

Awareness of Genre: Interviews with Three ESP Teachers

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Abstract

Genre analysis has been playing a central role in ESP pedagogy since the 1990s, and studies on genre theory and on the practice of genre pedagogy have often been published. However, few qualitative studies concerning genre have been carried out in the field of ESP, and there are very few studies about teachers who use an approach that is based on genre analysis. This study aimed to examine how these teachers became aware of genre, how their awareness evolved over time, and ultimately how this has influenced their practice. To that end, the author interviewed three ESP instructors, who use a genre-analysis-based approach when teaching university undergraduate and graduate students. The results of the interviews indicate that the three ESP teachers were aware of genre to some extent through their academic and/or professional background before they became ESP teachers and that their ways of describing their awareness of genre have largely been influenced by their professional background.

Introduction

Since Swales published his seminal work on the analysis of the rhetorical structure of research article introductions (1990), genre theory has made a significant contribution to research in the area of English for specific purposes, ESP, (Paltridge, 2013, p. 347). Swales' work "has had a strong influence in the area of ESP and especially in the teaching of graduate writing to ESL students" (Paltridge, 2007, p. 931), and a large number of genre-related studies, including those using corpora, have been carried out with regard to the theory and practice of teaching writing. Most of such studies are quantitative and have dealt with raising learners' awareness of genre, practice of genre pedagogy, and move analysis of specific genres. For example, Yasuda (2011) examined how novice foreign language writers develop their genre awareness, linguistic knowledge, and writing competence in a genre-based writing course.

Meanwhile, in the field of ESP, a few qualitative studies have been found concerning genre-related topics (for example, Cheng, 2011; Clynes & Henry, 2004;

Dressen-Hammouda, 2008; Flowerdew & Wan, 2010). In three journals (the *English for Specific Purposes* journal, the *Journal of Second Language Writing*, and the *Journal of English for Academic Purposes*), which are representative of the field of ESP, qualitative studies account for less than 10% of the papers published from 1980 through 2010 (Dressen-Hammouda, 2013, p. 506).

While studies on genre analysis have largely focused on students, there are few studies that have examined teachers' awareness of genre and practice of genre-based pedagogy. Although they do not deal directly with genre awareness, such studies include: the description of one teacher's trajectory of integrating his research on process- and genre-based pedagogies into his practice, highlighting how research in process- and genre-based pedagogies has influenced his decision-making and task creation processes (Racelis & Matsuda, 2013, p. 383); the investigation of what strategies three ESP teachers use to deal with in-class subject knowledge dilemma—one of the challenges with which ESP teachers are faced—in a context of maritime English in China (Wu & Badger, 2009); and the description of the role that genre played in a project of English language syllabus design for secondary schools in Bahrain (Bax, 2006), which used such ethnographic techniques as class observations, interviews with teachers, and questionnaires. The Bax (2006) study did not indicate how such qualitative findings were analyzed with respect to teachers' genre awareness, although it concluded "a genre-based approach in the new syllabus could not only allow in principle for the more systematic choice of texts, but could thereby potentially support more systematic approaches to teaching methodology and consequently, to teacher training" (p. 321). One study that explicitly mentions teacher awareness of genre is Poole (1998), in which the author interviewed Ann Johns, who was one of co-editors with John Swales and is now editor emeritus of the journal of *English for Specific Purposes*. Asked about her interest in genre theory and how it related to ESP, Johns answered as follows:

Genre theory fits very well into ESP, It's terribly exciting because when we talk about a text as a genre exemplar, we talk about a text as a repeated social action, as Miller said in 1984 (Miller, 1984). Therefore, you are acting within a social context. And the more experience you have with certain kinds of actions within certain kinds of social contexts, the more luck you have (Poole, 1998, p. 102).

Simply put, while qualitative studies in ESP have often dealt with such topics as students' awareness of genre, students' achievements, and authors' practice of genre or

ESP pedagogy, there are few studies that have focused on genre awareness of and practice of genre pedagogy by ESP teachers who are not the authors of the studies themselves. In the present study, the author interviewed three ESP teachers, who use a genre-analysis-based approach to teaching university undergraduate and graduate students, for the purpose of examining how these three ESP teachers became aware of genre, how their awareness evolved over time, and ultimately how this has influenced their practice.

The three participants seemingly share the same concept of genre and some genre-analysis-based approaches to teaching, because two of them took the Japanese-to-English translation course taught by the other. Two of the participants have employed genre-analysis-based approaches in the teaching of Japanese-to-English translation at the same language institution, and all three participants have used genre-analysis-based approaches in their English courses in university undergraduate and graduate programs. Through the interviews with these participants, the present study addressed the following research question: How have the three ESP instructors' perceptions about genre evolved in the course of their schooling and professional careers?

