Chapter 2
Literature Review

2.1 Introduction

This chapter discusses the salient research in the field of modern Genre Analysis. Specifically, Genre Analysis is a form of Document Analysis that revolves around a theory of genre and a definition of genre. It is rather difficult to ascertain if the theory drives the definition or if the definition drives the theory. It seems, as in all aspects connected to genre study, the two elements are intertwined and influence each other in a way that makes deconstruction into separate single entities difficult. Because of this fact a review of Genre Theory is also a review of genre definitions. These theories and definitions, as modern researchers are stating, are in flux as the modern concept of genre is tied to the medium. Because there is a plethora of theorists and theories this literature review focuses on specific scholars that will be synthesized to obtain a theoretical framework which contains operational definitions and theory applicable to SDWAs. More specifically, the synthesis follows along the lines of a purpose driven dualistic definition which operates within a taxonomic theory. The details (e.g., linguistic elements), then, are revealed through a multi-dimensional analysis. The definition of genre will be synthesized from the works of Kress,1988; Fiske, 1987; Berghtol, 2001; Foz-Gil, 2009; Ferrar,1991; Santini, 2003; 2006, 2007, 2010, 2013; Lee. 2001; Devitt, 2004; Crowston, 2001. 2010; Kwawsnik and Crowston, 2004, 2005; Boese, 2005; Yates and Orlikowski, 1992, 1994, 2002; Chandler, 2000; Bhatia, 1991, 1993, 2004; Biber, 1988; Steen, 1999; Swales, 1990; Yates and Summer, 1997; Shepherd and Watters, 1997. 1998, 1999; Campbell and Johnson, 1978; Askehave and Nielsen, 2005; Martin, 1985, and Crowston and Marie, 1997, 1999 Adding to this, the Genre Analysis macro design is a synthesis from the models and work of Boese, 2005; Palmer and Posteguillo, 1999; Posteguillo, 2003, 2007; Lapsanka, 2006; Longacre, 1992; Bawarshi and Reiff, 2010; Ryan, 1981; Lee, 2001; Steen, 1999; Khankhrua, 2007; Winter, 1992; El-daly, 2011, and Yus, 2007. The precise move structure analysis is synthesized from the works of Swales, 1990; Cheung, 2007; Bird, 1994; Bahtia, 1993; Foz-Gil, 2009; Askhave and Nielsen, 2005 and Longacre, 1992.

Additionally, the construction of SDWAs is quite unique in that they house several embedded texts within one document. This mandates that a review of the genre analysis literature concerning advertising, web advertising, Netvertising (Posteguillo, 1999), along with paper, offline genres versus online, cyber/digital genres be conducted. From this examination, theories, definitions, tests and criteria will be selected to add additional depth to a theoretical framework for evaluating SDWAs.

2.2 Genre and Advertising

To create a manageable literature review this chapter looks at two aspects intrinsic to SDWAs: genre and advertising. It is hoped that the complexity of the intertwined Gestalt qualities are somewhat removed by considering them as separate entities. The following sections will consider genre while later sections will consider advertising.

2.3 Approaching Genre

To analyze the genre categorization of SDWAs this research builds a theoretical framework from numerous perspectives. Firstly, the idea of genre and the theory of genre analysis/study require considerable attention as the researcher cannot carry out an accurate genre analysis of a document sans the theoretical understanding of what aspects constitute and construct a genre or sub-genre (i.e. in this research, definition of genre is prior to establishing a theory of genre). Secondly, advertising documents require using criteria especially developed to deconstruct the advertising into its constituents. Thirdly, the communication via a new medium (the Internet) requires a dynamic framework which will allow the genre theory and advertising theory to work together to explain and categorize the SDWA documents.

2.3.1 Genre Definition precedes Theory

This research adheres to the idea that definition is a precursor to the establishment of a theory. Before proceeding to the proposed genre definition and theory of genre it is prudent to review some of the various problems attached to definition. That is to say, in the study of genre there exists a basic problem which has been acerbated by the numerous definitions of genre. Plainly stated, there exists no globally accepted definition of genre. In fact, this problem, which is endemic to the field—one which all researchers must contend with--led Kwasnik and Crowston to write the following:

One of the challenges of studying genre in general is that there never has been, nor is there presently, a consensus on what a genre is, what qualifies for genre status, how genres "work," how we work with genres, how genres work with each other, or how best to identify, construe, or study genres. Genres are a way people refer to communicative acts that is understood by them, more or less, but which is often difficult to describe in its particulars, (Kwasnik and Crowston, 2005:4).

Regardless of the difficulty to create an all-encompassing definition of genre, many scholars have tried to devise one, making genre study a battlefield of theories where different definitions and viewpoints vie for supremacy. To illustrate this point, a few of the myriad of competing definitions of genre are presented. "[A] genre is composed of a constellation of recognizable forms bound together by an internal dynamic" (Campbell and Jamieson, 1978:21) in (Miller, 1984:152). This perspective seems to argue for a Gestalt quality, which, in part, is held as true in the research of SDWAs. A different view, expressed by Halliday and Hasan, defines genre as a construct of what it is usually paired with (i.e. high frequency occurrence). "A genre is known by the meanings associated with it. In fact the term 'genre' is a short form for the more elaborate phrase 'genre-specific semantic potential," (Halliday and Hasan, 1985:108).This agrees with Kress' view. He defines a genre as "a kind of text that derives its form from the structure of a (frequently repeated) social occasion, with its characteristic participants and their purposes" (Kress 1988:183).A good example of this comes from Fiske's work:

A representation of a car chase only makes sense in relation to all the others we have seen - after all, we are unlikely to have experienced one in reality, and if we did, we would, according to this model, make sense of it by turning it into another text, which we would also understand intertextually, in terms of what we have seen so often on our screens. There is then a cultural knowledge of the concept "car chase" that any one text is a prospectus for, and that it used by the viewer to decode it, and by the producer to encode it, (Fiske, 1987:115).

