from an essay introduction because there is a problematic and a "plan" on what he will be talking during the essay

11. The language of this text is formal, and really serious

12. The advantage is that it's construct: there will be parts about different things, and we understand what it is about at the beginning of the text.

The disadvantage is still the same: not everyone can access to essay.

Text 5

13 This text comes from a Wikipedia article: some words are underlined and numbered, and it's an explanation of a term (here "rapping")

14. The language of the text is neutral and formal: there are no slang, no abreviations. Moreover, there is the use of the passive voice in Wikipedia articles

S33

TExt 1

1. This text is a scientific or academic text. The main purpose here is to explain. There is a given topic, here the link between violent lyrics provoking violent thoughts and a process of explanation with a specific methodology, illustrates with an analysis, a proof. This text is expository, there is subject-oriented writing style without any hedging: "Songs with violent lyrics increase aggressive thoughts and emotions," with a specific and technical jargon: "experiment," "effect," "measure" "semantic" and with long sentence on complexe structure"

2. This language is actually very technical and definitely scientific such as "semantic priming process"

3. The text and its language promotes a certain legitimacy and credibility because it seems very serious, and then, accurates but then it can seems a bit complexe, elitist, creating a gap between the writer and the reader

Text 2

4. This text is still a scientific or academic text, probably coming from a specialized media and about the given-subject. There is a specific and technical jargon, such as "catharsis hypothesis," there is some nominalizations, making verbs into nouns, like "exposure." and still no hedging, "In the immediate situation exposure to violent lyrics increases the accessibilty of aggressive thoughts and affect" l 21-22

5. I can definitely make an association between this text and the first one, staring the same aspects in their structure. Without, for example, any personal opinions coming from nowhere but with a specific cause and effect methodology.

6. IT does seem elitist but very professional.

Text 3

7. This text is a press article, coming from a magazine or a news website. We can tell with the title, The given subject and the register employed even make it an article from people press, like gossip press.

8. The language here is very informal like "wholly" l.1 "huge" l. 6t… There is also slang with "a.k.a." abreviation of "also known as"

9. It's making the subject more familiar, with a different approach through a different angle. There is not any scientific assumption here but only a report, like a gossip, between different celebrities. Disadvantages would be to take it less seriously, from the reader who will not consider this as a good and credible writing style.

Text 4

10. This text comes from maybe an artistic press article, a review. Because it is introducing to a notion "violence," which is going to be examine through an art exhibition. The existentiel question at the end gives to the reader the curiosity to explore

11. It's actually quite formal, but less scientific. The question at the end asks to the reader creates a ver personal relationship with him.

12. It creates a link, with a very catchy ending question but it can seem quite elitist, superior.

Text 5

13. This text is an article from an encyclopedia or a dictionnary. Because the register is formal and practical, credible without being too complexe. There is a real explaining purpose here, where you can get the origins of this kind of music, its rythm.

14. The vocabulary and the register here isn't specific or scientific because it doesn't need to testify, to prove something, but only to explain it

15. The explanation is actually very clear and understanding thanks to the practical vocabulary. But it may seems quite simplified. Without taking into account more aspects of it.

S32

Text 1

1 In my opinion this text come from a blog or a resume of the researches, or article on the internet. They explain the process of this experience and take the sentence of the researchers.

2. This text use easy vocabulary we can use in the daily life, sentences are kind simple and they use preterit continue. This text is very clear and goes to the essential, we understand clearly the purpose. It's use words like "Although", "Also" to creat an analogy and to guide the reader.

3. This text is logos and base on research and study and make it very even for people who aren't scientists a professional (?) understand the aims and the process so it is very accessible. HOwever, it maybe too large for a scientist review or need more details. Its stay very interesting for people who are sensitive to this topic.

Text 2

4 In my opinion this text comes from a newspaper or a magazine based on sociology, an extract from an article because of the serious of the tone and the research on the time and the lot of references (Bushman/Anderson; Feud)

5. This text use more complicated and complex words, it is more formal and the tonse use is passive like "are concerned." In opposite with the first texte sentences are longer and the vocabulary is more like in book, it isn't like we speak just on paper : "have been thoroughly explored," "escalating spiral of antisocial exchanges," "stemming"

6. This text has a lot of references and sources, maybe it very professional, the article has a complex developpement and we go through a lot of interrogation. Advantages of this the is his fullness it seans (?) were complete and full of veracity however its vocabulary and its sentences make it a bit difficult to understand for everybody, we have to be quit fluent in english and a young reader may not understand all the text.

Text 3

7 The text comes from a people magazine or from a website talking about celebrities' life maybe for teenager. Because of its shortness and informal langages, short sentences and dayly life vocabulary. Few sentences and all the informations are here.

8. The vocabulary and verbes are pretty easy and very complex. Sentences are short just to divulgate an information "Eminem,40, claimed." Use pesent at first to see the actualty of this information

9. This text is accessible for every age and highlight that lot of young people raised with these music. The advantage of this text it said the negative part of rap the agressive lyrics "cutting my wife's throat" and the text said we cannot to that in real life. Even Eminem is afraid of what this man had understand we do have to take the lyrics on a literal meaning.

Text 4

10. This text may be the beginning of a study research about violence, its begin with a definition and ending with a problematic. First it's very large and there is some examples.

11. Sentences are kind simple but explain the aim very clearly the vocabulary is formal but not complicated and the tense is present continue and the reader enter in the texte very easly.

12. This texte is quit large but easy to understand and be interest by. Some vocabulary could be quiet difficult and complexe but I think it could be a good way to approch and understand violence. I think the reader may better understang if he has already society knowledges.

Text 5

13. This text is a definition an extract from Wikipedia, it describes what is in details uses of present like it is always a reality.

14. The text uses affirmation like veracity and uses logos informations are explain as an analogy

15. If we are not sensitive to rap music it could be a good way to begin on to understand forms and codes of the rap game. However, there is a lot of distance and it will never remplace a real rap music.

S31

Text 1

1. I think this text comes from a scientific article because it present an experience for pruved an investigation and a theory. That can be explain by the construction of the text, in fact, we have in the first part of this article that they want to investigate, then we have the experience and the methodology and finaly we have the result and the conclusion about this investigation. And this text cite a scientific who work on this study.

2. We can notice any particularities of the language in this text, we have long sentences, their use specific word like "content matters" and that use passive form in the end of the text to put in the first plan the

effects of violent lyric that the songs itself but in the beginning of the text, there are active form with the songs with violent lyrics who produce agressive thoughts.

3. With this type of language, the advantages are the persons who reading this text can believe in that it tell because the scientifics know the truth and they tell the truth. But the disadvantages of this text are it can be understand by everybody, with the scientifics word, any persons can't understand what this text means.

Text 2

4. This text is, for me, an extract of a scientif revue because this text is long, their are long and complexe sentences. Many scientifics researchers are cited in this text for explain the hypothesis of violence in medias which caused violent comportment,

5. This text present difficult terms and word and the author use long sentences and scientics expressions. Then, the author makes references about famous researchers like Bushman, Freud or Anderson with the date of their works publication. It's for make credibility in this scientific article.

6. The advantages of this text are that it tell the truth and gives credibility aboutnthis hypothesis, this text want to pruved this with the diferents scientifics words and researchers reference. But, the long text can be a problem because the sencente(?) and the means can be understand and many persons can understand this text because many words and expressions are difficult.

Text 3

7. This text is an extract on a press article because it speak about the singer Eminem and it cite the siger with his own words, and the title and the city at the beginning of the text tell the origine of the text. Then, we have press expression in this text, *like the age just tell without sentence construction, it's a specific sentence in a press article*.

8. We have, in this text, a simple language, and simpel to understand. WE have press expressions too, and oral speeches with the Eminem's words

9. In this text, the advantages are that everybody can understand this text, it's simple to read but the newspaper can give informations but there are not credibility, than many people can imagine that this story is false.

Text 4

10. I think, this text is a description or campgn to a partisant mouvment. Because, it tell a definition of the violence and explain many type of violence. Then, this text use the rethoric because, when it speack about the persons are more and more be victims about violence, it speak about a mouvment. Cady Noland to manifest against the violence. THis text, speak directly to the reader, and use the "we" like this event concern everybody.

11. We have simple and short sentences, the author use the "we" to be sensible to the reader, it use the rethoric like political speech to hope that the reader take part with the author in this mouvment.

12. The advantage are that many persons can be sensible with this cause, this text can teach many people but some people can understand the mean and the goal about this text and I think this text it's like a political speech and it use rethoric and patos for touch person and the author want that person join him and he can make call for this.

TExt 5

13. This text is extract for the website Wikipedia because the word "rapping" is in bold and there are a definition about other words. This text, propose many synonyms about one word to be sure that the person understand the definition.

14. In this text, we have many information about the definition and the word "rapping." The vocabulary is simple and easy to understand and this text use the third pers to pretend to be credible.

15. The advantages of this text are the website can be accessible to everybody, the vocabulary is simple and everybody can understant the mean and the definition of this word. Then the website can be share by

everybody and people can give credibility on their propote. But, this definition can be change by everybody and it's not a scientific definition so it haven't many credibility.

S30
Text 1.
1. I think this Article came from a newspaper. They develop us some conclusion and associations to convince of the violenbg song. the text is short and so the author cut so important part of the original studies where scientifics developp theories about song impacts. The author want to be non-bias. But when I developp his speech, he just repeat and quote the original article. I loose his credibility.
2. To beginning, the first part of his text only speak about violent lyrics. In reality, the study take different types of song to create his conclusion. This text was just an accumulations of short cuts understandable. So everyone can take this information and use it. We can found them on social media. We didn't have a lot of reference about the study,
3. This text is understandable. Parents, students can read it and make their conclusion but it can be dangerous for the music's industry if everyone trust on his article. Moreover, the researcher, Craig Anderson can be attack for poll.
Text 2
4. This article came from a scientific newspaper I think. Because he emploied a lot of technics words and developp us with theories, studies. There is an argue.
5. This text has long sentences with a lot of data. He is explainer than the first text. We didn't have quotes, the author made some research before writting his article so it was credible and authentics analysis.
6. This text was interessant because he bring use a lot of details and informations about the subject. He can be compare at our ethnographics works where we take a lot of studies to create links with our analysis. The disadvantage of this text is the fact that it wasn't understandable by everyone because the reader need a cultur, a vocabulary to understand this text
Text 3
7. The text is a Interview's resume because we only have quotes and at the beginning, the transcriptor give us the locotion of his interview. We can find it an a newspaper, on internet.
8. This text didn't sum like others, he reports the words and the think of Eminem. It's direct logos. There are no bias in this text than other, the author of interview have just the power of select the sentences and Eminem's expression.
9. The text is funny because we have a contrast between the artist career and his speech. The sum's interview is very personnal and there are not a big words. She can't answer at ask reader if we want to have all speech we can listen on media, the article of interview must give a sum and some quotes. Eminem has authoritative on events.
Text 4.
10. I think is a newspaper because he just give us a description.
11. In this short text, we have an accumulation of different ideas. The author want to be credible by the explanation of different points.
12. This text is short so I can be read quickly by everyone. People have the most idea but it can be a risk if the reader create the short cuts and change the main
Text 5
13. This text look like a Wikipedia definition because we have the possibility to learn more with "links" like the words griot (?)
14. This text his hard because in a short sentence, we have a lot of information. There are coordination words to create a short sum of the concept.

15. This text is easier to have a lot of information on a short time so if we looking for a short definition or explanation is the most but we didn't the real possibility to have more information, we must do a new research.

S29
Text 1
1 To me, it is a press article, but not a formal one. Maybe for an academic newspaper. First it can appear like a scientific article but their are only a few sources (like "Craig Anderson"), a lake of details about the purpose, the sample of students, or the way they led the research. So it is like it is a vulgarizing article
2. Their are many quotations. They try to use formal language linked to science such as "researchers" or "semantic priming process". Their are no hedging and the conclusion appears, for them, to be clear.
3. It could appear like a scientific article for some readers that only focus on the language and also make them belive that rap lyrics have a real impact on students behavior.
Text 2
4. I think this text comes from a formal newspaper, but with a political bias. So, it is an article because the sources are presented, there is a bias at the end with the cathartic realise, the author takes some distance with the authors that are mentionned (for example "he belief that (l11)" or "can influence perceptions (l26)"
5. It's a very formal language with no slang, no shorting words, the use of the passive form.
6. Taking some distance with the sources can create the belief that it is talking the truth because it quotes real sources that agree and justify the bias.
Text 3
7. I think this text comes from a magazine or an internet media because the interview allows Eminem to speak about the violent lyrics. Also it uses slang ("a.k.a") which is not allowed in a formal press. And we can see that he is speaking to "reporters."
8. Eminem uses slang and violent words. He is speaking at the first person.
9. The readers can feel closer to the artist and also learn more about his life.
Text 4
10. This text maybe comes from a blog that is doing an add for a conference/maybe lead by teachers or associations). I think that because the problems are underlined and it says that they will discuss about that.
11 This text seems less formal than a press or a scientific article because of the language and the problem that it is underlined without giving the answer. There is no slang because it promotes something.
12 They directly named their bias and what they think about sexism, racism...The readers can identify it very easily. It tries to appear formal because they will discuss about real subjects.
Text 5
13. This text is a Wikipedia's article because words are underlined. IT is a definition of "rapping" with links with the reliable articles
14. The language is very cold, unpersonnal, with no slang. It is objective (It tries to).
15. This type of text try to define what is "rapping." Everybody can have an access to it but it also mean that anyone can modify its content.

S28
Text 1
1. I think it is a newspaper article about a study. They precise the location and sum up the study without scientific words.
2. The language is easily understandable and they use interviews.

3. Everybody can understand this type of text but it does not give real proofs. There are no statistics. All we have is the conclusion of the research.

Text 2

4. I think it is the introduction of a scientific article because they use a different vocabulary, long sentences and cite their sources

5. This text uses the passive form and a lot of composed words like "social-cognitive" or "violent-song-inspired"

6. I think this type of text is more credible than the others but it could be difficult to understand. tHe reader could be bored and do not want to read the entire scientific study.

