Thematicity in applied linguistics textbooks: A comparative study of foreword, introduction and preface

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A B S T R A C T

While identifying the generic structure of academic introductions has been the focus of extensive research over the last few decades, investigating some, if not all, of the available linguistic resources that realize the identified generic structures seems to have been largely under-focused. In order to shed light on the way that the communicative purposes performed by academic introductions depict themselves in the linguistic choices exploited by language producers, the present study aimed to investigate the thematic organizations that characterize three main variations within the introductory sections of 60 academic textbooks (20 forewords, 20 introductions, 20 prefaces). Two analytical models, namely Halliday's (1994) categorization of theme and McCabe's (1999) specification of thematic progression patterns were incorporated. The qualitative and quantitative analyses of the results indicated that the differences between the three introductory variations in thematic configurations could be attributed to the nature and purposes fulfilled by the genre under investigation. Thus, in order to achieve their intended goals, academic writers need to consider the role played by different theme types as one of the available linguistic resources that help communicate their purposes.

Keywords: academic textbook; introductory genres; thematic organization; thematic progression; theme

A R T I C L E   H I S T O R Y

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Introduction

Over the last few decades, genre analysis has been used extensively, by ESP researchers, to investigate academic discourse (see Sorayyaei Azar, 2012). According to Swales (1990), genre refers to "a class of communicative events, the members of which share some set of communicative purposes" (p.58). One of the most widely researched genres, in the last thirty years, is what has become known as academic introductions. Just like the notion of genre, Bhatia (1997, 2004) considers introduction as a very versatile concept, the different manifestations of which could be placed at various levels of generalization. This being so, it is possible to assign a super genre status to introductions, which allows them to form a colony of closely related introductory genres. What helps identify these closely related genres is the shared communicative function (Swales, 1990) of "introducing an academic work", e.g., introducing "an academic discipline, a book, a research article, a student essay or a lecture" (Bhatia, 1997, p.182). Bhatia (1997; 2004) argues that textbook introductions can be considered as a specific realization of academic introductions which perform the primary function of introducing academic textbooks. In the introductory pages of academic textbooks, there typically appear a number of introductory sections under different labels of introduction, preface, and foreword. It has been argued that while these introductory sections serve the common communicative purpose of introducing the book, some of them may occasionally fulfill some other minor purposes like promoting an academic event (Bhatia, 1997). More specifically, in the present-day practice, publishers tend to exploit introductory sections of books in order to promote their products. Therefore, it can be argued that book introductions fulfill an informative as well as a promotional function (Bhatia, 1997).

According to functional theories of language, contextual differences "such as the communicative purpose of a given genre" manifest themselves in the linguistic choices exploited by language producers (Lavid, Arús & Moratón, 2012, p.5). Therefore, it is expected that the communicative purposes, performed by academic introductions, of either introducing or promoting an academic work could be partly achieved through the utilization of various linguistic resources, of which the theme-rheme construct is just one example (Lotfipour-Saedi, 2015). In systemic functional linguistics, theme is considered as one of the major systems in textual meta-function (Matthiessen & Halliday, 1997) and is defined by Halliday and Matthiessen (2004, p.64) as "the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context". They further argue that "the remainder of the message, the part in which the theme is developed is called in Prague school terminology the Rheme" (2004, p.64).

Despite the fact that over the last few decades many studies have been devoted to exploring thematicity in different genres (e.g., Ebrahimi & Chan, 2013; Ghadessy, 1999; Jalilifar, 2009; Lorés, 2004; Martínez, 2003; North, 2003; Wang, 2007; Whittaker, 1995), very few studies have addressed this issue in the genre of academic textbooks. This paucity of research is most tangible in relation to the introductory genres of academic textbooks. Considering book prefaces for instance, Abdollahzadeh and Salarvand (2013) believe that there still exist many questions about their "generic structure, linguistic conventions, cross-disciplinary and cross-cultural differences and similarities" that need to be addressed (p.1619). Even in the domain of genre analytic studies of research papers, a review of the studies that have focused on identifying the move structure of academic papers reveals that in most of these studies move analysis is not combined with the investigation of their linguistic realizations (Doró, 2013). However, as argued by Pho (2008), move identification, which is conducted on the basis of content or function, could be supported by analyzing linguistic realizations as well. This implies that in order to lend support to the findings of studies that focus on investigating different genres in terms of their macro-structures, more studies need to be conducted on various linguistic features that realize those macro-structures. To contribute to the existing body of research in the area of themaicity and genre analysis, the present study aimed to fill the aforesaid hiatus in the literature by analyzing thematic

organization in three main genre variations (foreword, introduction, and preface) of academic textbook introductions published in the field of applied linguistics. To this aim, the current research aims to address the following questions:

1. What thematic structures characterize the introductory sections (foreword, introduction, and preface) of applied linguistics textbooks?

2. What patterns of thematic progression characterize these sections?

3. Assuming that the overall generic structure of the introductory genres is similar, can this similarity also be attributed to their internal structure in terms of thematicity?

Method

Analytical Frameworks

In order to probe into the thematic structures and thematic progression (TP) patterns that characterize the introductory sections of applied linguistics textbooks, the present study synthesized two analytical models, namely Halliday's (1994) categorization of theme and McCabe's (1999) specification of thematic progression patterns. In the first analytical framework, Halliday (1994, p.53) categorizes theme into "topical, textual, interpersonal". Topical theme is that element which plays a role in the experiential meaning of the clause. This implies that it is "either participant, circumstance, or process" (Halliday, 1994, p.53). Textual theme, which includes continuatives, structural elements, and conjunctives, refers to those elements that can precede the topical theme (Halliday, 1994). Another theme type that can precede the topical theme is the interpersonal theme which consists of vocatives, modal adjuncts, and mood-marking elements (Halliday, 1994). Consider the following example from Bloor and Bloor (2004, p.78).

Example 1

Well,	children,	the story	is about to continue.
textual Theme	interpersonal Theme	topical Theme	Rheme

Halliday (1994, p.52) also made a distinction between "simple" and "multiple" themes. The former implies situations where there is only one thematic element, a topical theme, included in the clause. However, a number of other elements which fulfill a textual or an interpersonal function and which can be part of the theme may also precede the topical theme. Such cases are referred to as multiple themes. There is also a third kind of distinction between unmarked and marked themes. The "unmarked theme", which is the typical pattern that characterizes declarative clauses (Halliday, 1994, p.43), happens when the theme is mapped on to a subject whereas the "marked theme" happens in situations where a non-subject element is chosen as theme (Halliday, 1994, p.44). Note the following examples adopted from Halliday (1994, p.44) in which the themes are italicized.

Example 2

- *I* had a little nut-tree.

- *On Saturday night* I lost my wife.

The second analytical framework that was utilized in this study was that of McCabe's (1999). The framework, which is a revised model of TP patterns proposed by Daneš (1974, as cited in McCabe, 1999), includes four types of thematic progression patterns: (1) linear TP in which the theme of a given clause is selected from the rheme of the previous clause (see example 3); (2) Constant TP in which the same theme is used in successive clauses. For example, *Homer* is the theme in Example 4 (McCabe, 1999, p.171); (3) Split theme progression in which the theme of a given clause is made up of more than one idea, each of which being then developed in subsequent clauses (see example 5); and (4) Split rheme progression in which, in a given clause, the rheme is made up of two ideas, each forming the theme of a subsequent clause (see example 6). In the following example, the themes are italicized and the rhemes are underlined.

Example 3

> *So a combination of assertiveness by males and acquiescence by females* may have pointed toward social divisions based on gender. *One result of such social divisions* has been a comparative lack of information about the role of women in history; *the reconstruction of this role, the restoring of women to history* has been a leading theme of historical research in the present generation. (McCabe, 1999, p.171)

Example 4

- *Homer* employs a particular event, the quarrel between an arrogant…

- *Homer* grasps that there is an internal logic to existence.