Method

Participants

The three participants were all female, pseudonymously called Margaret, Junko, and Michiko. They were selected by convenience sampling. They, and the author, have been closely connected with each other through their histories of involvement in ESP, and they share an understanding of genre and genre-based approaches to teaching.

Margaret, a native speaker of English, is an expert in ESP and one of those who first introduced the practice of ESP pedagogy in Japan. She studied chemistry in university and started translation in about 1970. She has taught English at the university level since 1979 or 1980 and at the graduate level since the mid or late 1980s. She started teaching a Japanese-to-English translation course at a language institution in the 1980s. She has been teaching at many places ranging from high school to graduate school and a Japanese-to-English translation course at a language institution.

Junko, a native speaker of Japanese, took the Japanese-to-English translation course taught by Margaret for a year and an interpretation course at the same institution for two years. Before taking the translation course, she already had

experience as an in-house translator. After taking the translation course, she became a freelance translator, working on architectural or other technical documents. She has been teaching the same translation course together with Margaret at the language institution for about 13 years. She is also teaching reading and writing courses at two universities. Before starting teaching at universities, she earned a master’s degree in TESOL at an American university in Japan.

Michiko, a native speaker of Japanese, studied primary school education in university. She worked as an in-house translator at a copier manufacturer for three years and then took the Japanese-to-English translation course taught by Margret and Junko for about three years. She then obtained master’s and doctoral degrees in studies of education in language and culture at a national university in Kansai. At the time of the interview, she had the experience of seven years in teaching university undergraduate students and five years in teaching graduate students. Table 1 summarizes the backgrounds of the participants and their experience in teaching writing and translation and learning translation.

Table 1
Instructors’ Backgrounds and Experience

	Margaret	Junko	Michiko
L1	English	Japanese	Japanese
Educational background	U: Chemistry M: TESOL D: Applied linguistics	U: Architecture M: TESOL	U: Primary school education M, D: Education in language and culture
Professional background	J-E translation	J-E translation J-E interpretation	J-E translation
Teaching undergraduates	ESP	EGP (Writing) EGP (Reading)	EGP ESP
Teaching graduates	ESP	---	ESP
Translation experience	Teaching (genre-based)	Learning Teaching (genre-based)	Learning (genre-based)

* U: Undergraduate course M: Master’s course D: Doctoral course

Interviews

Interview questions were semi-structured, and the same questions were asked to each participant. However, some questions were not asked to specific participants depending on the response of the interviewee to previous questions. The set of questions consisted of two sections: the participants' academic background and their professional background. The questions for academic background were asked to explore how aware the participants were of genre as undergraduate and graduate students. The questions for professional background were aimed at finding out how aware they were of genre when they worked previously (as Japanese-to-English translators). Because native English-speaking Margaret is fluent in Japanese, all interview sessions were conducted in Japanese, so that coding of responses in the analysis stage would be easier.

Analysis

The interviews were audio-recorded, summarized, and translated into English as shown in Appendix I. The summaries of the answers served as initial coding, or holistic coding, based on which differences and similarities in the answers from each participant were examined. Those answers then identified as relating to the participants' awareness of genre were transcribed and coded by means of values coding. Values coding usually employs three components, Values, Attitudes, and Beliefs, to examine perspectives or worldviews of participants, and it is appropriate particularly for studies that "explore cultural values, identity, intrapersonal and interpersonal participant experiences and actions" (Saldaña, 2013, p. 111). In the interviews, however, there were no responses that represented the participants' Beliefs. Furthermore, the responses initially coded as the Values and Attitudes components were difficult to distinguish from each other: Those coded as Values could be thought of as Attitudes, and vice versa. Therefore, the Values and Attitudes components were combined into the single category of Values. Consequently, responses that represented how aware the participants were of genre and how they thought about genre or genre texts were identified as Values components. Specifically, those words or expressions that indicated the participants' cognition, emotion, and action in relation to genre were identified as Values.

In addition to values coding, two other components were also coded: One is events that caused the development or a change in the participants' awareness of genre, and the other is keywords the participants used to explain their awareness of genre. The

participants' responses that were coded as these three components were examined to explore whether the participants were aware of genre or not, how and when they became aware of genre, and how their awareness of genre changed over time. For excerpts from the interviews with the participants and coding of them, see Appendices II through IV.

Results

Margaret was not aware of genre at all as an undergraduate. Although she found reference articles for her chemistry studies were different from other types of written text, she says she did not recognize them as a genre at all. She first encountered the concept of genre when she met John Swales in 1981, when he explained how the introductions of science research articles have a characteristic rhetorical structure. This happened before she was enrolled in a TESOL program at graduate school, and it was also before Swales got his article about genre analysis published. Because she had majored in chemistry in university and had already had the experience of editing a large number of science research articles and teaching English to university science majors, what Swales said about the introductions of science research articles was a matter of course to her. She recalls as follows (hereafter, excerpts of the interviews have been translated from Japanese to English by the author).