Text 3.

7. It is an internet newspaper article. There is a title with capital letters at each word and it includes an interview.

8. This text uses contract form sof words ("a.k.a") introduces persons with their age ("Hailie, 17)" and us es oral language during the interview. ("don't," "I'm," "Jesus")

9. It makes people get interested in the subject because Eminem is a celebrity but it does not brings attention to the music itself.

Text 4.

10. It seems to be a resume of an exhibition or an artistic event which has violence for subject because it defines briefly violence and linked the subject with others exhibitions.

11. They use expressions like "multifarious dimensions" and question our society.

12. It increases the reader to show interest on the exhibition but I think it could be more explicit because the reader still does not know what he will see in it.

Text 5

13. It is a wikipedia definition. there are highlight words, links and references.

14. It uses a cold language.

15. It gives a clear definition but it does not bring the reader to reflexion and this type of text is very boring.

S27

Text 1

1. I think this text is a newspaper article summing up a scientific research. It uses quotations from the research itself, vulgarizes the methodology and is pretty short

2. IT is built with short sentences and pretty common vocabulary

3. The advantages are that it helps understanding more easily a scientific research that can be hard to read and comprehend. While the disadvantages are that it may be too simplified and miss reporting important aspects of or data in the research.

Text 2

4. I think it is an excerpt from a scientific research (the one on which text 1 is based), because it uses a lot of very precise terms, vocabulary and concepts/notions.

5. Compared to other texts, it quotes people for their previous work and research. And as said before it uses a precise vocabulary

6. The advantage is that it is precise but it can be difficult for some people to read, so to understand.

Text 3

7. I think this text is an online newspaper article that comes from a clicbait website. The title is short and meant to arrouse curiosity and the article is mostly built on testimony.

8. It quotes a lot of oral speech. It looks almost like an interview.

9. The disadvantages of talking about rap this way is that it discredits rap music. It makes rap artists look dumb and stupid. In my opinion, it brings no useful information to the table. It could have if it wasn't turned

into a "funny breaking news." IF there were an advantage, it would be that it gives you faster than anything information: easy to understand and spread around you.

Text 4

10. I think this text is the summary for a speech such as a Tedxtalk. IT could be a text you can read on a flyer event to arrouse curiosity of the reader on the subject of violence, and make them come to the conference.

11. It is shorts and leaves you, reader, at the end with open questions. It also includes the person who reads it in a situation. "The violence we are currently experiencing (...)"

12. The advantage is that it makes you want to know more about the subject. But it is also, at the same time, the risk" it may not arrouse your curiosity at all.

Text 5

13 I think this text is a definition of "rapping" from a(n) (online) dictionnary. It explains the sense of the verb, contextualize it and gives synonymes.

14. It defines the term to the core thus it explains one same thing in various ways" "which is performed or chanted." It (supposedly) has no bias and exists to help you understand and use a term.

15. It uses no emotions, which can be as much of an advantage and a disadvantage. IT goes straight to the point and gives a pretty broad view of what the terms significate.

S25

text 1

1. This text could be a work's student. It could be an explanation of a scientific text he has read for an academic purpose. The text is neutral and written in a impersonal way. The author does not give his point of view on this study. The lack of a personal writing style allows to think that the author is not necersaly agree with this text, but it could be. It looks like that the person who write it want to keep a neutral position, as for a homework or an exam in a university.

2. The writing's style is simple and understandable for everyone. The difference with the second text is that there is information and less precision in the first one, which seems to come from a non-specialist on this subject. In the second one, thanks to the use of a lot of dates, shows that the author know more this domain

3. The avantage is that this text is simple for everyone. People can easily understand and remember this style of writing, moreover we imagine it speaking out loudly in front of students. Thanks to examples (Cypress Hill), we could see ourselves listening to that and image ourselves being used on tests.

Text 2

4 This text could appear in a magazine, specialised on how to raise children, for parents who are looking for some advices. The writing's style is simple and not scientific. It is clear for people without academic, psychologic or medical background and knowledges. In general, this article could figure in a magazine which vulgarized. This text is a review of several researchs and clichés.

5. There is more dates and the style is more scientific than in the first text. The writing is impersonal and neutral

6. This disadvantage is that it is a very formal way to speak about this subject without giving any examples. We would like to know more about which lyrics, from which artists, and also, for people who are not familiar with the catharsis theory, more information and also some examples (example of a theatral play and some normes) The advantage of this formal writing's style is that this article could figure in many types of magazines or newspaper (specialized in psychology, music, scolar books, etc)

Text 3

7 This text could come from a people magazine or in a newspaper in section "people," "music," or "culture." The article is mainly Eminem's word recontextualized. I think it is fine because it explains that he

is a father of a girl (for people who didn't know). And his words are not transform because there are a lot of citations.

8 The style is common, as how Eminem talks. This text is not based on some kind of researchs like the first ones and the second. It could also figure on a blog or in an internet page of newspaper or a magazine. This text has a face (Eminem's face), so it is not formal and neutral

9 Everyone could understand that. there is no disadvantage if this article is in the right section (culture, people, music or even "parents-psychology for parents")

Text 4

10 This text could be the beginning of a dissert. The first paragraph looks like an introduction which opens the subject (violence) and locate it in a society (here violence could be racism, sexism...) The second paragraph with a question in the end, could be the thesis with the author (for example, a student) will developp after in his analysis. I think it is a good way to talk about violence, or in general a subject for scholar goal.

11. The language is not familiar here, words are well chosen and the author does his best to sound serious, eloquent. It is a point of view as it is a production, coming from one person who is writing this essay. The advantage is that the author has the possibility to write everything he wants without restriction (except style if it is for a university, an exam, an homework)

12. /

Text 5

13 This text comes from Wikipedia when we search "rap music" or "rapping." It is written to explain the concept of rapping. It is written to explain the concept of raping. Wikipedia is one of the most visited platforms on the Internet, everyone goes there when they are looking for some information. It always appears in the top 5 websites in google. It is a very popular website and it is a reflex for us to go there

14 In there, some words are links to other Internet pages, especially links to other Wiki's pages Wikipedia' informs us about synonym, origins and history of words. It has to be short and neutral (access to more information with a minimal quantity of words). There is no obligation in there to show proofs or explaination. The purpose is not scientific so there could be some mistakes as everyone can write in there and change what is written.

15. Talking about rap is better with a song or video because it concerns music. It could be better on youtube or in a podcast for people to understand and listen to this style of music. Even with a tweet or a post on Facebook (with a link to a video) it could be more pertinent. However, sa Wikipedia is one of the most visited website in the world, it is important for this style of music and how to do it, rapping, to have a wikipedia's page

S23

Text 1

1. For me, it is a scientific text from a scientific article because they use real studies, they use numbers, they use the help of researchers in University so it is a serious text and a scientific text according to me.

2. For me it is not a familiar language compared to other texts. It is a formal language, a serious language

3. The advantage of talking about the subject with this type of language is that everyone can trust you, because you don't talk without know your subject. THey know what they say7, they have numbers, studies, sentences which comes from important researchers so people can trust this text. The disadvantage could be that people can be not interesting. It could be boring, buit the advantage is that people can understand the text. Even if it's a scientific text, the words are not too complicated.

Text 2

4. I think this text can comes from an internet article, an internet revue, it's not a scientific text because it's not a researcher who can do this text. This text can't provide from a professional because at the end they

say "that the general public and some professional and pop psychologists believe" so for me it mean that the person who create this text is not a professional, it is a normal person.

5. I notice that there are complicated words, they uses the "catharsis hypothesis" it's not an everyday word, so the person know his subject, even if she is not a professional.

6. The advantage is that, even if it's not a professional, people can trust you because you don't speak with familiar words but you don't speak too with complicated words. So it's the good language to be understandable and be serious.

Text 3

7. For me, this text is a press article, it comes from the press because there is a title and we can notice a sort of interview between Eminem and the journalist, so it is an press article with an interview.

8. I notice that it is a familiar language compared to the other texts. They use an everyday language. On the other texts, the language seems more serious but in this text there are not scientific examples.

9. The advantage is that everyone can understand, and people who listen rap can understand too because with a scientific text people will not read the text maybe. Here it is not complicated.

Text 4.

10. I am not sure but maybe this text comes from a student work because the language is normal but with 2 or 3 complicated words, there is a question at this end so for me it's like a student work with an open question at this end. For example in a dissertation the student finish with a question and use this language.

11. Yes, I notice a lot of words with "zation" at the end like "brutalization" "politicization"

12. I think, the advantage is that she use certain complicated words so people can think that it's a serious text.

Text 5.

13. This text comes from Wikipedia, it's a Wikipedia article because there are the little numbers next to words, because it is a definition of a word and because we can see the form of text, it is the same than all the Wikipedia articles.

14. I notice that there are words that I don't know, but you can have the definition. But ion this text, it is not a complicated language in general. ANd if a word is difficult, there is the link of the definition.

15. The advantage is everybody can understand because there is an explaination, a real definition. People who read it can learn a word and understand the principal idea. I t is not too complicated.

S22

TExt 1

1. I think this is a vulgarized scientific text because it doesn't take a biais and suggests things. The person who wrote it uses hedging. I think this text is from a daily newspaper

2. The language is an everyday langage, formal

3. The advantages is that everyone can read it, it's quite easy to understand

Text 2

4. I think it is a vulgarized scientific text published in a scientific magazine but for people with a "middle" level. Because it uses easy words but sometimes references (Bruer and Freud) which means you should know them a little bit to read this text

5. It is a formal language, it uses facts. It can be strong sometimes.

6.It can be understood by people who start to feel interested by scientific researchers, it's not too difficult to understand. But it couldn't be in a daily newspaper read by everyone because you need to have some skills, some references

Text 3

7. I feel like it is a sarcastic/humoristic article, maybe from an online website, as the title is underlined. I don't think Eminem would discredit his own music in an interview

8. There's no biais, it's like the reporting of an interview
9. For people who don't like rap, it can help them to discredit, it looks like it's about bad things
Text 4
10 It may be from a "brochure" for a cultural exposition. It says that there's 2 exhibitions
11 It is formal classic
12 Everyone can understand and feel confident to go and see these exhibitions
Text 5
13 I think this text is from Wikipedia. It is a text that describes a musical form. Some words are underlined or with bold. There are some numbers so we can click on it and follow a link
14 It is a structural, formal
15 IT is a way to promote rap

S21
Text 1
1. I think this text is a press article because it relates the results of a scientific study, without getting into too much details and without giving an opinion.
2. The register of language is common, and the text explains clearly what the study is about. It quotes a lot, showing that this text is not the primary source of the informations.
3. The good point is that the subject is explained clearly, and everybody is able to understand the words used, and so the main idea. I don't see any disadvantages
Text 2
4. I think this text is an article from a scientific review, because it quotes a lot of names of researchers. It introduces notions such as catharsis with dates and names which shows that this text pretends to be serious.
5. The register is more specific and complicated. There are locutions such as "Nonetheless," "though," "in sum," which shows that this text wants to demonstrate something. There are also more scientific terms.
6. The advantage is that this text giving many precise informations. The disadvantage is that it might not touch a lot of people
Text 3
7 I think this text is an article from a people magazine, because it details with a famous artist giving an anecdote without getting deeper in the reflexion
8. Since the text quotes a lot the artist's words, the register is very familiar
9. I think that it is good to let the rappers talk about this subject in which they are involved. The problem is that I think this way of speaking won't give him a lot of credit. Indeed he talks about violence with violet words
TExt 4
10 I think this text is a presentation of an artistic project because it presents an issue that will be treated in an exposition space.
11. The register of language is common, I don't see any particularity
12. I think asking a question is a good way to motivate people to see the exhibitionbut the text itself does not go into the subject very much.
Text 5
13 I think it is an article from Wikipedia giving the definition of rap music, because I can recognize the typography
14. No, there are a lot of informations, it is a very formal way of explaining
15 It does not show any opinion, is just a definition so the advantage is that the readers will be well-informed about what rap music really is.

S20

Text 1

1 This text comes from academic article. Its a formal text because there is data of study, the langage is not familiar and cold. The researchers come to TExas Department of Human services.

2 The langage it's not familiar less but professional it's cold not like a informal tweet for examle

3 Talking about the subject of the text with this type of langage was more informative, more professional so more true. Maybye it's more complicated for young people to read and understant : it was less interessant (for example, video for explain that can be more attractive, and students more reacting)

Text 2

4 The text comes from press article. It's not a formal text, because there is opinion, but there is formal datas

5 The langage of this text was engaged, not familiar. The langage as informative

6. Like the answer 4, this langage is informative here, the langage was less professional

Text 3

7 This text comes from a presse articl eof media. It's not a formal text because it's not official, and it's a engaged media.

8. The langage is familiar he report Eminem word for word: Eminem have familiar language and he's racist homophob and mysoginistic

9. Report the discour of Eminem was not good for young people, because he have a familiar and uncorrect language

Text 4

10 This text comes from internet, internet article. It's a formal article because there is datas

11 The language is interrogative at the end and profesional

12 The language it's more complicated for young people

Text 5

13 The text come from a Wikipedia article. It's not a formal text because anybody can change the informations

14 The language was underligned, and with a lot of links

15 This language can be pratic for have words definition for understand. Disadvantage was the content can be false like anybody can change the text.

S18

Text 1

1. I think this text comes from a magazine review, it's maybe an article in the cultural or the scientifical part of the magazine/review. I think that because it's a pretty short article whict talk about a study and resumes it (see it can't be the entiere study or a scientifical article, it's too short and there are not enough details for this type of documents). I also think that because the language is easy too understand, sentences are short: they use the globish. So, the goal is to touch a lot of people like that everybody will understand it.

2. I can notice that the language is easy to understand, the sentences are short, there is not a using of passive form (like in the scientifical articles), so they use globish. They use pathos because they say words like "aggressive" "violent" "hostility" to fear the readers (about the rap). They use ethos because they talk about experiences, tests, a number of students in order to establish credibility. There are not a lot of particularity because we can understand an opinion (like in many texts), it's easy to understand and short to read it.