This view of genre as a handle or label for those things that are known aiding the categorization of the unknown has been a well-used device in several fields. It is not uncommon to caste a film as part Romance part Comedy (i.e. Romantic Comedy). This device is equally used in the realm of music to label an unknown style of music to the listener (e.g., to hear that a type of music is a cross between Rock and Classical music—Orchestra Rock).

Diametrically opposite of the Operant Conditioning pairing of a label and an event, there exists two other views of genre: 1. The form view, which categorizes documents via how the text looks displayed on the page and 2. the content view, which categorizes documents by the content of the text:

> *For example, some genres may be called "form" genres while others may be called 'content' genres. Most people would expect to recognize a poem by its physical 'silhouette' on the page or a letter by the presence of a conventionalized format for the address and salutation. In contrast, it is more difficult to distinguish between two prose forms such as fiction from non-fiction because they have roughly the same format on the page (although fiction might sometimes be identifiable by the presence of short paragraphs signaling conversation). In the case of the content genres that have no identifiable physical format, it is necessary to read the text in order to assign it to a genre (e.g., a basis in "reality" for non-fiction, a basis in the 'imaginary' for fiction),(Berghtol, 2001:17).*

Disagreeing with the form and content perspective, other scholars argue that the purpose and form of the document reveal the genre classification. "[M]ost genres imply a combination of purpose and form, such as a newsletter, which communicates 'the news of the day…'" (Foz-Gil, 2009). It is along the lines of the last definition that the theoretical framework of SDWAs will be partially built, although not totally constructed.

2.3.2 Blurred Genres

Ferrar (1991) held that technology such as the Internet has created blurred genres. "It is difficult to make clear cut distinctions between one genre and another: genres overlap, and there are 'mixed genres" (such as comedy-thrillers) (Chandler, 2000:Online). The idea that many genres are mixed, blurred and overlap is a view also held by Posteguillo (2003). Tackling this same aspect, Santini (2006) has labeled this genre blurring, Hybridism. The reason for this might just be a function of the way in which the message needs to be delivered. As Orlikowski and Yates (1997) point out, some communications use multiple genres. This mixing, blurring, diluting and borrowing are all parts of the Hybridism aspect that will be examined in the analysis section. It is held that this aspect will be a telling element which will aid to define the SDWA into a cyber/ digital sub-genre.

2.3.3 Intrinsic Utility of Genre

With a myriad of definitions which underlie a myriad of genre theories it seems a clear cut road to genre analysis is not immediately forthcoming. Nonetheless, regardless of the difficulty of defining genre this does not dismiss the inherent utility of the construct of genre. In fact, Lee heralded this difficulty of definition: "This makes it a messy and complex concept, but it is also what gives it its usefulness and meaningfulness to the average person," (Lee, 2001:52).This meaningfulness was what Santini (2006:Online) implied with her sentiment that "[c]lassifying documents by genre is a common operation that humans perform with more or less effort..." This perspective is enlarged in Ryan's view. "The significance of generic categories thus resides in their cognitive and cultural value, and the purpose of genre theory is to lay out the implicit knowledge of the users of genre," (Ryan) in (Devitt, 2004:9).

It must be said, however, that one aspect of using genre in a general way must be made clear and that is that Genre has been more important to the written, recorded language than to the oral usage. Swales (1990) did not consider oral conversations a genre, because they lack a constant form. That is they lacked fixity. He argued that only completed texts could be considered genre. This, then, drives an analysis only considering the writer's finished product: what is on the page. This textual aspect has led to a focus on certain aspects of what is a genre.

2.3.4 Emerging ideas of a New Genre Definition

One of the problems inherent with previous genre definitions was that they were held as nearly immutable. The idea that genre is static and thus works from a static paradigm of analysis is quite untrue in Modern Genre Theory. "[I]t may be helpful to think of genres defined by exemplars and documents as being more or less good examples of a genre rather than attempting to draw firm boundaries," (Crowston, 2010:8).In addition to this change in mindset there also exists a penchant for the revamping of certain classical ideas. A particularly prevalent view, which parallels the usage of the Greeks, states that "[g]enre acts as a template of attributes that are regular and can be systematically identified," (Kwasnik and Crowston, 2005:5). That is to say: "Genres define a class of similar documents," (Crowston, 2010:3). This view parallels zoology where scientists look for similar traits in animals so that they might place them in a class. As mentioned before, although this classification process is not new, it is central to structuring serious sciences and disciplines. Its use in genre analysis reflects the serious desire to order and categorize the unknown into

defined, known quantities. However, it alone cannot define or capture a genre. This realization has led modern scholars to state that "[w]hat has changed since Aristotelian times, though, is that today we recognize that an exhaustive identification of attributes, even if that were possible, may not be sufficient for a full understanding of a document's genre," (Kwasnik and Crowston, 2004:7).Many modern scholars consider, "the term genre as including aspects of both form and purpose," (Crowston, 2010:4). This view echoes what was said by Foz-Gil. This alone is often not enough to form an accurate picture of a genre: "Given a definition of document genre as including both socially recognized form and purpose, in studying document genres it is necessary to look at the context of use as well as the formal technical details of the documents," (Kwasnik and Crowston, 2005:5). This leads to considering in what community the purpose of the document will serve.