Those days, I had already worked on correction of a huge number of science research articles. So, I thought, "It's a matter of course." I thought, "People write introduction sections that way." When he published an article about what I thought as a matter of course, I thought, "They all don't know about this?" During the seminar at the University of Michigan, we ate and talked together. And during such talks, he said, "It seems that they say this first in introduction sections, and this second, and that next, ..." But I (Appendix II, Time 0:22:07)

During her master's course, she was interested in ESP and also got interested in genre analysis. Those days, she was clearly aware of genre but not as much as she is now. Now, she thinks Swales' concept of genre fits best.

Junko was not aware of genre, either, as an undergraduate studying architecture, although she thinks that she acquired the language used to describe architecture and design as part of the subjects she was taking at university. One of the distinct features of the text types she encountered those days was the frequent use of imperatives in

design drawings. When she was taking a master's course in TESOL at graduate school, she was already familiar with the concept of ESP, and therefore, she was more aware of genre than she was an undergraduate. Before she started taking the Japanese-to-English translation course taught by Margaret, she already had the experience of translation as an in-house translator at a company, where she collected reference materials in genres the same as those of the source texts. She said she was vaguely aware of genre but became more aware after taking the translation course (Appendix III, Time 0:08:11 and 0:08:44). When taking the translation course, she was also collecting reference materials in genres the same as those of the course assignments. She said she was aware of genre to some extent, although she did not use the term "genre" in those days. She also took an interpretation course for two years, where she worked on such genres as news reports and seminar speeches. Although her awareness of genre was not clear, she felt that expressions were slightly different across genres. After leaving the translation and interpretation courses, she worked as a freelance translator and got translation jobs that translation companies chose for her to translate. These jobs were mostly technical documents in the field of architecture, and she recalls that genres in that field were familiar to her.

Michiko was not aware of genre, either, as an undergraduate, although she recognized wedding invitation cards were different from other text types. Because she took a master's course in graduate school to study ESP, she became aware of genre but not as much as she is now. She says she clearly recognized that she needed to be aware of genre. As to her awareness of genre as a doctoral student, she states as follows.

The more you study ESP, the more you need to be aware of genre. So, I became more aware of PAIL, which means what is the purpose and who are aimed at. I thought I had been aware of that, but in retrospect, awareness of the purpose of the text and its audience, I think I became more aware about what the purpose of the text is and who its audience is. (Appendix IV, Time 0:07:51)

Later in the interview, she often used such terms as PAIL (purpose, audience, information, and language features) to explain how aware she was of genre in the past. PAIL was suggested by Margaret and has been used as an approach to Japanese-to-English translation in the translation course that she took at the language institution. Before taking the translation course taught by Margaret, Michiko was working as a freelance translator and an in-house translator at a copier manufacturer, where she

struggled with the contents of documents she had to translate from Japanese to English. She recalls as follows.

First of all, I needed to locate the problem carefully; whether not knowing about the copier or about the technology used. For example, when the case involved patenting, I needed to find out whether the problem lies in the legal matters or in my English ability. (Appendix IV, Time 0:13:50)

Then, I understood the technology used and the legal matters in Japanese, and then I faced another challenge that was how I should communicate those pieces of information to the partner company. (Appendix IV, Time 0:14:05)

Looking back, I think that was a problem of genre. I mean P and A. The Purpose and Audience were clear, as well as Information. Since I was translating, as to Information, they asked me to translate this information. That means I didn't know language features; that was the challenge then. At that time, there was no native speaker of English around us ... (Appendix IV, Time 0:14:21)

Afterwards, Michiko took the Japanese-to-English translation course that was taught by Margaret based on Swale's genre theory. Interestingly, she says that when she was taking the course, she was more obsessed with lexical and grammatical components such as words and expressions rather than genres. After leaving the translation course, she worked as a freelance translator with a machinery manufacturer, where, she recalls, she was struggling with the language features of genre texts. With respect to her awareness of genre those days, she explains as follows.