3. The advantages of talking about the subject with this type of language are:

-Everybody can understand it, so talk about it later.

-People are less disturbing about the "scientific aspect" because it's an actual subject (rap) and it is written easily. So may be people can learn things about a study that they would never be interested in another context

-The researchers can easily impose their opinion about rap because they instaure a simple but scientifical (or a professional) context.

-Maybe it can schock the readers and make them more saful(?)with their children

The disadvantages are

-They are very simple words so maybe the researchers and the study loose credibility

-It influences a lot the readers because they say with easy words that rap is dangerous. So the opinion is hidden

-So we have the impress that the study and the article are not going far enough for the analyse

Text

4 I think that this text comes from an university leasson (maybe in sociology, anthropology, or psychology) or a university study because it cites a lot of other studies. In fact, in the university context, we have to learn a lot of writters minds in order to understand a subject and to create our own mind. Most of all, the texts give dates with authors, abreviations. it's maybe linked with the bibliography. So, I think that text want tos tudy a theme and to understand all his aspects. It is very analytic.

5 I think that the sentences are very long compare to other texts, they are a lot of sentences, in other sentences (uses of "..."). But in fact we don't feel any pathos, we feel that it's a very informative and analysing document (using of words like "increase," "nonbiased," "escalatory spiral and antisocial") so sometimes the words and sentences are difficult to understand (you have to be in this context to understand everything) So the critical aspect is more hidden and better invocated ("pop psychologists believe" "the kind of cathartic release")

6 Advantages:

-It shows the opinion just at the end so we have the time to understand the facts and analyses to make our own opinion

-It gives credibility to the authors because we understand that they know their subject well because it's sometimes difficult to get it when we are not concerned by those studies.

-It's funny to read because every opinions are significated so it's more "adult>"

Disadvantages

-It's difficult to stay focus on it if we're not interested by the subject and most of all if we don't know anything about psychology scientifical studies or sociology. So it excludes some readers

-Maybe citing too many researches can make the reader confuse because too can exchange in his head the findings of each one and get lost in the text

-Sometimes, we don't understand words or expression so we are feeling weak

Text 3

7. I think that texts is an article form a teenagers or big public magazine (as "closer" "public" in France) because:

-there is a title which wants to attire the readers: a famous person talking about her dating daughter. The love stories in famous people like are the principal interest of these magazines.

-The words are easy to understand so we want to touch a lot of readers.

-There is an interview of Eminem inside the article

-IT's a very short text

-The first sentence present the person involved and talk about the end conclusion of the article

8. I can notice a very easy language, strong and violent words (in want to touch teenagers.

9 Advantages

- It's really warning because we see those words first (without finishing the article) so it attires more viewers/readers

-Everybody can understand because it's trashing: using of pathos

-IT's fast to read it so it's useful for the readings in the morning underground for people

Disadvantages

- Not a lot of credibility because it's fool/not very intelligent.

-It's sexist because it says that the dad (so the man) have something that will examine the subject of the begining.

Text 4

10. It's like a teaser that we can find on internet (websites of museums, adds, "allocine," facebook events)

11. I can see that there are a lot of adjectives. We can immediately feel the opinion of the writter because he uses strong words ("overdetermined," "brutalization" "racist" "sexist"). We understand that it's a strong subject, it's serious and the writter wants to sensibilize (pathos, ethos), wants to show something important. the sentences are short and strong, it has an impact on the readers

12 Advantages

- There is a lot of credibility, it means really serious so we are attentive

-It give shte want to know more things about it. The end is mysterious with the use of a question

-It make the reader think about these big problems

Disadvantages

-It's maybe to quickly violent for some reasons

- Maybe the opinion is too pronounced so it can rebute some readers who are not agree

Text 5

13 I think this text is a definition that comes from Wikipedia because

- There are some punctuations (underligned words, little letters, links)

-There are not any opinions, just facts (using of logos)\

-We want to explain a word in the most details way

14 I can see the use of logos (logic and reason) a lot of adjectives to describe the subject ("rhyme" "cadence" "rhetorical" "hip-hop musics") Every words are explain, almost the difficult words, so it's a "very informative tone" Very easy and quick to read

15 Advantages

- very informative so it's interesting

- easy to understands the words and their caracteristics

-It's a king of language/text that one generation know thanks to all the works we are doing with the help of internet

Disadvantages

- It's a little boring, like if a robot was talking to us

- very long sentences

- It's not a very natural way to speak

S61

Text 1

1 The text can form a article because there is a interview with Anderson maybe a journalist talk with him

2 The language is globish. There are not specific term, we have only a resumed of situation, a explication

3 The disadvantages is can be we haven't the detail, is short text and I think is more complex. And it's scientif etude.

Text 2

4 The text comem from internet or journal, maybe is a scientific article. I think it's interesting because we can see the reshearch of more peoplel

5. The language of this text is IAE because they use specific term like "catharsis hypothesis"

6./

Text 3

7. The text come from an interview maybe a article on people. because the subject is Eminem. I think for the buzz, I think there is more interesting the 2 other text

8. The language is globish, because they use normal language

9. the disadvantages is there is stereotype because is a limited language. they concentred on one typeof situation

Text 4

10 The text can from internet, maybe is a article of sociology because they evocated the actuality fact and specific term. I think it's interessed because is simply with a specific vocabulary (racist, sexist)

11 It's supported language with term like "racist, sexist…" "classist discrimination." It's the first which use this term.

12 The advantage is to speak with the great term of the situation. The disadvantage maybe is people don't understand.

Text 5

13. The text can from a musical article because they explain what is rap. I think it is a …

14. The language is IAE, they use artist and specific term like "flow," "delivery" Moreover they give a definition of this term. In other text we don't have definition on a style on music.

15. The advantage is not stereotype, they explain the origin of rap, the base. They don't speack about the effect of rap.

S63

Text 1

1 I think this text comes from a basic newspaper. I think the journalist of this document is quite closed-minded, for him. The study is right, and used a good methodology.

2. /

3. The advantage of this text is to discover new opinions about the impact of lyrics on people. The disadvantage is that is not really objective, and when we talk about science we have to be. Furthermore, in this text, they sound sure, but I am not sure that the study was so sure.

Text 2

4 I think this text is from a scientific magazine because there are a lot of details and use a lot of informations from studies

5 /

6. /The advantages of talking about the subject with this type of language are that there are a lot of informations that prove researchers analyzed well this problematic. But the disadvantages can be that it is too complicated, too long.

Text 3

7. I think this text comes from a website. This text is an article based on star's life. I think this kind of article is not interesting, it is not our life. We are not friends of Eminem, he still have a private life.

8./

9. The disadvantages of this article is that it would makes think to people that rap is bad. Furthermore, this article i really made to do like a polemic, but it is a private fact. The advantage is that fan that are really interested of his life will be happy

TExt 4

10 I think this text comes from a art magazine. It is a little article from an art magazine. I think it is interesting

11. The language of this text is more research, it is well wrote "will examine structural violence and specific forms of violence in their multifarous dimensions"

12/ The advantage of this text is that it makes think people, about this fact, but there is no more informations about what they say "violence is inherent to our society" i am not so sure

Text 5

13. This text comes from Wikipedia. It is a definition of a term. I think that because this article is very objective, describing "Rapping is a music form," "The components of rap include'

14. /

15. The advantage about this article is that it is good to learn thinks, but the disadvantages is that you have to be search to listen to rap.

S16

Text 1

1 i think this text is an extract of a scientific vulgarize article because there are quotes of the research, it's an explanation of the study. The names of researchers are cites. It's write to the third singular person.

2. the language is simple, the sentences are short, there is a repetition of some words. Also, they hedge the idea,they use nuances and words like "believes" "could have."

3. The advantage to use simple words and short sentences is that the text can be understood by a lot of people. And the hedge shows that they not affirm the result of the study, they just explain it.

text 2

4 It's not easy to know where this text comes from but I think it's a scientific text or a scientific research because it's about scientif ideas, research and theories are cited. Maybe it comes from a study

5. The sentences are longs, there are terms which are complicated to understand.

6. It's difficult ot understand this text because the sentences are too longs and words complicated. Also, the text refers to other texts and research so it's not easy for everyone.

Text 3

7. I think this text is a press article, it's a kind of interview with the rapper. There is a subtitles, in the text, it's about Eminem talking to "reporters."

8. There is a lot of quotes, the language is very simple, it's not difficult to understand

9. The language is not difficult to understand and also they explain the reference about songs of the rapper so even if you don't listen Eminem's songs you can understand. The journalist is objective, he doesn't give his opinion about the subject.

Text 4

10. I think this text is a summary of a presentation of an exhibition: First it describe the subject, the violence. Then the exhibition is explain and we learn that it takes place with other exhibitions

11. I don't notice any particularities of the language of this text

12./

TExt 5

13. I think this text is a definition from the website Wikipedia. There is a definition of the word "rapping' and a lot of words are underlined so you can read other definition and you can go on other page with the links

14/15 There are a lot of word underlines so it's not nice and easy to read properly. But there are not particularities of language. The text is objective, there is not opinion of the wrtier.

S15

Text 1

1 I think this text comes from a newspaper, because it looks like a (bad) vulgarization of a scientific study. We can also see it when the text says "says the team." It proves this text has not been written by the study team itself.

2. Yes, This text is taking scientist's words sa truth. We can see it in the first sentence here, the subject is put on the end of the sentence ("suggests a study"). It's a passive form

3 The advantage is to easily convince readers that this is the absolute truth. The disadvantage is that it removes all objectivity. It becomes a propaganda text.

 Text 2

4I think this comes from scientific press (the first one came from a more generalized media) because it gives more examples and former researchers. This texts tries to prove it's views.

5 Yes there is a lot f I.E; E.G., et all...and a lot of names of scientists

6 It gives a scientific form to the text, and is more trustable than other forms

Text 3

7 I think this text comes from a generic press or even people press, because it's only quoting what Eminem said. there's nothing on this article that comes from the writer himself

8 Yes, as I said, there's only quotes in this.

9 The advantages for this newspaper is to be able to speak in bad terms of rap music without saying it themselves. The disadvantage is that is not even real journalism and many readers are sick of this kind of empty articles.

Text 4

10 I think this text is either an advertising (for the "symposium on violence"), either a text from specialized press (in art or something close to it), because it seems to advertise it

11 YEs, first we see a description of violence as if it was coming from a dictionnary, and we also see rhetorical questions.

12 The advantage is that the writer seems to know it's subject. The disadvantage is that he/she seems to lecture us.

Text 5

13 I think this text comes from a dictionnary or Wikipedia because it looks like "scientific" research on rap

14 YEs, the text tries to look serious by using a lot of words to say the same thing and to explain things.

15 The advantage is that it seems serious. The disadvantage is that it's not saying anything interesting (or only very obvious things)

S17

Text 1

1 This is an article of a new paper or in internet because a synthese of a research, the article explain what the researchers do and for what

 2. On this text, the register is neutral everyone can read it because it uses easy vocabulary

3. The advantage is that everyone can read it, and the subject is interesting

Text 2

4. This text is a scientific text because this uses technical vocabulary, that talk about one research

5. The language is difficult to understand the people who can read this text it is because he want to make research on this subject, not to have fun.

6. The advantage, that says many information on subject but it is hard to read it.

Text 3

7 This is an interview of a rapper because there is what he said to the journalist

8 This text is the most easier of the corpus because we can read it for fun because it is about a star

9 Everybody can read it. But it is not a research so people could do don't trust this text or think that this text is not important, it just the life of the rapper.

Text 4

10 This text can come from a blog because the writher explain his position on the subject.

11 The text try to say "that is bad, believe me." It stays on his position, It is not a neutral vocabulary.

12 That show a point of view, there is a position: the text 1 and 2 are neutral. Not it.

Text 5

13 It maybe come from of Wikipedia or an other definition website because there is the word and his definition

14 This language is simple, for everyone can understand the word wich is explain to make understand when people reads. This is a neutral text

15   The advantage: when we read it we know wath is "rapping." but we don't know the history of the research on this word. We see this text when we do the research on this subject.

S45

Text 1

1 I think this text comes from a scientific article. It is written with an official tone and we can see very distinct paragraphs. Also, it seems serious and there are lots of quotes from the researches. Quoting is an important part in writing an article. And it is about a study.

2. This does not seem like an oral form, unlike text 4, and the English word is very globish: everyone can understand, you do not need a special vocabulary to read it. Also, it is very impersonal, we do not know who wrote the article and there's no bias. IT's just facts: there isn't any pronoun used except "it."

3. Everyone can understand because the vocabulary is simple. But it can seem cold and boring because the writer doesn't adress us, it's impersonal. It was written to give us information about a study.

Text 2

4 I think that this text comes from the abstract of a study because it seems like this is an introduction: The writer quotes previous researches in the subject there are sources from scientific releases and the author announces that this study will prove the contrary of what the general public thinks. Also, the vocabulary is very specific to scientific studies and the tone is very official

5. The vocabulary is complex, not everybody will be able to understand. The sentences are long and the tone is very official. There are two distinct paragraphs.

6. The vocabulary is very complicated which help people to be more precised but it's also very elitist and excludes people who won't be able to understand it.

TExt 3

7. The text seems to come from a people magazine, and it is an article about Eminem, a famous rapper and his reaction to his daughter dating a fan of him. It's nothing scientific and the article doesn't have lot of content except quotes. The article is very short.

8. There are more quotes than actual sentences, the sentences are very short which makes this article easy to understand and fast to read. Everybody can understand it, it's globish english. The fact that this article is short makes it kind of appealing and people enjoy it.

9. Everyone can understand it because of the simple vocabulary but it is biased so people might be influenced by the rapper's opinion of rap music.

Text 4

10. To me, the text is from the television news. This seem to be an oral form. the tone is official and the sentences are short and direct.

11. This is an oral form, it looks like a speech. The vocabulary isn't complicated, unlike the scientific study. It directly addresses people ("we" "our society"). Also, it is a very short text.

