

CHAPTER TWO: LITERATURE REVIEW

In this chapter, I present the theoretical framework underlying this research in order to provide a solid understanding of the theories behind this project and settle the theoretical bases upon which the research is built. I first discuss the main concepts: *literacy* and *identity*, and the relationship between these two. Secondly, I present the approaches to writing. In sections 2.4 and 2.5, I include a considerable account of *identity* construction in written discourse. Section 2.5 also includes a discussion of *conclusions* as the *genre* under analysis. Afterwards, section 2.6 presents a discussion on *intertextuality* and *voice* and *gender*, as identity features. Finally, I close this theoretical review by summarizing the theories and approaches used in the research.

2.1 Literacy and Identity

Recently, linguists, sociologists and humanistic researchers have turned their attention to develop studies on identity, its social construction and the power relations around it (Gumperz, 1982; Fairclough, 1995; Norton, 1997). My particular interest for this thesis is to analyze the relation between writing and identity construction as a social act in an academic context. For this, it is first convenient to define *literacy* and *identity*, two essential concepts involved in this research. Bazerman, Little, Bethel, Chavkin, Fouquette and Garufis (2005, p. 7) claim that literacy is the ability to read and write, and they “never occur separately, but are always part of a shared field of activity”. Ivanic (1998) agrees with this view and adds that literacy also refers to the ways of how written language is used. The ways of using written language are determined by the social context in which the writer is involved. Hence, Ivanic (1998, p. 41) adapts Fairclough’s (1989) diagrammatic framework of a social view of language to show how the text is socially produced. The diagram is shown in Figure 1.

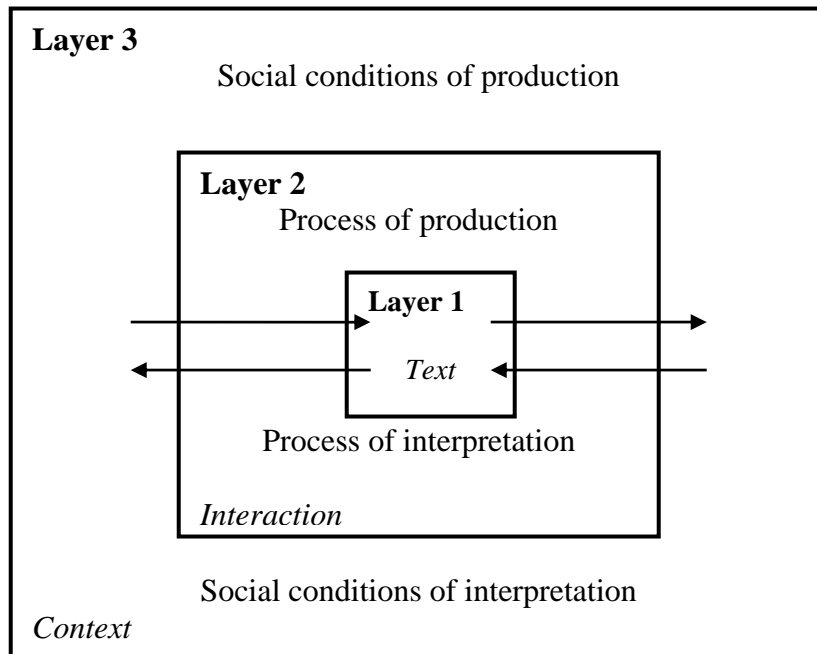


Figure 1: Discourse as Text, Interaction and Context (Ivanic, 1998, p. 41)

This diagram shows three layers to understand discourse, the text itself, as an interaction between writer and reader and as part of the context, the social function the text plays in a given context. Ivanic (1998) highlights that literacy studies are incorporated in the middle layer since process of production (*writing*) and process of interpretation (*reading*) are included, and both occur inside a social context. Adopting this view I conceptualize literacy as being embedded within a social context.

The present study examines literacy in a university as an academic social context. The social aspect under analysis is the interaction of the individual with the academic community and the students' written construction of this relation and their membership in that particular social group. For this, Ivanic (1998) claims: becoming part of an academic community requires the construction of an identity which identifies the person as a member of that

particular group. Individual identity refers to self categorization owning specific cultural patterns, and social identity deals with the group characteristics whose boundaries mark it as distinct from other social groups (Baker, 1996). Identity deals with those particular features that distinguish persons or groups from one to another. Baker (*ibid.* p. 367) affirms that “owning specific cultural patterns, of which language may be the strongest example, is a characteristic of identity”. Hence, the study of identity in written language becomes relevant to analyze the self (Ivanic, 1998; Prior, 2001).

2.2 The Nature and Purpose of Writing

Understanding the notion of *writing* is crucial in the development of this investigation. Some authors such as Bloomfield (cited in Richards, 1990) observe writing as simple printed signs for recording language. In fact, Richards, Platt, and Platt (1992, p. 409) define writing as “a system of written symbols which represent sounds, syllables, or words of a language”. However, many other linguists have not accepted this simplistic view of writing. Bell and Burnaby (1984, cited in Nunan, 1989, p. 36) argue that writing is “an extremely complex activity” that requires the simultaneous work of the cognitive skills in order to produce a piece of writing. The notion of cognitive skills implies a thinking-reasoning process, which is another way of defining writing (Troyka, 1990; Raimes, 1983; White and Arndt, 1991; Prior, 1998). Woolever (1991) also agrees with this definition, and adds that thoughts need to be properly and coherently organized in order to communicate and achieve a purpose.

This communicative perspective implies a view of writing as a process as well as a product. Smith (1994, p. 19) supports this idea by explaining that writing can be referred as “an act–process, and as a noun–product”. Moreover, Berlin (1988, cited in Kroll, 1990, p. 25)

states that writing is “a creative act in which the process is as important as the product”. Therefore, writing, when conceptualized holistically, is both a process and a product. In general, writing is more than transcribing language into symbols; it is a whole process–product skill that requires instruction, organization, and coherence for the development of cognitive skills, knowledge, experience, feelings, and purposes in order to communicate. To respond to the different purposes and social situations that a writer can face, there are different types of writing.

Academic writing, which is the writing type under analysis in this study, requires the integration of many skills to master all language areas in a coherent way (Kroll, 1990). This means the unity of the skills needs to be smoothly written to have a logical understanding of the text. Criollo (2003) affirms that academic writing is one of the most demanding tasks in higher education. As seen, the complexity of writing is in its own nature, and this task is even more complex and demanding when the writing is in another language different from the native or mother tongue (Schoonen et al., 2003). In the writing of a foreign language (FL), which is the writing I am analyzing in this research, the cognitive and critical process of writing is even harder than writing in the mother tongue. The writer faces other grammatical and syntactical language systems different from their own language. Thus, the writer deals with the complexity of writing per se and with the new writing patterns that the FL demands in order to achieve communication and socialize in the context where it takes place.