For example, I used to write procedures of each operation of various manufacturing processes, such as assembly and painting. As to procedures, the genre is the same even though manufacturing processes are different, for example, between assembly and painting, and even though their contents are also different. I was aware of that. (Appendix IV, Time 0:22:40)

So, um ..., I recognized I had written procedures of the assembly process that way, procedures of the painting process should be written in the same way. This probably means that I was aware of genre. (Appendix IV, Time 0:23:22)

Discussion

What is common to all of the participants in terms of how they became aware of genre is that their professional backgrounds influenced their awareness of genre, even

though they did not know the term “genre.” Junko used to collect reference materials in the same genres as those of her translation jobs. During the interview, Michiko analyzed the challenges that she faced in her translation jobs, explaining them using the term PAIL that is an acronym of “purpose,” “audience,” “information,” and “language features” and was proposed by Margaret to increase students’ awareness of genre features. Then, Michiko found that those challenges occurred because she did not know the language features of the genre texts that she dealt with in her jobs. Although it is not included in the Appendixes, Margaret also said she used to request her client company to provide documents in English that were similar to the translation jobs (in Japanese) she got when she was working with an electric appliance manufacturer as a freelance translator.

What is common to Margaret and Junko is that although they did not know the term “genre,” they learned such features of genre as the rhetorical structure of science research articles (Margaret) and words and expressions frequently used in technical documents (Junko) through their academic and professional backgrounds. Margaret met Swales in person in 1981 and knew about his findings concerning introduction sections of science research articles (Swales, 1981). Such findings were, however, not new to Margaret, because she had studied chemistry in university and afterwards edited a large number of scientific research articles.

What is unique to Michiko is that she used the term PAIL when she was looking back and analyzing the challenges that she faced in her translation jobs. Genre texts have three components (action, substance, and form), and the form of a text varies depending on its action and substance (Noguchi, 2006, 2010). This concept can be described using the terms “purpose,” “audience,” “information,” and “language features” as follows: The language features of a genre text are determined by its purpose, audience, and information. Michiko frequently used similar paraphrases in the interview. When Michiko was taking the translation course, she focused on microscopic aspects of translation, such as words and expressions, rather than macroscopic aspects, such as PAIL. However, she later got involved in graduate and undergraduate ESP programs where she has worked for a long time with Margaret, who has long used a teaching approach that is based on the concept described above. This fact has probably caused her frequent use of the term PAIL in the interview, which indicates that she has been significantly influenced by Margaret.

Meanwhile, Margaret and Junko used the words that are related to their academic and professional backgrounds and translation jobs: For example, Margaret used such words as academic essays, research articles, Swales, ESP, and genre analysis (See Appendix II.); and Junko used such words as architecture, design, frequently used expressions, topics, economics, and international affairs (See Appendix III.). Although the term PAIL was coined by Margaret herself, she did not use it at all in the part of the interview analyzed in this study. Junko did not either, because when she was taking the translation course taught by Margaret, Margaret had not conceptualized PAIL and even had not taken a TESOL master's course. Moreover, Junko has worked less with Margaret than Michiko has. These facts are probably the reasons Junko seems less influenced by and more independent of Margaret.

Conclusion

As to the research question "How have the three ESP instructors' perceptions about genre evolved in the course of their schooling and professional careers?" the interviews with the three ESP teachers in this study indicated the following.

- ▶ They were aware of genre to some extent through their academic and/or professional backgrounds before they became ESP teachers, even though they did not know the term "genre" as defined by Swales (1990).
- ▶ Their ways of describing their awareness of genre have largely been influenced by their professional backgrounds.

Finally, I would like to mention issues that were not dealt with in this study. First, this study examined three ESP teachers' awareness of genre through the interview excerpts in two sections of interview questions: the participants' academic backgrounds and their professional backgrounds. In addition to these questions, three other sections of questions about the participants' teaching practices before, during, and after class were asked but remain to be analyzed. If their teaching practices are analyzed, findings might be linked to their awareness of genre and provide other ESP teachers with teaching implications. Their practices and how their understanding of genre is connected to their practices might be examined with reference to Racelis and Matsuda (2013) that describes how a writing teacher has integrated genre into his writing classroom for students with lower proficiency. Although the study does not describe his own awareness of genre and its relation to his practice in detail, it explains how he

brought the concept of genre into his classroom: The teacher tried to create an opportunity for the students to discuss the generic features of writing tasks so that they could apply what they learned to their future writing tasks (p. 389). The same kind of effort has been made by all of the participants in their courses.

Second, triangulation would increase validity of the present study. The author observed Margaret's and Junko's classes of the Japanese-to-English translation course. Discussion of the findings of the observations will add to the indications of the present study. Third, this study has focused on only three ESP teachers who are closely connected with each other. In other words, they might be situated in one particular area in the field of ESP. Obviously, teachers in other areas of ESP should be investigated, so as to explore how broad or narrow the range of their awareness of genre is and how their awareness of genre has influenced their teaching practices.

Filling these gaps will help discuss awareness of genre of a larger number of ESP teachers and its relations to their pedagogical practices.

