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Academic and non-academic conference presentations – are they the same genre? Five case studies.

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Abstract

Il presente elaborato si pone l'obiettivo di determinare se il genere del discorso di conferenza non accademica coincida con il genere del discorso di conferenza accademica, nello specifico per quanto riguarda le loro parti introduttive. A tal scopo la tesi è stata suddivisa in cinque capitoli, includendo introduzione e conclusioni.

La prima parte si concentra sulle basi teoriche che fanno da sfondo a quella più pratica. In primo luogo è stata sviluppata una panoramica della letteratura esistente riguardo ai discorsi di conferenza accademica, dalla quale si è poi ristretto il campo per concentrarsi sugli studi che hanno preso in esame solo la loro introduzione; in particolare tra questi il modello di mosse retoriche sviluppato da Rowley-Jolivet e Carter-Thomas (2005) è stato adottato come punto di partenza per l'analisi di cinque case study.

Alla luce dell'assenza di studi sulle conferenze non accademiche, e di conseguenza anche sui loro discorsi, si è cercato di definire il discorso di conferenza non accademica, applicando il concetto di 'comunità discorsiva' dapprima ai discorsi di conferenza accademica - quindi presentando una panoramica degli innumerevoli studi sul discorso accademico - e in seguito ai discorsi di conferenza non accademica. Una volta stabilito che il contesto non accademico differisce da quello accademico per le pratiche sociali coinvolte in quest'ultimo, si è passati a definire l'introduzione dei discorsi di conferenza non accademica in quanto genere; prima applicando i criteri Swalesiani (1990: 45-55), poi integrando questi ultimi con la nozione di contesto sviluppata da Hasan (Halliday and Hasan 1989).

Nella seconda parte dell'elaborato è stata svolta l'analisi di cinque case study, ovvero della trascrizione delle introduzioni di cinque discorsi di conferenza non accademica. A queste è stato applicato il modello di mosse retoriche delle introduzioni dei discorsi di conferenza accademica elaborato da Rowley-Jolivet e Carter-Thomas (2005), al fine di determinare se fosse applicabile anche alle introduzioni dei discorsi di conferenza non accademica. Una volta scoperto che ciò non è possibile, e che quindi le introduzioni dei discorsi di conferenza non accademica e quelle dei discorsi di conferenza accademica sono due 'sotto-generi' diversi sia per il contesto in cui vengono prodotte che per la loro struttura, è stato proposto un nuovo modello di mosse retoriche rappresentativo delle introduzioni dei discorsi di conferenza non accademica.

Infine sono stati avanzati dei suggerimenti riguardo all'applicabilità del suddetto modello, non solo in altri studi nel campo dell'analisi di genere, ma anche nel settore

dell'interpretazione simultanea, con particolare riferimento alla preparazione dell'interprete e alla strategia di anticipazione durante la delivery.

Zusammenfassung

Ziel der vorliegenden Masterarbeit ist die Genreanalyse akademischer und nicht-akademischer Konferenzvorträge, mit der Absicht, Unterschiede zwischen den beiden bzw. den jeweiligen Einleitungen zu erkennen.

Der erste Teil der Arbeit dient als theoretischer Analyserahmen für fünf Fallstudien. Als Ausgangspunkt eignen sich die Studien zum Thema ‚akademischer Konferenzvortrag‘ bzw. ‚Einleitung akademischer Konferenzvorträge‘, und in diesem Zusammenhang dient als Bezugsmodell, das von Rowley-Jolivet und Carter-Thomas (2005) entwickelte Schrittmodell der Einleitungen akademischer Konferenzvorträge.

Da es keine Studie über nicht-akademische Konferenzen und die jeweiligen Konferenzvorträge gibt, war es notwendig, eine Definition des Genres zu formulieren. Zu diesem Zweck wurde der Begriff von ‚Diskursgemeinschaft‘ zuerst auf die akademische Konferenz und dann auf die nicht-akademische Konferenz angewendet. Es ergab sich daher, dass die zwei Konferenztypen zwei verschiedene Kontexte schaffen, weil der akademische Diskurs von bestimmten sozialen Funktionen und Verhältnissen gekennzeichnet ist. Dann wurden Swales (1990: 45-55) Kriterien und Hasans (Halliday and Hasan 1989) Begriff von ‚Kontext‘ angewendet, um die Einleitung nicht-akademischer Konferenzvorträge als Genre zu beschreiben.

Im zweiten Teil der Arbeit wurden die Transkriptionen von fünf Einleitungen nicht-akademischer Konferenzvorträge als Fallstudien analysiert, indem das von Rowley-Jolivet und Carter-Thomas (2005) entwickelte Schrittmodell der Einleitungen akademischer Konferenzvorträge auf sie angewendet wurde. Es ergab sich dabei, dass das Modell nicht auf die Einleitung nicht-akademischer Konferenzvorträge anwendbar ist, deswegen wurde ein neues Modell vorgeschlagen.

Zuletzt wurde es vorgeschlagen, wie das Modell nicht nur im Bereich Genreanalyse, sondern auch im Bereich Simultandolmetschen - besonders in Bezug auf die Vorbereitung für einen Auftrag und die Antizipation während der Verdolmetschung - angewendet werden kann.

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1 – Introduction

To date, little research has been conducted on conference presentation (CP) introductions with the aim of analysing their moves, especially as far as non-academic CP's are concerned. In fact, to the best of my knowledge, no study has ever focused on the non-academic context - apart from numerous public speaking handbooks, which, however, do not apply any scientific method of analysis. Therefore this study sets out to investigate non-academic CP introductions in order to determine whether they coincide with the genre of the academic CP introduction. Such a study will hopefully prove valuable not only in the field of genre analysis, but also in the field of interpreting studies. Since it is possible to determine a move model from the structure of every genre, I will set out to do this for the non-academic CP introduction as well, thus providing the interpreter with a series of speech acts a speaker can reasonably be expected to carry out.

Chapter 2 of this dissertation begins with an overview of the literature on the academic CP as a genre from many different perspectives. Then the focus shifts to the introductory section of different academic written and oral genres, in particular to those studies which lead to the definition of their moves and which, therefore, will be useful in the analysis of the structure of non-academic CP introductions.

Chapter 3 focuses on the non-academic CP. First, the concept of discourse community is explored in terms of both academic and non-academic discourse, with the aim of achieving a better understanding of the differences between the two as well as of the latter alone. Then a definition of the non-academic CP introduction as a genre will be developed on the basis of Swales' (1990) criteria and Hasan's (Halliday and Hasan 1989) notion of 'context', in order to determine whether academic and non-academic CP introductions belong to the same genre or not.

After the theoretical framework set in the first part of the dissertation, five case studies will be analysed in Chapter 4. Five non-academic presentations were selected and their introductions were transcribed. To these I have applied Rowley-Jolivet and Carter-Thomas' (2005) move model of academic CP introductions in order to determine whether their model can be applied to non-academic CP introductions as well. The data retrieved is analysed to let new moves emerge, too, so that a move model for non-academic CP introductions can be identified. The usefulness of this model for further and more in-depth studies is mentioned at the end of the chapter

In the last chapter a suggestion is made about the application of move models to

interpreting studies, in particular as far as simultaneous interpretation is concerned. To be brief, since move models describe the structure shared by the texts of a given genre, they could be used by interpreters to predict the structure of the text they are going to interpret.