As seen, defining writing depends on the nature of why and for what purposes it is done. This section then explains the nature and purposes of writing. White (1981, cited in Nunan, 1989) claims that the nature of writing is to be displaced in time and space. That is, that is any piece of writing transients throughout time and space. In a different view, Brookes and Grundy

(1998) suggest that the nature of writing is to put spoken language into form. Fawcett and Sandberg (1992, p.1) agree with this view by claiming that writing is the “production of graphic symbols that have to be arranged according to certain conventions”. One more perspective of the nature of writing emphasizes it as a human way to express and communicate in different situations and purposes (Grabe and Kaplan, 1996). As it is observable in these approaches to the nature of language, writing is the representation of language into signs with form and organization according to language conventions, situations, and purposes. Bell and Burnaby (1984, cited in Nunan, 1989, p. 36) consider this view and state that writing is “an extremely complex cognitive activity”, which implies the control of writing sub–skills and features. Furthermore, as this is a complex cognitive activity, it requires instruction and guidance to be developed. White (1981, cited in Nunan, 1989, p. 36) emphasizes this view and comments that “writing is not a natural activity [...] all people have to be taught how to write”. Hence, as writing is a cognitive skill that implies language competence (in the language it is produced, first language (L1), second language (L2) or (FL), knowledge, organization and language conventions to produce it, its nature is that requires instruction to do it properly and convey communication in the context where it is developed.

When considering the *nature of writing*, one must consider the purposes that the written text is meant to fulfill. Troyka (1990, p. 3) points out that the *purpose of writing* refers to “what the writing seeks to achieve”; it deals with goals or aims of writing or writing intentions. Kinneavy (1980, cited in Troyka, 1990, p. 4) agrees with this idea by adding that the “aim of a discourse determines everything else in the process of writing”. Then, Grabe and Kaplan (1996) say the purpose of writing depends on the context, task, and audience. At the same time, Troyka (1990) suggests that the purposes of writing are to express, inform,

persuade, or create literary work. In sum, the purpose of writing deals with the aims or reasons of writing; thus, the context, task, and audience play a crucial role in the writing purpose.

The nature and purpose of the written texts under analysis in this study is EFL writing, which was developed in a particular academic setting. These characteristics require high cognitive development from part of the writers since they are writing in a different language system from their mother tongue (MT). Conform to the conventions that the task of writing a thesis which is the genre I am analyzing. This task is further complicated by the fact that the EFL writers are following the conventions of writing a thesis conclusion, which is the genre under investigation. These two main issues might have an influence on the way people write and convey meaning. In addition, it is relevant to mention that at this point writers have to assume their academic and professional roles, so they fulfill the communicative purpose of writing a thesis. Thus, the identity (see section 2.4) shown to the audience might be influenced by such roles and how they want to be seen. It then becomes worthy to consider these aspects when analyzing writing and identity in their conclusions.

2.3 Approaches to Writing

Once the definition of writing, its nature and purpose have been explained, discussed and related to the topic under investigation, it is important to consider the different approaches to writing since they provide the basis to support its study and permit the analysis of theories on the analysis of writing. In a general view, Brown (1994, p. 48) defines to approach as the “assumptions dealing with the nature of language learning and teaching”. In other words, an approach is concerned with the different theories about the nature of language and the nature of language learning (Richards and Rogers, 1986). Thus, regarding writing, approaching to

writing refers to the different theories to understand the nature of writing teaching and learning. As it has discussed in the previous section, linguists define writing in different ways. In the next section of the literature review I discuss the different approaches to Second Language Writing. The term of second language writing encloses writing in a language different than the mother tongue (MT); it could be L2 or FL (Raimes, 1983). Thus, no strict distinction is drawn between L2 and FL within this study, and both terms are used interchangeably.

2.3.1 Controlled to Free Writing Approach

In this approach, writing is seen as a controlled pattern process in which students acquire the skill in a behavioral/imitative way. The principles of this approach range from very controlled to relatively free writing approaches. Controlled writing focuses on the form, while free writing focuses on the content. A controlled approach views writing as a language practice that utilizes language skills in an original and organized way, in which learning is a habit-formation process (Kroll, 1990). Raimes (1983) claims that when copying paragraphs, students analyze the form of the model, to later on imitate them. This imitation reinforces grammatical structures, idioms and vocabulary. While these language features are reinforced, writing is developed, which is why it can be said that writing is reinforced by the learning process. In this approach, students are habituated to proper structures by practicing them over time, and later, they will produce their own writing (Dykstra, 1977, Ross, 1968, cited in Reid, 1993). Scott (1996, p. 146) supports this idea adding that this kind of writing instruction “involves the analysis and imitation of model texts and stresses organization above all (...) to develop an awareness of the [...] features of writing”. She refers to these principles as the

pattern paragraph approach because the approach demands the students of focus their attention on models and structures in paragraphs that serve to develop writing. In fact, this is a stage between controlled and free writing approaches since it provides a model just to guide writing. The transition from controlled writing to free writing is clearly observed in the approaches aims, one focusing on the product whereas the other on the process (for a more detailed explanation of the transition from one to another see Scott (1996), Kroll (1990) and Raimes (1983). In my view these approaches may benefit beginner writers since they are exposed to models, and they are in the constant look of how to write; however, more mature writers know that these models are not precisely the way the writing must be, but the function the genre (see section 2.5.2.1.2) conveys in the particular situation. Writers can even develop their own style within the same genre and respect its conventions.

2.3.2 Current Traditional Rhetoric

This L2 writing approach is based on the principles of the current traditional paradigm and Kaplan's theory of *contrastive rhetoric* (Connor, 1996; Panetta, 2001). To understand this theory it is first essential define *rhetoric*. Oliver (1965, cited in Kaplan, 1966, p. 1) defines it as "a mode of thinking or a mode of finding all available means for the achievement of a designated end [...] it concerns itself basically with what goes on in the mind [...] with factors of analysis, data gathering, interpretation and synthesis". In other words, rhetoric deals with the mental processes that are required to accomplish a task or goal. Kaplan (1966, p.2) claims that "rhetoric varies from culture to culture and even from time to time within a given culture". According to these views, rhetoric involves cognition and thought, and it is said it is unique of each culture. Regarding culture, Connor (1996) adds that language and writing are

cultural phenomena. Thus, considering Kaplan’s perspective on rhetoric, she agrees that each language has its unique rhetorical conventions. Panetta (2001) adds that “writing strategies are culturally formed” (p.5). Thus, Kaplan (1966, p.14) declares that “different languages and their cultures have different patterns of written discourse”, in other words, each language has its unique rhetorical conventions. From this view, and based on different writings, Kaplan develops his contrastive rhetoric theory and affirms that the effect of native culture is reflected in the L2 writing. Kaplan’s studies about this theory are presented in Figure 2 where the cultural differences in writing are made evident.