- *For Homer*, says British classicist H. D. F. *Kitto,* "actions must have their consequences: ill-judged actions must have uncomfortable results."

Example 5

- *The upward movement of <u>wages</u> and <u>the downward price of cereals</u>* led …

- *Better <u>wages</u> in both town and countryside* enabled the population to …

- *While <u>the price of wheat fell</u>*, wine, beer, oil, butter, cheese, meat, fruit, … (McCabe, 1999, p.175)

Example 6

- *He also enlisted the aid of two able adventurers, <u>Alberoni</u> and <u>Ripperda</u>,* …

- *<u>Alberoni,</u> the son of Italian gardener, was successively a cook,* …

-    *Ripperda, a Dutch business expert and diplomat, ultimately lost the favor…* (McCabe, 1999, p.175)

The rationale that lies behind selecting Halliday's model is that the optional nature of interpersonal and textual themes, which are included in multiple themes, provides us with a key factor that helps in developing a feel for how a clause-complex is constructed from a thematic perspective. In addition, in this model theme is related to other meta-functions. Therefore, the model integrates the ways through which the ideational, interpersonal, and textual meanings are materialized in clause-initial positions. Moreover, theme is also related to other sub-categorizations within the SFL theory (Martínez, 2003). Martínez (2003) argues that "this makes the categories comprehensive, and the analyst does not need to provide ad-hoc sub-categorizations" (p.109). Following Martínez (2003), Jalilifar (2010a, p.14) concludes that in comparison with other categorizations that can be applied for analyzing thematic structure and progression, Halliday's (1994) categorization of theme and McCabe's (1999) thematic progression "are more plausible, attestable, and complete". Therefore, these two models were applied in most of the studies that were conducted on thematicity (Jalilifar, 2009).

Data Collection

To probe into the thematic organization and progression in applied linguistics textbooks, the front matter pages included in academic e-books published from 2000 to 2010 formed the corpus of the current research. Specifically speaking, the present study took advantage of an overall corpus of 150 applied linguistics e-books published within the period 2000 to 2010 which was then divided into 3 sub-corpora each representing one of the main manifestations of academic introductions. The next step in the data selection process was to randomly select the texts that were to be analyzed. To this aim, 60 samples, that is, 20 foreword, 20 introduction, and 20 preface samples were randomly selected in order to be analyzed in the light of the adopted analytical frameworks. Finally, each randomly selected sample was assigned a unique code (e.g. F, I, P) and a unique number (e.g. F # 1, I # 1, P # 1).

Bhatia (1997, p.183) made a distinction between "an introductory chapter" of a book and the "authors' introduction" to the book. From Bhatia's (1997) viewpoint, the introductory chapter, which is typically signaled by the use of Arabic numbers, performs the primary function of introducing the first part of the book and as such is considered to form a preliminary part of the book content. On the contrary, the "authors' introduction" (Bhatia, 1997, p.183), which is typically signaled through the use of Roman numerals and is placed outside the book content, serves the main function of introducing the whole book through discussing its general purpose or intended scope. On this basis, the main criterion to be considered in the process of text selection was to opt for those academic e-books in which any of the main realizations of academic introductions (foreword, introduction, and preface) appeared before or exactly after the contents page rather than being part of the chapters included in the selected books.

Procedure

The threat of making errors in interpreting data is one of the problems that characterize textual analysis (Jalilifar, 2009; 2010a). Therefore, in order to account for coding reliability, a pilot study was run on the first 3 samples from within each subset at the outset of the research. Then after an interval of two weeks, the data was reanalyzed by the same coder. Intra-coder reliability was then calculated using Cohen's Kappa coefficient. The obtained indices were 0.92 for theme types and 0.95 for thematic progression patterns, respectively. Moreover, in order to account for the

researchers' bias in analyzing the data, the accuracy of the identified categories and patterns were double-checked by an experienced researcher. Inter-coder reliability was then calculated using Cohen's Kappa coefficient. The indices obtained were 0.84 for theme types and 0.88 for thematic progression patterns, respectively. Once all the discrepancies were resolved and agreement was made on the method of analysis, the whole texts were read and analyzed in light of the specified models. It should be noted that identifying clause themes and categorizing them into different types was not a straightforward process. Note the following example.

Example 7

(19) Clearly, though, there is a need for further research. (F # 7)

In example 7, *clearly* is an interpersonal theme, *though* is a textual theme, and *there* is the topical theme of the clause. However, the way that these elements are ordered is a deviation from the typical ordering which, according to Halliday (1994, p.53), is as "textual ∧ interpersonal ∧ topical". Example 7 was the only exceptional case in the whole corpus. Therefore, for the sake of consistency in the analysis and in order to keep up with the typical ordering, the logical conclusion was to ignore the misleading punctuation and consider *clearly* and *though* as jointly forming the interpersonal element and *there* as the topical theme.

Example 8

(31) For that matter, could some of the proposed shifts be complementary

(32) and some others irreconcilable? (F # 1)

The above example is an instance of a coordinated clause in which the verb of the second clause is ellipted. However, due to the fact that the two clauses enjoy the same subject and are connected by the coordinating conjunction *and*, the second clause could be interpreted by reference to the first clause. Therefore, in examining such coordinated cases where the second clause included no verb, it seemed logical to the researchers to analyze the two clauses separately and to consider the subject, in both clauses, as the topical theme.

Identifying thematic progression chains was not a straightforward process either as well. For instance, patterns of thematic progression are of two types; contiguous or gapped (Dubois, 1987). Following McCabe (1999), cases in which the search for a previously mentioned concept compelled the reader to go back to more than two clauses were not considered as forming part of a thematic progression chain. Furthermore, cases in which a participle clause appeared thematically were especially problematic. Take the following example.

Example 9

(56) Focusing on the interplay of reading and writing, Innocenti (chap. 4) addresses students' apathetic attitudes……….. (I # 5)

Participle clauses are similar to full adverbial clauses in that they can be used to express "condition, reason, time relations, results, etc." (Swan, 2005, p.383). The noteworthy point is that in adverbial participle clauses the subject of the adverbial participle clause and that of the main clause are the same. Therefore, following McCabe (1999), it can be argued that cases like example 9 should be categorized as fronted themes in that like manner circumstances they are "forward-looking, or cataphoric, in nature" (p.188). In other words, they throw the reader's attention onto the subject which appears in the clause rheme. That is, "they do not function to link back to

something previous in the text; therefore, their function is much more local to the clause" (McCabe, 1999, p.188). On this basis, all instances of thematic participle clauses were categorized as fronted theme.

Results

Unit of Analysis

In this study, following McCabe (1999, p.73), T-unit or "independent conjoinable clause complex" was adopted as the unit of analysis. Generally speaking, identifying T-units was a fairly straightforward process. However, coordinated clauses in which the subject of the second clause is ellipted are among the cases which cause a particular problem in identifying T-units (North, 2003). Following North (2003), subjectless coordinated clauses were considered as a separate unit if the clause still contained a finite element. Note the following example in which the subject is not present in the second clause. However, there is a finite element. Therefore, each clause was regarded as a separate T-unit.

Example 10

(5) So the two major tasks of schooling in a still quite recent past – the production of citizens and reproduction of labor – have become problematic

(6) or have begun to disappear. (F # 8)

If, on the contrary, both the subject and the finite element were ellipted, the clause had no mood element and was, therefore, regarded as an instance of coordination at group level rather than clause level (see example 6).

Example 11

(64) Their breadth of scholarship and hard work has brought this book to fruition and greatly improved it. (P # 2)

Another major problem in identifying T-units is related to projected clauses, clauses in which an initial reporting verb may be followed by one or more clauses (North, 2003). North (2003, p.139) classifies clauses as projected "only if they immediately follow a reporting verb, are introduced by "that" or another subordinating conjunction, or have an ellipted subject". In the absence of one of these indications of dependent status, they are treated as independent (see example 7).