2 – The conference presentation (CP)

Before delving right away into the case studies it is necessary to take stock of the most significant literature on the conference presentation (CP) in order to contextualise this work. A brief overview of the literature on the academic CP will be followed by a review of the literature on the CP as a genre and on the CP introduction. The whole chapter will focus on the academic CP because, to the best of my knowledge, no study on the non-academic CP has ever been carried out - of course, public speaking handbooks (e.g. Griffiths 1935, Rigley 1996, and Beebe and Beebe 2012) have dealt with the topic, but not in a scientific way. Nevertheless it is important to review the literature on the academic CP because it provides an essential scientific background about the genre which is most similar to the non-academic CP. Furthermore, one of the studies on the academic CP introduction and its moves will provide the basis for the case study analysis, so it is crucial to review works which have focused on the introductory section of the academic CP as well.

2.1 – The academic CP

The academic conference is “a macrogeneric (or, possibly, an ‘agnate’) event” (Shalom 2002: 52) including “a sequence of social actions, i.e. genres which are in communication with each other within the circumscribed situation” (Räisänen 2002: 73). One of these genres is the CP, as it is “employed in giving conferences” (Fortanet 2005: 33).

The conference presentation is widely referred to as an academic genre “as it is mainly used by discourse communities within academia” (Jurado 2015:111), so the majority of studies so far have focused on academic conference presentations. Different aspects of the conference presentation have been investigated: some studies have shed light on its interpersonal nature (e.g. Frobert-Adamo 2002; Vassileva 2002; Hood and Forey 2005; Webber 2005) and others have adopted a multimodal approach to research its multi-semiotic dimension (e.g. Dubois 1980a; Charles and Ventola 2002; Rowley-Jolivet 2002; Carter-Thomas and Rowley-Jolivet 2003; Diani 2015). Authors such as Dubois (1980a, 1980b), Rowley-Jolivet (2002), and Carter-Thomas and Rowley-Jolivet (2003) have concentrated on CP’s of a single academic discipline - biomedicine and science respectively - and others have analysed the content of CP’s (e.g. Sassen 2012; Durfee et al. 2012).

Among these, the most relevant to this work are the studies which have dealt with the CP as a genre (e.g. Dubois 1980b; Shalom 1993, 2002; Räisänen 2002; Rowley-Jolivet 2002b; Rowley-Jolivet and Carter-Thomas 2005), including those which have paid attention to a

specific section of the CP, such as the discussion session (e.g. Shalom 1993; Webber 2002; Querol-Julián and Fortanet-Gómez 2014) and, in particular, the introduction (e.g. Carter-Thomas and Rowley-Jolivet 2003; Hood and Forey 2005; Rowley-Jolivet and Carter-Thomas 2005).

2.2 – The academic CP as a genre

On the subject of academic conferences Räisänen (2002: 74) argues that there are two main types: *before-print* and *after-print*; as indicated in Section 2.1, each of them is made up of different genres - i.e. classes of oral or written texts with shared goals and similar structure - which have different aims and different characteristics rhetoric-wise, and which are interlinked differently (Räisänen 2002: 91). Since the CP plays a key role in after-print conferences (Shalom 2002: 82), from now on I will refer to the after-print conference simply as ‘conference’. The CP is based on the Conference Proceedings Paper (CPP), which is not merely a published transcription of the CP, but “has become one of the main peer-reviewed publication outlets” (Shalom 2002: 82); hence the aim of the CP is to stress the most important information in the CPP and strengthen its arguments (Shalom 2002: 82). Furthermore, the CP is a genre situated in a bigger system of interlinked genres, the ‘academic conference’ (Räisänen 2002: 73), which in turn is embedded in a time chain of events - the conference occurs after the pre-event and before the post-event (Shalom 2002: 53). As a consequence of the interlinked nature of the conference genres, academics need to master the required genre knowledge in order to fully participate in the conference, i.e. both the genre knowledge of the CP and the genre knowledge of the other genres making up the conference forum. This is important because the research process “can only wholly be understood as an interweaving of talking, working, and writing” (Shalom 1993: 37).

Räisänen (2002) looked further in the status and role of conference genres “in the construction of disciplinary knowledge” (Räisänen 2002: 69), which both depend on the academic discipline. For instance, in several engineering disciplines researchers use the CPP to make their first knowledge claim (Räisänen 2002: 69), while in more traditional disciplines such as the humanities and social sciences, conferences offer the opportunity to test one’s claims by presenting the material by means of the CP (Räisänen 2002: 70). Yet, as Rowley-Jolivet (2002b: 19) claims, the CP is essential for academic and research communities. Firstly, since the research presented is very often new and original, CP’s are a faster way than publication to share results within the academic community (Rowley-Jolivet 2002a: 99); secondly, participation in a conference by means of a CP boosts not only the visibility of a

research study, but also the career of the scientist presenting it (Rowley-Jolivet 2002b: 19); thirdly, many of the works presented are unfinished, so CP's "provide researchers with the opportunity to present early results of work in progress that are either too slight, exploratory or theoretically underdeveloped to be acceptable for journal publication" (Rowley-Jolivet 2002a: 100). Dubois (1980b: 143) had already stressed this third point, that is the purpose of the CP - the biomedical speech, in the case of her study - is not publication, but to offer scientists the opportunity to present their "latest data for scrutiny of other "faculty members"" (Dubois 1980b: 143).

Comparing biomedical journal articles to biomedical speeches, Dubois describes other characteristics of the speeches. First of all, the material presented in the speech is quantitatively and qualitatively limited due to the following factors: the presentation has time constraints, most of the time these speeches are given when the research has yet to be completed, scientists may collect the material to present until as late as allowed by the scientific method (Dubois 1980b: 142), and often researchers fail to focus solely on facts and results, preferring to illustrate what happened during the research process, too (Dubois 1980b: 143). Secondly, the speech is an oral genre, so it has specific characteristics, such as references to previous speeches and the use of different tones and registers (Dubois 1980b: 144). Finally, speeches have a narrative component (Dubois 1980b: 146).

On the basis of these features, Dubois (1980b: 150-151), with her trailblazing application of genre analysis to an oral genre, identifies the structure of the biomedical speech (see Table 1 below on the following page) and, drawing on the structures of different folk narrative genres, coins names for its moves.

Rowley-Jolivet and Carter-Thomas (2005) adopt a similar approach to Dubois, but they extend the focus of genre analysis on CP introductions beyond medicine, to encompass geology and physics as well. First they compare the CP and the research article (RA) and use genre analysis to identify the contextual features of the former, then they analyse the moves of the CP introduction. They argue that the contextual features of the CP which are likely to impact on its structure and language are the following (Rowley-Jolivet and Carter-Thomas 2005: 50): the CP is used to present new and work-in-progress material in a limited amount of time, which influences the CP's content and its organisation (Rowley-Jolivet and Carter-Thomas 2005: 50); while giving a CP scientists get interpersonal with their present audience because one of their aims is to persuade them (Rowley-Jolivet and Carter-Thomas 2005: 50); the language used in the CP is influenced by the fact that it is a live event, so it is simpler than the language of the RA (Rowley-Jolivet and Carter-Thomas 2005: 50); since the CP is a

multimodal genre, some information is conveyed visually (Rowley-Jolivet and Carter-Thomas 2005: 50).

Table 1: Dubois' (1980b: 151) biomedical speech structure

- I. Introduction
 - A. Listener orientation
 - B. Content orientation
- II. Body (one or more episodes)
 - A. Situation
 - B. Event
 - C. Commentary
- III. Termination
 - A. Content orientation
 - B. Listener orientation

2.3 – The academic CP introduction

Since the literature on the introduction of oral genres from a rhetorical perspective is not very extensive, each study tackling this topic refers to the previous ones, hence it makes more sense that, after a brief description of the CP introduction, I will review them following a chronological order.