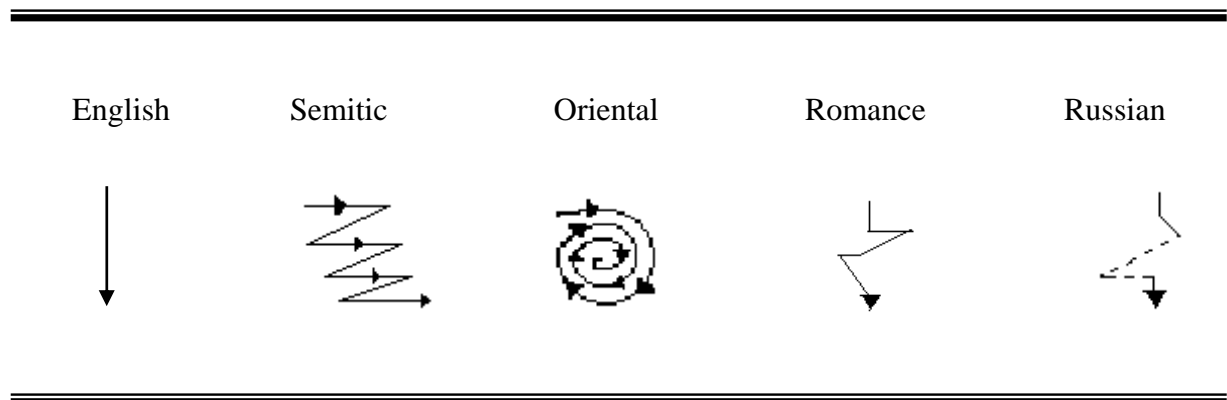


Figure 2: Patterns of Written Discourse (Kaplan, 1966, p. 15)

The diagrams presented in the figure represent different discourse structures based on the written paragraphs of non-native English speakers. That is, the paragraphs analyzed were written in English as L2 by people from distinct cultures. Kaplan then, analyzed an explanatory paragraph of a native speaker of each language, and he concluded with his diagram. For instance, English is represented with a straight line which means writing follows a straight and forward structure. Kaplan (1966, p. 4) explains this by claiming that “the paragraph usually begins with a topic, and then by a series of subdivisions of that topic statement, each supported by example and illustrations, proceeds to develop that central idea”,

which is a “flow of ideas which occurs in a straight line from the opening sentence to the last sentence (*ibid*, p. 6). Conversely to English, Kaplan presents a more elaborated writing organization in the *oriental* written discourse. This diagram shows a spiral starting from the outside to the inside. This follows according to Kaplan an *indirection* [indirect] *approach*. That is, the topic of the paragraph is never stated directly; the development of it turns and turns “in a widening gyre” (*ibid*, p.10) leading the topic to a wider view and farther from that which was written in the first sentence. It is a never ending discussion since there is no main point in deep discussion, but many in the same paragraph.

His theory has been controversial since he published his study (Connor, 1996; Panetta, 2001; Cahill, 2003). Connor (1996) comments on how this theory can be literally and simplistic interpreted if read by an inexperienced reader. Novices “reading the article assume that all writers of a particular language compose all their writings in the organizational pattern described by Kaplan [and even mean that] a writing reflects a thinking pattern. In other words, the Chinese write in circles; therefore, they must think in circles” (*ibid*, p. 31). This is an unfortunate interpretation of Kaplan’s (1966) theory since he meant that the structure that an explanatory paragraph usually follows is represented by the diagrams he suggests (Figure 2), but that does not imply that such diagrams represent the thinking of the writer. Connor and McCagg (1983, p. 259) suggest that “thought patterns specific to the learner's native language or culture may be evident in the organizational patterns of information found in samples of ESL [...] writing”. The emphasis is then given to the organization of the information, how it is structured and represented in language.

Another criticism to Kaplan is that he drew his conclusions about language structure based on some style manuals rather than data from actual writing (Brown, 1994; Leki, 1991) and

some from translations (Kaplan, 1966) in the languages he studied; this fact makes his theory reductive to particular language genres and not real language use. In addition, it is important to mention that he worked at the paragraph level considering only the expository style; thus, generalizations cannot be made about writing patterns in the diverse cultures. Read Connor (1996) and Panetta (2001) for a more complete discussion on the arguments for and against Kaplan's theory.

Based on Kaplan's (1966) ideas, contrastive rhetoric is an approach to writing. According to Kroll (1990) in this approach writing is concerned with the logical construction and arrangement of discourse forms, paying attention to paragraphs and essays not only on their structure and elements, but also on their purposes. In fact, Kroll keeps claiming that writing is basically "a matter of arrangement, of fitting sentences and paragraphs into prescribed patterns" (p.13). People construct and organize their communication in different ways according to their cultures; this is why writing in a L2 becomes a critical process that focuses on forms. However, the logical construction of writing goes beyond that of a given model because students have to reflect about its construction, form and content. Thus, Leki (1991) suggests that the students' native language needs to be related to rhetorical traditions, so students understand the construction and rhetorical conventions of the L2. Therefore, in this guidance process, students will develop their knowledge, criticism, and appreciation for writing in a new language focusing on the form as well as on the purpose and content, and with these, construct their own writing identity.

Based on Kaplan's theory these are the possible assumptions regarding the contrastive rhetoric as an approach to writing. For further understanding on this theory and its application and implications to writing, see Leki (1991), Bojana (2005), Connor (1996; 2005), Kubota and Lehner (2004) and Connor and McCagg (1983).

2.3.3 Communicative Approach

Since the focus of this approach is essentially to communicate, it implies an interaction between the reader and the writer; that is why it is also known as the interactive approach. John (1990, cited in Reid, 1993, p. 261) claims that “the writer is involved in a dialogue with an audience in order to produce coherent communication; it is a transaction between the audience and the writer”. Due to its communicative character, this approach is usually guided to real-life tasks (Scott, 1996). Hence, the purpose and the audience are the main concerns in order to achieve communication between the reader and the writer. Raimes (1983, p. 8) supports this view by saying that “the communicative approach stresses the purpose of a piece of writing and the audience for it, by responding to the questions *why am I writing this?* And *who will read it?*” In sum, according to the cultural differences in writing conventions (a discussion on conventions and academic writing is on sections 2.3.5, 2.3.6 and 2.4.3) this approach focuses on forms following the writing purpose and audience to achieve communication.

When explaining the communicative model, Chapelle, Grabe, and Berns (1993, cited in Grabe and Kaplan, 1996) consider the context, situation, participants, setting, language performance, knowledge, and experience as crucial features to communicate properly and accurately. All these features are elements of the communicative competence which includes grammatical competence, discourse competence, strategic competence and sociolinguistic competence (Canale and Swain, 1980). Thus, this model includes the communicative competence elements which need to be taught to L2 writers to socialize and convey meaning through their writing.

2.3.4 Process Approach

This is one of the approaches largely discussed by many linguists. Brown (1994, p. 320) introduces it by explaining that process is “the means to the end, the way to achieve something”. From this perspective, Zamel (1983, cited in Kroll, 1990, p. 15) states that writers use their own ways to compose, so this is a “non- linear, exploratory, and generative process”. It is the writer who creates their own strategies and develops their writing individually. Kroll (1990, p. 15) supports this view by claiming that students develop their own writing strategies with ample time and “according to the type of task, situation, discourse community, and socio-cultural setting in which they are involved”. Thus, students’ writing is a process which is developed considering the communicative functions of the writing piece. This does not mean that in this approach or the communicative one, writers are explicitly taught the elements of communicative competence, yet they consider the communicative function of the paper to write and based on that, they develop particular strategies. From this, Richards (1990, p. 104) maintains that in the process approach, “students have control of how they write”. This individual and gradual writing strategies development is indeed what differentiates the process and the communicative approaches’ goals.