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Appendix I. A Sample of Summaries of Interview Answers

AB: Academic background
PB: Professional background

PBC: Practices before class
PDC: Practices during class
PAC: Practices after class

L: Translation course at language institution
U: University courses

	Question	Margaret	Junko	Michiko
1) Academic Background and Genre Awareness				
AB	Q1-1. Could you tell me about academic background, starting with the undergraduate level?			
AB	Q1-2. What did you study in the undergraduate course?	Both arts and sciences. Geochemistry.	Interior design of architecture, bachelor of fine arts	Primary school education
AB	Q1-3. What did you study in the master course?	TESOL, focusing on science English in each course	TESOL	Studies in Language and Culture focusing on education
AB	Q1-4. What did you study in the doctoral course?	ESP (systemic functional) with Dudley-Evans, genre analysis of science review articles		Studies in Language and Culture focusing on education
AB	Q1-5. As an undergraduate student, how would you characterize your awareness about genre?	Not aware at all, although noticing that science research articles are different (from others in terms of form).	Not aware of genre, but acquiring language repeatedly used for talking about architectural design	Not aware of genre
AB	Q1-6. As a master-course student, how would you characterize your awareness about genre?	Interested before Swales published "Genre Analysis" in 1990. Knowing genre can be analyzed. Aware of genre. (As a freelance translator before taking the master course, I used to ask the client to provide documents in the same type as the source text, which we call it "genre" now. <ll-35>)	Recognizing research papers as a genre.	Being aware of genre
AB	Q1-7. As a doctoral-course student, how would you characterize your awareness about genre?	Analyzing the genre of science review articles		Being aware more strongly
AB	Q1-8. How long did you take the Japanese-to-English translation course at Simul Academy?		1 year Interpretation: 2 years	3 years from 2001 and 2003, along with the English-to-Japanese translation course.
AB	Q1-9. How would you characterize your awareness about genre before being enrolled in Simul?		Collecting documents in the same genre as the target texts as an in-house translator	In retrospect, as an in-house translator, I was struggling with the Language Features in situations where the Purpose, Audience, and Information were clear.
AB	Q1-10. How did your awareness about genre change when taking the translation course?		Translation course: Being aware of genre although not knowing the word because of having experience of professional translator Interpretation course: Dealing with the genre of international affairs, although not knowing the word	Obsessed with details, rather than genre features.
AB	Q1-11. How did your awareness about genre after leaving the translation course?		After translation course: As a freelance translator, familiar with architectural and other technical documents, although not knowing the term of genre After interpretation course: Although having knowledge of architecture, spoken language was dominant.	Through jobs with a machinery manufacturer as a freelance translator, I think I was very aware of genres.
2) Professional Background				
PB	Q2-1. Please describe your current position(s).	<Not asked>	<Not asked>	Lecturer at the department of science and engineering of a private university in Kansai.
PB	Experience of translation	Starting in 1970 or 1971 with an electronic manufacturer, working on various business documents	<Not asked>	3 years as an in-house translator at an electronic equipment manufacturer freelance translator:
PB	Q2-2. How long have you been teaching the Japanese-to-English translation course at Simul Academy?	Since the 1980s	12-13 years	
PB	Q2-3. How long have you been teaching undergraduate- and graduate-level English courses that are based on genre analysis?	Undergraduate; around 1980: Graduate; mid-late 1980s	5 years. Using PAIL as a framework in reading classes, although not using genre analysis.	Undergraduate: 7 years Graduate: 5 years