The introduction is the presentation's starting point (Hood and Forey 2005: 294), which begins when the speaker addresses the audience (Dubois 1980b: 152), right after having exchanged a few words with the chairman (Dubois 1980b: 152). Its function is "to situate the talk in the immediate context" (Hood and Forey 2005: 294) and to address the audience as well as the content of the CP (Dubois 1980b: 152). The introduction is a critical part of the CP, quite banally because it constitutes the first words the speaker says to the audience and first impressions do matter, as Swales stresses (1990: 198); more formally because it has a rhetorical role in pinpointing the research presented and building the author's credibility, which is the reason why he/she should persuade and engage the audience (Rowley-Jolivet and Carter-Thomas 2005: 46-47).

2.3.1 – Dubois

Dubois' paper of 1980 (b) was the first study to deal with the oral genre of CP. Even

though it does not focus only on the introductory section, it is relevant because it describes its purposes, moves, and characteristics. According to Dubois (1980b: 151) the introduction might be structured more similarly to the RA introduction or it might be more narrative, but it is always divided into two parts: the listener orientation and the content orientation.

The **listener orientation** serves “a greeting function, putting the speaker into direct relation with the listeners” (Dubois 1980b: 152), unless the chairman does or the structure of the presentation is based on the RA. It is divided into three segments, because the speaker addresses three different kinds of listeners: the chairman, the audience, and the projectionist. Given that the figure of the projectionist is now obsolete, I will not report on it. Concerning the address to the chairman, it consists of possible “impromptu remarks” (Dubois 1980b: 152) as a reaction to the situation, and of the “ritual” (Dubois 1980b: 152) thanking. The address to the audience begins when the chairman orientation ends and it usually starts off with a direct address, such as “Ladies and Gentlemen”. It might include serious or humorous impromptu remarks, too (Dubois 1980b: 153).

The **content orientation** is required in all introductions, because it gives an overview of the previous studies on the subject matter, and it is made up of two segments: the non-technical segment and the technical one (Dubois 1980b: 154). The non-technical is quite rare and it is comprehensible by anybody in the audience, while the technical is compulsory and suitable for a more specialist audience (Dubois 1980b: 155). The technical segment is thoroughly prepared because it is here that the scientific content is presented; it is divided into five components: “generalisation plus qualification” (Dubois 1980b: 155), “amplification of qualified subject”, “pre-hypothesis”, “hypothesis” (Dubois 1980b: 156), and “implications” (Dubois 1980b: 157).

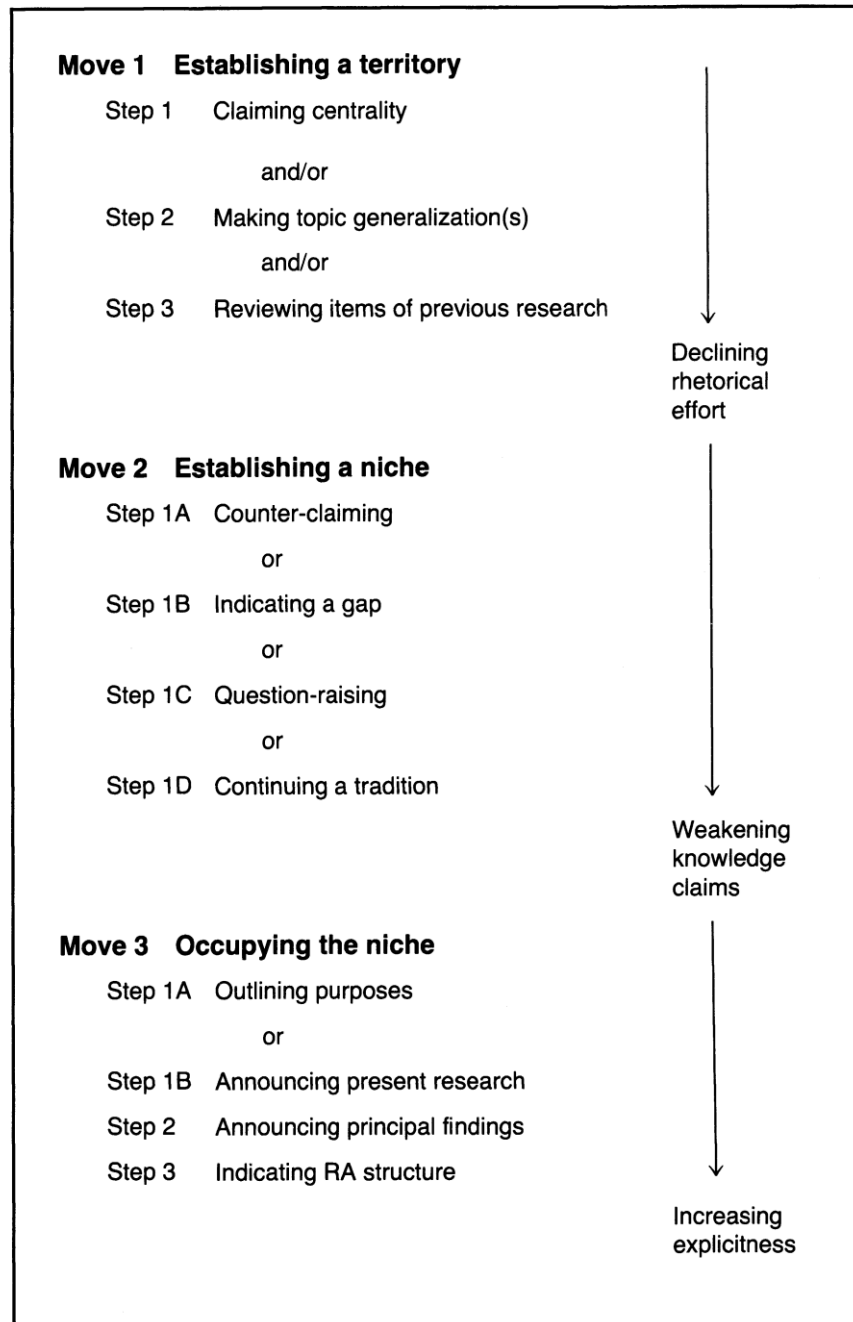
2.3.2 – Swales

Swales’ (1990) study on genre analysis is key to the following works. Even though the main focus is not on oral genres, other researchers draw on his study in order to investigate the CP and its rhetorical structure. Swales’ revised “*Create a Research Space (CARS) model*” (Swales 1990: 140) for the RA introduction is based on three moves, which fulfil three different purposes and are likely to occur as a sequence (Swales 1990: 145). (see Figure 1 below on the following page).

Move 1 fulfils “the need to re-establish in the eyes of the discourse community the significance of the research field itself” (Swales 1990: 142), which is typically done by claiming centrality - Step 1 (Swales 1990: 144). Step 2 is more about an overview of the

already existing knowledge (Swales 1990: 146), while Step 3 - the only required step in Move 1 - consists of a literature review (Swales 1990: 148). Move 2's purpose is to find a topic in the research field which has not been studied yet (Swales 1990: 142), thus justifying the RA through Move 3. The only obligatory step in Move 3 is Step 1, which provides the justification for the research (Swales 1990: 159).

Figure 1: Swales' (Swales 1990: 141) revised CARS model



2.3.3 – Thompson

Thompson's (1994) study focuses on lecture introductions rather than academic CP introductions, yet it is relevant to this study because it applies move analysis to the introductory section of an oral genre and it is at the basis of Rowley-Jolivet and Carter-Thomas work (2005), whose review will follow. Thompson (1994: 175) takes Dubois' (Dubois 1980b) and Swales' (1990) works as a starting point to identify the *Functions* and *Sub-Functions* - in Swalesian terms: Moves and Steps, respectively - of the lecture introduction. Despite the fact that from the corpus used there did not emerge any fixed sequence of Sub-Functions and that sometimes some of them can be joined together (Thompson 1994: 179), Thompson was able to recognise the following two Functions and Sub-Functions: first, *Setting up the Lecture Framework*, whose purpose is to give information about the lecture itself (Thompson 1994: 176) (see Table 2 below on this page), and second, *Putting Topic in Context*, whose focus is on the content of the lecture (Thompson 1994: 178) (see Table 3 below on this page). Thompson's first function does not include Dubois' listener orientation (1980b) because it is not a step which characterises lectures only, nor can it only be found in the introductory section of the CP (Thompson 1994: 177).