2.3.5 Towards a Genre Definition of Purpose

In this research of SDWAs the philosophy of genre is that of purpose (i.e. genre contains extrinsic and intrinsic features which exist in a taxonomic hierarchy). "The three underlying concepts that appear consistently in the definitions of the term 'genre' are: style, form, and content of a document. The purpose of a document is subsumed by these features," (Boese, 2005:6). This research adheres to a process that will maintain the integrity of this idea of genre; albeit, with an overarching manner of approach specific to the design of SDWAs. That is without holding the two ideas of genre and advertising in mind it is easy to go astray in the analysis of the SDWA documents. Therefore, it is held that genre and advertising, in whole, can be defined by the same function.

In other words, plainly said, purpose is the overwhelming aspect of a genre and, for that matter, advertising. (The advertising aspect will be discussed later.)It should be clarified that this is not an entirely new view of genre, as many scholars have taken a similar view. In fact, a sampling of various scholars' statements reveals the following: 'Carolyn Miller argues that "a rhetorically sound definition of genre must be centered not on the substance or form of discourse but on the action it is used to accomplish," (Carolyn Miller 1984, in Freedman & Medway 1994:24). Echoing this sentiment is Swales' claim that the prime criterion that distinguishes a set of communicative events is the purpose it serves (Swales 1990:46). Orlikowski and Yates (1994:543) consider genre as "a distinctive type of communicative action, characterized by a socially recognized communicative purpose...." Additionally, purpose is considered the main driver of a document in the operational paradigm of

Kwasnik and Crowston (2004).Adding to these, Chandler most succinctly states: "How we define a genre depends on our purposes," (Chandler, 2000:Online).

Purpose, then, can be seen as a generic term to include the writer's purpose, the reader's purpose or the discourse community's purpose. Looking at the last of these, a discourse community's purpose, the idea of purpose is often contextually anchored to a specific community's goals. For example, in Swales' listing of characteristics that a discourse community employs, he says that "[A] discourse community has a broadly agreed set of public goals," (Swales, 1990:24-25). Agreeing with this was Bahtia (1991) who stated that genre contains a set of agreed upon objectives and aims which are understood by the members who use the genre. According to Yates and Orlikowski (1992), a genre of organizational communication is a typified communicative act having a socially defined and recognized communicative purpose with regard to its audience. It is the use within a community that codifies a communicative act and leads to its stability, or as used in this research, fixity.

Shifting the perspective away from the community and onto the writer's aspect of purpose, Callow and Callow (1992:33) said "...we approach the text in the light of the writer's purposes" in Mann and Thompson (1992). A specific example of the idea of purpose being the driver for the entire document can be found in Longacre's 1992 commentary concerning his analysis of a fund raising letter. The writer's purpose in the field of advertising, in which SDWAs are housed, is fairly direct and simple: it is to sell.

From the writer's purpose to the reader's purpose requires an adjustment of perspective. In many instances, however, the reader's purpose is easy to ascertain. An example that should demonstrate this involves the genre of newspapers. That is to say, the newspaper reader's purpose is easy to classify: it is to obtain information about ongoing events that might or might not impact the reader's life or others' lives. On the other hand, some genres resist such a clear cut answer. While the SDWA writer's purpose is rather obvious, the SDWA reader's is not. This seems to be a trait inherent in the advertising genre. Ostensibly, readers who find a purpose in an SDWA are interested in obtaining one or all of the following: information, skill, confidence and/ or some level of entertainment. Again, it is difficult to provide a definitive answer for an advertising reader's purpose. In fact, the entire thrust of advertising is to find which purpose will appeal to the reader and which purpose will create a sale.

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In the evaluation of SDWAs the three perspectives of purpose are sought for analysis. This is because it seems no matter how much the analysis of genre or the definitions attempt to move away from a multi-faceted interaction, in reality it is nearly impossible to deny the Gestalt like connections. Audience, community and writer all interact on the document's purpose. Taking this into account will influence the selection of the appropriate genre theory.

2.4 Views of Genre Theory

Accounting for the specific nature of SDWAs dictates considering only highly functional isomorphic theories of genre. Therefore, this literature review focuses on those views of genre theory that are expected to be the most functionally applicable in this pursuit. Specifically, two views are delineated: dualistic and taxonomic.

2.4.1 The Dualistic View of Genre

One of the prevalent views of genre is to caste it into a dualistic splitting along the lines of polar opposites: inside/outside, internal/external, intrinsic/extrinsic. This duality is an attempt to sift out the elements into manageable mental constructs that can then aid the deconstruction of genre. This idea is very old and stems from Aristotle 'that to correctly classify and thereby understand any phenomenon, one must first identify its essential qualities – those attributes that best associate one entity with similar entities and most clearly differentiate it from others,' (Kwasnik and Crowston, 2005:3).Leading genre scholars, Kwasnik and Crowston (2004) feel that the intrinsic/extrinsic framework is a necessary tool in rendering a genre analysis. Other researchers using slightly different terms echo essentially the same message. For example, Watters and Shepherd (1997) use the terms content and form; content denoting themes and topics while form refers to the physical and linguistic elements. They, then, use these aspects to deconstruct and analyze genre. That is the deconstruction exists along two lines: external/extrinsic and internal/intrinsic.

2.4.1.1 External/Extrinsic Attributes

Biber has this to say about external criteria: "Genre categories are determined on the basis of external criteria relating to the speaker's purpose and topic; they are assigned on the basis of use rather than on the basis of form," (Biber, 1988:179).