Example 12

(24) The findings of this multi-program study suggest that students who increase their strategy use abroad are more likely to experience gains in language skills and that specific program-related factors could influence the development of learning strategies. (P # 4)

Quantitative Analysis

Thematic Organization in the Introductory Sections of Applied Linguistics Textbooks

Table 1 shows that, in all the three groups, textual themes outran interpersonal themes. The obtained results were compatible with those of Ghadessy (1999), Jalilifar (2010a), and McCabe (1999). Since scientific writing is expected to be impersonal and objective, Whittaker (1995) does not regard such results as surprising.

Moreover, in all the analyzed samples, more than half of the topical themes were unmarked (see also Ghadessy, 1999; Jalilifar, 2010a; McCabe, 1999), indicating that in the majority of the samples the clause theme and the grammatical subject conflated. As asserted by Halliday (1994), theme/subject compliance is the typical message structure that characterizes English declarative clauses. Therefore, it can be argued that the prevalence of unmarked topical themes in the introductory sections of applied linguistics textbooks alludes to the writers' tendency to keep up with the typical message structure of declarative clauses by the particular attention they pay to grammatical subjects and thus thematizing them in academic introductions.

Compared to multiple themes, simple themes were extensively exploited in the analyzed data. It is also interesting to note that the majority of the multiple themes were unmarked (72.82%) having no overt textual or interpersonal elements.

Table 1
Theme Types in the Introductory Sections of Textbooks

Theme	Foreword (%)	Introduction (%)	Preface (%)
Textual	208 (26.66)	260 (22.49)	204 (22.29)
Interpersonal	43 (5.51)	40 (3.46)	32 (3.49)
Unmarked	585 (75)	811 (70.15)	692 (75.62)
Marked	195 (25)	345 (29.84)	223 (24.37)
Simple	563 (72.17)	876 (75.77)	698 (76.28)
multiple	217 (27.82)	280(24.22)	217 (23.71)

A detailed account of different theme types is offered in the following sub-sections.

Textual Themes

While being identical in both introduction and preface samples, textual themes enjoyed a higher percentage in foreword samples. Whittaker (1995) considers textual themes density as one mark of argument. Therefore, the greater percentage of textual themes in foreword samples in this study may indicate that in comparison to introductions and prefaces, forewords may demonstrate more argumentation in nature. Table 2 shows that in all the three subsets, structural themes were more frequent than conjunctives. It was also revealed that while *and* was the most prevalent structural theme in all the three groups, conjunctives enjoyed a high variety. The most recurring conjunctives were *thus* in forewords, *however* in introductions, and *finally* in prefaces. Considering continuatives, the findings indicated that they were highly infrequent in all the three groups.

Table 2
Textual Themes in the Introductory Sections of Applied Linguistics Textbooks

Textual themes	Foreword (%)	Introduction (%)	Preface (%)
Structural	136 (17.43)	156 (13.49)	122 (13.33)
conjunctive	68 (8.71)	102 (8.82)	79 (8.63)
Continuative	4 (0.51)	2 (0.17)	3 (0.32)
Total	208 (26.66)	260 (22.49)	204 (22.29)

Interpersonal Themes

According to the findings, interpersonal themes which were less frequent than textual themes had a relatively similar distribution across the three groups. This rare use of interpersonal themes in academic genres was earlier suggested by the findings of Jalilifar (2009, 2010a), Martínez (2003), and McCabe's (1999) studies. Of the different types of interpersonal themes, modal adjuncts were the most recurrent and vocatives were only exploited in the preface samples with a very low frequency (see Table 3).

Table 3
Interpersonal Themes in the Introductory Sections of Applied Linguistics Textbooks

Interpersonal Types	Foreword (%)	Introduction (%)	Preface (%)
Finite	18 (2.30)	10 (0.86)	7 (0.76)
Modal	25 (3.20)	30 (2.59)	23 (2.51)
Vocatives	0 (0)	0 (0)	2 (0.21)
Total	43 (5.51)	40 (3.46)	32 (3.49)

Marked/Unmarked Themes

The three groups were relatively similar in terms of the percentage of marked themes. However, as shown in Table 4, introductions included more marked themes. Of unmarked themes, participant was common while the frequency of other types of unmarked themes was very low (see Table 4).

Table 4
Unmarked Themes in the Introductory Sections of Applied Linguistics Textbooks

Unmarked themes	Foreword (%)	Introduction (%)	Preface (%)
Participant	498 (63.84)	752 (65.05)	655 (71.58)
Equative	9 (1.15)	1 (0.08)	2 (0.21)
Existential	18 (2.30)	7 (0.60)	10 (1.09)
Extra-position	20 (2.56)	22 (1.90)	14 (1.53)
Process	3 (0.38)	6 (0.51)	4 (0.43)
Wh-	37 (4.74)	23 (1.98)	7 (0.76)
Total	585 (75)	811 (70.15)	692 (75.62)

Simple/Multiple Themes

Despite enjoying a higher percentage in preface samples, simple themes had a relatively similar percentage across the three groups; unmarked simple themes were more common than the marked ones. More specifically, according to the obtained results, 424 cases or 54.35 % of simple themes in foreword samples, 615 cases or 53.20% of simple themes in introduction samples, and 536 cases or 58.75% of simple themes in preface samples were unmarked.

Multiple themes, despite being proportionately greater in forewords, (see Table 1), had a relatively similar distribution across the three groups. It is also interesting to note that the identified multiple themes came in a variety of patterns. Textual ∧ unmarked topical theme was the most frequent pattern across the whole texts, followed by textual ∧ marked topical theme (see Table 5). It is worth noting that 16 cases or 2.05% of textual ∧ topical themes in foreword samples, 11 cases or 0.95% in introduction samples, and 7 cases or 0.76% in preface samples included more

than one textual theme. Take the following example which represents the textual ∧ textual ∧ topical theme pattern.

Example 13

 (19) <u>Thus</u>, <u>for example</u>, <u>a task assigned by the teacher</u> can lead learners to…. (F # 6)

Table 5
Multiple Themes in the Introductory Sections of Applied Linguistics Textbooks

Multiple themes	Foreword (%)	Introduction (%)	Preface (%)
Text ∧ unmarked	124 (15.89)	165 (14.27)	134 (14.64)
Text ∧ marked	50 (6.41)	77 (6.66)	52 (5.68)
Inter ∧ unmarked	25 (3.20)	27 (2.33)	13 (1.42)
Inter ∧ marked	2 (0.25)	4 (0.34)	8 (0.87)
Text ∧ inter ∧ unmarked	12 (1.53)	4 (0.34)	7 (0.76)
Text ∧ inter ∧ marked	4 (0.51)	3 (0.25)	3 (0.32)
Total	217 (27.82)	280 (24.22)	217 (23.71)

Finally, in order to determine whether the observed differences between themes types were statistically significant, the Chi-square test was applied (see Table 6). Except for interpersonal themes, the obtained Chi-square values indicate the existence of significant differences among the three groups in terms of other theme types.

Table 6
Chi-square Test of Theme Types in the Introductory Sections of Textbooks

Theme types	Total themes	(%)	x^2	df	P
Textual	204	22.29	8.714	2	.013
Interpersonal	32	3.49	1.684	2	.430
Unmarked	692	75.62	36.727	2	.000
Marked	223	24.37	50.024	2	.000
Simple	698	76.28	69.199	2	.000
Multiple	217	23.71	11.118	2	.004

- Critical value: 5.99
- Level of significance: .05

Thematic Progression in the Introductory Sections of Textbooks

Determining different types of TP patterns that characterize introductory genres was another major concern of this study. To this aim, all the identified themes were searched for their relationship to a previous theme or rheme. Following McCabe (1999, p.176), such relationships were identified "on the basis of the presence of cohesive devices such as exact lexical repetition, synonyms, pronouns, substitution, and ellipsis". McCabe (1999) further argues that these devices could be expanded so as to include relationships established through paraphrase, semantic inference, antonyms, and hyponyms.