Table 2: Thompson's (1994: 176) Setting Up the Lecture Framework Function

FUNCTION	SET UP LECTURE FRAMEWORK
Sub-Function	Announce topic
Sub-Function	Indicate scope
Sub-Function	Outline structure
Sub-Function	Present aims

Table 3: Thompson's (1994: 178) Putting Topic in Context Function

FUNCTION	PUTTING TOPIC IN CONTEXT
Sub-Function	Show importance/relevance of topic
Sub-Function	Relate "new" to "given"
Sub-Function	Refer to earlier lectures
Sub-Function	Present aims

2.3.4 – Hood and Forey

Hood and Forey's (2005) analysis of CP introductions is less detailed rhetoric-wise

because it is more focused on how the speaker interacts with the audience. However, three moves - called sub-stages - are identified: the first gives information about the topic and contextualises the research; the second describes the presentation structure; the third conveys the interpersonal meaning, i.e. it carries out the acts of introducing, greeting, thanking, joking, and talking about previous CP's or remarks (Hood and Forey 2005: 294).

2.3.5 – Rowley-Jolivet and Carter-Thomas

The most recent study on the rhetoric structure of CP introductions was carried out by Rowley-Jolivet and Carter-Thomas (2005), who expanded their previous work on the scientific CP (Carter-Thomas and Rowley-Jolivet 2003). By applying Dubois' (1980b) model for the structure of biomedical speeches, Swales' (1990) revised CARS model, and Thompson's (1994) lecture introduction structure, they identify three moves in the CP introduction (see Figure 2 below on the following page).

Move A - Setting up the framework's function is to address the listeners and prepare them for the presentation by announcing its topic and structure, thus creating expectations (Rowley-Jolivet and Carter-Thomas 2005: 53). *Move B - Contextualising the topic* serves the function of contextualising the presentation, both in terms of other presentations given previously during the conference event and in terms of existing literature on the topic (Rowley-Jolivet and Carter-Thomas 2005: 53). *Move C - Stating the research rationale's* task is to persuade the audience that the research presented is relevant (Rowley-Jolivet and Carter-Thomas 2005: 54).

In the next chapter I will concentrate on the application of genre analysis to a non-academic genre, namely the non-academic CP. I will then apply Rowley-Jolivet and Carter-Thomas' (2005) move structure model to non-academic CP introductions, because their work is the best suited for the case studies presented here. This is both because the academic CP is the most similar genre to the non-academic CP, thus making a comparison possible, and because their move model is the most thorough, since it is conceived by taking into account all the previous models.

Figure 2: Rowley-Jolivet and Carter-Thomas' (2005: 51) CP introduction move model

A. Setting up the framework		
<i>Interpersonal framework</i>	1a	Listener orientation
	and/or 1b	Acknowledgements
<i>Discourse framework</i>	2a	Announce Topic
	and/or 2b	Outline Structure/ Indicate Scope
B. Contextualising the topic		
	1a	Conference context
	and/or 1b	General research context
C. Stating the research rationale		
<i>Motivation</i>	1a	Problems/gaps/counter-claims
	and/or 1b	Relevance/centrality/need
	and/or 1c	Continuation of previous work
<i>Response</i>	2a	Question-raising/hypotheses
	and/or 2b	Preview results or solutions
	3	Outline research goal

3 – The non-academic CP

As discussed in Chapter 2, no study has ever focused on the non-academic CP, so it is necessary to propose a definition for it, in order to establish which criteria are to be adopted for the selection of the texts which will be used as case studies in the next chapter. To do so, I will explore the concept of ‘discourse community’, both in general terms and with regard to academic discourse. Then I will concentrate on the differences between the academic CP and the non-academic CP in order to better understand the non-academic CP introduction and define it as a genre.

3.1 – The discourse community

The notion of ‘discourse community’ (e.g. Geertz 1983; Herzberg 1986, in Swales 1990: 21; Berkenkotter et al. 1988, in Burgess 2002: 200; Russel 1990, in Burgess 2002: 200; Swales 1990) has evolved through time and disciplines. Since there is no agreement on the term itself - e.g. Chin (1994, in Hyland 2000: 9), Cooper (1989, in Hyland 2000: 9), and Prior (1998, in Hyland 2000: 9) believe that it implies assuming the existence of underlying shared goals, thus undermining the meaning of the situational context in which the text is produced - the concept linked to it goes by different names linked to equally different definitions. Some examples of these names are: ‘disciplinary matrix’ (Kuhn 1970: 182), ‘disciplinary culture’ (e.g. Becher 1981, in Burgess 2002: 200; Hyland 2000; Bhatia 2002a), Boyle’s ‘invisible college’ (Geertz 1983: 157), ‘knowledge community’ (Fish 1989, in Burgess 2002: 200), ‘academic tribe’ (Becher 1989, in Burgess 2002: 200), ‘community of practice’ (Lave and Wenger 1991, in Hyland 2000: 10), and ‘rhetorical community’ (Miller 1994, in Burgess 2002: 200).

Swales’ (1990) idea of discourse community builds on Herzberg’s (1986, in Swales 1990: 21), i.e. a cluster of ideas defining discourse conventions, and proposes a series of criteria, which, if met, characterise a discourse community (1990: 24-27): exclusive nature, shared public goals to be fulfilled by means of genres, intercommunication mechanisms among members with the aim of providing information and feedback, and specific terminology. Harris’ (1989, in Hyland 2000: 9) notion of genre is stricter than Swales’, as he claims that “we should restrict the term to specific local groups” and labels “other uses as ‘discursive utopias’ which fail to state either their rules or boundaries” (Hyland 2000: 9). Miller (1994, in Burgess 2002: 200), however, regards Swales’ definition as too tangible; in her view a discourse community - or rather a ‘rhetorical community’ - is just a projection

developed in discourse. Bex (1996), too, raises concerns about Swales' parameters, which would not apply to "more loosely defined groups" (Burgess 2002: 200), and argues, borrowing Barton's (1994, in Bex 1996: 65) definition, that the discourse community "might be a virtual or an actual group engaged in either reception or production [of texts] or indeed in both" (Burgess 2002: 201). In contrast, Jolliffe and Brier (1988, in Burgess 2002: 201) focus on the perspective of who produces the text and identify the notion of discourse community with the concept of 'rhetorical audience', which consists of people with varying degrees of interest and knowledge. On the basis of this scale of knowledge possessed by the audience, Myers (1989, in Burgess 2002: 201) divides them into at least two groups: a more general audience and a more specialised one. But a discourse community is multidimensional also in terms of personal ideology, i.e. its members possess not only different degrees of knowledge, but also different experiences, practices, and beliefs (Hyland 2000: 9).

