PAGE PRESENCE

The Cultural Force of Genre
Discourse is a ‘dance’ . . .

“a Discourse” says James Paul Gee, “is a ‘dance’ that exists in the abstract as a coordinated pattern of words, deeds, values, beliefs, symbols, tools, objects, times,” but which takes place “in the here and now as a performance that is recognizable as just such a coordination. Like a dance, the performance here and now is never exactly the same. It all comes down, often, to what the ‘masters of the dance’ will allow to be recognised or will be forced to recognize as a possible instantiation of the dance” (Gee cited in Paltridge, 2006, p. 12).
de Beauvoir et Sartre

Café de Flore
St Germain
Paris
“... one is not born, but rather, becomes a woman”

(de Beauvoir cited in Butler, 1988, p. 519).
Gender Identity

“. . . is a performative accomplishment compelled by social sanction and taboo”
(Butler, 1988, p. 524).
The ‘Life’ in Texts

“. . . to enhance students’ understanding of all the “life” embodied in texts”
(Bazerman 1988 p. 320).
Performance

“... assumption of accountability to an audience for the way in which communication is carried out” (Bauman 1974, p. 293).
Felicitous Performative

• Appropriate circumstances
• Following of conventional procedures
• Required ‘authority’ of the ‘doer’
• Participation and Appraisal by Audience
Embodying Genre

“a stylized repetition of acts”

“a re-enactment and re-experiencing of a set of meanings already socially established”

(Butler 1988, p. 519, 526).
Felt Experience of a Text

“many formal patterns can readily awaken an attitude of collaborative expectancy in us” and that “once you grasp the trend of the form, it invites participation”

AND

“yielding to the form prepares for assent to the matter identified with it”

(Burke 1969, p. 58).
Persona & Ethos

Persona: “. . . the role authors create for themselves in written discourse given their representation of audience, subject matter, and other elements of context”

Ethos: “. . . a set of characteristics that, if attributed to a writer on the basis of textual evidence, will enhance the writer’s credibility”

(Cherry 1988, pp. 268-269)
Implications

• Drawing ‘personal cultural diagrams’
• Dramatic examples of changes in genre and examples of effective ‘innovation’
• Genre rewrites and ‘in the style of’ role plays
Lab Culture

Medical Sciences Culture

University Culture

National Culture

Water Polo

Pub Culture
Who Wrote This?

There is a “. . . certain propensity in human nature . . . to truck, barter and exchange one thing for another . . . Nobody ever saw a dog make a fair and deliberate exchange of one bone for another with another dog . . . Nobody ever saw one animal by its gestures and natural cries signify to another, this is mine, that yours; I am willing to give this for that”.

Evidence

“. . . fables, sayings, moral tales, vignettes, parables and myths” (Boer, 2015).

Roland Boer: Professor of Religion, Marxism and Secularism in the Faculty of Education and Arts at the University of Newcastle, Australia.
Macroeconomics

Real Versus Nominal Output

“Crucial to measuring output is the multiplication of the quantity produced of each good by its market price (excluding any consumer or producer taxes). However, the introduction of price adds a potential distortion – what happens if prices rise over time? For instance, assume in Year 2 the quantity of goods provided in our onion/garlic economy does not change but that all prices double so that a bag of onions now costs $2 and a bag of garlic $4. Using the same methodology as before, we arrive at the following measure of output:

Output Year 2
4 garlic @ $4 (=$16) + 2 onions @ $2 (=$4) = Total Output of $20”

Darwin’s Plots

“Most major scientific theories rebuff common sense. They call on evidence beyond the reach of our senses and overturn the observable world. They disturb assumed relationships and shift what has been substantial into metaphor. The earth now only seems immovable. Such major theories tax, affront, and exhilarate those who first encounter them, although in fifty years or so they will be taken for granted, part of the apparently common-sense set of beliefs which instructs us that the earth revolves around the sun whatever our eyes may suggest.

In this study I shall explore some of the ways in which evolutionary theory has been assimilated and resisted by novelists who, with the subtle enregisterment of narrative, have assayed its powers” (Beer cited in Sword 2012 p. 50).
“When the *Dolphin* arrived at Tahiti, the island was “discovered” and the islanders entered European history. Equally, however, the Europeans entered Tahitian history, tangling these histories together. Wallis was searching for Terra Australia incognita, hoping to inscribe its coastlines on the maps of the world, while the Tahitians thought that the *Dolphin* was a floating island, or perhaps a craft from Te Po, the realm of ancestors” (Salmond cited in Sword, 2012).
References