Most often, determining whether a clause theme comes from a previous theme or a previous rheme is a fairly easy procedure (McCabe, 1999). However, McCabe (1999) asserts that there exist themes which do not fit into the thematic progression patterns. She considers such themes as being crucial to the organization of the discourse and labels them as peripheral themes. McCabe (1999, p.180) divides peripheral themes into the following: (1) pragmatic themes which involve

"key, back, sum, previous clause, related" themes (p. 183), "new" themes (p.184), "adverbials" (p. 187), "fronted" themes (p.188) and inverted themes, (2) grammatical themes which include "extraposed and existential constructions, thematic equatives", and, "in interrogative clauses, the Wh element" (p.188), (3) "extra-linguistic" themes (4) "meta-textual" themes which are themes that refer to the text itself (e.g., *this chapter*) (McCabe, 1999, p.189).

As shown in Table 7, in all the three groups, linear progression outran constant progression. Split theme chains were absent from the samples and split rheme chains were highly infrequent. However, peripheral themes were extensively used in the whole corpus.

Table 7
Progression Patterns in the Introductory Sections of Textbooks

TP Patterns	Foreword (%)	Introduction (%)	Preface (%)
Simple linear	210 (27.63)	328(28.87)	196 (21.89)
Constant	114 (15)	142 (12.50)	96 (10.72)
Split rheme	4 (0.52)	4 (0.35)	2 (0.22)
Split theme	0 (0)	0 (0)	0 (0)
Total	328 (43.15)	474 (41.72)	294 (32.84)
Peripheral	432 (56.84)	662 (58.27)	601 (67.15)

The Chi-square values for TP patterns are presented in Table 8. Except for split rheme patterns, significant differences were observed among the three groups in terms of the other TP patterns.

Table 8
Chi-square Test of Progression Patterns in the Introductory Sections of Textbooks

TP patterns	Total TP	(%)	x^2	df	p
Simple linear	196	21.89	42.975	2	.000
Constant	96	10.72	9.159	2	.010
Split rheme	2	0.22	.800	2	.670
Peripheral	601	67.15	50.255	2	.000

- Critical value: 5.99
- Level of significance: .05

Qualitative Analysis

In the pilot study run at the outset of this research, it was revealed that writers seek to convey certain communicative purposes and, for so doing, they tend to thematize certain elements of the text. To explore the possible link between the overall generic structure of academic introductions and the linguistic choices exploited by language producers, this phase of the study focused on identifying the nature of the thematized elements and the patterns in which they occurred. Also, as mentioned earlier, in addition to performing the primary informative function, book introductions fulfill a promotional function as well. Thus, another major concern of this phase of the study was to see whether writers prefer to promote their work overtly, by thematizing the promotional elements, or covertly, by backgrounding the promotional elements. In order to detect those linguistic features which had the potential to promote the selling of an academic work, we focused on the utilization of *effective ideational verbs* (e.g., *provide, help, include, present*, etc.),

adjectives, and the address form *you* which, according to Jalilifar (2008), could be considered as useful advertising elements. The identified patterns are presented in the following sections.

Informing the Reader about the Book Content

In most of the samples, informing the prospective readers about the book content is assumed to be of great importance to language producers. Here, writers tend to give a fairly detailed account of each part, section, or chapter. To this aim, introduction writers exploit one of the following patterns.

Example 14

> (56) Chapter 4 is devoted to an **in-depth analysis of** … (P # 8)

> (21) The first section by Granger **provides** a general overview of ……… (P # 1)

> (8) Phythian-Sence and Wagner (Chapter 1) **provide** a primer on ….... (P #18)

> (26) The relationship between task-based language teaching and communicative language teaching is discussed and … (I # 8)

These examples illustrate that in order to inform the readers about the book content, language producers usually prefer to either thematize words like chapter, section, and part along with their numbers or writers or to thematize the chapter content. Moreover, such examples show that the identified themes normally include no promotional elements. This might imply the informative nature of such sentences. However, it should be noted that writers tend to covertly satisfy their promotional intentions by backgrounding promotional elements like adjectives as well as effective ideational verbs (e.g., *present*, *provide*, *show*, *highlight*, *offer*, *document*, *address*, *include*, *contain*, etc.).

Providing General Information about the Topic under Discussion

Providing the readers with general information about the topic under discussion is another major concern of introduction writers. Data analysis showed that to this aim, writers usually devote a chunk of the text to general statements about the way the topic has historically evolved, the recency and centrality of the topic under discussion, the issues related to the particular topic or area under discussion, and research conducted on those issues. This implies that such chunks could perform both an informative as well as a promotional function. Take the following example which is both informative and promotional.

Example 15

> (1) Computer learner corpora are electronic collections of spoken or written texts produced by foreign or second language learners in a variety of language settings. (2) Once computerized, these data can be analyzed with linguistic software tools, from simple ones, which search, count and display, to the most advanced ones, which provide sophisticated analyses of the data. (3) **Interest** in computer learner corpora is growing fast, amidst **increasing recognition** of their theoretical and practical value, (4) and a number of these corpora, representing a range of mediums and genres and of varying sizes, either have been or are currently being compiled...(P # 1)

In this example, the primary aim of the preface writer is to inform the reader about *computer learner corpora*. However, in T-unit (3) the author takes the opportunity to inform the reader about the centrality of the topic which is the focus of the book, thus persuading the reader to view the significance of the book and the exploitation of promotional elements (e.g., *interest*, *increasing recognition*) in both the theme and the rheme segments.

Providing Information about the Purpose of the Book

Specifying the aim of the book is another function which is included in the analyzed samples. The following patterns were identified.

Example 16

(11) The intention of this book is to **provide** an introduction to the large…... (P # 3)

(6) The purpose of this book is to **bridge an important gap** that exists…… (P # 17)

(3) The purpose of this volume is to explore **issues as they relate directly to the teaching of English** to young learners. (F # 16)

These examples illustrate that in most cases, such T-units which are covertly promotional, have as their theme a noun phrase which includes words like *intention, objective, purpose, goal*, etc.

Sometimes the book writer seeks to compare the aim of the current edition of the book with previous editions. In such cases, the identified T-units usually include a marked theme which is occupied by a circumstantial element.

Example 17

(19) As with *Designing Tasks*, the purpose of the book is to **provide** teachers… (I # 8)

(9) In this second edition, our primary aim remains the same… (I # 20)

Specifying the Intended Audience

Another communicative purpose which some introduction writers seek to convey is to specify the audience for whom the book is intended. Note the following patterns in the examples below.

Example 18

(17) This book is an **invaluable reference** for experienced **researchers** and **CALL developers**……. (F # 14)

(1) The *practical English Language Teaching series* is designed for **practicing teachers**…… (F # 16)

(3) Our intended audience is **wide**: **undergraduates** following first degrees in language or linguistics; **graduate students** embarking….. (I # 20)

These examples show that deictic expressions which refer to the book, the book title, and the word *audience* are the elements that are usually thematized in such cases. In his study of the linguistic conventions and rhetorical structures of English and Persian blurbs, Jalilifar (2008) found that in identifying the group for whom the book is provided, English blurb writers applied a *collective perspective*. Put another way, rather than addressing a single group of learners, blurb writers preferred addressing more than one group or level of learning, thus increasing the possibility of selling books (Jalilifar, 2008). A careful analysis of the rheme segment of the above examples could endorse the same trend.

Indicating the Significance of the Book

Forewords are usually expected to be written by someone other than the book's author and they perform a dominant promotional function. Therefore, praising the skills, knowledge, and educational/occupational background of the book's writer as well as praising the book content is assumed to be important for foreword writers. More specifically, the primary aim behind praising the book's author or the book's content is to indicate the value of the book and thus to promote the selling of the book. In such cases, the expression *the author* or the corresponding personal pronouns are the elements that are usually thematized. Here again promotional linguistic features (typed in boldface) are mostly backgrounded.