What essentially characterises a discourse community is the existence of constraints and rules, such as rhetorical conventions (Jolliffe and Brier 1988, in Burgess 2002: 201), which members must abide by and show knowledge of, if they want to be part of the discourse within the community (Foucault 1972, in Hyland 2000: 10; Jolliffe and Brier 1988, in Burgess 2002: 201; Sullivan 1996, in Burgess 2002: 202). On the one hand, according to Bizzell (1992, in Burgess 2002: 202) and Ivanic and Simpson (1992, in Burgess 2002: 203), these constraints might make it difficult to be fully-fledged members of more than one discourse community at once, because different communities have different - and sometimes contrasting - conventions. On the other hand, Berkenkotter et al. (1988, in Burgess 2002: 202) argue that there are cases in which the mastery of the conventions of a discourse community can be helpful when participating in the discourse of another community. Many, however, believe that there are other elements which characterise a discourse community: e.g. to Porter (1992, in Hyland 2000: 9) and Swales (1990: 26) it is the forums - genres, in Swalesian terms - it uses to achieve its goals, while to Killingsworth (1992, in Hyland 2000: 9) it is the existence - or lack - of interaction among its members.

As far as academic discourse is concerned, it is a whole series of features which distinguishes its different disciplines, as Bhatia (2002a: 33) points out:

Disciplinary cultures thus differ on several other dimensions, such as typical patterns of membership and initiation into disciplinary cultures, knowledge structures and norms of enquiry associated with different disciplines, in addition to expectations and standards of rhetorical intimacy and modes of expression, the specialist lexis, and typical approaches to teaching of different disciplines.

Hence, “while disciplines are defined by their writing, it is *how* they write rather than simply *what* they write that makes the crucial difference between them” (Hyland 2000: 3). But on the basis of the very idea that there are differences among disciplines, it is possible to acknowledge the existence of characteristics which hold true for every discipline - to which I will refer from now on as ‘the academic discourse community’ - without, however, diminishing the importance of the differences themselves. I will do this in the next section, where I will describe the correlation between the notion of discourse community and academic discourse and then I will point out the characteristics of the academic discourse community in order to draw a line between the academic CP and the non-academic CP.

3.2 – Academic discourse and the academic discourse community

The concept of ‘discourse community’ is relevant in this context because an academic text is not only the sheer verbal expression of a researcher’s work, but it is influenced by underlying practices (MacDonald 1994, in Hyland 2000: 3) within the discourse community, and it is these very practices which define a discipline (Hyland 2000: 1). In order to understand academic discourse is therefore necessary to understand what characterises the academic discourse community.

As Hyland (2000: 5) observes, academic discourse is characterised by the aim of adding to “a body of certified knowledge“ (2000: 5). What constitutes new knowledge is decided on the basis of the situation where it is produced (Hyland 2000: 7-8) and occurs through processes established by and taking place within the academic discourse community (Hyland 2000: 6). These processes are “essentially social, involving authority, credibility and disciplinary appeals” (Hyland 2000: 6) and they relate the different members of the community by creating a conversation in which knowledge is negotiated (Hyland 2000: 1). In order for this conversation to take place, a member needs to prove the legitimacy of his/her membership (Hyland 2000: 10) by respecting specific constraints tacitly decided by the community (Hyland 2000: 9). Since these constraints are tacit, community members are accustomed to them being respected, so the members will notice if they are not, which will lead to the rejection of the new knowledge claims made. Considering that the goal of academic discourse is the creation of new knowledge and that the career of most academics depends on successful participation in the academic discourse (Hyland 2000: 16), acceptance is crucial and depends, in turn, on the acceptance of the community members, because “methods and findings are coordinated and approved through public appraisal and peer review” (Hyland 2000: 6-7). In order to gain acceptance one needs to be persuasive, which is

only possible if one adopts the conventions established by the community (Hyland: 2000: 8). As Hyland (2000: 8) observes:

The persuasiveness of academic discourse, then, does not depend upon the demonstration of absolute fact, empirical evidence or impeccable logic, it is the result of effective rhetorical practices, accepted by community members. Texts are the actions of socially situated writers and are persuasive only when they employ social and linguistic conventions that colleagues find convincing.

So, in Sullivan's (1996, in Burgess 2002: 202) words, an academic must add to the body of knowledge possessed by the community while, at the same time, proving his/her mastery of the traditional conventions and practices, thus being "conservative yet progressive".

As stated above, a member has to prove his/her legitimacy and to do so he/she has not only to adopt the conventions established by the community, but also to define his/her role as a member (Hyland 2000: 63). Legitimacy is essential for acceptance, because it means communicating to the other members of the community that one is part of the community itself and has cause and right to make a claim (Hyland 2000: 63). In order to gain this legitimacy, members should build an acceptable persona (Hyland 2000: 13); for example, by quoting previous works, the member acknowledges the authority of other members of the community, he/she shows that he/she is a legitimate member of the community because of his/her knowledge of both its matter of interest and its practices, and he/she creates a justified niche in which to insert his/her claims (Hyland 2000:20).

In the next section I will interpret the academic CP as a genre by applying what has been written so far, since it is a genre used by the academic discourse community (see Chapter 2). Then, starting from this, I will define the non-academic CP.

3.3 –The academic CP and the non-academic CP

In Swales' (1990: 46) definition of genre "the principal criterial feature that turns a collection of communicative events into a genre is some shared set of communicative purposes". In the light of what has been written in Chapter 2 and in the previous section, it is possible to say that the academic CP is a prevalently oral genre used by researchers when participating in academic conferences and whose purpose is to present new knowledge claims in order to receive both feedback and recognition by peers. As Hyland (2000: 12) observes, "in most academic genres (...) a writer's principal purpose would be persuasive" (in discussing discourse communities, Hyland refers to academic writing, but his work can be

related to oral academic genres as well, since the mode of the genre does not affect or change the discourse community), so, from the speaker's point of view, the academic CP serves the purposes of "claim-making and (...) marking out the research territory" (Rowley-Jolivet 2005: 45) as well as that of persuading the community that he/she is one of its legitimate members. The speaker's ultimate intent - the reason he/she has to be persuasive - is publication, as the CP is regarded as a stepping stone towards it (see Section 2.2). A further purpose of the speaker, which goes hand-in-hand with publication, is the advancement of his/her career (Hyland 2000: 16). As far as the audience of the academic CP is concerned, it consists of other members of the academic discourse community, who are required to take part in conferences because of the social practices of the discourse community and whose task is to evaluate the worth of the knowledge claims presented in the CP (Hyland 2000: 11).

Drawing a parallel with the non-academic CP, this latter could be defined as a prevalently oral genre used in non-academic conferences, i.e. conferences which are "a forum for presentation and discussion" (Shalom 2002: 54), but do not function either "as a gatekeeper of research" (Shalom 2002: 54) or as "a distributor of information about research process" (Shalom 2002: 54), because they are not used by the academic discourse community.

In order to discuss the discourse community of the non-academic CP, it is necessary to analyse its participants, because according to Swales (1990: 24) 'discourse community' is a definition applicable only to social groups of people that fulfil specific criteria. It is a truism that a conference of any kind is a communicative event, so its participants are both the speakers and the audience, addressors and addressees (Hymes 1974: 13). The same participants can be identified for the CP, but in the case of the non-academic CP - and the non-academic conference as well - I believe there is a third subject to be taken into account in order to achieve a better understanding of it: the organiser of the conference.

First of all I will concentrate on the audience. The audience of the non-academic CP may or may not constitute a cohesive social group, depending on the kind of conference taken into account, but nevertheless that social group can be defined as a discourse community. On the one hand, if we think about one-off events such as the TED Conferences - one-week events having a leitmotiv, which is shared by all its 50+ talks given by different speakers (TEDa) - the audience potentially is made up of completely different individuals, who apparently have nothing in common, except for the fact that they are participating in the conference. However, since attendance at TED Conferences, as well as in many other similar non-academic conferences, requires the payment of a fee, it can be argued that all the members of the audience are interested either in the topics or in the speakers of the CP's. Either way it is fair

to say that they take part in the CP with the aim of increasing their knowledge or their understanding of a topic. It is worth noticing that in an academic CP the conversation goes both ways: the speaker is making knowledge claims and the audience is called upon to evaluate those claims. Whereas in this kind of non-academic CP's we have a one-way conversation, in which the speaker sends a message which is received by the audience, which, however, does not have any evaluating powers or tasks.