12. People feel concerned because the journalist is using "we," "our society," so they might be attention to what the journalist tries to say. But journalists are sometimes very biased and could be manipulating people's minds.

Text 5

13 This is the Wikipedia article about rapping. We can tell because of the typography (the use of bold and italics). Also, there are little numbers next to some words (*gives example of footnotes) which are links to other Wikipedia articles

14. It doesn't address people directly, it is easy to understand and in very informative. The sentences aren't long and it's all information.

15. It is easy to read and understand but we have to pay attention to the sources because everyone can modify a Wikipedia article.

S13

Text 1

1 I think this text comes from a press article because the texte talk about songs with violent lyrics and this impact and present a study for credibilise the message that it takes. I think this text comes from an popular journal in US. They are a distance enter the autor and the subject. It is a typical form of language of a press article of a popular journal

2 I notice particularities of the language of this text compared to the other texts. In fact, the text present a society subject with a form of distance but with a message. This point of view takes a little part of more big subject for credibilised a messsage

3 The advantage is credibilized the message for person that not go against he message. The disadvantage is the critiques of the person that can debate in this subject

TExt 2

4 I think this text comes from a scientific article. In fact, the vocabulary, the developpement of this text are more destinate to a public heal interesting by a subject and the studies presenting

5 The particularities of the language are the vocabulary and citations of different scientifics

6The advantage is the force of credibilitie. The disadvantages is that the public for realy understand or have a intesting, need a minimum of competences or a minimum of curiosity

TExt 3

7 I think this text comes from a press people article or press article. THe subject is presenting without citation of study but with words of an artist. The title is typical of title for do read.

8. They aren't citations of studies but it's only text who we can see a citation of artist

9/

Text 4

10 I think this text is an introduction of a student work because the text have a first part who present a subject and in the end, they ask a question

11 The first paragraph is a presentation of the subject of violence impact. SEcond part is a question representation for guide a work, a think.

12/

TExt 5

13 I think this text comes from a website or book of dictionnary because the text is a dfeintion of "rapping" like wikipedia

14 This text explain the word and takes the origin of the word and the form of the use

15 The advantages is takes a know for people. The disadvantages is that the for know the rap, people could listening rap. IT's the best definition.

S12

TExt 1

1. For me, this text comes from a scientific article or more generally from a scientific document like a magazine. In fact, the first sentence looks like a title, so it could be the title of the article. Moreover, during the rest of the text we can notice few references at researchers, studies and different departements and

universities. Some words are also specifics like "increase," "psychological tests." They are also using a specific structure with terms like "Althought" and a formal register and an argumentation based on the Pathos.

2. The language here is less heavy than in the text two, words are more descriptif. Compared to text 3, Text 1 in more formal.

3. Advantages are that it is accessible to everybody. The text doesn't try to make you explain about a specific subject, it just gives you facts and results to a text, it easy to understand. It could also be a advantage because this kind of language is really descriptif and it is better if you are already interested by the topic.

Text 2

4. For me, the the text comes from a book written by a sociologic expert. It is a scientific text as well but I think that the research is different, more sociologic and it comes from the litterature. WE have a really formal language with heavy construction of sentence. We feel that words are choosen to have a specific thought. The author is using words like "Nonetheless" and talkes about famous peoples like Freud.

5. Author introduce his text by "As evidenced" so he directly gives a kind of opinion on the subject. HE is going to use Ethos to be more credible with a complicate language from litterature

6. Advantage. This text looks really credible, informations looks sure and permit a reflexion. Disadvantage. This language is not accessible to everybody, you need to have some references in literature.

Text 3.

7. I think that this text comes from a magazin like a music magazine or a people magazine. It is an article. Here we have a specific structure with a title and few little paragraph. We can also find some interview in the text and an informal language.

8. We have a very simple language with informal words like "Jesus" and a lot of sentences where the rapper is talking with a common language, with "I"

9. Advantages. Everybody can understand, the rapper looks more close to people and accessible. Disadvantages. The text gives a unique and specific point of view. It can't bring to a reflexion. Moreover, everybody is not open to this kind of language and those one will don't give importance to this text.

Text 4

10. I think that this text comes from a web site wich talking about exhibitions and introduce them. For me this, this text is the first part that you can read on the web site to introduce the subject. They are talking generally about violence first to arrive after on the title of the exhibitions.

11. The language looks on certain point like the "IAE" with "complex" "overdetermined" "forms," it is a specific type of description that we don't find in other texts. YOu need to use your imagination.

12. Advantage: This language can make you feel in a certain way what you are going to see in this exhibition, you can imagine, travel in the text. Disadvantages, ,it create a team, you have to know and understand the language.

Text 5

13. from a dictionary of encyclopedy

14./

15./

S11

Text 1

1 It's a magazine that utilise a scientific text, because we can see "Researchers at ? and the Texas Department of Human Services in Austin tested over 500 students in five experiments." And there is a interview of researcher "Craig Anderson" I think it's special article scientific

2 There are many scientific terms that "semantic priming process" or "semantic priming process" or "psychological text," in the other texts doesn't utilises this terms. It's specific words between researchers or doctors

3 With this vocabulary, many person doesn't want to read, because it's difficult to understand the technic words. Or this person think is true because it's a scientific text

 Text 2

4 This text is a resum of a lot of experiences for researchers like Anderson or Freud. For demonstrate to their are not the same opinion in the subject. IN first part expose the view of different researches, in a second art, they speach to "result" of center of researchers.

5 Here utilises many scientific person for speach to their subject. They keep other ideas and exposes here

6 It's like the first text because here many scientific was often cite in this text and the people can think, it's the only time and not search many information on the subject.

Text 3

7 This text come from to a newspaper. It's article of press. The journalist want to find a reason why Denham do a violent act. He utilises he's musical "gouts" for response

8 It's a "normal" language for touch lot of public, not adressing for specific person. And the subject is extraordinary

9 The advantage is to keep the interest of the population, but is not exactly science

Text 4

10 From to a exposition or art exposition. they utilises the rap vision with violence for create an event to introduce this question. So it's a preview paper to speack of the program of this event It's good idea to touch another person on the subject

11 The subject is a little different of the other document, because here speack about the type of violence and "la maniere" to utilise this in many article of press or what. It's sort of a small definition for the want "violence" and how sens you can utilise this

12. The people texting by this text is not the same of a scientific text, they doesn't think the same thing of this subject

Text 5

13 It's a dictionary definition of "rapping." It's a neutral vision of rap. Speack of type of music and the history of is genre. It's differntly to these are others text. They want to demonstrate the repercussion of rap in the adolescents. There is simply defintion of genre

14 Yes, the reading is differently because the readers can find one of different definition of dictionary article. And it's the true, it's proved in a dictionary

15 It's neutral vision, not like before article and have didn't speack to the violence of rap. Not a point of view. Don't have disadvantages because the article not critizes or "compliemente" the rap, it's neutral.

S10

Text 1

1. I think this text comes from a newspaper or blog. I think it's a newspaper or blog which explain scientifical studies to the public. I think that because there is formal language: no contractions for example. And the text explains the different researches but with a language more understandable that the language in the scientific texts.

2. IT's a formal language but we can understand because there are not scienifical words or dates like in the text 2

3. The advantages is that more people can understand this text because the words are not difficult. The disadvantage is that people can think it's not a good source because there are not scienitfical words or numbers who show the authenticity of the results of the research.

TExt 2

4 I think this text comes from an association's website (from the website of the Parents' Music Resource Center). I think it's a scientific article because there is formal language, different sources and dates and it's difficult to understand.

5. In this text here is scientific idea like the catharsis hypothesis, the sources are named. There are a lot of references to other texts

6 This text seems really serious because it gives a lot of sources and scienific ideas so it's an advantage. But it can be really difficult to understand

Text 3

7 *I think this text comes from a sarcastic newspaper.* IT's a sarcastic article. I think that because I feel sarcasm in this text, it's like a critic about Eminem's rap. And I think it's an article because there is a title and the name of a city

8 There are abreviations, slang, informal language

9 This text permits to the author to critcize with rap but with humor and the text is easy to understand. But people can think that it's a serious article.

Text 4

10 I think this text comes from a book. It can be a presentation of an exhibition of the subject of the book. I think that because it gives us informations about the things that will be treated in "On Violence"

11. This text is formal. There are not citations like in text 3 for example, it's just a presentation or something and the question at the end permites to people to think about the subject.

12. The advantage is that we want to nkow the response to the question at the end so we will probably read "On violence." The disadvantage is that it's not really clear, we don't have enough informations

Text 5

13 I think this text comes from the website Wikipedia. It's a definition. We know that because the term "rapping" is explain

14. In this text we have a lot of words explained like "flower, " "delivery". It's not scientific but it presents to us a lot of things associated to rap

15. The advantage is that everyone can understand what is rap thanks to this definition because it uses easy language. But it doesn't give us statistics about rap like in the scientific articles.

S9

Text 1.

1 This text comes from a cultural article. It's a scientific text because it uses some results from research(es) and tells about a study.

2. The text is clear, it uses quotations to give results and some words such as "suggests a study" in US college students" to show that it isn't the article's fault if research(s) are faulse or wrong or if people aren't agree. I was just taken from some researches and word to tell about the   influence of lyrics' song on teenager's behavior.

3. The advantages are that it's simle to understand what it means and to be seen by many people. The disadvantage is that this text uses many sources or results of investigates so it can be critized by readers.

Text 2

4. This text comes from a scientific book, because it uses sources extrait from books or article. It is a serious work. Notions are on italics. It uses results from researchs to .

5. The kind of language seems to be different than Text 1 even if both are scientific .

6. The advantage is that informations are true, the desdadvantage is that the writter can be an opposite opinion comparated on ours.

Text 3.

TExt 4

10 This text comes from a paper which presents an exhibition. It questionning violence and propose an exhibition to analyse the violence which is very present in our society.

11. It uses a specific vocabulary "interrelated" "omnipresence," "symposium" close to metaphysics questionnings to not giving an answer like a study but to examine how is the society and push the public to be curious about it.

12. This text is addressing to a public who is interested into culture and know all the terms. IT's like this text is not for everybody but just those who understand it. It can be seen as maybe poetic but it's very complex for a subject which can be treated in an easier way.

TExt 5

13. This text comes from Wikipedia. We can see that because some words are underlined and because there are numbers next to some words which are the sources of what the article says

14 The language is really academic, formal, it's objective, just giving a definition of the word without giving an opinion

15. TI is useful if you just want the exact definition of the term but too academic to build an opinion on it.

S7

Text 1

1 The text looks like a scientific article but it looks simplified, there are no really technical terms. Indeed they explain the study protocole and how they found their results. IT can be a scientific transcription

2 The passive voice is used and terms like "suggests"

3. The language stays clear, formal and professional but is not ethos, the garanty of truth of results is not garanty

Text 2

4. This text is a scientific article. He is based on logos and ethos. Using number and is aim is to explain a theory

5. Using of dates and professional of the subject (Freud, Baumeister, etc) more formal and more difficult to understand, using of technical terms.

6. We can believe more simply this text than other, he is well justified ands the raisonnement is well structured. But this language is more difficult to understand then less accessible

Text 3

7 This text comes from an interview, maybe on a web article

8 The language is very simple and clear to understand in general. Eminem's speech parts is in a familiar register and are very basic, he used words like Jesus. His words are in pathos register, he is on an emotional language.

9 Everybody can understand what is saying on this texte, the language is very simply. It's a good way to be understand by all but this language using give not many credibilities to his speech, I mean fact, or justified and structured purposes.

Text 4

10 This is an art text. The text invits to think about violence's conception, and it is openmind.

11. Sentence are not really explicite and are not precise, it used symbolic vision of words, it is an ethos register.

12. The type of language is good to think about a question, to open mind of people but this is not very concret, this is not a very founded form of writting

Text 5

13 This text comes from a dictionnary, the word rapping is in bolt, and the text present a definition of this words. This is based on an ethos register.

14 The language is clear but technical to, there are no emotion on it, just fact. The text doesn't want to prouve anything, it affirmes, affirmative voice.

15. Words and then definition are not spoiled by any emotional position and gives a perfect definition of the word concerned. I don't really see disadvantages to use this language or just to be called "genius" by his friends.

S6
Text 1
1 I think this text comes from a news paper article because it's kind of globish language and the study is described from far, there is no bias. Just description.
2 English is simple to read, even if we're talking about a scientif research. I think it was written to be understood by everyone
3 As I said, this kind of writing is easy to read and so, easy to understand what we are talking about
Text 2
4 I think this text comes from an original scientific report. Here, we can see a strong bias that clearly support he idea that the cathartisis hypothesis is "debunked."
5 Language is a little more scientific and acid. There is emotions in there.
6 In this kind of texts, the idea is more relevant. The reader can take position and makes his own opinion. But it could also exclude some readers who don't like it.
Text 3
7 I think this text comes from a newspaper maybe. Actually, there is an introduction, a title, comments and an interview
8 This language is more "real," reported from a real discussion. It makes talk the subject: Eminem
9 I think it gives a sort of legitimacy to what is being said, Eminem being a emminent rapper. But it talks only about him, we don't have any other thinkings.
Text 4
10 I think this text comes from an artistic exhibition's presentation. Here, we see a descibtion of what we could find in different exhibitions
11 HEre, we find complex words of International Artisic Language. Concepts and Ideas that we can not understand without knowing it
12 This is elitist, made for a special type of readers. It talks for few.
Text 5
13 This text could come from a website like Wikipedia because it uses weblinks
14 It is short, precise, and gives a clear definition of what is "rapping"
15 This kind of text is accessible, clear and give the opportunity to go further with other web pages

S5
Text 1
1 This text may come from a scientific newspaper or a general news paper. It is an article on a research of Craig Anderson and his colleagues. I think that because I don't really see difficult explications as we can find in a real scientific article. It is more accessible to everyone. And it is not Craig Anderson who wrote it because we csee quotes and the use of the third person.
2. This article as not as formal way to speak about the research. We can easily understand what it want to demonstrate but it expose fact with no shades just like a researcher can do it. It begins by saying that song with violent lyrics impact on the thoughts and emotions for researchers and then they say it is real and there is nothing against that fact. The other texts also blame the violent lyrics but they don't all quote researchers.