Since the development of writing strategies is individual, some linguists agree with this approach as a creative, individual, independent, original, genuine discovery process in which students develop their writing (Kroll, 1990; Johns, 1990, cited in Tribble, 1996; Raimes, 1983). Raimes (1983) also adds that students need guidance and feedback on the writing content so that they can improve it. In fact, Williams (1998, p. 45) points out the idea that “students improve writing by being helped to master a range of behaviors associated with effective composition”. This guidance and feedback stage is included in the whole writing

process. Actually, this is one of the stages of the writing process model. The main idea of this perspective is that writing is developed by students' own creation, development, and discovery of strategies by several non-linear stages.

In fact, Williams (1998, p. 54) points out that “the process model proposes that a finished paper is the result of the complex interaction of activities that include several stages of development: prewriting, drafting, pausing, reading, revising, editing, and publishing”. While the author above proposes seven stages, Murray (1980, cited in Richards, 1990) distinguishes only three main stages in writing: rehearsing (finding a topic), drafting (getting ideas), and revising (evaluating). The number of stages is optional, it varies according to what linguists consider essential. However, most authors share the three main stages: pre-writing, drafting and revising. Raimes (1985, cited in Tribble, 1996, p. 39) then summarizes these three stages and presents a model for the process of writing. This model is seen in Figure 3.



Figure 3: Raimes' Writing Process Model (1985, cited in Tribble, 1996, p. 39)

As the figure shows, the text always has the possibility of moving forward and backward in the process. The stages considered can occur any time, and as many times as needed. In fact,

Raimes (1985, cited in Tribble 1996) emphasizes that “writing does not follow a neat sequence of planning, organizing, writing and then revising (...) it is recursive”. Thus, the process of writing is carried out in many stages which respond to the writers’ needs. Hence, writing is considered a recursive process of several necessary stages.

2.3.5 Product Approach/Genre Approach

Genres are “ways in which people ‘get things done’ through their use of language in particular contexts” (Paltridge, as cited in Johns, Bawarshi, Hyland, Paltridge, Reiff, and Tardy, 2006, p. 1). Genres are socially approved according to the context where they are developed and sensitive to the purpose and the relationship between the writer and the audience. Since a genre responds to particular communicative purposes, Swales (1981, 1985, 1990, cited in Bathia, 1993, p. 13) defines genre as a “recognizable communicative event characterized by a set of communicative purposes”. In other words, genre is a text type which fulfills particular purposes according to the context in which they are developed. It can be observed that this approach focuses not only on the reader and the purpose of writing in order to communicate, but also on the type of text to write and convey communication within a certain context. Because of the focus on the text type, the genre approach is also known as the product approach.

Contrary to the process approach, some linguists argue that the final product is the important aspect in writing. Nunan (1991, p. 86) affirms that the focus of this approach is “on the end result of the learning process”. Similarly, Richards (1990) and Williams (1998) express the students’ final products as more important than the process. Richards (1990) adds that the product will be achieved through the practicing of structures of pre-established

patterns. Brown (1994, p. 320) also holds this view that “composition meets certain standards [...], reflects accurate grammar, and is organized in conformity with what the audience would consider to be conventional”. Furthermore, Reid (1993, p. 20) proposes that the concepts of “thesis statement, topic sentence, paragraph unity, and development of paragraphs by patterns or models” are important in evaluating the final product. Actually, Williams (1998, p. 47) supports this perspective and points out that “teaching writing is teaching mechanics, punctuation, subject-verb agreement, spelling, and correct usage”. Thus, this approach considers writing as a pattern-guided process.

It is important to notice that Brown’s (1994) previous idea underlines the relationship of language conventions and what the audience expects to read. He takes into account these two elements as decisive in the final product. It is the same case with Tribble (1996, p. 46), who points out that this approach focuses “on the reader, and emphasizes the constraints of form and content to match a social purpose”. In sum, the considerations of the content, style, language conventions, and audience are crucial in the development of guided-pattern products. This approach is of great importance for the theoretical basis to develop the analysis of conclusions which is our genre under study. Section 2.4.3 presents the approaches to develop genre analysis and I will be referring back to this section.

2.3.6 English for Specific Purposes (ESP)/English for Academic Purposes (EAP) and Writing Across the Curriculum Approaches (WAC)

Another perspective of writing approaches it as a social-academic process. The *EAP* and *WAC* approach and model are also considered because writing a thesis, which is the genre under analysis, is a way of socializing with an academic community. Kroll (1990, p. 17)

claims that academic writing is “the production of prose that will be acceptable at an American academic institution and learning to write, is part of becoming socialized to the academic community”. Hence, writing is studied as a process of academic socialization. John (1990, cited in Reid 1993, p. 21) maintains the same view that “writing is a social act in a specific context”. For this reason, Silva and Leki (1990, cited in Scott, 1996, p. 146) claim that the writing tasks designed in the EAP approach are specific to “teach students to write prose that will be acceptable in the American academic setting”. In fact, Brown (1994, p. 127) adds that “students are taught to deal with academic related language and subject matter”. In sum, academic writing purposes are the main concern of this approach in order to socialize with the institution and the writing patterns and/or behaviors it demands.

The WAC is the model which puts in a nutshell the principles stated in the EAP approach which comprises ESP (Dudley-Evans and Saint-John, 1998). The main concern of this model is to relate the content of the class with writing instruction in order to convey meaning (Young, 1993, Spack, 1988, cited in Grabe and Kaplan, 1996). Hence, Faigley and Hansen (1985, cited in Swales, 1990, p. 369) point out the “negotiation of meaning among writers, readers and subject matters” as the main focus to develop writing in the disciplines. In sum, this model remarks the necessity of writing instruction in the disciplines taking into consideration the content, the audience, and the writer to achieve a meaningful communication.

As previously discussed, there are different perspectives to approach writing. All the above mentioned approaches deal to a certain extent with some of the characteristics that a writer should consider, the purpose for why they write, and the type of the text they write. In the context of this research, writing is seen in an academic context as a way for the writer to

socialize with the academic community. Considering the approaches to writing, this thesis bases its analysis mainly on the *genre* approach since the focus is on the analysis of BA thesis conclusions which is the genre of my research interest. In fact, this ESP approach is also an approach to analyze genre. A discussion of this is presented in section 2.4.3.

2.4 Identity and Writing

In the first section of this chapter, I made reference to the relation of literacy and identity. In this particular section I discuss *identity* and *writing*. I focus on writing since reading, the other literacy skill, is a complementary and receptive part of the process. Ivanic (1998, p. 16) points out that “the writer’s life experience, their sense of self and the reality” contribute to self identity. These features are constructed in their writing when socializing with the academic institution. This socialization process and identity construction is detailed in the following section.