On the other hand, if we think about party conferences or the Trade Union Congress, they are events which occur regularly and whose audience is much more cohesive, thus representing a typical Swalesian discourse community (see Section 3.2) - e.g. the discourse community of the Conservative or Labour party and the discourse community of the Trade Union. In this context, I would guess that the audience is more interested in the speeches and their content rather than the speakers, since this kind of non-academic conferences are usually forums in which decision-making processes related to the nature of the discourse community unfold. This creates a two-way conversation, which, however, is different from that of the academic CP, because the audience here has no evaluating task to perform. Rather its participation aims at taking part in the activities and social practices of the discourse community.

In both the cases analysed above, the audience represents a discourse community. To understand this it is necessary to think beyond Swales' (1990) strict criteria and imagine discourse communities as on a scale of 'delicacy' (Halliday and Hasan 1989: 105). Bex (1996) has already adopted a similar approach by applying Milroy's (1987, in Bex 1996: 66) theory of two kinds of communities - 'close knit' communities, where individuals are strictly interconnected, and 'loose-knit' communities, where individuals are more loosely connected with each other - to the concept of 'discourse community'. However, I would go further and say that it is possible to apply the notion of 'delicacy' to that of discourse community. According to Hasan (1989: 106), there is a degree to which a 'contextual configuration' (henceforth referred to as CC) can vary while remaining the same CC. The CC consists of specific field, tenor, and mode values determining a text's genre (Halliday and Hasan 1989: 55) (see also Section 3.5), in which field refers to the social actions unfolding in and through the text (Halliday and Hasan 1989: 12), tenor describes the participants in the discourse as well as their roles and statuses (Halliday and Hasan 1989: 12), and mode refers to the role of language (Halliday and Hasan 1989: 12). Using the concept of delicacy to describe discourse communities means claiming that there are some elements of the discourse community, which, if present in different degrees, do not change the nature of the discourse community

itself. To give a concrete example, individuals who take part in a CP in order to increase their knowledge constitute a discourse community, whether they interact with each other a lot, or not at all because they are complete strangers. This view finds support in Killingsworth's (1992: 111) theory that both geographically local communities and global communities - made up of individuals who do not interact but share both interests and discursive actions and practices - are discourse communities, even if, for now, I am only taking into account the audience, while Killingsworth (1992: 111) refers to the relationship between the audience and the writer.

As far as the organiser is concerned, usually, academic conferences are organised by inside members of the academic discourse community, because they are a genre used to pursue the goals of the community, so it is in the interest of the community itself to organise such events. Since the organisation of a conference is no easy task, I believe that organisers of a non-academic conference have a very plausible reason to do it. Similarly to academic conferences, non-academic conferences such as party conferences are organised by members of the discourse community to which the audience belong because it is in their own interest to do so (see previous paragraph). The same holds true for other kinds of conferences. Taking as an example the TED Conferences once again, they are organised to "make great ideas accessible and spark conversation" (TEDb), a goal, which, I would guess, is also shared by the audience, thus making the organiser part of the discourse community to which the audience belong. Therefore, regardless of their nature, the main purpose of the organiser of a non-academic CP usually coincides with the purpose of the audience.

The figure of the speaker is quite controversial to analyse in terms of discourse community. In academic conferences any member of the academic discourse community can give a CP, if he/she meets the requirements of making new knowledge claims. Indeed, as in Chapter 2, the academic CP often offers academics and researchers their first opportunity to present their findings to the community. However, they qualify as speakers because of the authority entailed in the making and presenting of new knowledge-claims. The same holds true for non-academic conferences, where speakers are required to have an authority of some kind in order to give a presentation - be it because they possess a greater knowledge or expertise, or because they made valuable experiences, or simply because they play an important role in the context of the conference. To be a little more concrete, possible speakers at non-academic conferences are academics - and therefore experts on a specific subject - giving a public presentation, businesspeople who share their inspiring experience in a talk, and party leaders giving a speech when invited at a non-academic conference. The authority

of the speaker is essential both to the audience and to the organiser. On the one hand, the audience members take part in the CP because they want to increase their knowledge or take part in the social practices of the discourse community, so, to justify the speaker's presence as such, he/she must be in possess of that knowledge or play an important role inside the discourse community involved. On the other hand, the organiser wants a speaker who can attract an audience and, therefore, who can make it possible for the audience to pursue its goal when participating in the CP.

Furthermore, the speaker also needs to demonstrate his/her authority before the discourse community, in a similar way to academic CP speakers, but not so strictly. Of course, non-academic CP speakers will want to give a successful CP, so in a certain sense their purposes partly coincide with those of academic CP speakers, because they will want to be informative and persuasive, as well as appropriate to the audience and the context in which the text is produced. However, they do not seek approval from their audience, in the sense that they are not there in order to get published and advance their career. In my opinion, this is the crucial difference between the academic CP and the non-academic CP.

To sum up, the non-academic CP is a prevalently oral genre used by different discourse communities to pursue different goals - the most likely being the sharing of knowledge and information - and in which the speaker needs to have an authority of some kind to justify his/her presence as such. What distinguishes it from the academic CP is the fact that its discourse community is not regulatory and it is not used to carry out the practices of the academic discourse community, i.e. the speaker does not have publication and career advancement as ultimate goals and the audience does not evaluate the worth of the speaker's contribution.

3.4 – The non-academic CP introduction as a genre

To paraphrase Swales (1990: 58), a genre is a class of communicative events whose members have the same shared communicative purposes. These purposes are the rationale for the genre, which influences the structure of the discourse as well as its content and style choices. Elements such as structure, style, content, and audience are similar in texts belonging to the same genre (Swales 1990: 58). Swales (1990) developed this definition of genre on the basis of a set of criteria, which I will set out to apply to the non-academic CP introduction. Yet one preliminary remark is necessary. In this chapter the genre analysis of the non-academic CP introduction will be based on logical assumptions made with the help of a comparison with the academic CP introduction. These assumptions will then be confirmed or

rejected in the next chapter by means of the case studies. These are the criteria.

First, a communicative event needs to constitute a class to be a genre, i.e. its occurrence and/or its role must be relevant to its participants and the environment it occurs in (Swales 1990: 45-46). Considering the non-academic CP introduction is the starting point of the presentation - as the academic CP introduction is - then it is bound to occur, with maybe few exceptions, every time a speech is given, thus constituting a class.

Second, a class of communicative events needs to have shared communicative purposes in order to be a genre (Swales 1990: 46). The name of a genre is very insightful in this regard because it is commonly accepted by the discourse community, which thus identifies and acknowledges the role of that genre within the community itself (Swales 1990: 54-55). In the case of the non-academic CP introduction the name is self-explanatory and it is safe to say that the general purpose of the non-academic CP introduction is roughly the same as the introductory section of the academic CP (see Section 2.3), i.e. to introduce the CP and, possibly, the speaker, as well as to address and engage the audience.

Third, the purposes of the genre recognised by the members of the discourse community constitute the rationale of the genre, which in turn creates constraints on elements such as content, form, syntax, and language (Swales 1990: 53). Considering that the purposes of the non-academic CP introduction are introducing the CP and the speaker, and addressing and engaging the audience, it is very likely that its content, form, syntax, and language will be developed bearing that in mind.