Example 19

> (10) The authors **provocatively** lay out what they see as limitations of... (F # 1)

> (34) They have a **vast store of experience** to draw on, which shows… (F # 8)

Expressing Gratitude

While being highly uncommon in forewords and introductions, acknowledging and expressing gratitude to those who helped in the process of the book production is of great importance to preface writers. Consider the following examples.

Example 20

> (63) I would like to thank my colleagues for their **generous** contributions. (P # 2)

> (24) We especially thank Georgette Hamers, Donna Lamping…. (P # 12)

> (21) Special thanks go to my friend Dr. Mandy Scott who has edited this book **thoroughly and meticulously** (P # 10)

To express thanks, writers usually thematize expressions like *I*, *we*, *thanks*, *gratitude*, and in the rheme segment they tend to mention those who helped in the process of book production, e.g., institutions, reviewers, researchers, research participants, editors, translators, etc. In such cases, writers make extensive exploitation of adjectives in order to praise the skills, knowledge, hard work, and effort of the contributors.

Address Form You

According to Jalilifar (2008), one of the linguistic features which can be exploited as a useful advertising element is the address form *you* which performs an interpersonal function. However, it is interesting to note that all the identified instances (12 instances) of *you* happened to occur in

introduction samples, which are assumed to perform a dominant informative function. Consider the following examples in which *you* is either thematized or backgrounded.

Example 21

(24) **You** can use the book in different ways. (I # 4)

(25) **You** might like to use it as pre-course reading, to give **you** an idea of... (I # 4)

Discussion

Thematic Organization

As with previous research (e.g., Ghadessy, 1999; Jalilifar, 2010a; McCabe, 1999), in this study, textual themes, which are links that specify the way in which the clause is related to the surrounding text and context (McCabe, 1999), were more frequent than interpersonal themes. Generally speaking, most researchers agree that high frequency of textual themes in academic texts may imply the argumentative nature of such texts (e.g., Jalilifar, 2009). The findings of this study indicated that while being identical in both introduction and preface samples, textual themes enjoyed a higher percentage in foreword samples. Here again, the overuse of textual themes in foreword samples can be attributed to the more argumentative nature of such texts which stems from the dominant promotional purpose they fulfill. In most of the analyzed forewords, the primary goal of the writers was to show the book significance to the prospective readers through evaluating its content, specifying the novelty of the content and its relevance to the readers' field of interest, justifying and praising the authors' views, ideas, proposed frameworks and models, and emphasizing the rich educational, occupational, and research background of the book authors. In other words, most often writers aimed at promoting the selling of the book by arguing in favor of and justifying the presented theories, views, models, and frameworks. This particular purpose rendered foreword samples argumentative and resulted in the overuse of textual themes as one of the available linguistic resources. Consider the following example in which the textual themes are underlined and the promotional elements are in boldface.

Example 22

(20) The resulting coherence of these chapters is **refreshing**, (21) but also importantly reminds us of the centrality of the role of practitioners in both defining and creating teacher knowledge. (22) Thus Mitchell, Hawkes, Durrant, Hamilton, Blyth and Evans offer **persuasive and lively accounts** of the impact of…. (F # 2)

In addition, data analysis showed that structural themes (conjunctions), which "relate the clause to a preceding clause in the same sentence" (Halliday, 1994, p.50), were the most frequent textual themes across the whole data. The overuse of structural themes in the present research could be attributed to a number of factors. The main reason is that they are obligatorily thematic (Halliday, 1994). Conjunctive adjuncts, in contrast, are typically, but not necessarily thematic. This means that their placement in the structure of the clause is a matter of choice. Put another way, they can be placed in the theme or rheme segment. The second reason stems from the informative nature

of the genre under investigation. Data analysis showed that language users were concerned with issues like informing prospective readers about the book content and its overall purpose, and providing general information about the topic under discussion. This particular concern renders introductions highly informative and results in the overuse of the structural themes. Take the following example in which the author's purpose is to inform the reader about the book content. In order to present and connect chunks of information in a cohesive manner, the author has relied on the use of the conjunction *and* as an explicit additive marker.

Example 23

> (40) In Chapter 2, Joan Rubin describes (41) <u>and</u> develops a comprehensive model of expertise, called LSM (for Learner Self-Management). (42) The model is supported by a mass of research undertaken over the past few decades, (43) <u>and</u> her chapter provides a valuable overview of... (I # 9)

In terms of interpersonal themes, as with previous research (Jalilifar, 2009, 2010a, 2010b; Martínez, 2003; McCabe, 1999), the findings showed that interpersonal themes were infrequent in the analyzed samples. This sparse exploitation of interpersonal themes has been attributed to various reasons by previous researchers, e.g., impersonal and factual nature of academic texts (Jalilifar, 2010a). In addition to confirming the results obtained by previous research, the findings of the current research indicated that the occasional use of interpersonal themes could stem from the promotional nature of the genre under analysis.

In her study of history textbooks, McCabe (1999) came across a sample in which the percentage of interpersonal themes was zero. Moreover, she noticed that in addition to writing mainly about what they have done in the book, the writers of this sample tended to present what they have accomplished as highly positive. Since this sample was a preface, McCabe (1999) speculated that a preface may be exploited as a selling device by the authors and as such, in order for the book to be presented as something sound and positive, tentativeness and other forms of modality might be played down by preface writers. In addition to confirming McCabe's (1999) speculations about the preface, the findings of the present research showed that in fact the promotional purpose of the academic introductions could result in the infrequent use of interpersonal themes in all the three main variations of introductory genres.

Considering markedness, the findings of the present study indicated the prevalence of unmarked themes in the introductions. That is, in most of the samples, the clause subject was the most preferred element to be thematized. In fact, Halliday (1994) asserts that non-subject elements are only selected as theme if there is a good reason for their selection and that theme/subject compliance is the typical message structure that characterizes English declarative clauses.

As to marked themes, contrary to the researchers' earlier expectation that more argumentative nature of foreword samples would result in the greater exploitation of marked cases, it was found that introductions which are less argumentative included more marked themes. This discrepancy could be attributed to the inclusion of certain communicative purposes the nature of which necessitates the utilization of marked themes. One of such purposes which writers seek to convey is to inform their readers about the book content. Data analyses showed that despite being included in most of the samples, chunks of text which aimed to inform the reader about the book content were more common in the introductions. This seems to be due to the fact that the major concern of introduction writers was to exploit the dominant informative function of introductions to help and guide the readers to locate their desired content through reading the introduction. This has resulted in the inclusion of an elaborate, chapter by chapter description of the book content and the exploitation of more marked choices. In other words, to help readers determine whether the book addresses their desired content, language producers opted for

choosing unmarked themes as well as non-subject elements which indicate the chapters' focus/content, the research methodology or the instruments employed, and the specific issues discussed. However, such chunks were less frequent and less elaborate in foreword and preface samples. Moreover, it is likely that the primary concern of foreword writers is not to inform readers about the content. Rather, they appear to magnify the importance of the book content to the readers through praising and evaluating the author's proposed frameworks, viewpoints, proposals, etc. To satisfy this aim, foreword writers appeared to prefer unmarked elements like the author, pronouns, etc.

Considering simple and multiple themes, it is interesting to note that while simple themes were used extensively in the introductions, their proportion was greater in preface and introduction samples. This greater exploitation of simple themes which gives continuity and cohesion to the texts could be attributed to the greater length of preface and introduction samples in comparison to forewords. Compared to introductions and prefaces, the proportion of multiple themes was higher in forewords. Considering the argumentative nature of the forewords in the present study, the obtained results are not surprising.

Thematic Progression Patterns

As to thematic progression patterns, simple linear pattern was preferred over constant theme progression in the introductions. This tendency in exploiting simple linear pattern could be attributed to the academic and in particular the argumentative nature of the analyzed samples. In fact, Fries (1983, p.123) asserts that simple linear pattern is expected to characterize scholarly texts in that such texts involve "complex arguments in which each successive idea is an expansion of and dependent on an idea in a previous sentence". Data analysis showed that the argumentative nature of most samples, especially forewords, stems from the promotional function performed by academic introductions.