The external and internal (linguistic) aspects led Lee to say "take genres simply as categories chosen on the basis of fairly easily definable external parameters" (Lee, 2001:38). These external criteria include message, community, specific audience, and, of course, purpose. A document can then be approached using these categories to ascertain what message it intends to deliver, which community it fits into, the exact segment of the community that it is intended for, and what action it is hoping to accomplish.

2.4.1.2 Internal/ Intrinsic Attributes

The intrinsic attributes of a document are those that are involved in the cohesion, coherency and overall structure of the document. The internal/intrinsic attributes also include such aspects as setting, plot, theme, setting, register, etc. These are the components that are often examined in a literary analysis of a document. In text analysis the intrinsic features are those linguistic aspects (i.e. type of sentences, verb choice, noun phrases, etc.). While some of these aspects would be quite expected for literature students, some are examined only by linguists involved in genre and text analysis (the examples of text analysts using this approach is so frequent and extensive that it does not bear cataloging them here). In the area of genre analysis this internal/intrinsic examination specifically focuses on the content. Furthermore, in this research the deconstruction is carried out at an even more refined level. That is to say that the structure of the SDWA document will be separated from the content of the SDWA.

2.4.1.3 Internal/ Intrinsic, External/Extrinsic Benefits

This dualistic paradigm, then, sees genre as evidencing external criteria through, purpose, intended audience, and activity. The dualistic paradigm also sees internal criteria evidenced in the linguistic criteria found within the text (i.e. lexical grammatical syntactical components and rhetorical patterns).

The benefit of the dualistic view of genre is that it helps reduce the enormity of a document analysis. Its dissection and division of components makes it much easier to focus on specific elements. And this in turn allows these elements to be more easily evaluated. Overwhelmingly, it adds a needed structure to the process of deconstruction. In a way, it acts as a sort of procedural guideline. Using this procedure is much like peeling a fruit: it works on the exterior before moving inward. The exterior components consist of such varied dynamics as the community

the genre is used in, the type of message the document intends to convey, the targeting of the audience, and the sorts of activity the document purports to cover. The interior components consist of all the lexical-grammatical units that function to create the message of the document. The detailing of these components gives an accurate content description of the genre that is easily displayed in separate categories (e.g., verb choices, number of paragraphs, number of sentences, font selections, etc.). Using these categories aids comparison between documents. That is these categories allow a researcher to verify if several documents are using similar traits.

2.4.2 Taxonomic View of Genre

'They are all genres (whether sub- or super-genres or just plain basic-level genres),' (Lee, 2001:52). One paradigm that has been used in many empirical sciences is the taxonomic model. It shows the relationship of one element to another through shared characteristics. It can be thought of as the Russian Doll model: that is to say that a large doll contains a smaller doll that contains a smaller doll that contains a smaller doll, yet. Finally when the smallest doll is revealed it still is housed within dolls that are sequentially housed within the very first doll. Although the smallest doll is not exactly like the biggest doll they do share characteristics that allow the smallest doll to fit inside of the biggest. Although not a perfect analogy, this describes the relationship between Supra Genre (the biggest doll) and Sub-Genre (the smallest doll).

Writing about these relationships Lee states: "The proposal is for genres to be treated as basic-level categories which are characterized [sic] by (provisionally) a set of seven attributes: domain (e.g., art, science, religion, government), medium (e.g., spoken, written, electronic), content (topics, themes), form (e.g., generic superstructures, à la van Dijk (1985), or other text-structural patterns), function (e.g., informative, persuasive, instructive), type (the rhetorical categories of 'narrative,' ' argumentation,' 'description,' and 'exposition') and language (linguistic characteristics: register/style[?])," (Lee, 2001:49). Lee's statement covers a great deal of ground and encompasses a fairly large number of aspects. To illustrate the concept he provides a visual display of a taxonomical hierarchy. In it he offers a comparison between mammals and advertising (Lee, 2001:48).

SUPERORDINATE	Mammal	Literature ["SUPER-GENRE"?]	Advertising ["SUPER-GENRE"]
BASIC-LEVEL	Dog/Cat	Novel, Poem, Drama [GENRE]	Advertisement [GENRE]
SUBORDINATE [PROTOTYPE]	Cocker spaniel / Siamese	Western, Romance, Adventure [SUB-GENRE]	Print ad, Radio ad, TV ad, T-shirt ad [SUB-GENRE]

Figure 1 Taxonomic Comparison

Lee contends that this view resonates with Steen's work. In fact, Lee seems to be building his perspective partly from Steen's earlier work. Turning to Steen's work, then, adds further depth to the idea of a taxonomic hierarchy applied to genre study.

> *Steen (1999) applies the idea of basic-level categories and their prototypes to the conceptualization of genre as follows: It is presumably the level of genre that embodies the basic level concepts, whereas subgenres are the conceptual subordinates, and more abstract classes of discourse are the superordinates. Thus the genre of an advertisement is to be contrasted with that of a sermon, a recipe, a poem, and so on. These genres differ from each other on a whole range of attributes … The subordinates of the genre of the advertisement are less distinct   from each other. The press advertisement, the radio commercial, the television commercial, the Internet advertisement, and so on, are mainly distinguished by one feature: their medium. The superordinate of the genre of the ad, advertising, is also systematically distinct from the other superordinates by means of only one principal attribute, the one of domain: It is "business" for advertising, but it exhibits the respective values of "religious", "domestic" and "artistic" for the other examples.(p. 112) in (Lee, 2001: 48-49).*

2.5 Views of Advertising

Advertising covers an incredible amount of forms and media. Out of necessity this chapter cannot delve into the complexities inherent in the field of Advertising. The aim, then, in this chapter is to limit the focus to SDWAs. Nonetheless, this still requires an understanding of basic advertising tenets and methods. Some of the basics include the audience of prospective buyers, the manner in which to sell, and in which medium to attempt to sell.