Fourth, texts belonging to the same genre have, in different degrees, similar properties such as form, structure, and expectations by the audience (Swales 1990: 52). For now it is impossible to make any assumptions for this criterion, but, as anticipated at the beginning of this section, its applicability will be verified by means of the case studies in the next chapter.

If we were to define the non-academic CP introduction as a genre only by applying Swales' criteria, then the academic CP introduction and the non-academic CP introduction would be different representations in delicacy (See section 3.3) of the same genre. However, the contexts in which they occur, namely the academic CP and the non-academic CP, are similar but different, as explained in Section 3.3. In Swales' (1990) genre definition, context plays so minor a role that it is only described in order to stress the importance, for the definition of a genre, of the role of the communicative event within "the environment of its production and reception" (Swales 1990: 46), which means it is not a defining criterion for a genre. Nevertheless, I am convinced that context is important and that Swales (1990: 49) is

wide of the mark in claiming it is less relevant than communicative purposes in the identification of a genre. So in the next section I will introduce Hasan's (Halliday and Hasan 1989) approach to genre, in which the concept of 'context' holds an important position.

3.5 – Genre and context: Hasan's approach

Hasan (Halliday and Hasan 1989: 52) borrows Halliday's (Halliday and Hasan 1989: 10) definition of text as functional language "that is doing some job in some context" and adds that it is characterised by unity of structure and of texture, i.e. cohesion (since the focus of this work is on the CP introductory section and its structure, I will concentrate on the former without reporting on the latter). Some elements of the structure, Hasan (Halliday and Hasan 1989: 55) claims, can be predicted by using the context, and by context she not only means the "physical environment in which a text might be being created" (Halliday and Hasan 1989: 99), but also the cultural background which gives meaning to the text and the context itself (Halliday and Hasan 1989: 101). The context affects the structure of a text by means of the CC (see Section 3.3) and that determines the "obligatory and the optional elements of a text's structure as well as their sequence" (Halliday and Hasan 1989: 56). In other words, the CC is "the expression of a type of situation" (Halliday and Hasan 1989: 102) characterised by specific meanings conveyed through the 'generic structure potential' (henceforth referred to as GSP) (Halliday and Hasan 1989: 64), namely "the set of obligatory elements" (Halliday and Hasan 1989: 66) in the structure of a text. And "if CC is a class of situation type, then genre is language doing the job appropriate to that class of social happenings" (Halliday and Hasan 1989: 108), so a text which presents the elements of a specific GSP belongs to the genre which expresses the related CC.

To sum up, the genre is the verbal expression of the CC - i.e. those elements of the context which influence different aspects of the text - and it is characterised by a specific structure called GSP.

Hasan's (Halliday and Hasan 1989) work is focused on the socio-cultural aspect of language and text and for this reason she analyses dialogues, a text type in which the social and cultural elements emerge more clearly. Nevertheless, her theory, which connects the concepts of 'context', 'genre', and 'structure' as stated above, might be useful when applied to other genres as well, so in the next chapter I will try to determine whether the non-academic CP introduction is the same genre as the academic CP introduction by finding out whether they have the same structure.

4 - Study design

Bhatia (1993: 23) suggests that a corpus is the best means to analyse a genre, because if it is representative of a kind of text or language, it can be “used as the basis for generalizations” (Biber 1993: 243). Yet, a case study analysis - or rather five - can be considered as a first step for a more thorough follow-up study on the topic, because it can be used to test and calibrate the most appropriate move model to apply to the non-academic CP introduction as a genre.

The data used for the study comprises five non-academic conference presentations on different topics (economy, politics, Europe, and life experiences) given in different non-academic contexts. The speakers are two British men, two American men, and an American woman. Four of the presentations were downloaded from the Internet and one was recorded during the conference itself, and their introductory sections and the first sentences of their body were transcribed using the speech recognition software Dragon NaturallySpeaking to speed up the process. Ad-hoc transcription conventions were applied (see Appendix 1: Transcription conventions). Orthographic paragraphs, i.e. chunks in which a written text is divided to organise it visually (Thompson 2003: 7), were defined on the basis of the phonological paragraphs in the texts. A phonological paragraph is “identified by phonological features at its boundaries” (Thompson 2003: 7), i.e. a high pitch at the beginning - with a higher pitch on the first syllable of the first sentence - and then a gradual fall in volume till the end of the paragraph, which is signalled by a one- or two-second pause (Thompson 2003: 7-8). In the case study analysis session I will refer to orthographic paragraphs simply as ‘paragraphs’.

To make sure all the conference presentations analysed were non-academic, the programmes of the conferences were found where available; otherwise their non-academic nature was inferred from other information, such as details about the conference found on the website of the organising institution (see Appendix 1: Case study 1. Conference description, Appendix 6: Case study 2. Conference description, Appendix 7: Case study 2. Conference description 2, Appendix 10: Case study 4. Conference description, Appendix 11: Case study 5. Conference description).

The following step was to distinguish the introduction from the rest of the presentation. For the beginning I followed Dubois’ criterion for academic CP’s (see Section 2.3), which establishes that the introduction begins when the speaker addresses the audience, thus leaving out anything said beforehand to the chairperson. For the end many elements were taken into account, such as discourse markers, changes of topic or subject, prosodic cues, and visual

cues.

Then the Rowley-Jolivet and Carter-Thomas academic CP introduction move model (see Figure 2 on page 18) was applied to the transcribed texts, with some reservations. By the very nature of the study, this model reflects academic discourse, therefore it is liable that some parts of it will turn out to be irrelevant for the non-academic CP introduction genre. Even though this hypothesis will only be confirmed by the case study analyses, it is useful to identify those moves and steps which are unlikely to be applicable to the non-academic CP introduction.

First, in the first category of *Move A - Setting up the framework*, the *Interpersonal framework* category, *Step 1b - Acknowledgements* is closely linked to the academic context, because it serves the function of thanking “co-authors, collaborators, companies or funding agencies” (Rowley-Jolivet and Carter-Thomas 2005: 52), i.e. those people who helped the researcher or the academic in his/her work. Considering that the non-academic CP is not a forum used by academics to present their work, there is no need for this step and the chances are that it will not be present in a non-academic CP introduction.

Second, *Step 1b - General research context* in *Move B - Contextualising the topic* is used to acknowledge and refer to previous works on the topic of the CP (Rowley-Jolivet and Carter-Thomas 2005: 53-54), thus having the same purpose as citation in academic writing - by acknowledging previous works, an academic justifies his/her arguments (Hyland 2000: 20), embeds his work in the already existing body of knowledge (Hyland 2000: 31), and shows the legitimacy of his/her membership to the discourse community (Hyland 2000: 35). All these actions are important in an academic context, where the social practices linked to citation need to be embraced in order to gain acceptance, but in a non-academic context they are irrelevant. This does not imply that citations are not used in non-academic CP's, it only means that the social practices and power relations which lie behind the act of citing other works are different than those of the academic discourse.

Lastly, *Move C - Stating the research rationale* is completely irrelevant to the non-academic CP introduction as its purpose is to explain why research was undertaken as well as to describe its goals (Rowley-Jolivet and Carter-Thomas 2005: 54).

In the following sections I will analyse the five case studies by describing the CP and showing that it is non-academic; then I will determine what the cut-off point between the introduction and the body of the CP is and, lastly, I will apply the move analysis by presenting the results and organising the realisations of the moves in a table.

