Building Genre Knowledge

Christine M. Tardy

Second Language Writing Series
Edited by Paul Kei Matsuda

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Building Genre Knowledge traces the writing of four multilingual graduate students in engineering and computer sciences over time, offering a window into the writers’ processes in developing increasingly sophisticated knowledge of academic and professional genres. The writers’ texts, interview discussions, professors’ feedback, and classroom experiences together construct a rich picture of the conflicts that they encounter and the learning resources available to them in different settings over time. Through close examination of the stories of these writers, Building Genre Knowledge articulates a theory of genre knowledge development that allows for complexity across individuals, communities, and tasks. Adopting an interdisciplinary perspective, Building Genre Knowledge provides a unique look into the processes of building genre knowledge while offering a dynamic theory of those processes that is inclusive of both monolingual and multilingual writers. It will be of great interest to researchers and practitioners in both first and second language writing studies.

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Adopting an interdisciplinary perspective, BUILDING GENRE KNOWLEDGE provides a unique look into the processes of building genre knowledge while offering a dynamic theory of those processes that is inclusive of both monolingual and multilingual writers—a necessary move in today’s linguistically diverse classrooms. Our aims were to (1) build participants’ genre knowledge and (2) scaffold metacognitive awareness of how genre knowledge can enhance their pedagogical practices. The findings reveal that participants built a genre-based understanding of academic literacy and that the tasks provided them with an accessible framework to articulate and reflect upon their knowledge of disciplinary literacy. Brill Building (also known as Brill Building pop or the Brill Building Sound) is a subgenre of pop music originating from the Brill Building in New York City, where numerous teams of professional songwriters penned material for girl groups and teen idols in the early 1960s. The term has also become a catch-all for the period in which those songwriting teams flourished. In actuality, most hits of the mid 1950s and early 1960s were written elsewhere.