3. The advantages of this text is that we know where the theories comes from, the author doesn't blame violent lyrics by himself, he quotes and use the name of the researcher. The disadvantage is that we don't have any reason for the opposite

Text 2

4. This text might come from a sociologic text or article from a sociologist. It is either an article or a book. Because like the text we study in cultural studies, it expose the subjects and give some authors who wrote about the subjects. IT is like a summary of differents scientifics projects.

5. The particularities is like I just said, the authors quote some scientifics work tos ay that he or she based on his/her work on those works.

6. The disadvantages is that if we don't know the work of the people who are quoted, we can be lost even if he or she tells some words about it just before. The advantages is that if we are interest about the subject after reading, this text we can read the authors he or she quotes.

Text 3

7. This text come from a magazine like taloids or an article we can find on social media. IT is a retransption of an interview of Eminem. The title is made to caption you with curiosity and then it quotes what Eminem answer to questions the journalist asked

8. The language here is a fluent one, it is made so everyone can read it and mostly young people who can be interest by Eminem.

9. The advantage is that young people or teens who are the most concerned about Eminem and the rap can read and understand that Eminem thinks his texts could be violent. The disadvantages is that it can discredit Eminem and the rap upon older people like parents.

Text 4

10. This text may come from a blog. Because the author takes a position and gives its point of view very strictly about violence in different forms of expression. It can also be an oral speech retranslate in text.

11. The autor interpels the reader by asking questions. It also makes short sentences and use accumulation for example when it speaks about racism, sexism and discrimination. He tries to convince people who he talks with.

12. The advantage of using including forms like the interpetation or accumulation is that the receiver is more touched and the disadvantage is that you have to point of view of someone but it is not various as can be on article.

Text 5

13. The text comes from Wikipedia, it is a definition. We can see it to the squaredbarrel(?) with numbers which refers to the bibliography and bold type and underlined.

14. This text gives only a definition, it is theoric and we can just use it to know what "rapping means."

15. If you don't know the word rapping or a way to say it differently it can be useful. But if you want to know more it is not the website to visit.

S4

Text 1

1. I think this text came from to a newspaper scientific article. Indeed the text use to referred a university researchers and when the journalist reporte the quote of Craig Anderson, we can supposed it's a scientific

2. On the text we can see that the journlaist use a neutral language maybe he use the passif voice for this

3. The disadvantages of talking about the subject of the text with this type of language it's the reporter can take understand that everybody can have the same behavior if the person listened a music like rap

Text 2

4. I think text comes from a newspaper article on sociology maybe because he use to refer like Brueuer Freud...

5. As the text 1, the text 2 can use the passive voice

6. Like the text 1, the text 2 could assemble everyone, they are not really difference between people. He can use this language in order to affaird people.

Text 3

7 This text comes from a newspaper article, like people diaries. I think that because I can found a title before the paragraph and I can found quote

8 Contrary to this text, I can found more quote. But, for me, it's the same particularities of the language. I think the reporters try to blame the rapper

9 The advantages and disadvantages with this type of text it's the reporter can give her opinion about the rapper and wright (tromper) the reader. In addition, he can have a mobilization for the rapper

Text 4

10 I think text can comes from a newspaper article, maybe on a specialize diaries like sociology or philosophia

11 The type of language of this text is the active voice. And contrary to the other text, like text 1 and 2, he can be more simple because it's not a scientific article

12 The advantage of the text it's general, he don't really blame or accuse the rap music, but he give a definition of violence with an example

Text 5

13 I think this text comes from on a website like Wikipedia. He give a definition of "rapping". I think that because on the text we can see a words on bold and underline. I can see a little number which significate that I can found a definition of this term on this website

14 The particularities of the language of this text it's simple everybody can understand what the text explain.

15 This advantages of talking about rap with this type of language it's he doesn't denounce the violence like the other text, he explain just the type of music, the origine.

S3

Text 1

1. This text comes from a scientific article, a conclusion about experiments. I think that because I can see they make tests over 500 students in five experiments, because they want to see if there are evaluation or not, if there are emotion or not. They want a scientific answer from student's brain.

2. They use ethos to create credibility thanks to their experiments. They use scientific words to explain their conclusion. They want to show us that they are able to make conclusion because it's the truth. They want to show us that their analyze comes from a psychological analyze.

3. Thanks to their analyze we can be able to know what that listen violent music or see violent video could have bad effects but in this article, there is only one issue. We can't have our own interpretation about it. It's like a fact. It doesn't give us the possibility think differently. This type of language shows us only one way of thinking.

Text 2

4. This text comes from a newspaper. It's a scientific article which explains that angry music could be bad for people. And this text quotes scientific theories to explain what it says. It quotes Researchers (Anderson and Bushman)

5. It uses logos to convince people and it quotes others people to show us that it's not a fake news. It based on researches and uses scientific words like "social cognitive theories," "cathartic."

6. The disadvantage is about the fact that not everybody know a lot about catharsis hypothesis. It's a good article to inform us but it's a little bite difficult to understand what they want to say because we are not experts.

Text 3

7 This text comes from a magazine or a newspaper about stars or celebrity. It's about an interview between Eminem and a reporters. I can see that thanks to the conversation which is written in this article. It's a transcription. This article translates what Eminem said to the reporters.

8. It's informal. It's "sweet." There aren't numbers, statistics or data like others texts. It's easy to read it. It's for everybody. You don't have to be an expert or know some kind of language to understand it. It's not an article which wants to convince people, it just wants to inform us about feeling of Eminem. It's writing exactly what Eminem has said.

9. We can have our own interpretation. It's a scientific article which speaks about rap and about young people who listen rap. It just shows us what Eminem thinks about his music. But it doesn't show us if it's good or not listening to rap music like scientific article with analyze. It wants to show us "pathos."

Text 4

10. It comes from a social network like facebook. It's the opinion of someone. Nothing comes from an other analyze. It's like "a post." Someone gives his opinion. He says only what he thinks about violence

11. There aren't data, scientifs analyzes or words which show us it comes from a newspaper. We can only see the quotes "Cady Noland" and "Because I live here" but I think it's his own opinion. It's a maniest to denounce violence

12. We can see opinion of people about a subject. We can see that the freedom of expression really exists that we can leave an opinion or a subject and we don't have to be a specialist of the subject and say something so it's an advantage. But, we can also say that it's a disadvantage too because it's just an opinion, there isn't analyze. We can't use it because there aren't researches which explain what he says. For example, we can't quote it at an exam because it's an opinion.

Text 5

13. This text comes from a website because it gives a definition about "rapping," It comes from Wikipedia. We can see some numbers to explain words. It explains to people what is "rapping," There are specific words to be very clear about the definition. It's for everybody. Everybody can see that because it would be very precise

14. There are numbers to explain some words, there are scientific words to illustrate the definition. There are words which explain the genre like "flow," "delivery." There are words which explain the history of the word. So this definition need to be very large because some people want to know a lot about the word

15. It's too formal and sometimes, the definition isn't very clear. Sometimes we don't understand the definition but it gives us a big view of what does it mean. And wikipedia isn't a good network because everybody can modify what is writing.

S2

Text 1

1. This text comes from a scientific article, or at least a newspaper article simplifying a scientific study. Either way, we see in this text both the characteristics of journalism and scientific language. We can see it is not directly from a scientific study since the first line introduces and take its distance from the core of the text. The scientific methodology and language, words such as "researchers" and "experiment" show us that this is a simplification of a scientific text to be made into an article.

2. We can see in this text a formal language, using a few scientific words and expressions. Moreover, the use of passive voice can be noted in various parts of the text. Compared to text 2 though, this text seems more understandable for a research neophytes and is, that way, meant to be read by non-professionals.

3. As this is a simplified scientific study, the advantages are understanding while being reliable. The text is indeed just an extract of the whole study but it permits a reliable approach of the subject. Although, this text lacks details regarding methodology and only uses one source.

Text 2

4. The text is extracted from a scientific study. It is part of a broader research paper. We can see that from the language used, very formal and scientific. Althought, the lack of methodology indicates that we could be in the conclusion, or the discussion part of the paper.

5. A bit similar to text 1, this text uses formal, scientific language as well as the passive voice. But here, the text is not a part of a newspaper article, it is raw information, unsimplified, it is the most scientific text out of the five.

6. A text like this lacks accessibility but counterbalances it with a professional, raw content, that feels more unbiased than the scientific extract used for the first text

Text 3

7. This text comes from a newspaper and is an informational article, based on an interview with Eminem. The headline, the presence of a location indicate undoubtedly so.

8 While staying formal, this text does not rely on a strongly scientific, specialized language. Same as before in the two first texts, this newspaper uses passive voice as a way to convey the newspaper political agenda and bias, that Eminem is shocked. We can also take note of the more familiar language used by Eminem during the interview

9 Even if it seems a bit artificial, the interview of the man who himself wrote these lyrics is a powerful argument against rap. The lexical field of violence when referring to his songs and of fear regarding the rapper's reaction make it even more striking.

Text 4

10 This text is the description of an artistic exhibition and probably from an artistic website or magazine. We can see that from the use of an overly complicated and specific language, moreover, the reference to an exhibition makes it certain that this text is about art

11 As said earlier, the language here is extremely specific detailed and complicated. We can see in this text the use of latin words and expressions as well as a lot of adjectives and adverbs. It is the first text to use the language, the vocabulary in such a way.

12 We can't argue about the level of detail and professionalism in this text. But the language is a bit exclusive to those already initiated to such a language. This way of approaching the text is almost comunitarian, reserved for the very few who understand.

Text 5

13 This text presumably comes from Wikipedia, it is a definition of the word "rapping." We can see that from the unbiased and informative aspect of the text. Moreover, the use of notes (*gives example of footnotes) makes it unlikely that this definition is out of a dictionnary

14 The language in this text is very straight-forward, as well as being extremely formal. We can clearly notice the conciseness of this text, no word is superficial. *Moreover, in contrary to those four other texts, this text doesn't use as much the passive voice*

15 Talking about rap using a definition is necessary to fully understand the basic aspects. Although, it may seem a bit too much objective. What is written in this text is almost undebatable but still surface information, unbiased.

S1

Text 1.

1 The text probably comes from a vulgarized artical. Mostly because at the beginning the author says that this idea comes from a study.

2. It is a very approachable language quite easy to understand, there is not so much hedging. But it looks pretty serious it shows the limits of how they did it.

3. One main advantage is that it is easy to understand but being vulgarized that much of the research can be modified by the journalist. To me, here it looks pretty ok, I don't see any bias (without knowing the original article it is not obvious)

Text 2

4 I guess this text also comes from an artical and not from a scientif research. But it probably comes from a more specific, precise paper. The register is more formal and the author quote his references.

5. More formal tone than the previous one. The reference to ancient Greek and the use of passive makes this text more "advanced," more "reliable" maybe more serious?

6. It can be harder to understand but it looks more serious to me.

Text 3

7. This text probably comes from a satirical journal or a tabloid. IF this is a real interview then it is both hilarious and horrifying for the artist. This is surely an ironical interview beause Eminem is very "raw" and critical about his own music.

8. It is an interview so it is in a familiar tone. As this is spoken words it is very approachable.

9. One advantage is that it is very striking. It makes you understand in a funny way that violent lyric are not so funny if you believe them or if you can't put a distance to it.

Text 4

10. This text looks like the abstract of an exhibition. The introduction of something bigger at least. Mostly because of the register and the tone but also because it ends up with a question mark.

11. It is a hard text to understand mostly because of the words. Words like "brutalization of its practices" "aware of the de facto"...are contributing to make this text not the easiest.

12. The problem with this text is that it's not talking to everybody, you have to have a certain level to really understand it I think.

Text 5

13. This text is a definition of RAP music from wikipedia because of the register but also because of the little numbers over spitting, emceeing and MCing, etc

14. It is very "plain" and descriptive.Words like "wich is" "include" "differes" are keys of this kind of texts. It looks neutral.

15. It's a definition, it shows the origin and it's not taking any risks.

Annex 24: Activities conducted during first semester of field study 3
The Burning Man Festival:
During this unit we will be studying the Burning Man Festival. This video will give you an introduction to the festival:

Activity 1:
Video: Katie Couric- Now I get it :" The Burning Man Festival Explained"

Fill in the blanks with the answers in the video:
What festival _____ 70,000 people _____in 44 minutes
this year and_____ costumes that would make Lady Gaga look like a Puritan?
It's called Burning Man. It happens at the end of the _____ every year
_____ 100 miles from Reno in the Nevada Desert, and it's an oasis for the most
_____ group of people on the planet.

1. How did the festival begin?

2. How many people attended the first year? The second year?

3. Why did they move it to Blackrock Desert?

4. What kind of arts are present at the festival?

4. What happens at the end of the festival?

For the next part of our activities, you will be asked the question:
Does the Burning Man Festival respect its own principles? In order to answer this question, we will first study the principles of the Burning Man Festival and then watch a series of videos about the festival. During our 4th class, you will turn in a 300 word essay answering the questions:
Do you think that the Burning Man Festival respects its principles?
Would you like to attend? Why or why not?

Activity 2: Read the Principles and fill in the blanks with the correct principle.

Ten Principles of Burning Man

Radical Inclusion Anyone may be a part of Burning Man. We welcome and respect the stranger. No prerequisites exist for participation in our community.

Gifting Burning Man is devoted to acts of gift giving. The value of a gift is unconditional. Gifting does not contemplate a return or an exchange for something of

equal value.

Decommodification In order to preserve the spirit of gifting, our community seeks to create social environments that are unmediated by commercial sponsorships, transactions, or advertising. We stand ready to protect our culture from such exploitation. We resist the substitution of consumption for participatory experience.

Radical Self-reliance Burning Man encourages the individual to discover, exercise and rely on his or her inner resources.

Radical Self-expression Radical self-expression arises from the unique gifts of the individual. No one other than the individual or a collaborating group can determine its content. It is offered as a gift to others. In this spirit, the giver should respect the rights and liberties of the recipient.