2.5.1 Audience

The call to focus the document towards the audience is emphatically stated in Kress' words concerning the goal of any genre:

> *Every genre positions those who participate in a text of that kind: as interviewer or interviewee, as listener or storyteller, as a reader or a writer, as a person interested in political matters, as someone to be instructed or as someone who instructs; each of these positionings implies different possibilities for response and for action. Each written text provides a 'reading position' for readers, a position constructed by the writer for the 'ideal reader' of the text,(Kress 1988:107)*

This is an important statement concerning the roles dictated by genre. Kress has implied that the document assigns roles based on writer or reader. Furthermore, it must be assumed that these roles exist within a specific discourse community.

This, then, once again emphasizes what was stated about purpose: that all three perspectives of purpose are at play. Concerning the genre of advertising it is clearly situated in the business community where buying and selling govern the interactions. Thus, in the genre of advertising the audience is clearly prospective buyers. This can be seen in the almost century old admonishments for the advertising writer:

In every ad consider only new customers. People using your product are not going to read your ads. They have already read and decided, (Hopkins, 1923:28).

Not only does Hopkins advise the aspiring advertising writer to consider only new, untapped audiences he also recommends the writer to obtain a strategic point of view:

The advertising man studies the consumer. He tries to place himself in the position of the buyer. His success largely depends on doing that to the exclusion of everything else, (Hopkins, 1923:9).

The importance of audience is not an unconnected aspect of advertising. It, in fact, forms an integral part of its philosophy. Thus the philosophy of advertising is built upon certain specific goals and concepts.

2.5.2 Advertising Concepts

In the realm of Advertising there exist several conceptual stratagems employed to maximize the intended outcome. One such advertising stratagem is not to focus on the masses but on the individual.

Don't think of people in the mass. That gives you a blurred view. Think of a typical individual, man or woman, who is likely to want what you sell, (Hopkins, 1923:8).

In the global conceptual sense, advertising is geared towards selling. That is the advertisement portrays or links a product for sale to the communicative message in the advertisement. The methods and stratagems used and the media employed vary greatly. The larger more well-known products (e.g., certain brands of soft drinks or sports shoes) merely try to connect their name to a feeling caused by a certain portrayal of an event, such as attending a party with various celebrities. On the other hand, products that are being introduced to a potential market employ different stratagems. Most often they are described in some detail. These details are meant to demonstrate the product's benefits to the user. Common claims are that it will save time, save money in the long run, outperform other products, impress your neighbors, give peace of mind, etc. To insure that the product has a psychological impact on the prospective buyer several tactics are employed. Some of the more popular tactics include the following: principle of scarcity, principle of social proof, principle of authority, principle of liking (Posteguillo, 2007).

2.5.3 Advertising Purposes

Advertising is not without an intrinsic, calculated purpose: to persuade the reader to buy. "The only purpose of advertising is to make sales. It is profitable or unprofitable according to its actual sales," (Hopkins, 1923:6). The overdriving goal of advertising cannot be escaped. "Ads are not written to entertain," (Hopkins, 1923:8). Selling permeates all aspects of the advertising document. If part of the text does not aid in creating sales it is eliminated (Gallant, Curly). With such a, quite literal, mercenary perspective the discussion of purpose in advertising seems to be redundant: the genre depicts what the document does. Because there is a constant usage of certain types of text within the advertising community, it has prompted categorization.

As Yates and Orlikowski stated: "Genres are invoked in response to commonly recognized recurrent situations or occasions for communication, which reflect the history and nature of established work practices..." (Yates and Orlikowski, 1994:5). These recurrent patterns have led to a codification of their usage within genre and advertising study.

2.5.3.1 Attention, Interest, Desire, and Action Paradigm

Advertising is an often used genre and a much studied applied field in modern society. Its pervasiveness and growth in both use and study are felt to be the inevitable outcomes of capitalistic societies (Dattamajundar, 2006). This has led advertising students and writers to manifest the structure of advertisement in the form of a template. This template serves two purposes: it defines how an advertisement is constructed and it, also, instructs how an advertisement should be constructed. The Attention Interest Desire Action (AIDA) template is sine qua non to advertising. "Almost all books on sales letter writing discuss the discourse strategy in an AIDA model..." (Cheung, 2007:26). Harrison (2012) gives a good practical break down of the template as it applies to a women's magazine advertisement. She applauds the structure for indicating what constitutes a good advertisement. The fact that it is a pervasive discourse strategy is also upheld by Gallant (2011), Guffey (2001), Kramer (2001), Khankhrua (2007), and Thill and Bovee (2002). It is a conceptual construct that allows advertising writers to a priori conceptually structure the purpose.

From the advertising writer's point of view the AIDA Template is gauged to work on the reader in such a way that it will create an action—that is, create a sale (Bird, 1994). The core of the AIDA template has remained virtually the same for a great deal of years. However, recent definitions have slightly changed the acronym to include credibility. For example, the British Columbia Institute of Technology (BCIT) expands the AIDA structure somewhat:

1) *Attention – the headline should act as a stimulus and cut through the clutter. It must be appropriate, relating to the product or service, the tone of the ad, and the needs or interests of the intended audience.*

2) *Interest – keeps the prospects involved as the information becomes more detailed.*

3) *Credibility – makes believable claims.*

4) *Desire – describes the benefits of the product or service.*

5) *Action – motivates people to do something, such as call or visit a website, (BCIT, 2013:Online).*

The use of this template is so common place in professional sales copy writing that several scholars have used it as an analytical tool in their research of advertising: Khankhrua (2007), Guffey (2001), Kramer (2001), Thill and Bovee (2002) and Cheung (2007). In addition, Bird (1994), Gallant (2012), and Curley (2010) have touted the necessity of using the AIDA template in the copy writer's profession. It is for these reasons that the hypothesis set forward in this research proposes that the AIDA template will be applicable to the analysis of SDWAs. The hypothesis also adds that the AIDA template will be further strengthened by combining it with Move Structure analysis.