2.4.1 Written Language and the Construction of Identity

“Academic language socialization is the process by which individuals learn to enter into the discussions and gain access to the resources of academic disciplines through learning specialized language use and participating in academic activity settings” (Bazerman, et al. 2005, p. 8). Thus, academic socialization is carried out by means of language which can be written. This writing has to incorporate specialized language appropriate to the genre. This is because every genre has its own parameters and requirements not only in format, but also in language use according to the field, so socialization in that area is conveyed at the same time. In this socialization process, the person constructs their identity by means of productive

literacy skills. Ivanic (1998, p.16) asserts that “writing makes a particularly tangible contribution to the reflexive [projection] of the self”. Thus, the identity of the author is constructed simultaneously as they develop a piece of writing, and can consequently be analyzed within that text. This writing can be the reflection of what they read and how they read in relation to their background personal, cultural and academic schemata. Furthermore, academic life experience also plays an important role since it shapes identity. Furthermore, this is a critical process which requires cognition and mental processes as a person constantly constructs and reconstructs their identity.

2.4.2 Issues of Identity in Academic Writing

Analyzing identity is not an easy task. In the academic disciplines students are exposed to constant reading and writing tasks. “They write about and use what they read. [In turn], their writing conforms to the reading of their teachers, colleagues, and students” (Bazerman, et al., 2005, p. 7). This re-construction of the identity is constant since they are immersed in the academic situation. Besides this identity construction, students are expected to satisfy the academic conventions established in the institution. This according to Bazerman et al. (2005, p. 8) involves “language conventions, academic literacy, a much wider range of practices, skills, and interactions that bring students into intellectual engagement with knowledge, thought, and the work of professions”.

In order to approach the complexity of analyzing identity and make it easier in analysis, researchers and linguists have developed different approaches and frameworks to study writing and/ or identity. The study of writing has indeed been sectioned into different branches for its study. Because my project focuses on conclusions in students' academic

writings, I concentrate on genre studies. Thus, I detail some critical approaches to analyze genre below.

2.4.3 Critical Approaches to Academic Discourse: Genre in Applied Linguistics

Since the research area I am developing this study in is AL and TESOL, this section discusses the three main approaches to the study of genre: *Systemic Functional Linguistics*, *English for Specific Purposes (ESP)* and *Genre as Social Interaction*.

According to Paltridge (1997), *Systemic Functional Linguistics* follows the framework proposed by Halliday (1994), Halliday and Hasan (1989, cited in Paltridge, 1997) and Martin (1989, cited in Paltridge, 1997). The systemic theory according to Halliday (1994, p. xiv), is “a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options”. In other words, this theory supports that general features of language are used in discourse according the user’s choice and the meaning they want to convey. For this, he claims that language has three main functions: *ideational*, *interpersonal* and *textual* (Connor, 1996) which are discussed in relation to studies on voice in section 3.3.1.1.

This theory has also other contributions, Halliday and colleagues influenced by Malinowsky’s insistence on meaning based on context of culture (genre) and context of situation, *register* (defined in section 2.5.2.1.1); follow the genre writing analysis considering three main components: *field*, *tenor* and *mode*. *Field* refers to the experiential content and nature of the social activity (management of ideas); *tenor* describes the status and role relationship between participants in the activity (management of personal relations), and *mode* deals with the role of language in the communication and the medium and channel of communication (management of discourse itself). These three “act collectively as

determinants of the text through their specification of the register” (Halliday, 1978, cited in Swales, 1990, p. 40). For instance, the participants of this research wrote a BA thesis in which the *field* is *English Language Teaching (ELT)* and *Applied Linguistics (AL)* whose contents have the format of the university requirements for a BA thesis; the *tenor* can best be described as BA students and candidates to graduate; the status they are writing is asymmetrical since they are writing for an academic audience who have a position of power over them, have more experience and hold a higher degree, that is, for their thesis advisor and committee members, yet they are probably also writing for themselves since writing a thesis is a highly personal endeavor, and in here the relationship is with the writers themselves and their identity as writers; the *mode* is then academic writing.

When doing discourse analysis, this theory contributes in two ways: the *understanding* of the text and the *evaluation* of the text. The first one deals with the linguistic analysis that explains how and why the text means what it does whereas the second one, analyses the text as effective or not for its purpose(s) and context (context of situation and context of culture) (Halliday, 1994). The systemic approach is then useful for my particular study in the two proposed ways. As a first instance, the *understanding* of the text since dealing with linguistic multiple meanings is necessary for the explanation and understanding of the features of voice (Ivanic, 1998), and when developing the conclusions genre analysis, the *evaluation* analysis considering the BA conclusions is used. Hence, the systemic functional approach is relevant for developing the text analysis that this project underlines.

A second approach to genre studies in AL is the one proposed by Swales (1990) in the *English for Specific Purposes (ESP) moves* studies. In this type of framework, he proposes rhetorical moves to analyze particular genres. A genre (defined below) is characterized by a set of communicative purposes according to the particularities of why it is written and its

context, and a move is a segment of the text which fulfills a communicative intention within the particular genre (Swales, 1990). That is, every genre has a particular structure which permits it to convey meaning and fulfill the communicative function of the genre. Since this approach is known as *ESP*, the areas of study have been in English in academic and professional settings (Paltridge, 1997). Swales mainly focuses his studies on introductions to research articles. However, this was the trigger to develop studies in different genres such as abstracts (Graetz, 1985; Salager-Meyer, 1992, cited in Paltridge, 1997), job applications, sales promotions letters, and legislative documents (Bathia, 1993), the graduate seminar (Weissberg, 1993, cited in Paltridge, 1997), results sections of research articles (McKinlay, 1984 and Peng, 1987, cited in Paltridge, 1997; Hopkins and Dudley-Evans, 1988; Brett, 1994), and the introduction and discussion sections of dissertations (Dudley-Evans, 1986, 1989, cited in Paltridge, 1997). As previously stated, the study or framework of conclusions as genre has not been explored or fully developed and published.

The third approach to genre studies focuses mainly on written communication (in composition studies and professional communication) in which the genre is considered to be a social action. Because of these characteristics, I will refer to this approach as *Genre social interaction*. Paltridge (1997), cites Bazerman (1988), Bizzell (1992), Benkenkotter and Huckin (1995), and Miller (1984) as the principle researchers who have developed or influenced this approach, which explores the interaction between the writer and the social group in which he or she is involved. Some elements of this approach are incorporated into my analytical framework because it is useful in analyzing how writers interact with readers as they place their voice within the academic field. Here, I must mention that these are frameworks for genre studies, yet as I am also analyzing voice as an expression of identity within the text, I

will definitely combine these approaches in order to construct a framework appropriate for my study.