Example 24

> (3) **What I see throughout this book** is the authors' vision of a need to move psycholinguistics to the analysis of more psychologically significant uses of language. (4) **That indeed is a very significant and fundamental aim when so much of cognitive psychology has sacrificed significant content in the search for lawfulness and rigor.** (F # 1)

In example 29 the foreword writer wants to persuade the reader of the book's significance by evaluating and praising the aim of the book writers. This promotional purpose has resulted in a highly argumentative chunk and thus the exploitation of simple linear pattern.

In other cases, however, thematic progression analysis of the samples indicated that simple linear patterns cluster in chunks of texts in which the writer's aim was to inform the reader about the topic under discussion or the book's content. This might imply that the high incidence of simple linear chains could be an informative function performed by academic introductions as well. Consider the following example in which the writer's aim is to inform the reader about topic related issues.

Example 25

> (7) **and Krashen (cf. 1981)** proposes his influential theory which states that, for language acquisition to occur, learners need natural authentic communication, and not direct instruction. (8) **Due to this idea** Krashen has often been recognized as the originator of the communicative… (I # 13)

It was also revealed that preface samples, compared to forewords and introductions, included less simple linear chains. This could be attributed to the following reasons. First, due to the absence or infrequent inclusion of certain communicative purposes which are highly argumentative (e.g., indicating the book significance through its evaluation), prefaces tended to be less argumentative. Most importantly, some other fairly argumentative, but highly informative chunks (e.g., providing the reader with general information about the topic under discussion) tended to be less frequent or less elaborate in prefaces and this resulted in the inclusion of less simple linear patterns. This is while prefaces usually include certain descriptive chunks (e.g., expressing gratitude to those who helped in the process of book production) , the nature of which results in the inclusion of more peripheral rather than simple linear chains. Such chunks are either absent or rare in other samples.

Contrary to simple linear chains which are regarded as one mark of argumentative texts and which are assumed to result in a dynamic text, constant themes are assumed to result in a static text and to be a characteristic of descriptive and narrative texts (Alonso & McCabe, 2000). The findings of the current research attest to linearity being one mark of academic prose. The noteworthy point, however, is the slightly higher proportion of constant themes in forewords. This is due to the fact that forewords are usually written by someone other than the book's author and as such praising the skills, knowledge, educational and occupational background of the book's author(s) seems to be of utmost importance to foreword writers. To this aim, elements like *the author* or personal pronouns are usually thematized in successive T-units and this results in the higher proportion of constant themes in certain chunks of texts in forewords.

Results also indicated that in the introductions, more than half of the themes were of peripheral type. Such themes do not fit into the thematic progression patterns. However, McCabe (1999) considers them as being crucial to the organization of the discourse. She argues that just because they do not chain to a previous theme or rheme does not "mean that they are difficult to process" (p.180). Rather "they are difficult to analyze in terms of linking them to one previous point in the discourse in order to say that they belong to one or another chain" (McCabe, 1999, p.180). It is interesting to note that the high incidence of peripheral themes in the corpus is due to the nature and the specific purpose of the genre under study. Most of the communicative purposes which academic introduction writers seek to convey require the thematization of different types of peripheral elements. In addition, part of the difference between the three types of introduction stems from the variation in the length and frequency of those chunks of texts which necessitates using a considerable number of peripheral themes.

Thematicity and the Concept of Genre Colony

Focusing on thematicity as one of the available linguistic resources that help realize the communicative purposes performed by academic introductions, a major concern of the present research was to see how adjacent genres differ from or resemble one another in terms of thematiciy. Generally speaking, academic introductions demonstrated relative similarity in their internal thematic structure. However, there were differences in the thematic options made by language producers which appeared to be a function of the dominant communicative purpose

performed by each introductory section. One of the similarities that was strikingly noticeable among all the three sub-corpora was the authors' tendency to hide their private intentions in promoting the academic work by backgrounding promotional elements. In other words, it seems that in order to overestimate the dominant informative function of academic introductions as well as to sound scientific, factual, and objective, language producers tend to prefer to promote the selling of the book covertly by placing the promotional elements in the rheme segment. This tendency on the part of academic introduction writers, as well as the specific and somehow similar communicative purposes they sought to convey, resulted in thematizing more or less similar elements, e.g., specialist vocabulary, meta-textual and extra-linguistic elements (e.g., this chapter, part two, this study, I, we, etc.), etc.

Conclusion

It is important for academic introduction writers to know that while they can opt for different theme types and TP patterns in writing an introductory genre, they need to establish the link between conveying different communicative purposes and the thematic choices that they can choose. In fact, Fries (1995b) believes that the kinds of meanings that are thematized would be different depending on the writers' purposes. Therefore, writers should keep in mind that depending on the specific purpose that they wish to convey, they need to foreground certain elements. Moreover, in writing academic prose, one of the primary concerns of language producers is to sound scientific, factual and objective. The noteworthy point is that this tendency which results in overestimating the informative function of academic introduction over the promotional one depicts itself in the thematic options made by writers and as such it deserves the attention of language producers. Therefore, it can be concluded that in order to achieve their intended purposes, academic introduction writers need to consider the role played by different theme types and thematic progression patterns as one of the available linguistic resources that help realize different communicative purposes.

The findings of the present research may benefit academic introduction writers in general and textbook introduction writers in particular. In order to produce effective discourse, writers need to be aware of the dual communicative purpose performed by academic introductions in the present-day practice, namely introducing and promoting academic works (Bhatia, 1997). Moreover, they need an awareness of the available linguistic resources that could help realize those communicative purposes. This is particularly important for non-native speaking writers whose texts "are not perceived as appropriate" for professional practice (Martínez, 2003, p.104).

Considering the paucity of research in this area and the limited number of samples analyzed, the findings obtained are by no means comprehensive enough to allow for generalization of the results. Moreover, it is necessary to keep in mind that over-reliance on the results of this study might give the impression that the textuality of text is attained only through thematicity. However, it should be borne in mind that thematicity should be seen only as part of the general feature of textuality. Further studies encompassing other aspects of textuality should be conducted to provide a thorough picture of cohesiveness in textbook introductions. Interested researchers could also extend the scope of this research by investigating thematicity in other desciplines, e.g., history, chemistry, etc. Such research could help determine how introductory genres are similar or different in terms of their thematic structure in different disciplines. Studies of this kind can help strengthen the view of texts that form a colony of related genres.

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هجابندی خوشه‌های همخوان نهائی: مشکل تلفظی برجسته کردزبانان در تلفظ زبان انگلیسی