2.5.3.2 Move Structure

Move structure is the study of the organizational construct of the content within a document's text. It reveals the intended communication practices which are preferred in a specific genre (Bhatia, 1993). "Swales and Feak have defined a 'move' as a 'bounded communicative act that is designed to achieve one main communicative objective' within the larger communicative objective of the genre," (Bawarshi and Reiff, 2010:48). That is to say, "[g]enres are not only characterized by shared set of communicative purposes they are also highly structured and conventionalized in the sense that the genres represent or lay down the way to go about accomplishing particular communicative purposes,' (Asksehave and Nielsen, 2005: 122). Bird (1994) describes move structure as a template which is used within the advertising writer's craft. In this case the writer approaches the document construction with a template that will hold and carry the content message: buy. Bhatia (1993) also reinforces this view through his statements that moves are a highly valuable concept for joining lexical-grammatical forms to the communicative purpose. He states, "the ultimate criteria [sic] for assigning discourse values to various moves is functional rather than formal," (Bhatia, 1993: 87). Swales (1990) posited a model of genre that resembles the move structure concept. He suggests that there are three levels within a genre: 1) a communicative purpose, realized by 2) move structure, realized by3) structural strategies. The points two and three are intertwined, as are many aspects of genre.

Longacre (1992) uses a schema that includes moves. His choice of moves are the following:

1) establishment of the authority/credibility of the text producer, 2)
presentation of a problem/solution, 3) using of one or more commands, which
can be mitigated to suggestions of varying urgency; and 4) resort to motivation
(essentially threats with predictions of undesirable results, and promises along
with predictions of desirable results) in Mann and Thompson (1992:110).

Askehave and Nielsen (2005) feel that the choices made at the lexical-grammatical level are very specific to the genre in which they are used in. Thus, there is no exact listing of moves that fit every type of genre. In fact, Cheung (2007) describes moves as often selected but not required. That is Cheung posits that there are a range of available moves possible for use within a document; some are used while others are not.

The efficacy of using Move Structure to analyze genre is validated by its prior research use. Prior examples of this can be found in the following works: Cheung (2007) employed Move Structure to examine sales discourse. She was able to follow the cohesion and coherence of the document through application of Move Structure. Similarly "Bhatia (1993) studied the Move Structure of promotion letters and job applications to confirm that writers tend to use similar patterns of Move Structure across the textualisations [sic] of individual genres, according to the genre communicative purpose," (Foz-Gil, 2009:46). Foz-Gil also examined the Move Structure of English letters for the purposes of teaching non-native English speakers letter writing skills. The research revealed that certain moves were at work in specific communication missives. Askehave and Nielsen (2005) analyzed the Move Structure in a multitude of web homepages. In the end, what all of these scholars have found is that using Move Structure gives a clear method to establish the coherence and cohesion of the documents' texts.

2.5.3.3 Summary of AIDA and Move Structure Application

To understand advertising it is necessary to understand some of the principles that are used in the advertising writer's craft. These psychological tactics are used to facilitate the ultimate goal: selling the product. These psychological tactics can be found in the design of the AIDA template and Move Structure—which ultimately means in the content of the text itself. The value of using the paradigms of AIDA and Move Structure has been noted in the prior literature.

2.5.3.4 Gaps in Application

Unlike Weblog research (e.g., Yus, 2007), academic linguistic advertising research conducted on the Internet has, to date, only involved short text or image with text advertisements: for example, banner advertisements, Khankhrua (2007), Lapansaka (2006), and El-daly (2011). This has left a noticeable gap in the research of long text copy advertising. It is the aim, then, of this study to reduce the current gap in research and add to the general and specific knowledge of cyber/digital genres. To this end, the AIDA Template and Move Structure are both considered viable methods to apply in the analysis of SDWAs. Therefore, both are selected for use in the Methods and Analysis Chapters.

2.6 Internet

The following sections concern themselves with the ramifications of the Internet medium. This entails somewhat varied aspects of its influence. At first, the focus is directly on the cyber/digital milieu and then the focus changes to the types of genres which are manifested in the cyber/digital milieu—the genres on the Internet. To explicate further, the appearance of a document on the Internet places it within the large container of Web Document. Moving downwards from this the document can find itself in a range of categories. It is held that the large category in which SDWAs are found is Netvertising, Palmer and Posteguillo (1999). Moving even further downwards to the precise sub-category and then labeling that sub-genre is part of the projected goals of this research.