2.5 Discourse and Identity

As I mentioned in the previous section, a substantial amount of work has been done on genre studies (Swales, 1990), yet it is challenging to do a genre study considering identity features in writing since not only the surface organization and text structure are considered, but also internal factors that reflect writer's identity are included for analysis. Indeed, some of genre analysis approaches deal with discourse and identity. For instance, Halliday's (1994) functional grammar, and Fairclough's (1989) language as social representation combine elements of discourse, written or spoken, and identity. However, before going into the details of these frameworks which share discourse and identity element, it is first necessary to define discourse and identity.

2.5.1 Defining Discourse and Identity

The term *discourse* refers to the modes of using language; it could be oral, written and multimodal –a combination of elements of spoken and written texts. Hall (2005) affirms that discourse includes not only syntactic or literal semantics of language, but also the interlocutors' intentions, context of use and the organization of the text as a whole. Hence, discourse is the study of the text as a whole piece of language. To complement this view, Fairclough (1995, p.73) defines discourse as “the dialectical relation of structure/ event, which is shaped by structures, but also contributes to shaping and reshaping them, to reproducing and transforming them”. I believe that Ivanic (1998, p. 37) eloquently sums up these definitions when she says that “language and discourse refer to language in-its-social-context”. That is,

discourse seen as a mode of language needs to be analyzed considering the social context in which it takes place.

Taking into account this social view of discourse and its study, it is important to consider the individual. Each person has their own way to use discourse; they construct strategies to express what they want according to the rules of the discourse community. In this sense, I can say that the person constructs their own identity which makes them members of that community. In fact, West (1992, cited in Norton, 1997, p. 410) relates *identity* to “the desire for recognition, the desire for affiliation, and the desire for security and safety”. In other words, identity is what people construct socially according to the way they want to be seen and accepted in different contexts. To this, Norton (1997, p. 410) adds that identity refers to “how people understand their relationship to the world, how that relationship is constructed across time and space, and how people understand their possibilities for the future”. In my view, identity is the expression of the self in interpersonal relations as well as in the discourse type and in the social context. This is actually what linguists call the interpersonal, textual and ideational language functions (Scollon and Wong Scollon, 1999; Ivanic, 1998; Halliday, 1994). Hence, I can assume that discourse encapsulates the expression of the self considering these three language functions. The study of discourse and the elements of discourse are broadly and specialized studied in the area of discourse analysis which I address below.

2.5.2 Overview of Discourse Analysis

Discourse analysis is “the sub-discipline of linguistics which studies the discourse level of language and its relation with socio-cultural contexts, language users’ roles and intentions, and ideological aspects of language use in different domains” (Hall, 2005, p.316). In other words, discourse analysis is interested in the function and purpose of a discourse

piece. Because of the different functions and purposes of discourse, this linguistic area has been subdivided into branches according to the purpose of study: Applied Discourse Analysis, (ADA), Critical Discourse Analysis (CDA), and Mediated Discourse Analysis (MDA). For this particular research, I will approach the study of discourse from the view of ADA.

2.5.2.1 Applied Discourse Analysis

Applied discourse analysis as its name suggests is applied to particular settings. They could be academic, educational, legal, and medical among many others as long as these comprise a social area or problem. Gunnarsson (1997, p. 285) points out that the focus of ADA is “on language and communication in real life situations, and the goal is to analyze, understand or solve problems relating to practical action in real life contexts”. That is, ADA studies language used in real and authentic contexts. Since Applied Linguistics is “the study of language and linguistics in relation to practical problems” (Richards et al., 1992, p. 19), AL and ADA have been integrated in studies (Gunnarsson, 1997). This is indeed the case of my study in which both AL and ADA are involved and complement each other to the understanding and development of the research. I am analyzing then, written discourse in use at an academic level based on the works of Fairclough (1989), Halliday (1994), Swales (1990), Ivanic and Camps (2001).

2.5.2.1.1 Register

Having pointed out the areas to approach this study, it is convenient to define *register* and settle the type of register to analyze in this study. Register refers to “a contextual category correlating groupings of linguistic features with recurrent situational features” (Gregory and Carroll, cited in Swales, 1990, p. 40). In other words, register deals with language variation

according to the functions it serves. It is commonly seen as the variations, styles, of writing according to the context. Connor (1996, p. 127) agrees with this view and defines register as the “overall correlation of linguistic features with appropriate contextual and situational features, usually on a continuum of stylistic formality-informality”. Thus, register relates to the linguistic features (e.g. lexis and grammar) used according to the context and situation in which writing takes place. The register that this study works on is thesis academic writing in AL areas at a university level. Register is indeed an essential element in studies of genre, yet it is usually confused with the concept of genre itself; thus, genre is defined below and a general distinction between genre and register is then established. For deeper discussion on the distinction of genre and register, see Ventola (1984).

2.5.2.1.2 Genre

Genre understood as “the use of language associated with a particular social act” (Titscher, Meyer, Wodak and Vetter, 2000, p. 148) is usually studied in written discourse. A genre fulfills a communicative social purpose. Swales (cited in Bathia, 1993, p. 13), the main contributor to genre studies, defines genre as “a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by members of the professional or academic community in which it regularly occurs”. In other words, *genre* relates to the schematic structure of a given text (Connor, 1996) to satisfy a particular social purpose considering the context of culture. Since genres satisfy social purposes, they are dynamic and negotiated social texts (Connor, 1996; Johns, 2008a) which are constantly evolving to satisfy current needs in the particular community.

In an attempt to make a clear distinction between *genre* and *register*, Connor (1996, p. 127) refers to Swales’ genre definition and claims that it differs from register in the sense that

genre “sets structural conditions on the different parts of a text, such as its beginning, body and ending”, conversely, register focuses on the situational context at the linguistic level. For example, “the language of a scientific reporting often (but not always) represents a different register from a newspaper columnist, but the two genres employ quite different schematic structures imposed by the expert members of their discourse communities” (*ibid*, p. 127).

As previously discussed, a text has “an ideational function through its representation of experience and representation of the world. Text produces social interaction between participants in discourse and therefore it displays an interpersonal function” (Titscher et al., 2000, p. 148). These functions, ideational and interpersonal functions relate each other in terms of language organization according to the register of the text, which is at the same time part of the genre. Genre goes beyond the meta-functions of language. It comprises the context of culture in which the discourse is developed. In this study I analyze how the interpersonal, ideational, and textual functions are expressed in the particular genre of the conclusions chapter of the BA thesis. The text mode to analyze is going to be written in an academic context, and the register is then academic writing. For a better understanding of the genre under study, conclusions, the following section discusses the main characteristics and studies behind conclusions’ analysis.

2.5.2.1.2.1 The Conclusions Genre

As mentioned in section 2.4.3, Swales was the initiator of the frameworks to genre studies and his focus was on introductions, from this, many other focuses on genre took place (Paltridge, 1997), yet the *conclusion* section has not received that attention (Peacock, 2002; Brett, 1994). This is because the framework for introductions, which has been largely adopted and adapted in many introductions studies, does not apply for conclusions, whose framework

is still in construction, since both sections' communicative functions are different (Hopkins and Dudley-Evans, 1988). In addition, Peacock (2002), Bunton (2005) and Yang and Allison (2003) noted that the conclusion section is normally addressed as *discussion*, *results* or *conclusions*, and sometimes a paper may have two of them, discussion or results and conclusion (Yang and Allison, 2003). Due to these characteristics of this genre type, there have not been definite standards for a framework for analyzing conclusions (Peacock, 2002; Swales, 1990). Thus, it is of utmost importance for this thesis to define how we refer to conclusions along the research.