Communal Effort Our community values creative cooperation and collaboration. We strive to produce, promote and protect social networks, public spaces, works of art, and methods of communication that support such interaction.

Civic Responsibility We value civil society. Community members who organize events should assume responsibility for public welfare and endeavor to communicate civic responsibilities to participants. They must also assume responsibility for conducting events in accordance with local, state and federal laws.

Leaving No Trace Our community respects the environment. We are committed to leaving no physical trace of our activities wherever we gather. We clean up after ourselves and endeavor, whenever possible, to leave such places in a better state than when we found them.

Participation Our community is committed to a radically participatory ethic. We believe that transformative change, whether in the individual or in society, can occur only through the medium of deeply personal participation. We achieve being through doing. Everyone is invited to work. Everyone is invited to play. We make the world real through actions that open the heart.

Immediacy Immediate experience is, in many ways, the most important touchstone of value in our culture. We seek to overcome barriers that stand between us and a recognition of our inner selves, the reality of those around us, participation in society, and contact with a natural world exceeding human powers. No idea can substitute for this experience.

The Ten Principles of Burning Man

1. At the Burning Man festival, one important concept is_____. Recipients are not required to exchange anything for what they have received.

2. One related idea is _____, which is why there is no advertising or sponsorships.

3. Everyone is welcome to participate in the Burning Man festival, according to its concept of _____.

4. Those who do come are expected to participate in group activities according to the concept of _____.

5. They are also expected to respect one another and follow laws:_____.

6. After the festival, participants are expected to clean up:_____.

7. Festivalgoers are encouraged to embrace the idea of "here and now" _____.

8. Everyone is welcome to take part in all activities: _____.

9. Festival attendees are encouraged to communicate their ideas without any restraints _____.

10. Festival goers should depend on themselves and their own resources _____.

Activity 3: Read the text and do the activities which follow:

The Changing Face of the Burning Man Festival
By JESSICA BRUDER   **AUG. 27, 2011**

The New York Times

Tens of thousands of volunteers are gathering to build a city in a Nevada desert. Their organizer is a *for-profit* company that has collected millions in revenue over the last decade, largely because of this donated labor. At a distance, it's easy to wonder: why are these people working so hard for a *company* they don't own?

That's one of the paradoxes of <u>Burning Man</u>, the annual arts festival whose attractions include colossal art installations, all-night dance parties, classes where partiers can learn things from Hula Hooping to playing the ukulele to making absinthe.

The short answer is simple: the company behind Burning Man doesn't act like a traditional business. Although it gets its revenue from ticket sales, festivalgoers don't see themselves as customers. Rather, they are Burners, part of a cultural movement

governed by 10 principles.

Tickets for this year's festival, from Monday to Sept. 5, have sold out in advance for the first time. In a situation that doesn't seem to correspond to the festival's principles, some participants have been left at the mercy of scalpers. While many Burners are selling their extra tickets to one another at face value or even giving them away, eBay vendors have priced them for more than $800.

How much money has the festival made over the years? Its organizers don't disclose revenue figures on a year-by-year basis. Burners know little about the finances behind the event they work so hard to create, and that bothers some of them.

The company has spent $102 million over the last 10 years, according a list posted annually on the festival's Web site. These annual reports do not include any money kept or invested by the event from year to year, and Burning Man does not take out any *loans (crédits)*, according to its organizers. Last year, the company spent $17.5 million.

It's clear that most of the money collected by the company goes back into financing the festival: paying for land-use fees, fuel, artists' grants, medical services, infrastructure, insurance, wages for a full-time staff of 37, along with eight part-time employees and several hundred seasonal workers. Whether cash is left over each year, and how much, has always been a matter of speculation. That speculation has intensified as Burning Man prepares to become a nonprofit, a transition that includes an unspecified payout to the company's partners.

The annual festival takes place in Black Rock City, the temporary encampment of more than 50,000 people. Tickets this year sold for $210 to $360, with the least expensive ones available to the earliest buyers. Unlike most commercial festivals, there's no *hired* _____entertainment here. Rather, Burners partake in the cultural equivalent of a *potluck supper* (*auberge espagnole*): everyone is expected to create the meal.

Many Burners spend thousands of dollars on the elaborate artworks they have been building all year.

Burners are expected to arrive with everything they need to survive a week of desert camping, including food, water and *shelter (abri)*. Vending and advertising are forbidden. In a limited *concession*_____, coffee and ice are available to buy, but that's it.

Rather than using money, Burners rely on a gift economy, which encourages sharing and free exchange.

Currently _____, the financial structure of the company is changing. Mr. Harvey announced several months ago that he and his partners were planning to

transition the company from for profit to non-profit status.

"We're going to treat Burning Man like what it always should have been: not as a product, but as a gift," Mr. Harvey said. Before the transition to non-profit, he added, the company's owners will take an undisclosed payment. And this is where things get complicated. For the past decade, Mr. Harvey has stated on the festival's Web site that if any one of the company's owners decides to leave, "he or she will receive, as sole compensation for many years of service, a golden parachute of $20,000."

The original $20,000 payout figure, Mr. Harvey admits, was largely symbolic. "It was just to show that we weren't in it for the money," he said in an interview this month. And though the amount of $20,000 is written into a formal company agreement, it referred to what individual owners could receive for leaving the partnership. In this case — with everyone leaving at once and dissolving the company, that provision is no longer *valid (valable)*.

THOUGH the new payment is larger, Mr. Harvey said, it won't make him and his partners rich. "Listen, all of us could probably in the future just live the life of millionaires," Mr. Harvey said. "We'd have money coming in because of our rights of ownership. We will *surrender (abandonner)* that," he said, referring to the nonprofit plan. He would not, however, give the amount of the owners' payment, though he said a figure had been determined. His colleagues say the amount is unremarkable.

Brianna Camarda, a Seattle undergraduate _____ student in creative writing and member of a Burning Man camp that for many years built a colossal space-age funhouse in the desert gave her opinion of the transition. "When you see the current problems with the economy, it seems very selfish," she said. "You say you're a counterculture organization, but then you're funding your retirement on the backs of attendees."

Some Burners believe their participation gives them an active role in governance. "I think that your ticket buys a little piece of the festival," said Bill Keller, 46, of San Francisco, who went to his first festival in 1996. "I believe your wanting to be there and paying to be there gives you some degree of ownership."

Others disagree; they think Mr. Harvey has the right to run Burning Man's financial matters with a bit of privacy. "I don't care if he takes a quarter of a million. If it's there, let him take it. There's people who make $2 million a year and work for Monsanto and all they do is pollute the planet," said Helen O'Neill of Ventura, Calif.

Many Burners' opinions fall somewhere in the middle. Sven Liden, an entrepreneur from Seattle who started traveling to the festival in 1999 said, "I would applaud Larry Harvey for going to a nonprofit, because it will in the future take the money motivation out of the equation, but I think there probably should be some transparency even on the for-profit side,"

Annex 24: Activities conducted during first semester of field study 3

Find these words in the text:

bénévole	subvention	
posseder	à temps plein	assister à
client	à temps partiel	participant (there are several
prêt	à but non lucratif	words for this in the text)
revendeur à la sauvette	à but lucratif	

Answer the following questions about the text:

1. In this text, can you identify some ways that the festival contradicts its principles?

2. How is Burning Man different from a typical business?

3. What change is Mr. Harvey making to the festival? Why?

4. What are some of the different reactions to the change?

Activity 4: The following videos can help you prepare for your essay:

Top 5 crazy things about Burning Man
https://www.youtube.com/watch?v=gDYFPaZjEXc

How was burning man
https://www.youtube.com/watch?v=8e1OEqrdIxY

18 interesting things about burning man

Annex 24: Activities conducted during first semester of field study 3

https://www.youtube.com/watch?v=5KG21Gvmc5U

Marian Goodell explaining the principles and the activities of the non-profit organization
https://www.youtube.com/watch?v=Q5SUrknFNjk

Burning man 1997
https://www.youtube.com/watch?v=U5P9Bin4JLc

gifting
https://www.youtube.com/watch?v=2hEk9Qad2jc

costumes
https://www.youtube.com/watch?v=Uwc7ual1m-E

abandoned bicycles at Burning Man
https://www.welovecycling.com/wide/2017/09/25/5000-bicycles-left-abandoned-burning-man-festival/

How much does it cost
http://time.com/money/4867493/burning-man-how-much-it-costs/

Kids at burning man
https://www.youtube.com/watch?v=ZWEv86PIFw4

Is burning man a white people thing
https://www.youtube.com/watch?v=Z434B18Mdgw&t=354s

Hooligans attack luxury camp
https://www.youtube.com/watch?v=3TLhBASkII0

Burning Man is Everywhere (nonprofit activities)
https://www.youtube.com/watch?v=lk6qYpARlr4

Technology lesson:

First, study the
vocabulary in this list:

Hardware

device

laptop

desktop

tablet

PC

keyboard

mouse

monitor

screen

printer

router

cable/cord

speakers

charger

Storage devices

USB key/pen drive/

thumb drive

(external) hard drive

Email vocabulary

account

username

password

inbox

to reply

to forward

attachment

to attach

to delete

The internet

browser

link

to download

to upload

to search for

to sign up

to log in

to log out

Word processing

word processor

spreadsheet

to type

lower case letter

UPPER CASE/CAPITAL
LETTER

bold

italics

<u>underlined</u>

font

Using a computer

to plug in

to unplug

a plug

to start up

to restart

to charge

Other useful words

file

folder

document

software

network

to save

to back up

to click on

to scroll up

to scroll down

Next, fill in the blanks with words from above.

1. Monitors and keyboards are examples of _____

2. Microsoft Word can be classified both as _____

and as a _____.

3. By using the roller in the center of a _____, you can either

_____ or _____.

4. In order to _____ or

_____ a website, you must provide a

_____ and

_____.

5. When you want to _____ or

_____ a document you can do it on a

_____, _____ or

the cloud.

6. If you forget to _____of our email account,

someone who uses the same computer might read your emails!

7. Internet Explorer and Mozilla Firefox are examples of _____.

Discussion Questions

1. What kind of devices do you have? Would you like to have more? Which ones and

why?

2. What do you use technology to do? Are you addicted to technology? If you could only

keep one device, which one would it be?

3. Do you back up your documents? Where? Have you ever had a computer crash and

lost all of your documents?

4. Do you have trouble remembering your passwords? Do you have any special

techniques for remembering them?

5. Do you download films and movies? Why or why not? Do you stream them? Is there a

difference between downloading and streaming?

6. What do you share on social networks? Do you worry about privacy? Is there anything

that you can do to prevent Google from knowing everything about you?

7. What do you think about targeted advertising?

8. Do you worry that using technology will cause us to lose certain skills? For example, do you think that over-reliance on GPS devices is causing people to lose their sense of orientation?

9. How is technology changing your future profession?

10. Would you classify yourself as more of a technophile or a technophobe?

11. Which technological evolutions have you seen during your lifetime? Do you feel nostalgic for past devices?

12. What are some disadvantages of modern technologies?

13. How was life different before social networks?

14. Do you have a smartphone? If so, can you imagine your life without it?

15. What are the best and worst applications in your opinion?

16. Would you consider dating someone you had met over the Internet? Why or why not?

17. If you had the possibility to only work from your house via computer, would you do it and why?

Annex 24: Activities conducted during first semester of field study 3

With a partner, answer the questions, and discuss them. When you are finished, count the number of times you answered "yes"

check me, check meeee

Facebook please I am trying to study.

facebook.

LOLWTFCOMICS.COM

Quiz: Are you addicted to technology ?

1. Do you eat most of your meals while at the computer or in front of the television?

2. Do you sometimes use your phone when you are in the toilet?

3. Do you check your social media feeds more than 1x per hour?

4. Do you refresh your _____ (*boite de réception*) over and over, just in case someone emailed you in the last 45 seconds?

5. Can you *not* remember the last time you *didn't* check online reviews before eating at a new restaurant?

6. Do you panic if you're in a car and there's no GPS?

7. Does the verb "tweet" come up regularly in your real-life conversations?

8. Have you ever changed vacation plans based on wi-fi availability?

9. Are there more than two portable electronic _____ (*appareils*) within arm's reach right now?

10. If your house were on fire, would you run in to save your laptop?

11. Are you closer with some online-only friends than people you actually see in real life?

12. Do you own a selfie-stick?

13. Do you buy things online that you could easily get in person?

14. Do "electronics" have their own category in your monthly budget?

15. Have you ever dated someone you met on the internet?

16. Have you spent an entire weekend without internet in the past year?

17. Do you use your smartphone in class?

18. Do you own 3 or more video gaming systems? (Oh come on, phones count.)

19. Do you own a t-shirt with a reference to an Internet meme, linux, or webcomic?

20. Do you know what a "meme" is?

21. Has your partner or parent ever banned you from your smartphone?

22. Do you spend more time on Facebook than you do in the presence of actual people?

23. Are you _____ (*actuellement*) in a virtual relationship? (WOW, Second Life, etc)

24. Do you have 3 or more active social media_____ (*comptes*)?

25. When something interesting happens in your life, is your first thought usually "How can I explain this in 140 characters?"
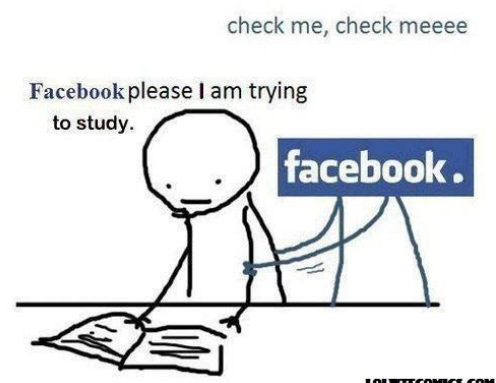
26. Do you need multiple _____ (*prises*) to charge all your devices at night?
27. When you sit down in a coffeeshop, do you sit close to a_____ (*prise*)"just in case"?
28. Do you generally spend most of your day looking at a computer _____(*écran*) and then go home... only to look at a computer screen for the rest of the night?
29. Have phrases like "BRB" and "LOL" worked their way into your real vocabulary?
30. Do you sometimes forget meals because you are in front of the computer?
31. Do you call people by their screen names when you see them in real life?
32. Do you have more than five tabs open in your _____ (*navigateur*) right now?
33. Are there more than three screens of some kind in the room you're in right now?
34. Are there more computers in your house than there are people?
35. Do you tweet or read blogs while watching movies at home?
36. Do you put your phone on vibrate at the movie theater rather than turn it off, even though you're not expecting anything important?
37. Have you ever decided not to go to meet your friends in order to play video games or use the internet?
38. Does your Internet usage cut into the time you should be spending on personal hygiene?
39. Do you check your email as soon as you wake up?
40. Do you ever leave your laptop open, even though you aren't using it?
41. Have you ever had a dream where you were surfing the Internet?
42. Can you type text messages faster than you can handwrite the same words?
43. Have you ever left an event or date early so you could get online?
44. Would you classify yourself as an "expert" multitasker?
45. Can you read machine code?
46. Do you regularly have to put blocks of ice, portable fans, or frozen packages of vegetables on or near your computer to keep it cool?
47. Do you have carpal tunnel syndrome (*syndrome du canal carpien*)?
48. Do you keep multiple webcams around your house?
49. Are you up on the computer past 3am at least once a week?
50. Did you look at your phone or computer while doing this quiz?