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در حالی که تحقیقات فراوانی در زمینه مشکلات فراگیری زبان انگلیسی با زبان‌های مادری مختلف انجام گرفته است مطالعات تجربی در مورد خطاهای تلفظی دانش‌آموزان یا دانشجویان کردزبان عراقی نادر است. لذا برای جبران این کمبود هدف پژوهش حاضر بررسی مشکلات این زبان‌آموزان در تلفظ خوشه‌های همخوان زبان انگلیسی است. داده‌های این پژوهش از طریق شاهد خطاهای آوایی و آزمون تلفظ گرداوری شده است. نخست خطاهای فراگیران در تلفظ خوشه‌های همخوان در بیان شفاهی آنها در کلاس‌های درس نگارنده در یکی از دانشگاه‌های قبرس شمالی گرداوری و ثبت شد. سپس ۱۸ دانشجوی کرد عراقی داوطلب شرکت در یک آزمون تلفظ زبان انگلیسی شدند که شامل یک بند، فهرستی از واژه‌های انگلیسی و جملاتی که در برگیرنده خوشه های مشکل زبان انگلیسی بودند. تجزیه و تحلیل داده‌ها تفاوت‌هایی در تلفظ خوشه‌های مورد نظر نشان داد. بدین معنی که شرکت‌کنندگان در این پژوهش در حالی که مشکلی در تلفظ خوشه‌های ابتدایی نداشتند اکثر آنها یک حرف صدادار را به عنوان یک راهبرد یادگیری قبل از خوشه نهائی اضافه کردند. این پدیده می‌تواند ناشی از نفوذ زبان مادری باشد چرا که در ساخت هجایی زبان کردی خوشه‌های همخوان در آخر واژه‌ها واقع نمی‌شوند- ضمنا" عوامل دیگری همچون نقش تلفظ معلمان زبان و تاثیر آن در تلفظ دانش آموزان، نداشتن تجربه و تمرین کافی در شنیدن تلفظ صحیح انگلیسی ممکن است در شکل گیری این مشکل نقش داشته باشد. همچنین چون همه شرکت‌کنندگان در این پژوهش بزرگسال بودند امکان دارد این پدیده در تلفظ آنها مشکل دائمی به خود گرفته باشد. بنابراین از لحاظ آموزش پیشنهاد می‌شود که مشکلات تلفظی فراگیران خارجی زبان انگلیسی در مراحل ابتدائی برطرف شود تا به صورت یک پدیده دائمی تبدیل نشود.

آغازگری در کتاب های رشته زبانشناسی کاربردی: مطالعه تطبیقی مقدمه، پیش گفتار و سرآغاز

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در طول چند دهه اخیر، بررسی و شناخت ساختارهای ژانری مقدمه در انواع متون علمی هدف مطالعات زیادی بوده است. با این وجود بنظرمی رسدکه بررسی برخی از ساختارهای زبانی (نمودهای دستوری و واژگانی) که می‌تواند نشانگر ساختارهای ژانری شناخته شده در مقدمه متون علمی باشد، بطور قابل توجهی مورد اهمال قرار گرفته است. بنابراین به منظور بررسی این مسئله که

اهداف نهفته در یک مقدمه علمی چگونه در ساختارهای زبانی نمود پیدا میکنند، تحقیق حاضر به بررسی دو فرایند الگوی ساختاری آغازگری و الگوی توالی آغازگری در سه نوع مقدمه در کتاب های دانشگاهی پرداخت. بدین منظور، سه نوع مقدمه (۲۰ نمونه سرآغاز، ۲۰ نمونه مقدمه، و ۲۰ نمونه پیش گفتار) در صفحات آغازین ۶۰ کتاب دانشگاهی در حوزه زبانشناسی کاربردی با استفاده از مدل آغازگری ارایه شده توسط هالیدی (۱۹۹۴) و الگوی توالی آغازگری توسط مکیب (۱۹۹۹) مورد بررسی کمی قرار گرفتند. همچنین به منظور بررسی این مسئله که آیا نویسندگان متون علمی تمایل به ترویج آثار خود به صورت آشکار (با برجسته کردن ساختارهای زبانی ترویجی) و یا نهفته (با کوچک نمایی ساختارهای زبانی ترویجی) دارند، داده های مطالعه حاضر از لحاظ کیفی نیز بررسی شدند. نتایج حاصل از تحقیق نشان داد که در هرسه ژانر بررسی شده، الگوی آغازگری ساده، متنی، بی نشان و الگوی توالی آغازگری از نوع ساده و خطی از اولویت بیشتری برخوردار بودند. همچنین بجزالگوی آغازگری بین فردی و الگوی توالی آغازگری از نوع ریم دو بخشی، مقدمه های مورد بررسی بطور قابل توجهی از جهت انواع دیگر الگوهای انتخاب شده متفاوت بودند. همچنین، بررسی کیفی داده ها نشانگر این مسئله بود که در اکثر موارد نویسندگان تمایل به ترویج کار خود به صورت نهفته داشتند. این تفاوتها را میتوان نشأت گرفته از ماهیت ژانر مورد مطالعه و همچنین اهداف نهفته در آن دانست. از آنجاییکه در فرایند نوشتن یک مقدمه علمی نویسنده بدنبال دستیابی به اهداف ویژه ای میباشد، یافته های حاصل از مطالعه حاضر بر ضرورت توجه به اهمیت نقش دو فرایند الگوی ساختاری و الگوی توالی آغازگری در دستیابی به اهداف مورد نظر نویسنده تأکید دارد. نتایج بدست آمده از این مطالعه میتواند برای نویسندگان مقدمه های متون علمی بطور عام و به ویژه برای نویسندگان مقدمه های کتاب های دانشگاهی مفید واقع شود.

ابزار اندازه گیری کیفیت گفتار معلمان زبان انگلیسی بر اساس عملکردهای اصلی

رضا خانی

بهاره مالمیر

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گفتار معلم در اموزش زبان انگلیسی از اهمیت قابل توجه ای برخوردار است و تلاش هایی نیز در جهت ارزیابی آن انجام گرفته است. اگرچه ابزار های موجود تنها چهار چوب های کلی هستند و تمرکز خاصی روی گفتار معلم و عملکرد های اصلی آن در محیط های آموزش زبان انگلیسی ندارند. مطالعه حاضر توضیحی جامع از گفتار معلم در محیط های آموزش زبان انگلیسی را ارائه میکند و هدف آن تهیه و اعتبار سنجی ابزاری برای ارزیابی گفتار معلم در محیط های آموزش زبان انگلیسی است. به این منظور با استفاده از مطالعه گسترده ادبیات موجود و مربوط به این موضوع و درک محققان این تحقیق از عملکردهای گفتار معلم در محیط های آموزش و یادگیری زبان انگلیسی اچهارچوبی برای یک مدل تئوری به منظور بررسی گفتار معلم به وجود آمد. سپس از طریق مشاهده گفتار معلمان انگلیسی و همچنین مصاحبه با معلمان انگلیسی و اساتید تربیت معلم در رشته زبان انگلیسی

مدل تئوری پیشنهاد داده شده بازنگری و ویراش یافت. سرانجام بر اساس آن ابزاری برای اندازه گیری کیفیت گفتار معلم در محیط های آموزش زبان انگلیسی به وجود آمد. امیدواریم که نتایج حاصل از تحقیق کنونی باعث فهم بهتری از عملکرد های اصلی گفتار معلمان انگلیسی شود و ابزار ارزیابی موثری را برای باز نگری و بررسی گفتار معلم و همچنین فراهم کردن بازخورد موثر برای معلمان زبان انگلیسی فراهم کند.

کلام خود محور در تعاملات معلم – فراگیر در بستر انگلیسی به عنوان یک زبان خارجی: رویکردی اجتماعی – فرهنگی

نوذر قیصری

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مطالعه حاضر که از حیث نظری در چهارچوب نظریه اجتماعی-فرهنگی ویگوتسکی قرار دارد، به بررسی بیرونی شدن کلام خود محور توسط فراگیران مونث سطح مقدماتی در تعاملات معلم- فراگیر می پردازد. بدین منظور، یک کلاس متشکل از ۱۲ فراگیر خانم سطح مقدماتی و معلم همجنس خودشان بعنوان شرکت کنندگان در مطالعه انتخاب شدند. در ارتباط با داده ها، شش فعالیت درک فعالیت سی دقیقه ای با تناوب دو هفته یکبار ضبط شدند. در طول عمل ضبط کردن، هر شرکت کننده مجهز به یک ام پی تری پلایر حساس بود تا کلام های خود محور خیلی ضعیف هم مورد پیگیری قرار گیرند. موارد برونداد کلام خود محور کدگذاری شدند و گزارشی از شکل و محتوای الگوهای کلام خود محور فراهم شد. در حالی که تعداد زیادی از نمونه های ترجمه تحت اللفظی، موارد فرازبانی و و تغییر به زبان اول (زبان مادری) در اواسط گفته گزارش شد، از لحاظ مقایسه ای تعدادی نمونه های کلام خود محور مانند سوالات خطاب به خود، بلند خوانی، مرور کردن و خود توضیحات به زبان دوم کمتر بودند که می تواند به دلیل سطح توانش پایین فراگیران باشد. یافته های مطالعه، علاوه بر برجسته سازی اهمیت توجه به کلام خود محور به عنوان ابزار میانجی گری در تنظیم شناختی فراگیران در هنگام انجام فعالیت ها به زبان دوم، بیانگر این است که نوع تمرین معلم در کلاس در تولید کلام خود محور مؤثر است. از لحاظ آموزشی، نتایج مطالعه بیانگر این است که به جای نگاه به نمونه های کلام خود محور به زبان اول به عنوان موارد آسیب رسان در یادگیری زبان دوم، می توان آنها را نشانه های کنترل شناختی در هنگام مواجهه با فعالیت های چالشی دانست.