Appendix II. Excerpt from Interview with Margaret

Speaker	Time	Japanese	English (Translation)	Values coding	Event	Words used for explanation
S	0:19:17	でも、4回生のときにいろいろ研究されたら、参考文獻・・・	But when you were working on your research project as a senior, you might have read reference articles ...	<1> (Research papers are) interesting		
Margaret	0:19:18	あつ、それは、また別ですね、はい、<1>あれは面白かったんですけどね。	Uh, they were different. Yes, <1> they were interesting.			
S	0:19:23	じゃ、その参考文獻も・・・	So, those reference articles were ...			
Margaret	0:19:25	まったく、まったく・・・あのー、<1>ジャンルという認識はやないですかね。全くゼロ。(笑)	No, ..., no, ..., Ummmm, <1> I didn't recognize them as a genre at all. (Laugh)	<1> Not aware of genre		
Margaret	0:19:35	<1>違うというのは分かりますけどね、で、しかも、私の、あの、スーパーバイザーが、あのー、最後の一年、いなかっただけです。NIHへ行っただけです。もっと研究したくても、それで、そこへ行って、ずっと通ってたんです。書いて送って、だから夜中にポストオフィスへ行って、速達で送って、向こうからコメントが来る。そんなやり方でしたんです。(笑)	<1> I knew they were different. Then, moreover, my supervisor was not in the school in my final year. He went to NIH, to study more. So, we communicated via mail. I wrote and sent. I went to the post office at midnight to send express mail, and he sent his comments to me. That's how we communicated with each other. (Laugh)	<1> Aware of differences (among text types)		
S	0:20:08	あの、マスターのとき、そのときはジャンルの認識というのはどうでしたか？	What about your awareness of genre in the master course?	<1> Genre analysis was interesting	<1> master course>	
Margaret	0:20:17	あの、SwalesがGenre Analysisというのを90年に出したんだけど、その前から、<1>ちょっと興味あって、あのー、<2>見たらしてましたので、<3>そういう分析ができるっていうことも分かってたのでね、はい。	Swales published the book titled "Genre Analysis" in 1990, and before that <1> I was interested a little bit, um ... <2> I looked some about genre. Then, <3> I knew such analysis was possible.	<1> Genre analysis was interesting <2> Reading (articles/books about genre analysis) <3> Recognizing that genre analysis was possible	Swales, Genre Analysis (book title)	
Margaret	0:20:28	その頃からもう、あの、<1>ジャンルの意識はあって、で、<2>特に論文というの、もう、はっきりしてましたよね、その頃から<3>もう分かかってました。	Since those days, <1> I have been aware of genre. And, <2> specifically, research articles are distinct. So, those days, <3> I knew.	<1> Genres were not closely related to me <2> ESP was interesting <3> Not as aware of genre as I am now <4> The book of Genre Analysis was interesting <5> Wanted to pursue studying genre analysis	research articles	
Margaret	0:20:47	<1>自分との関係っていうか？うーん、ジャンルというのをとをそんなに・・・<2>ESPとか、そういうものに興味持ってたんですけど、だから、<3>今のよきな意識をもっと・・・いってはいなかつたんですけどね、<4>ジャンル分析の本は面白いなと思って、<5>それをもっと追求めたなと思って。	<1> The relationship with genre, ..., um ..., I don't think I was aware of genre so much. ... <2> I was interested in ESP. Therefore, um ..., <3> I was not as aware as I am now. <4> I found the book of Genre Analysis interesting, so <5> I wanted to know about it more.		ESP, Genre Analysis	
S	0:21:16	追求めたなと思って、ということ、私があった、ということですね。はい、そうですね。というのは、<1>あの著者が一番しつこい、あのね、Swalesがジャンルのことを、ジャンル分析の本とか論文を執筆する以前に、1981年かな、あの、チャールズ博士がタイアナ記と結婚した夏、あの結婚式が行われたあの一週間に、私、ミシガン大学に、行っけのone week seminar行っただけです。そのときにJohn Swalesに初めて会ったんです。で、そのときに、John Swalesが何を言っていたかというのは、「研究論文のintroductionで何が起きてます」	That means YOU wanted to know more about it? Yes, that's right, because <1> its concept fits best. Let me tell you something. Before Swales published the book and articles of genre analysis, I think it was 1981, in the summer, Prince Charles and Princess Diana got married, I participated in a one-week seminar at University of Michigan. And I saw Swales for the first time. At that time, he said "Something is happening in introduction sections of (science) research articles."			Swales, Genre Analysis, (Swales) research article, introduction of (science) research articles
S	0:22:03	論文執筆する前ですね？	Before publishing his articles?			
Margaret	0:22:07	もう執筆する前。で、私はあの当時、もう、あのー、<1>論文添削をいやほどやっていたんです。<2>「当たり前やん」と思ってたんです。「それや、introductionって、そういうふうに行やん」と思ってたんです。「それや、源が論文として出たときに、「あー、みんな知らなかつたの？」って思ったんです。ほんんと、あのミシガン大学のセミナーに、あのー、あと、食事行ったり、一緒に行ったり、いろいろ話して・・・で、その話の中で、あのー、「どうやら研究論文のintroductionの中で、こういうふうなことを、次、こういうこと言ってます、次、こういうこと言ってます、よかつた」って言ってたんですけどね、で、私は・・・	Yes. Those days, <1> I had already worked on correction of a huge number of science research articles. So, <2> I thought, "it's a matter of course." I thought, "People write introduction sections that way." When he published an article about what I thought as a matter of course, I thought, "They all don't know about this?" During the seminar at the University of Michigan, we ate and talked together. And during such talks, he said, "It seems that they say this first in introduction sections, and this second, and that next, ..." But I ...	<1> Editing many research articles <2> (The organization of introductions of research articles)/As a matter of course	editing of research articles, introduction of (science) research articles	