As already mentioned in the previous section, *genre* is “a class of texts characterized by specific communicative function that tends to produce distinctive structural patterns” (Holmes, 1997, p. 322), the communicative function of conclusions as genre is to close a paper; it is a form of closure (Yang and Allison, 2003). Brett (1994) points out that the conclusions section is where the findings are interpreted and commented upon, yet Yang and Allison (2003) suggest that further research is necessary in order to refer to discussion and conclusion as equivalent, and therefore, establish whether or not their functions are similar or different. In addition, for some researchers, conclusions are just a mirror image of the introduction (Swales, 1990; West, 1982, cited in Yang and Allison, 2003). That is, if the introduction's function is to open a paper, conclusions have the opposite function, to close, and this last one follows the reverse order of introductions. Taking into account the unclear nature of conclusion as a genre (Prior, 2001, Atkinson, 2001, Bitchener and Basturkmen, 2006; Yang and Allison, 2003), in this particular research the notion of conclusion is worked as the closure section of a paper. However, it is also relevant to point out that the framework for the conclusions of a paper is different according to the genre under analysis. For instance, a research article has a different communicative purpose than a sales promotion letter. The

genres are different, and therefore, their concluding sections are different. Bhatia (1993) suggests conclusions to be a subgenre since the main genre is the thesis, yet I am only using the general genre to refer to conclusions for practicality of terminology.

2.6 Intertextuality and Identity

The term *intertextuality* suggested first by Kristeva (1980, cited in Paltridge, 1997, p. 58) refers to “all texts as being constituted out of, and understood in relation to, other texts in the same social formation”. In other words, intertextuality relates to how a text takes meaning in relation to other texts of the same kind. This is indeed supported by Lemke’s (cited in Paltridge, 1997, p. 58) words about intertextuality: “we make sense of every word, every utterance, or act against the background of (some) other words, utterances, acts of a similar kind”. This suggests the analysis of a given text in relation to other texts of the same genre. Kristeva’s ideas on intertextuality take its roots from Volosinov’s (1986, cited in Bazerman, et al. 2005, p. 96) ideas who argues that “language exists only in individual utterances located in particular moments, histories, and relations; one cannot properly understand language apart from its instances of use, embedded within many surrounding utterances” To prove his view, he does a technical text analysis considering linguistic systems and direct and indirect quotations with diverse same type texts; and he found that “relation among texts is in large part organized by genre within activity systems (Volosinov, 1986, cited in Bazerman, p. 96). From this, I can say that intertextuality then refers to the study of how a text is constructed and structured in relation to other texts within the same genre. The texts considered in a genre need to share similar characteristics, and it is there when intertextuality occurs. Fairclough (1992, cited in Ivanic, 1998, p. 47), agrees with this view and refers to intertextuality as “all the ways in which specific text relates to other texts in any way”. There is however, still much more to

say about intertextuality in writing, for further discussion of this see Porter (1986) and Selzer (1993). In this particular research, we are talking about intertextuality, where the text and the context are analyzed in terms of other texts of the same type within a specific genre. Thus, intertextuality is relevant for the study of thesis conclusions as (sub) genre since this thesis seeks the analysis of similar characteristics of conclusions genre which will permit the construction of such framework.

Having defined the general concept of intertextuality and how it is going to be used in this study, it is now important to turn towards the relation of intertextuality and identity. For this, Fairclough (1992, cited in Ivanic, 1998) distinguishes between two types of intertextuality: *manifest intertextuality* and *interdiscursivity*. The first one relates to discourse representation by means of quotations, paraphrasing, copying, irony and presupposition whereas interdiscursivity deals with “intertextual relations to conventions” (p. 48). That is, the first one deals with existing texts, and the second one refers to a new type of text where writers construct their own discourse but following the conventions of the genre. *Interdiscursivity* is then a central concept to understand the relationship between intertextuality and identity. At this point, Faigley (1986, cited in Ivanic, 1998, p. 84) affirms: “a social view of writing moves beyond the expressivist contention that the individual discovers the self through language and beyond the cognitivist position that an individual constructs reality through language. In a social view, any effort to write about the self or reality always comes in relation to previous texts”. This quote relates to the definition of intertextuality to how writing as a social act also implies the construction of the self in texts of the same genre. That is, writers construct their identity within a particular genre in the way they develop interdiscursivity and interact with the discourse in construction. The construction of interdiscursivity permits then the writers to construct their own identity into that discourse.

2.6.1 Identity Features

I have been discussing along this chapter the concept of identity in relation to the productive literacy skill since the main focus of this research lies on the analysis of identity features reflected in students' academic writing. In order to develop the study, it is then crucial to set the features to be analyzed, and define how their concept is going to be understood and used in this particular research.

Identity, as defined in section 2.5.1 is the expression of the self in interpersonal relations as well as in the discourse type and in the social context. Along this chapter, we have also pointed out that the discourse type that this research works on is written academic discourse, and the social context is a public university where students major in the area of ELT. We have two main concepts, yet in order to analyze identity it is now necessary to define the *self*. The self as claimed by Matsuda (2001) has been a largely debated issue. He actually shares how it has been a struggle for himself when referring: “being *myself* does not seem to me to mean representing the *self* that I construct when I talk to [...] friends or the one I construct when I am with my teachers [...] I constructed and represented my *self* in various ways because of the socially sanctioned values and codes of behavior” (Matsuda, 2001, pp. 38-39). As seen the *self* incorporates several aspects of identity, yet I must focus them in our area of study: academic writing. For which, Ivanic (1997, cited in Matsuda, 2001, p. 41) recognizes four main aspects of writer's identity: “autobiographical self, discorsal self, self as author, and possibilities for self-hood”.

As seen, writer's identity has several aspects to study, yet to achieve the purpose stated for this research it is necessary to limit such identity features to analyze in writing. Voice (defined below) analysis is underlined as one of the main purposes since it is one of the major components of identity and all writing contains voice (Ivanic and Camps, 2001; Prior, 2001).

Therefore, identity is going to be analyzed by means of analyzing voice. In fact, two of the aspects to analyze the *self* (discoursal self and self as author) proposed by Ivanic and Camps (2001) correspond to the notion of voice, which is discussed below.

2.6.1.1 Voice

The notion of *voice* in relation to academic writing has been a largely, yet relatively newly discussed issue (Matsuda and Tardy, 2007; Prior, 2001; Matsuda, 2001; Hirvela and Belcher, 2001; Ramanathan and Kaplan, 1996). Prior's (2001) study presents a detailed account of the socio-historic account of voice; I do not intend to summarize his exhaustive work (see Prior, 2001 for details), yet I constantly refer to his work while explaining the concept of *voice* and how it has evolved. Voice has been approached from three main perspectives: voice as a personal and *individualistic discourse system*, as a *social discourse system* and as a *personal social discourse system*.