تحلیل میکروژنتیکی رفتارهای پشتیبانی تعاملی افراد هم سطح ظاهر شده در ویرایش یک نوشته

ناصر رنجبر

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بهزاد قنسولی

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نوشته های ویگوتسکی در زمینه ی نظریه ی روانشناسی اجتماعی- فرهنگی (SCT)، مفهوم منطقه ی مجاور رشد (ZPD) و دیگر مفهوم مرتبط با آن یعنی پشتیبانی، به عنوان مبنای نظری مطالعات همکاری افراد هم سطح استفاده می شوند. این مقاله با هدف بررسی اثرات پشتیبانی تعاملی یک فرد هم سطح بر توانایی نگارش در زبان انگلیسی به عنوان زبان بیگانه انجام گردید تا بتواند درک بهتری از چگونگی ایجاد تکنیک های ویرایشی و گسترش آنها در منطقه ی مجاور رشد دو یادگیرنده در منطقه ی مجاور رشد خود کار می کنند، داشته باشد. دو فراگیر زبان انگلیسی با سطح زبانی متوسط (یک "خواننده" و یک "نویسنده") با همکاری یکدیگر متن نوشته شده توسط یکی از آنها را در زمینه علت و معلول را ویرایش کردند. رویکرد میکروژنتیک (Microgenetic) برای بررسی و تجزیه و تحلیل تعاملات استفاده شد. نتایج نشان داد که اگرچه در ابتدا نقش خواننده به عنوان واسطه مهم تر بود، در پایان فعالیت خواننده و نویسنده در اصلاح متن به گونه ای بود که پشتیبانی به طور متقابل بین آنها انتقال می یافت. یافته ها همچنین نشان داد که پشتیبانی تعاملی علاوه بر یک سویه بودن، می تواند دوسویه نیز باشد. به علاوه ذکرگردید که معلمان می توانند کیفیت فرآیند نوشتن را با کمک به دانش آموزان برای همکاری و مشارکت با یکدیگر و با در نظر گرفتن تلاش های مشترک در نگارش ارتقاء بخشند. با این روش دانش آموزان نیز می توانند بیشتر مشارکت داشته باشند، استراتژی های ارزیابی توسط بازخورد را یاد بگیرند و از افراد واسطه در یادگیری بهره مند شوند.

دانش تدریس مدرسان دوره‌های تربیت معلم زبان خارجی: سنجش پایایی مدلی پیشنهادی

شهاب مرادخانی

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در مطالعه‌ی حاضر، دو هدف اصلی پیگیری شد: مشخص نمودن اجزای تشکیل دهنده‌ی دانش تدریس مدرسان دوره‌های تربیت معلم زبانهای خارجی و بررسی تفاوت بین دیدگاه‌های معلمان، مدرسان تربیت معلم و اساتید دانشگاه در مورد هر یک از این اجزا. داده‌های مورد نظر توسط پرسشنامه از ۴۳۶ پاسخگو گردآوری شد. نتایج تحلیل عاملی نشان داد که دانش تدریس مدرسان دوره‌های تربیت معلم زبانهای خارجی از ۱۱ جزء اصلی تشکیل شده که شامل موارد زیر است: تربیت معلم، نظریه‌های آموزش زبان، علوم

مرتبط با آموزش زبان، فن‌آوری، محیط آموزشی، پژوهش، روابط اجتماعی، مسائل زبانی، تعمق معلمان و مسائل سیاسی-اجتماعی. به علاوه، نتایج به دست آمده از آنالیز واریانس یک‌طرفه حاکی از این بود که تفاوت معناداری بین سه گروه پاسخگو در پنج جزء وجود داشت. در این پنج جزء، نمره‌ی به دست آمده از معلمان کمتر از نمره‌ی مدرسان تربیت معلم و اساتید دانشگاهی بود. در قسمت پایانی این مقاله، با استفاده از مدل پیشنهادی اولیه و ادبیات موضوع، اجزای تشکیل‌دهنده‌ی دانش تدریس مدرسان دوره‌های تربیت معلم زبان خارجی مورد بحث قرار خواهد گرفت. همچنین شرح وظایف هر یک از سه گروه مذکور به عنوان عامل اصلی در تفاوت دیدگاه‌ها مورد بررسی قرار می‌گیرد. از این پرسشنامه‌ی یازده عاملی می‌توان برای سنجش دانش تدریس مدرسان دوره‌های تربیت معلم زبانهای خارجی استفاده نمود. تفاوت بین دیدگاه‌های سه گروه دست‌اندرکار آموزش زبان نیز نشان می‌دهد که دوره‌های تربیت معلم گفتگو محور از اهمیت فراوانی برخوردار هستند.

"شنیدن، انجام دادن، تکرار کردن، درک کردن، و به یاد آوردن،": آموزش انگلیسی به خردسالان در آسه

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پژوهش کیفی حاضر به بررسی روش‌های آموزش واژگان انگلیسی به خردسالان (نوپایان) در یک مدرسه دوزبانه در باندا آسه، اندونزی پرداخته است. به آن صورت، مطالعه‌ای در مورد آموزش انگلیسی به نوپایان در بافت زبان انگلیسی به عنوان زبان خارجه به چاپ نرسیده است، بنابراین پژوهش حاضر مهم می‌باشد چرا که نتایج می‌تواند به عنوان ورودی بیشتر به معلمین زبان دومی باشد که به خردسالان تدریس می کنند، زیرا با درک آنان از شرایط فراگیران، معلمین می‌توانند به آنها کمک کنند تا به نهایت توانایی خود به عنوان زبان‌آموز دست یابند. برگه مشاهده و یک مجموعه سوالات مصاحبه برای جمع آوری داده از یک معلم به

کار گرفته شد. تنها یک معلم شرکت نمود چرا که مدرسه مورد پژوهش تا کنون تنها مدرسه سطح شهر است که محیط یادگیری انگلیسی برای کودکان به خردسالی نوپایان را فراهم آورده است. کلاس سه جلسه مشاهده شد. نتایج نشان داد که از میان چهار روش تدریس، پاسخ فیزیکی کامل بیشترین کاربرد را داشت بعد از آن روش طبیعی، آموزش زبان به شیوه ارتباطی، و تلقین پذیری از کم کاربردترین بودند. علاوه بر آن، بر اساس مصاحبه‌ای که با معلم صورت گرفت مشخص شد که پاسخ فیزیکی کامل و روش طبیعی برای آموزش واژگان انگلیسی به نوپایان مناسب تر می‌باشد. از طریق پاسخ فیزیکی کامل نوپایان درک خود را از دستورات با جواب‌های ساده و ژست نشان می‌دادند. در روش طبیعی آنها در یک محیط طبیعی قرار داشتند و برای صحبت کردن برانگیخته نمی‌شدند تا اینکه خود احساس کنند آماده این کار هستند. به علاوه معلم از هیچ کتاب خاصی استفاده نمی‌کرد زیرا موسیقی، تصویر، و مطالب واقعی در حمایت فعالیت‌های کلاس نقش بسزایی داشتند.