Appendix III. Excerpt from Interview with Junko

Speaker	Time	Japanese	English (Translation)	Values coding	Event	Words used for explanation
Junko	0:03:56	まあ、あのー、修士課程ということもあって、あのー、そうですね、あのー、論文などの、内容をよく読むようになったので、<1>そういうものの一つをジャンルとして、は意識していました。	That was a master course, so, ..., well, ..., I came to read many articles. So, <1> I was aware of them as a genre.	<1> Recognizing research papers as a genre		master program, research articles
Junko	0:04:15	そのときは、既にESPという概念も、ある程度、なじみがありましたので、<1>意識は学部のときよりも、高かったと思います。	Those days, I was familiar to the concept of ESP to some extent. So, <1> I was more aware than I was as an undergraduate.	<1> More aware of genre than as a undergraduate		ESP
S	0:05:29	そしたら今度、先ほどと同じような質問なんですけれども、通訳・翻訳の学校に通われているときのジャンルの意識について、そのときの、ジャンルをどのように意識されていたかというのを、お聞きしたいんですけども。	The next question is similar to the previous one. I would like to ask you about how aware you were of genre when you were attending the school of translation and interpretation.		<Enrolled in a J-E translation course>	
Junko	0:05:46	うん、そうですね。日英の翻訳のクラスについては、Instructor Aのクラスですけれども、日英のクラスは、えーっと、あのー既に、翻訳を、企業内でしたりとか、実務経験があったので、それを今度、更にグレードアップしたいなと思って受講しましたので、あのー、翻訳をする上での、あのー、<1>ジャンルって意識は...、あのー、言葉は頭にはなかなんかついていうことで、結構、<2>資料を探したり、あのー、その、どういふような表現がその文献で使われているかというの、<2>似たようなものを探して、あのー、リサーチをしてから、課題をやりましたので、<1>ジャンルって意識は、あまり頭になかったんですけど、<3>ある程度意識して、は、いたと思います。	Well, the Japanese-to-English translation course was taught by Instructor A. Before taking the course, I used to work as an in-house translator and I thought I needed to increase my ability. That's why I took the course. So, although <1> the term "genre" didn't come to mind, I looked for reference materials to find out what I was dealing with translation was expressed in English. <2> I searched reference materials similar to the assignment. So, <1> it didn't come to mind, but <3> I think I was aware to some extent.	<1> the term of "genre" did not come to mind <2> Searching for reference materials for translation tasks <3> A ware of genre to some extent although it didn't come to mind		Instructor A, reference materials in English, research,
Junko	0:07:26	はい、ですから、<1>課題によって、その、ジャンルが、違うジャンルの資料を集めていくことはやりました。ですので、<2>意識はある程度、あったとは思いますが、ジャンルとは、自分ではよんでなかったんですけど。	Yes, <1> I collected reference materials of different genres, depending on the genre of assignment. Therefore, <2> I think I was aware of genre to some extent, though I didn't call it "genre."	<1> Collecting reference materials in the same genres as those of assignments <2> A ware of genre to some extent while not calling it "genre"		reference materials, different genres
S	0:07:42	はい、すみません。えっとね、一つ飛ばしてしまいました。あのー、翻訳のクラスをとるときのお話をしてもらいたいですね。で、一つ飛ばしてしまっって、えーっと、翻訳のクラスをとる前はどうか？	I'm sorry. I forgot one step before. I have asked you about your awareness of genre when you were taking the translation course. So, what about it before taking the translation course?		<Before being enrolled in a J-E translation course>	
Junko	0:08:11	うーんと、そうですね。実務翻訳っていうのが、企業の中で翻訳をしているので、そういうときは、<1>参考資料として同じジャンルのものは探して手がけるようになっていましたので、まあ、<2>なんとなく、ほんやりとした、あの、意識はあったとは思いますが。	Let me see When I was working as a translator in a company, I was trying to <1> collect reference materials in the same genres as that of the source texts. So, I think, <2> I was vaguely aware of genre those days.	<1> Searching for reference materials in the same genres as those of jobs as a in-house translator <2> Unclearly aware of genres <1> Increasingly aware of genre after enrolled in the translation course	Working as an in-house translator at a company	reference materials, the same genre
Junko	0:08:44	<1>受講するようになってから、意識は高まったと思います。	But <1> I was more aware when I was taking the translation course.			