2.6.1 Influence of Medium: Cyber/Digital Genre

Orlikowski and Yates (1999) stated that in a new situation with a new medium, like the Internet, people will typically draw on known genres reproducing those genres that they have experienced in the past as members of other communities. "This means that although many web genres have printed counterparts the medium adds unique properties to the web genre in terms of production, function, and reception which cannot be ignored in the genre characterization," (Askehave and Nielsen, 2005:125). This is most plainly stated in Boese: "A new definition for genre with respect to digital documents is necessary, incorporating the style, form, content and purpose of a document," (Boese, 2005:56):

To capture this, Shepherd and Watters (1998) coined the term cybergenre (to denote the use of genres on the Internet). The qualifying definition asserts that "[c]ybergenre can be characterized by the triple, <content, form, functionality>, where functionality refersto the capabilities afforded by this new medium," (Shepherd and Watters, 1997:1).They explicated various possible cybergenres via a continuum. The two ends of the continuum are Extant and Novel. Extant is the realization of a prior offline genre now applied to the Internet. In contrast, a novel genre is one which did not exist before the advent of the Internet (e.g., Homepages, FAQs). In between these two extremes are variant and emergent genres. Thus a variant genre is an extant genre that manifests attributes that can only be obtained in the cyber/digital medium and an emergent genre is the next step evolution towards a fully novel genre. This is graphically depicted in the figure below (Shepherd and Watters, 1997:2).
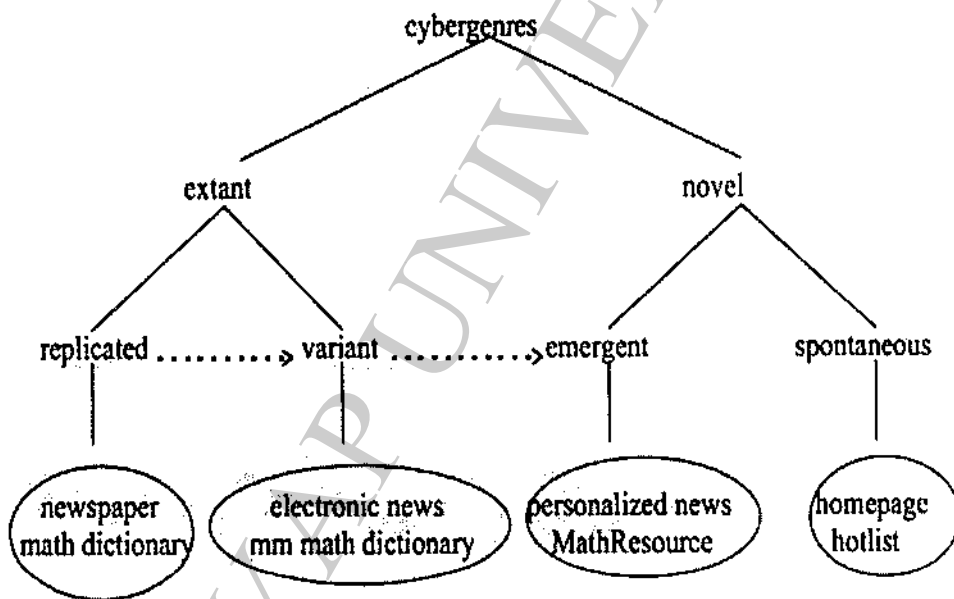

Figure 2 Shepherd and Waters Cybergenre Evolution

Plainly put, cyber/digital genres are different entities than paper genres. In fact, they exist in a totally different environment. "Thus the fact that hypertexts become severely 'handicapped' when printed out on paper and removed from their medium suggests that the medium forms an integral part of the genre and should be included in a genre analysis model of web-mediated genres," (Askehave and Nielsen, 2005:129). Thus cyber/digital genres cannot be separated from their medium without compromising the opportunity to obtain a completely accurate analysis. For

this reason, the idea of medium must be maintained as an integral part of cyber/digital genres. In comparison, most scholars, in the offline, paper genre world have only marginally mentioned the influence of medium. "Although our notion of genre is clearly differentiated from that of medium, we recognize their interaction by positing that medium may play a role in both the recurrent situation and the form of a genre," (Yates and Orlikowski, 1992:310). Medium is not the only component that should not be separated out from an accurate cyber/digital genre analysis.

> *In studying digital genres we rely not only on traditional indicators of a genre,*
> *such as specific content and form, but also new and different cues for both*
> *identifying and then analyzing and making sense of them. Above all, we*
> *recognize that any approach to attribute analysis must deal with the problem of*
> *a genre's intrinsic multifaceted nature, that is, the cues that not only identify*
> *the genre as an artifact, but also as a medium for participation in a*
> *communicative act, (Kwasnik and Crowston, 2004:78).*

This research will leave the Gestalt like qualities of genre analysis to later sections. It the present sections, however, the method to identify cyber/digital documents will be presented. The clearest and easiest way to do this is to examine the language in which the document is written.

2.6.2 HTML

The easiest manner to identify a cyber/digital genre is to verify that it is written in Hyper Text Markup Language (HTML). This is a self-evident criterion, as to appear on the Internet it is necessary to encode in some version of HTML or its ancillaries such as JAVA. Frankly stated, 'HTML is the lingua franca [italics in the original] for publishing hypertext on the World Wide Web,' (W3 Consortium, 2012). Further statements regarding the underlying language of Web Documents include Santini's (2006) statement that HTML or XML tags are the building blocks of web pages, and Askehave and Nielsen's(2005: 126) statement that "[h]ypertext is the key medium used on the WWW to present information on the web." Additionally, the linguistic department of Marburg University in Germany has produced and uploaded to the Web several video tutorials on how to create Web Documents in HTML (Handke, 2012).

2.7 Three Lenses Overview

In brief, document genre can be looked at as being delineated by its form, content or purpose (i.e. a book's genre can be classified by any or all of the following: Form: a book is a different genre than a mailer or a magazine; Content: a book's genre can be an essay, murder mystery or biography, etc.; Purpose: a book's genre can be to entertain--comedy, to instruct--textbook, to persuade--political, etc.).

This research holds that all three of these lenses are important and valuable in the analysis of genre. It is felt that the three lenses have a Gestalt effect in the creation and the impact of documents. This section, then, concerns itself with delineating the necessary aspects of the three approaches. Some of the lenses have been mentioned previously; however, to generate a cohesive section they will be touched on again.