As pointed out, voice is a significant component of identity, and as identity refers to the expression of the self, voice is then unique to the individual (Atkinson, 2001). This fact can not be denied if viewed from the assumption of individuality as the fundamental and main characteristic of the self since every human being is different to others. Thus, voice is considered as personal and proper of each individual. However, if we consider that human beings are social by nature, and belong to different social groups, we will be referring to diverse identities corresponding to those different social groups an individual belongs to such as family, friends, teachers, colleagues, co-workers in their respective context: home, school, neighborhood, political party, and considering status, age, gender among others. These are cultural characteristics that are reflected in our several voices (Harris, 1992, cited in Prior,

2001), and these give voice a social purposed characteristic mingled with the individual's unique features (Matsuda, 2001; Atkinson, 2001; Stapleton, 2002).

This social view of voice is indeed the second main approach to voice. Approaching voice from this perspective, Prior (2001, p. 60) comments that voice as social notion is “performed in practice when people speak as members of some group –projecting what they hope will be recognizable voice of an ethnic or regional group, of a male or female, of a child or old person, of people who are well educated or not, of people who have some specialized knowledge”. His words actually support what has already been stated by Harris (1997, cited in Prior, 2001). In this sense we are talking about collective voices which imply the complex identities, social groups, topics, discourse type and related features (Prior, 2001). Thus, since a collective voice implies the setting where the discourse takes place, we can analyze voice in the different forms of intertextuality. Hence, Bazerman (1994, cited in Prior, 2001, p. 61) claims that voice “may stretch across genres, genre systems”. It is in here where the relevance of voice analysis considering intertextuality, serves my research purpose of analyzing voice in the BA thesis conclusions genre (the *discoursal self* as named by Ivanic and Camps, 2001), yet as our purpose is also to analyze the features each individual uses to construct their writer identity in the academic community (the *self as author*) I approach voice from the *individual-social discourse system* approach.

This approach to voice is actually the one that Prior (2001) proposes and discusses within his article. He argues “voice is simultaneously personal and social because discourse is understood as fundamentally historical, situated, and indexical” (Prior, 2001, p. 55). That is, voice is constructed by the individual considering their background and experiences according to the context and discourse type within the social situation where they are involved. The process of constructing voice is both, individual and social. Matsuda (2001, p. 39) shares this

view and actually explains the way he found *his voice*: “I came to understand that *finding my own voice* was not the process of discovering the *true self* that was within myself [...]; it was the process of negotiating my socially and discursively constructed identity with the expectation of the reader as I perceived it” (emphasis in original). These lines are clear enough in the attempt to explain voice as individual-social discourse system. Thus, Matsuda (2001, p. 40) defines voice as “the amalgamative effect of the use of discursive and non-discursive features that language users choose, deliberately or otherwise, from socially available yet ever-changing repertoires”. In other words, voice as part of the individual identity is present in the production of language considering the context where it takes place.

As seen, defining voice has been an issue, and researchers refer to it in relation to writing. For exemplifying this relation of voice and academic writing, Matsuda and Tardy (2007, p. 235) developed a study examining the construction of an author’s discursive identity in the field of rhetoric and composition. They actually found that voice plays a role in academic writing. This is indeed supported to what Ivanic and Camps (2001) and Prior (2001) already pointed out, there are no voiceless writing. Therefore, the analysis of voice in regards to the participant’s academic writing in the particular BA conclusion genre supports to the study of this writing and identity feature and at the same time provides a contribution to studies on voice.

2.6.1.2 Gender

The previous section discussed the concept of voice in regards to academic writing and as a main component of identity. Along this account, it was noticed that identity as well as voice consider other features such as gender. Gender is also included in this thesis’ analysis, since language features are more observable between males and females. However, it is

important to mention that I do not intend to develop a whole analysis on gender, but just point out the differences of voice expression between males and females. Thus, the gender study is limited to comparative analysis based on voice features.

Gender refers to socially marked sexual variation (Spolsky, 1998). That is, when the word gender is heard, the sexual difference between men and women is what is usually thought of, especially those differences in the physical aspect. However, gender goes beyond that; it is not just the physical characteristics that distinguish them. In fact, Coulmas (1997, p.128) argues that gender concerns “the psychological, social and cultural differences between males and females”. Supporting this view, Shepard (1996, p.315) says that gender refers to “the expectations and behavior associated with a sex category within a society”. This means that gender is what differentiates women and men in their way of thinking, acting and their roles on society. Considering this view, studies on gender and discourse have found that there are differences in the way women and men use language (West, Lazar, and Kramarae, 1997; Cameron, 2004). They concluded that the use of language is then socially constructed and depends on the situation where discourse takes place. Since the situations can be diverse and the discourse has different modality (written, oral and multimodal), the study of gender has also taken place in particular genres, where the situation as well as the discourse modality are specified (Herring and Paolillo, 2006).

2.7 The Theoretical bases for this Study

Main approaches and theories to discourse and academic writing as well as genre studies have been discussed. Yet, I now sum up the ones that I am using for achieving the purpose of this research. Regarding the approaches and models to academic writing, the *WAC* model and *ESP/EAP* approaches are used since the writing to be analyzed is specific of an

academic context, and it implies socialization with the university; however, the study also implies some considerations of the *genre* approach as I focus on a particular genre analysis, conclusions.

From the *approaches to genre analysis*, this thesis uses the model proposed by Halliday (1994) and his *functional grammar* applied to studies on *voice* in academic writing developed by Ivanic (1998), Ivanic and Camps (2001), Prior (2001), and Matsuda (2001) as well as the one on *ESP/genre* moves worked by Swales (1990). This last one is needed to explain the conclusions as genre being studied (Hopkins and Dudley-Evans, 1988). The genre analysis also covers some elements of the theory proposed in Bazerman's (1988, cited in Paltridge, 1997) *genre as social interaction approach* since this research focuses in the way the writer interacts and expresses their identity on the academic field.

Regarding the analysis of *conclusions*, the frameworks proposed by Hopkins and Dudley-Evans (1988), Bunton (2005) and Holmes (1997) are of great help since my focus is on analyzing BA thesis conclusions and their analyses are on conclusions of M.A thesis and/or PhD dissertations. However, as there is no research (at least non-published yet) in the analysis of BA conclusions, their frameworks support the one I am developing. Finally, features of *identity* regarding *voice* are approached in terms of the presence of *intertextuality* (referring to Fairclough's, (1992) distinction) and the *individual-social discourse system* approach in which we already placed Ivanic's (1997, cited in Matsuda, 2001, p. 41) distinction of the two aspects of writer's identity (in section 2.5.1.1) to analyze voice (discoursal self and self as author). Considering *gender*, the general understanding of gender perceptions on voice are considered since no analysis on gender per se is carried out; the study is limited to gender distinction regarding voice expression.