Appendix IV. Excerpt from Interview with Michiko

Speaker	Time	Japanese	English (Translation)	Values coding	Event
Michiko	0:07:51	うーん、だからやっぱりESPをやればやれば、<1>ジャンルということを強く意識せざるを得なくなってるんで、まあ、あの、そうですね、<2>だからやっぱりあのPALで、まず、目的が何で、誰を対象とするのか、そこをかなり意識するようになって、思いますが、前からして、やっぱり先Pが強い、後で振り回すんですけど、その意識、<3>目的と、その文書の目的とaudienceですね、purpose&audienceが何かということとは、あの、意識が強くなってきたと思います。	The more you study ESP, <1> the more you need to be aware of genre. So, <2> I became more aware of PAL, which means what is the purpose and who are aimed at. I thought I had been aware of that, but in retrospect, <3> awareness of the purpose of the text and its audience. I think I became more aware about what the purpose of the text is and who its audience is.	<1> Genre increasingly needed attention as I studied ESP <2> Becoming more aware of purposes and audiences of texts <3> Becoming more aware of purposes and audiences of texts	
Michiko	0:08:53	だから、<1>purposeとaudienceが決まれば、PALの上は、それにどちからかという付随する、<2>PALって4つで同じ強さじゃなくて、私の中ではPが強く、<3>PとAがほぼ等しいれば、上は付随するという、そういう意識かな、どちからかという。	<1> The purpose and audience are determined first, and then I and L of PAL are automatically determined. In my opinion, P, A, I, and L are different in intensity. P and A are stronger. So, I would say that <3> my awareness (of genre) was that if P and A are clear, I and L are automatically determined.	<1> Purpose and Audience come first, followed by Information and Language Features <2> P and A are followed by L and I <3> Aware that P and A are clarified and then I and L are determined	
Michiko	0:09:19	<1>伝えたいinformationというのは、何の目的で誰に伝えるかによって違ってくるんですけど、なので、<2>やっぱり先にPがあり、Aがあり、で、それに合わせての内容の深さとか幅を変えて、それに合わせてlanguage featuresの、あの一考え、だから段階としては、P、A、I、そしてLっていう順番ですかね。	<1> Information to be conveyed varied, depending on the purpose and audience. Therefore, <2> P comes first, A second, and the range and depth of I should be changed accordingly, in line with them, language features ... that concept ... Therefore, in terms of steps, P, A, I, and then L.	<1> Information to be conveyed varies, depending on the purpose and audience. <2> P and Audience determine the range and depth of information and then the Language F features.	
Michiko	0:13:50	まあ、最初は<1>複写機のことがかからないのか、技術のことが分からないのか、例えば特許だとか、その特許にまつわる法的な部分がかからないのか、自分の英語の問題か、そこが最初、かなり理解めをしなければいけません。	First of all, <1> I needed to locate the problem carefully, whether not knowing about the copier or about the technology used. For example, when the case involved patenting, I needed to find out whether the problem lies in the legal matters or in my English ability.	<1> Identifying what caused problems in translation	
Michiko	0:14:05	で、<1>次、じゃ、日本語では技術のことが分かりました、法律のことが分かりましたというときに、じゃ、それを相手に伝えるときにどうしたらよいのか、ということが、まあ、二つの壁だったんですけど。	Then, <1> I understood the technology used and the legal matters in Japanese, and then I faced another challenge that was how I should communicate those pieces of information to the partner company.	<1> Another challenge was how to communicate the content	
Michiko	0:14:21	今して思えば、<1>それがジャンルだったんだと思うんですけどね、だから、PとAよね、PurposeとAudienceがはっきりしてるんだけど、informationも、だから、私、翻訳だから、informationはこれを伝えてくさいって言われますよね。だから、<2>language featuresが分からなかった、っていうことですよ、そのときの困難は、で、ネイティブが近くになかったんで、...	Looking back, <1> I think that was a problem of genre. I mean P and A. The Purpose and Audience were clear, as well as information. Since I was translating, as to information, they asked me to translate this information. That means <2> I didn't know language features; that was the challenge then. At that time, there was no native speaker of English around us.	<1> A solution was being aware of genre <2> Associating the past challenge with not knowing language features	
Michiko	0:22:40	ジャンルということを...、どういふふうにならなければいけなかったか、たとえば、そこだと、えーと、製造過程の中で、ものを組み立てるとか、ものに色を塗るとか、いろんな作業工程の中の、一つの部分に対して、そのprocedureを書きいけるんですけども、だから、<1>procedureだということになれば、組み立てて、まあ、塗って、でも、それはprocedureというジャンルであれば、中身、コンテントは違っても、ジャンルは一緒です、それは意識してたと思う。	How should I express genre? Um ... For example, I used to write procedures for each operation of various manufacturing processes, such as assembly and painting. <1> As to procedures, the genre is the same even though! manufacturing processes are different, for example, between assembly and painting, and even though their contents are also different. I was aware of that.	<1> Aware of the genre even when the contents were different	
Michiko	0:23:22	だから、あの、<1>組み立てて、procedureのとこはこういう書き方をしたから、それはpaintingのとこでも、procedureだと、こう書く、ということには意識していたので、それは、多分、ジャンルを認識していたということですよ。	So, um, <1> I recognized I had written procedures of the assembly process (that way, procedures of the painting process should be written in the same way. This probably means that I was aware of genre.	<1> Aware of the genre even when the contents were different	