Scores:

0-1: Completely clean - You are either 95 years old, or you are lying about your addiction.

2-9: No addiction- You use technology, but you are not addicted. You probably play sports and actually have a partner.

10-19: Technology appreciation- You're about as plugged in as the next person. You have to use it every day. Let's face it, devices are everywhere nowadays, right? That's what you tell yourself at least, but what you don't know is everyone calls you "nerd " behind your back.

20-29: Technology addiction - You recognize that you're a little too plugged in, and you're trying to quit. Your tech addictions are starting to ruin your social interactions, as you compulsively check social media. Take this as your cue to shower.

30-39: Serious technology addiction - You're addicted, but you have no desire to quit. You really should consider counseling.

40-49: Very serious technology addiction - You get all shaky when you think about technology, always searching for your next dose. You've considered constructing a biotech bathtub for your body to lie in, so you can plug your consciousness permanently into the Internet. Family members are planning an intervention to send you to rehab. You look forward to the shock therapy.

50: Dead - There's no higher brain activity anymore.

Annex 24: Activities conducted during first semester of field study 3

Technology in cultural event discussion questions

1. How has technology changed the way that you engaged with culture?
2. Have you observed any ways that public cultural institutions (museums, theaters, cinemas) are using technology to change the way that people engage with culture? What do you think of these approaches?
3. Have you observed the way that private cultural events such as concerts and festivals are starting to use technology? How does this technology use change the experience for both the organizers and the participants? What are the advantages of these uses of technology? Can you think of any disadvantages?

Read the text and answer the questions that follow

How technology is giving more life to festivals

by <u>Nick Thompson</u>

Technologies such as virtual reality (VR), facial recognition and beacons are being used at festivals and live events to create more immersive and engaging experiences for festival-goers.

Creating immersive experiences

New technologies are changing the way that attendees experience events. For example, the American music festival Coachella this year launched a virtual reality (VR) app. All ticket holders received a Google VR headset through which they could view performances, engage with 360-degree panoramic video around the festival venue and also watch VR experiences created by other festival-goers.

Most recently <u>US music festival Panorama</u> announced the addition of The Dome to its event in July. The Dome is a spherical theatre which is a giant VR experience that brings together video and sound to create a 10-minute immersive experience for 300-400 people at a time.

Although VR is not new, it is about to take live streaming to the next level with 360-degree video in real-time. Live streaming content in VR is highly immersive and provides users with a personal experience from a new perspective. For instance, in April, a <u>US hockey game</u> was streamed live, giving fans the chance to watch the game from a distance with complete control of their point of view.

We think that more brands will use this powerful technology at live events and anticipate the eventual introduction of two-tier ticketing to tap into this commercial opportunity – one price for physical tickets, one for virtual.

Making the physical, digital

Wristbands have been used at festivals for many years for payments and to drive social engagement. For example, last year Download festival went completely cash-free with festival-goers using their wristbands for all purchases.

Advances in this technology, however, means wristbands are now multi-functional. The Disney MagicBand, is a good example of how wristbands can be used to create a personalised experience. This context-aware technology uses a complex network of receivers to follow a visitor's movement through the park to enrich their experience, in addition to functioning as a ticket, door key and method of payment.

We also expect to see more beacons at festivals. Beacons are a class of Bluetooth devices that send information to nearby portable electronic devices, such as your smartphone. These can deliver proximity-based notifications direct with relevant content according to their location. Reeperbahn festival uses Beacon technology to allow users to record their journey through the festival. It uses this information to create a Spotify playlist for them and find videos and photos they or others capture and enabling them to create a souvenir of their event experience.

Data collection and crowd-sensing

Along with improving experiences for festival-goers, new technologies allow organisers to collect data about customer profiles, social media activity, general behaviours and festival spending. This information gives organisers the ability to continually improve the visitor experience. Reeperbahn's use of Beacon technology was useful for event producers to help them understand how people navigated the festival and identify any problems that attendees experienced.

A more controversial form of technology we may start to see more of at live events is facial recognition. This was used for the first time at Download in 2015 where 90,000 people had their faces scanned by police upon entry and checked against a live database of wanted criminals. However, the general public reaction to this initiative was largely negative and this 'Big Brother' type of surveillance deemed intrusive and incongruent to the festival experience.

Find translations of the following words in the text
numérique
marque
bracelet (pour un festival/evenement)
achat
contenu

permettre (2 words)

Answer the following questions

1. What do you think about the virtual reality experiences offered by the Coachella and Panorama festivals?

2. Do you agree with the author that virtual reality streaming will become a popular way to "attend" events in the future?

3. What do you think about the uses of wristbands at festivals mentioned in the text?

4. What do you think about data collection at events ?

5. Do you think that facial recognition is a good security measure ?

Annex 24: Activities conducted during first semester of field study 3

Are video games art ?

Here are texts or excerpts of texts from 8 blogs giving various perspectives on this debate.
On the final page, you will find questions to answer about the texts.
When you are finished, write an essay of 300 words answering the questions
Why do some people think that video games are art? Why do others think that they are not?
What does this debate show us about people's perception of art? What is your opinion on the debate?

Text 1:   Sorry MoMA, video games are not art

Jonathan Jones   The Guardian (Art Blog)   Fri 30 Nov 2012 16.17

These days there is too much serious praise of digital games by individuals or institutions who are almost certainly too old, too intellectual and too dignified to really be playing at this stuff.

I first encountered this phenomenon at a philosophy conference in Oxford University. An aesthetician – a philosopher who specialises in aesthetics – gave a talk on his research into games. He defended them as serious works of art. The art of games, he argued, if I understood him right, lies in their interactive dimension and liberation of shared authorship. But he never answered the question: what was a professor doing playing all these games?

Now the Museum of Modern Art in New York is up to the same manouevre. MoMA has announced that it is going to collect and exhibit games from Pong to Minecraft. So, the same museum that owns such great works of art as Ma Jolie by Picasso, Starry Night by Vincent van Gogh and Vir Heroicus Sublimis by Barnett Newman is also going to own SimCity, Portal and Dwarf Fortress.

MoMA claims these games belong in its collection because they are art. Really? Is that so?

Thinking back to the philosophical debate I saw in Oxford, I remember a pretty good argument for why interactive immersive digital games are NOT art. Walk around the Museum of Modern Art, look at those masterpieces it holds by Picasso and Jackson Pollock, and what you are seeing is a series of personal visions. A work of art is one person's reaction to life. Any definition of art that robs it of this inner response by a human creator is a worthless definition. Art may be made with a paintbrush or selected as a ready-made, but it has to be an act of personal imagination.

The worlds created by electronic games are more like *playgrounds (aires de jeu)* where experience is created by the interaction between a player and a programme. The player

cannot claim to impose a personal vision of life on the game, while the creator of the game has ceded that responsibility. No one "owns" the game, so there is no artist, and therefore no work of art.

This is the essential difference between games and art, and it precedes the digital age. Chess is a great game, but even the finest chess player in the world isn't an artist. She is a chess player. Artistry may have gone into the design of the chess pieces. But the game of chess itself is not art nor does it generate art – it is just a game. And so is Dwarf Fortress.

Text 2: Videogames *Do* Belong in the Museum of Modern Art

John Maeda   Opinion   December 4 2012   Wired.com

The Museum of Modern Art (MoMA) just announced it has acquired 14 videogames for a new category of artworks there, and some in the art world are upset.

In case you're curious: The videogames MoMA is starting its collection with are *Pac-Man, Tetris, SimCity, Myst*. It will soon include *Donkey Kong, Space Invaders, Zork*, and *Super Mario Brothers* … among others.

Are these games art? Well, it's important to note they were acquired as examples of "design" – not "art." So I think Jonathon Jones misses that point when he criticizes MoMA's actions because art has to be an "act of personal imagination."

Videogames are indeed design: They're sophisticated virtual machines that echo the mechanical systems inside cars. Would anyone question a Ferrari or Model T or even a VW bug being acquired by MoMA?

Like well-designed cars, well-designed videogames are ways of taking your mind to different places.

I would argue that in some cases, games go past design to being art as well. Because unlike the mechanical function of a car, a *narrative* replaces the act of physically getting you from point A to point B. A narrative that you, the player, gets to drive and live through until it's game over. This is where videogames become an art-like act of "personal imagination" (if you agree with Jones' definition).

As a genre, videogames take our minds on journeys, and we can control and experience them much more interactively than passively – especially when they are well designed. So the creators of a game haven't "ceded the responsibility" of their personal visions; rather, they allow a space for users to construct their own personal experiences, or ask questions as art does.

When I was invited to a MoMA Board meeting a couple of years ago to answer questions about the future of art with Google Chairman Eric Schmidt, we were asked about how MoMA should make acquisitions in the digital age. Schmidt answered with just one word: "quality.".

The problem is that what "quality" represents in the digital age hasn't been identified. Quality is more important than anything else, *whatever* the medium and tools are: paints or pixels, canvas or console.

Now, I must disclose two biases here. My own artwork is in the permanent collection at MoMA; it's a set of traditional posters and five "reactive graphics" for the computer that serves as reference pieces for the interactive graphics movement. The other bias is that I'm a proponent of fusing design, technology, and leadership.

Just as software and art are now inextricably linked – this is part of what MoMA has established by acquiring my work and the recent videogames – I believe that design and technology help leaders navigate this information age. So yes, I'm pleased to see MoMA show intellectual leadership in acquiring videogames, the most modern expression of humankind's ability to fuse rich design and technology into an immersive, interactive experience. Because leadership, like gaming – in fact, like all kinds of art – is about taking risks, and often failing along the way.

So I wouldn't be surprised if MoMA's initial videogames acquisitions aren't the right ones. Especially if you consider how MoMA's entire collection has evolved over the years. Only time will tell if these 40 videogames, my own work, and the other art and design works in the MoMA collection will grow or fade.

But* this* is what we should be debating – which videogames should we choose? – not whether there should be videogames in the MoMA collection at all.

With an intellectually grounded acquisitions process in place, MoMA's taking an important step in answering "what is quality?" as it pertains to art and design in the digital age.

And I think it's really appropriate that we're starting to answer this question with videogames, because they played an important role in bringing about the digital age. Games are what showed non-technical people that hey, computers can be fun! Remember, early computers could only do cold, clinical calculations. Games are what brought about the wonderfully humanizing voice to computing that helped lead the average consumer into the digital age and into new interaction paradigms.

Annex 24: Activities conducted during first semester of field study 3

After videogames, MoMA should consider the categories of mobile apps and productivity applications for its future collections..

When I consider that I wrote my first computer program over three decades ago on a Commodore with its tiny keyboard and green screen – and am now typing this piece on a touchscreen iPad tablet – I realize the last three decades have moved faster than previous art and design eras.. So I'm very happy that we're ready to open this new chapter in the debate on what constitutes quality art and design in the digital era. Frankly, it's about time.

Text 3: (short excerpts from) Video games can never be art

by Roger Ebert   April 16, 2010   rogerebert.com

To my knowledge, no one in or out of the field has ever been able to cite a game worthy of comparison with the great dramatists, poets, filmmakers, novelists and composers. That a game can aspire to artistic importance as a visual experience, I accept. But for most gamers, video games represent a loss of those precious hours we have available to make ourselves more cultured, civilized and empathetic. (...)

One obvious difference between art and games is that you can win a game. It has rules, points, objectives, and an outcome. You might cite a immersive game without points or rules, but I would say then it ceases to be a game and becomes a representation of a story, a novel, a play, dance, a film. Those are things you cannot win; you can only experience them.

Text 4: Video Games Are One of the Most Important Art Forms in History

They're the only medium that allows for personalizing the artistic experience

Chris Melissinos   Sept. 22, 2015   Time.com

I believe that video games will prove to be one of the most important mediums of art that humanity has ever had.

Technology has expanded the *canvas (toile)* upon which artists are able to paint and tell their stories. As an art form that has only existed in the digital space, video games are truly a collision of art and science. They include many forms of traditional artistic expression—sculpture in the form of 3D modeling, illustration, narrative arcs, and dynamic music—that combine to create something that transcends any one type.

Video games are also the only form of media that allows for personalizing the artistic experience while still retaining the authority of the artist. In video games we find three distinct voices: the creator, the game, and the player. Those who play a game are following the story of the author and are *bound (liés)* by the constructs of the rules—but based on the choices they make, the experience can be completely personal. If you can observe the work of another and find in it personal connection, then art has been achieved.

Our kids are growing up in a world where they're finding equally meaningful connection on both sides of the digital line. Video games are a natural evolution of what we've always done, play—to discover our world, discover each other, and discover ourselves.

Melissinos is director of corporate strategy for media and entertainment at Verizon and curated "The Art of Video Games" exhibit at the Smithsonian.