2.7.1 Lens of Function/Purpose

This research holds the lens of function/purpose to be the overarching driver of SDWAs. That is not to say that the other lenses are not present in the documents—they are. It is to say that they are subservient to the intrinsic construct of purpose. That is purpose is the motivation for the structure and the choice of content. This interplay and its implications for the sub-genre classification will be revealed more fully in the methods, analysis and conclusion chapters.

2.7.2 Lens of Form/Structure

The Form and Structure of a document can be approached in several lights. One of these is to view the document as it appears on the page or on the screen. The other light is to view the document's precise arrangement of components. While these approaches might seem confusing at first reading, they do, in reality, serve different aims. To clarify these differences an analogy might serve to delineate the two approaches: whereas the first view is rather like a snap shot of the house, the second is much like viewing a house's construction via the actual building process. In other words, one view is of a static entity, the other view is dynamic: a snap shot versus a movie, as it were. It is held that both are necessary for capturing the essence of a genre. In the evaluation of SDWAs the first impression is the snap shot view of the house. Understanding how the house in the snap shot is constructed requires actual studying of the arrangement and structure of the wood, bricks, concrete, etc. This precise process will be detailed in the Methods Chapter.

2.7.3 Lens of Content

The lens of content focuses on the lexical-grammatical analysis of a document. This area of analysis is rather well known in the field of text analysis. While text analysis concerns itself only with this evaluation of a document, genre analysis, especially in the case of cyber/digital genres, considers far more than just the text's content. That is not to say that this area of analysis is not vitally important for gaining a complete picture of a cyber/digital genre. In fact, this part of the analysis is found within the Micro Analysis stage. It is here that the element of purpose will be presented to the reader. The text is the coup de grace in the impact of an advertising document. Understanding this requires evaluating the lexical-grammatical choices and uses within the text. As an example of this sort of analysis is Winter's (1992) adroit evaluation of a fund raising letter. In fact, the following researchers' work will be considered more fully in the following chapters: Winter (1992), Longacre (1992), Khankhrua (2007), Lapansaka (2006), Santini (2006c), Samaru (2001), Palmer (1999), Yus (2007), and Askehave and Nielsen (2005).

2.8 Issues Towards Methodology

There remain certain aspects which much be touched on before entering the Methods Chapter. These aspects are notable as they aid in answering the research questions and fulfilling the objectives of this research. This section will attempt to cover these aspects.

2.8.1 Issue of Fixity

If a collection of documents has a reoccurring use and purpose within a society or a specific discourse community, the documents will begin to take on certain specific idiosyncratic traits. Evaluating these for enduring stableness or fixity is important to ascertaining if a document fits into a genre or is merely an aberrant document. As Yates and Summer (1997:4) said, "[a]ll societies, whether reliant upon orality or literacy, rely upon some form of fixity in some classes of text" (Yates and Sumner, 1997:4).

2.8.2 Idea of Macro to Micro Analysis

The idea of a top down paradigm of analysis incorporates the ideas of using a Macro to Micro evaluation of the document. This is an overarching blueprint on how to proceed with the deconstruction of the SDWAs. This research is greatly influenced

by the procedural guidelines established by Bawarshi and Reiff (2010). They use a top down examination of text. Their method, which is used in the field of English for Special Purposes, will be synthesized to include all of the salient aspects mentioned in this chapter (e.g., three lenses, AIDA, Move Structure) and then applied to the SDWAs. The exact process will be covered in the Methods Chapter.

2.8.3 Towards Sub-Genre Labeling

One of the goals of this research is to establish that SDWAs are actually a cyber/digital sub-genre of the greater field of Netvertising. Part of the impetus for this goal derives from an application and observation that "[t]he emergence of distinctive new genres [sub-genres] would be one sign of the formation of a new community with new communicative practices," (Crowston, 2010:13). That is to say that within the field of advertising there exists a specialized discourse community which approaches the goal of selling in a unique way that has become codified by certain document usage. This would agree with Carolyn Miller's statement that "the number of genres in any society... depends on the complexity and diversity of society," (Miller 1984, in Freedman & Medway 1994a:36) in (Chandler, 2000:Online). Thus, the motivation to label this cyber/digital sub-genre stems from the motivation of any scientific endeavor: to classify the unknown and add it to the growing bank of human knowledge.

2.9 Conclusion

This chapter began by providing definitions of genre and considering some of the problems inherent in trying to create a concrete, fixed genre definition. Selecting primarily the definition of genre as being purpose driven, it then presented two theories for use: dualistic and taxonomic. Because SDWAs are advertising documents housed on the Internet, a discussion of the idiosyncrasies involved in the cyber/digital milieu was given. As well, an introduction to advertising and its goals and methods was explicated. Further in the chapter, a review of the literature concerned with genre analysis of Internet Advertising revealed a gap in the area pertaining to the analysis of long copy Internet Advertising. What could be gleaned, however, from the existing research into Genre Analysis was the efficacy of using the AIDA template along with the lexical-grammatical Move Structure. To accomplish an accurate analysis of genre this chapter proffered the idea of using a taxonomic classification system (Lee, Steen). This top down process was considered as allowing for a more concentrated effort of analysis. For example, prior research

has used, at best, two of the three possible lenses (i.e. the lenses of purpose, form, and content) to render a Genre Analysis. In contrast, this chapter presented the idea of using all three. The chapter, then, ended by presenting the idea that the best possible analysis would incorporate the three lenses, AIDA Template and Move Structure via a top down macro to micro analysis based on the work of Bawarshi and Reiff.