Text 5: Almost Art   Michael Samyn 1 February 2011 escapistmagazine.com

There's a lot of talk these days about whether games can be art. The only real reason this is happening now is that computer technology has evolved to the point where videogames can look and sound just like art. So where there's smoke, the thinking goes, there must be fire.

From a distance, videogames feel like films we can interact with, like paintings we can explore. They seem to offer opportunities for meeting characters similar to those in books and for traveling through architectures unlimited by physical constraints.

Yet in terms of cultural relevance, social importance and aesthetic impact, videogames still *play second fiddle (jouer les seconds couteaux)* to cinema, literature or music, because underneath their superficial artistic appearance, videogames are rigid systems. These systems offer a context for goal-oriented, rules-based experiences that already have a place in society: next to other games. Since nothing new is happening here, society is not affected.

Videogames clearly have potential; they just have not accepted their role as an art form yet. Gameplay is king in most videogames. To play them is to compete in a sort of digital sport. Graphics and sound have been added as polish and pretty packaging. Videogames are simply not created as works of art.

Text 6: A Moment of Perfect Beauty   By [Patricia Hernandez]   January 19, 2013

http://nightmaremode.thegamerstrust.com

A lot has been written about Adam Cadre's seminal work of interactive fiction, Photopia (1998). A quiet, thoughtful exploration of the preciousness of human life, it remains a deeply moving example of interactive storytelling for adults and is still worth playing and discussing. It also contains a moment of perfect interactive storytelling – which is particularly interesting given how often it has been accused of lacking any interactivity at all.

What Cadre has created is far more than just a cool puzzle. The concept works better in an interactive story; one could say it only works in an interactive story. "I have wings" is a moment of self-revelation, and such a moment requires a self: not an observer, but a participant.

This reveals one of the fundamental (and often misunderstood) elements of the interactive medium: it is the medium of the first person and the present tense. That the narration takes place in the second person – you do this, you see that – is secondary. The experience takes place now, through the eyes of the player.

I have wings. I am here. These are my actions. This is my story.

Consider the words with which Photopia begins:

"Will you read me a story?"

"What fun would that be? I've got a better idea: let's tell a story together."

Photopia is not a glorified short story, as some have claimed, because moments such as this one could never be as powerful as they are without interactivity, without telling a story together. And it doesn't really matter if *the plot (l'intrigue)*is linear or not, if the world is procedurally generated or hand-crafted, if there is one ending or twenty. It matters that there is an I and a now, and that this is a story made to be told with these things.

No other artform can make you realize that you have wings.

No other artform can let you soar into the sky.

Text 7: Santa bought me a PlayStation. But it's still not art

Jonathan Jones

Video games are great fun but why try to categorise them as art or non-art? It's like asking if Jane Austen qualifies as sport

(...)

… can video games be art? And the answer is still No, or at least, Not Likely. It seems a bizarre and irrelevant question to ask. Like, if I was reading Jane Austen and you said, "But is it sport?" No, it's not sport, it's a novel. Why would it need to be anything else?

Electronic games offer a rich and spectacular entertainment, but why do they need to be anything more than fun? Why does everything have to be art?

Very few things count as Art. I would argue that very little art is actually art – because most of it fails, and failed art is not art. We just politely pretend that it is.

Better to create a good game than a bad work of art. Games give us pleasure and freedom. Art also does that, in a different way. But it is rare. I enjoy games. I hate bad art.

Text 8 From **MoMA Has Mistaken Video Games for Art**

By Liel Liebowitz **March 13, 2013**   **www.newrepublic.com**

It's a fascinating debate, but the answer to the above question is, put bluntly, "no." Video games aren't art because they are, quite thoroughly, something else: code.

Useful vocabulary for talking about the legitimacy of video games as an art form

medium (pl. mediums or media) -support	digital- numérique	to claim-prétendre
	to denounce -dénoncer	to support - soutenir
legitimacy- légitimité	to criticise(Br.)/criticize(Am)	relevant- pertinent
legitimate- légitime	-critiquer	relevance- pertinence

Comprehension questions

Text 1   1. What is Jonathan Jones' definition of art?

2. What does the term "liberation of shared authorship" mean?

3. According to Jonathan Jones, why aren't video games art? Give 2 reasons.

Text 2   4. What is the difference between art and design?

5. How are cars and video games similar?

6. Why isn't John Maeda objective on this subject?

7. According to JM,what is the real question that we should be asking?

8. What is the problem of quality in the modern age?

9. How did video games help computers become a part of our everyday lives?

Text 3 10. What are Roger Ebert's two arguments about why a video game cannot be art?

Text 4   11 .What does "both sides of the digital line" mean

12. Why does this author think that video games are one of the most important art forms in history?

Text 5   In text 5, why does the author consider that video games are not art ?

Text 6   How did using the medium of video games in text 6 *allow* Hernandez to have a better experience than with traditional artistic media ? *to allow-permettre

Annex 24: Activities conducted during first semester of field study 3

Event organizing activity

Imagine a cultural event that you would like to organize.

Written activity:
Write 2 pages describing the festival, how you would fund it, advertise it and talk briefly about the logistics.

Oral activity:
You are going to present your festival to the Lille city Council which will vote on the cultural event which it would like to host. In 5-7 minutes present your festival to the council, explaining how the event could benefit the community

ICAS L2 **Examen d'anglais** **Semestre 3 2018** **Mme. Brantley**

Part I. Technology Vocabulary

Translate the following words into English (.2 points each)

A. enceintes

B. appareil élétronique

C. compte

D. transférer (un mail)

E. pièce jointe

F. écran

G. police (typographie)

H. logiciel

I. brancher

J. débrancher

Part II. Written Expression

What do you think about the debate about whether video games are an art form? What does this debate show us about people's perceptions of what is art and what isn't? What is your opinion on this debate?

Write 200 words (8 points)

Part III. Written Comprehension I

Read the following article and answer the questions.

For contextualization, this article appeared on a website called The Conversation, which is a non-profit media organization. The content for this website is provided by researchers and academics, rather than journalists. Sam Saville, the author of this article, is a researcher in Human Geography.

Festivals are bigger business than ever before – but that doesn't mean they've lost their care-free spirit

Sam Saville 18 July 2018, 11:23 CEST

1. Festivals have been part of human culture since before the Middle Ages. These days, gatherings of like-minded people in out of the ordinary events seem ever more popular. From quirky events such as MudFest held in South Korea, British cheese rolling, or village-wide food fight La Tomatina in Spain, to the more conventional festival structures such as Glastonbury or Burning Man, these gatherings are increasing in number and scope across the world.

2. Besides being a few days of intense fun, festivals are also big business. In 2016, UK-based Festival Republic, which organises several large music events such as Reading, Leeds and Latitude, recorded profits of £7m, up by 80% on the previous year's £3.9m. Annually, more than 3m people attend music festivals in the UK alone – and that's not to mention the other hundreds of arts, literary, food and local festivals that are held.

3. For those attending, festivals can be an expensive pastime, with ticket prices running into the hundreds for weekend events. That's before travel costs, food, drink, extra workshops, band merchandise, books or anything else that will inevitably tempt you.

4. While we revel in the carnivalesque atmosphere of festivals, finding escape from the everyday, some wonder whether our care-free identities and cultures are being commodified. Indeed, researchers have even gone so far as to claim that there has been unprecedented commercialisation and corporatisation of the music festival sector in particular. Looking at festivals more generally – and some of the big commercial operations that run them – begs the question, is this just another version of consumer capitalism?

Commercialisation or celebration?

5. The answer is not a simple one. Our Global-Rural research team has been investigating a range of independent festivals held in Wales, as part of our work to better understand how globalisation manifests in rural areas. We have been exploring the extent to which these events act as centers for cultural exchange between local communities and the wider world.

6. Not all festivals are operated by large corporations, some are even run as non-profit organisations. The Arts Council of Wales – which funds select events – noted that festivals are a "unique melting pot of quality and diversity". And that they "can be a shop window … a meeting point for the best in Welsh culture and the internationally renowned".

7. Festival organisers and funders recognise their events bring a significant amount of money into local economies, and can also foster a sense of community and citizenship. Green Man, for example, Wales' largest music festival, brings over £500,000 to the area. And events such as the Llangollen international musical Eisteddfod, Hay literary and Abergavenny food festivals mobilise a large army of volunteers and supporters to bring the events to life.

8. But the impact of festivals is not just confined to the local areas they are held in. Curating performances, talks, walks, and visual and culinary delights for festival goers is quite the task. Taking a peek backstage, it becomes clear that the range of resources, expertise and supplies needed to make these events a success come not only from nearby. Lines of connection extend from festival sites across the country and far beyond.

Messengers of resistance

9. As part of our research, we have been experiencing and documenting festivals first hand and talking to organisers in a more formal interview setting. So far, we've covered

a range of small and large events covering food (Abergavenny), literature (Hay), music and arts (Green Man, Fire in the Mountain and Llangollen International Musical Eisteddfod).

10. Of course, at the festivals, we were encouraged to buy a wide selection of goods – books, crafts, workshops, hot tub experiences, exotic foods or local beers – in a glorious celebration of the thoroughly mixed up and globally connected world we live in. But despite the countless stands, and things to pay for, we found that festivals still resist some of the less popular features of globalisation and capitalism.

11. Festivals are still messengers of resistance against things like environmental destruction, exploitation and reducing cultural diversity. Events like Fire in The Mountain help facilitate discussions between all kinds of people, on topics as diverse as company structures, alternative energy, currencies and spirituality. At Hay Festival, ideas from the entire political spectrum are shared. Green Man creates a positively progressive atmosphere. In 2017 trade unionists curated a strong spoken word line up, while musicians sang songs of protest and cultural critique, and scientists performed under the banner of resistance.

12. Corporate opposition is a difficult position for cultural events. While not every festival we visited had the will or the way to reject sponsors, we found that some do actively select their sponsors for quality and independence rather than opportunities for maximum profit. Indeed organisers are united in their passions for peace, food, ideas, music, and bringing people together – rather than profits.

13. Though they clearly can be a profitable enterprise, festivals are still important sites of cultural exchange, community cohesion and active resistance to mainstream culture. Global capitalism is after all, full of contradictions and tensions.

Written comprehension questions. Do not copy expressions from the text in your answer. Answer IN YOUR OWN WORDS.

1. In your own words, summarize the first paragraph. (.5)
2. What is the question that the author wants to investigate in this article? The answer can be found in paragraph 4. (.5)
3. What does the author's "Global-Research Team" study? (.5)
4. In paragraph 7, what are two ways that festivals benefit communities cited in the text? (.5)
5. True or False: Festivals can only provide benefits on a local level. Cite the text to justify your answer. (.5)
6. The author briefly explains the methodology of her Global-Research team. What are the two sources of data for the team mentioned in the text? (.5)
7. True or False: The author of the text felt that the festivals she attended were dominated by capitalism. Cite the text to justify your answer. (.5)

8. What benefit do the events Fire in The Mountain and Hay festival provide? (.5)
9. What is the author's conclusion about the question that she asked in paragraph 4? (.5)
10. Do you agree with the author on her conclusions regarding festivals and capitalism? Write 4-5 sentences explaining you answer. (2 points)

Part IV. Written Comprehension II
Read the following text and answer the questions.
For contextualization, this is a newspaper article which was published on the website for the British newspaper The Daily Mail.

Privacy row as police scan faces of ALL 90,000 revellers at the Download rock festival to locate criminal gangs operating in the crowds
PUBLISHED: 00:40 GMT, 13 June 2015 | **UPDATED:** 18:40 GMT, 13 June 2015
By ELAINE O'FLYNN FOR MAILONLINE

The faces of 90,000 attendees at Download Festival this weekend are being scanned by special police cameras - in a new scheme that could be rolled out to music events across the country.

Leicestershire Police have set up facial recognition cameras in 'strategic' locations in Donington Park, to scan the faces of thousands of people attending the rock festival this weekend. Photos captured are then compared with images of wanted people from across Europe - but critics say it is infringing on people's privacy.

Officers say they hope the system will help locate organised criminal gangs that operate in music festivals to steal mobile phones, The Police Oracle reports.

DC Kevin Walker told the website: 'It is one of the first times it has been tested outside, normally it is done in a controlled environment.

'There has also been a lot of interest from other festivals and they are saying: 'If it works, can we borrow it?''

Renate Samson from Big Brother Watch, a campaign group against increased levels of surveillance in the UK, said Leicestershire already has one of the highest amounts of surveillance in the country

'It's one thing to pay good money to think you're going to enjoy yourself at a festival,' she told blogger Joe Zadeh, 'to then unknowingly find that your face is being scanned

using biometric technology and compared with a database of people in custody from across Europe takes the edge off the fun.'

Crime has fallen at the three-day Download Festival in Donington Park over the past few years, with a 70 per cent reduction in the number of crimes reported to police falling from 301 in 2013 to 91 in 2014

According to the police force's website, there was a 70 per cent reduction in crime at Download Festival - which top bands Slipknot, Muse and Kiss are performing at this year - with the number of crimes dropping from 301 in 2013 to 91 in 2014.

A spokeswoman for Leicestershire Police said the facial recognition system does not save images of revellers, adding: 'It compares them to a database that has been put together solely for this event and will be destroyed by the middle of next week.'

'Having your picture taken at Download is a condition of entry and is stated on every ticket', the statement released to The Independent continued.

'There are a number of tactics the police use to identify criminal activity and they do this to keep people safe and ensure that those who have come to the festival to enjoy the music, can do so without becoming a victim of crime."

Written comprehension questions. Do not copy expressions from the text in your answer. Answer IN YOUR OWN WORDS.

1. The Download festival does not represent the first time that facial recognition software was used at an event. What was new about its use at this festival? (.5)
2. Were the attendees informed of the scanning? If so, how? (.5)
3. True or False: The images of the festival-goers' faces are kept by the police force. Cite the text to justify your answer. (.5)
4. What do you think about the use of facial recognition technology for security at cultural events? Write 4-5 sentences. (2 points)