4.1 - Case study 1

Case study 1 is the video recording of a keynote address entitled “Can Democracy Cure Capitalism?” delivered by Richard D. Wolff, Professor of Economics, in the framework of Webster University’s Global Leaders in Residence programme on the 8th April 2014 (see Appendix 3: Case study 1. Description of the video). This “keynote address” (Appendix 3: Case study 1. Description of the video) takes place in a conference defined as a forum which is “free and open to all students, faculty and the general public” (Appendix 2: Case study 1. Conference description) and where “leaders will share their unique perspectives based upon their experiences” (Appendix 2: Case study 1. Conference description). So, on the one hand, we have a mixed audience, which is made up of senior and junior members of the academic discourse community - faculty and students, respectively - and individuals seemingly interested in the topic or the speaker of the conference - the general public. Both categories have the purpose of receiving information. On the other hand, the speaker is one of the ‘leaders’ coming from the University scene and takes part in the conference as an academic, for he possesses a specific knowledge of interest he wants to share with the audience. Despite being an academic, the speaker does not have to abide by those conventions and constraints linked to academic discourse because the audience neither belong exclusively to the academic discourse community nor do they necessarily have the purpose of evaluating the worth of the speaker’s contribution. Furthermore, he does not use a specific terminology, as academics do in academic CP’s, even though he is talking about his academic field. Therefore, the text qualifies as a non-academic CP introduction.

As for the cut-off point between the introduction and the body of the CP, it was not easy to find it. Before the actual end of the introduction there are two passages in the text which, from a metadiscoursal point of view, might seem like the beginning of the body of the CP, yet they are not, because of their content.

The first one is at Line 56 (Appendix 13: Case study 1. Transcription) and is signalled by ‘So’ followed by the structure ‘Let me + verb’. In this context, ‘So’ functions as a specific kind of discourse marker - i.e. an element which brackets units of talk such as sentences, propositions, speech acts, and tone units (Shriffin 1988: 35) - called ‘frame marker’, which indicates a topic shift (Hyland 2000: 190-191), and indeed the topic of the speech shifts from the speaker himself to the presentation theme. Furthermore, the speaker refers, for the first time, to the title of his presentation, thus making an opening signal (Heino, Tervonen & Tommola 2002: 130). So it would seem that the introduction is over and that the body of the presentation is beginning - yet, the topic shift is only apparent, because the theme of the

address is presented, but the speaker continues to be self-referential. The subject of almost all the sentences from Line 56 to 59 (Appendix 13: Case study 1. Transcription) is, indeed, himself, and not the topic of the CP: ‘Let me begin’ (Appendix 13: Case study 1. Transcription: Line 56), ‘Let me give you the good news’ (Appendix 13: Case study 1. Transcription: Line 57), ‘I think it can’ (Appendix 13: Case study 1. Transcription: Line 57), ‘I think it will’ (Appendix 13: Case study 1. Transcription: Line 57), ‘I’m more and more persuaded’ (Appendix 13: Case study 1. Transcription: Lines 57-58), ‘that’s how I see it’ (Appendix 13: Case study 1. Transcription: Line 59), and ‘So let me explain’ (Appendix 13: Case study 1. Transcription: Line 59).

The paragraph beginning at Line 61 (Appendix 13: Case study 1. Transcription) is the second passage of the text where the body of the CP seems to start. It begins with the words ‘To say that’ (Appendix 13: Case study 1. Transcription: Line 61) in a higher pitch than the previous paragraph, to which it is linked meaning-wise by the sentence ‘So let me explain.’ (Appendix 13: Case study 1. Transcription: Line 59), which, in turn, is followed by a pause. Even though the rise in volume at the beginning of a sentence usually signals the beginning of a new paragraph and a new topic (Thompson 2003: 8), the content of the paragraph introduced at Line 61 (Appendix 13: Case study 1. Transcription) suggests that the topic is not new because it is linked to the content of the previous paragraph (Appendix 13: Case study 1. Transcription: Lines 56-59). Furthermore, this paragraph (Appendix 13: Case study 1. Transcription: Lines 61-66) is a good example of what Thompson (2003: 10) calls a ‘metadiscoursal phase’, a part at the beginning of a lecture, i.e. its introduction, where the speaker gives an overview of the content of his/her speech, so it can be considered as still part of the introductory section of the CP. Further proof is provided by the speaker’s self-referentiality throughout this paragraph (Appendix 13: Case study 1. Transcription: Lines 61-66), too, as he tells the audience about his intentions at Lines 63-64 (Appendix 13: Case study 1. Transcription).

The cut-off point between introduction and body of the CP is signalled by the frame marker ‘So’ followed by the structure ‘Let’s + verb’ at Line 68 (Appendix 13: Case study 1. Transcription). What makes this sentence (Appendix 13: Case study 1. Transcription: Line 68) the beginning of the body of the presentation is the use of the relational marker ‘Let’s’ (Hyland 2000: 193) - instead of the previous self-referential ‘Let me’ (Appendix 13: Case study 1. Transcription: Lines 56, 59) - said with a higher pitch than the previous sentence (Appendix 13: Case study 1. Transcription: Line 66). Since after the first sentence (Appendix 13: Case study 1. Transcription: Line 68) the speaker talks about what he would like to do in

the presentation but cannot, this paragraph (Appendix 13: Case study 1. Transcription: Lines 68-72), too, could be considered as part of the introduction. Yet, it is not, because the speaker clearly introduces the first theme of his presentation in a detailed way: in the previous paragraph (Appendix 13: Case study 1. Transcription: Line 61-66), at Lines 63-64 (Appendix 13: Case study 1. Transcription), the topic was introduced in general terms as ‘American capitalism, particularly over the last 30 or 40 years’, while in this paragraph (Appendix 13: Case study 1. Transcription: Lines 68-72) at Line 68 (Appendix 13: Case study 1. Transcription) it is stated clearly that the starting point of the speech, content-wise, will be the 1970s. This is a signal that the body of the CP has started because in the introduction of a CP the topic is only announced (Rowley-Jolivet and Carter-Thomas 2005: 52), hence stated in general terms.

4.1.1 - Case study 1: Move analysis

I will start the move analysis from the beginning of the model, namely with *Move A - Setting Up the Framework*, whose steps are all present in the introduction, as can be seen from Table 4 (below on the following page). The speaker starts off the presentation with *Step 1a - Listener orientation*, which lasts for most of the introduction. Firstly, he thanks the institution which organised the conference for having invited him (see Table 4 below on the following page) (Rowley-Jolivet and Carter-Thomas 2005: 52), then he creates a persona for the presentation (see Table 4 below on the following page), which in turn creates expectations about it (Rowley-Jolivet and Carter-Thomas 2005: 52). He does this by stating that what he will say is controversial (see Table 4 below on the following page) and that, despite always being so upfront that people and students barely tolerated him, people are now starting to want to listen to him (see Table 4 below on the following page), so much so that he now hosts a radio programme (see Table 4 below on the following page). Secondly, he engages the audience with funny remarks (Rowley-Jolivet and Carter-Thomas 2005: 52) - such as by referring to a made up class about underwater basket weaving and stressing the word ‘Omaha’ (see Table 4 below on the following page) - and by telling them something about himself (Rowley-Jolivet and Carter-Thomas 2005: 52), even though this last action overlaps with the creation of a persona (see Table 4 below on the following page). *Step 1b - Acknowledgements* is not realised, as predicted (see Chapter 4).

The *Discourse framework* occurs, too. *Step 2a - Announce topic* is realised towards the end of the introduction, where the speaker states the title of his presentation and says that he will talk about ‘American capitalism’ (see Table 4 below on the following page); at the same

time he implicitly hints at the general outline of his address by using the verb *to want* (see Table 4 below on this page) as a frame marker to announce goals (Hyland 2000: 190), thus realising *Step 2b - Outline structure/Indicate scope* (Rowley-Jolivet and Carter-Thomas 2005: 52-53).

As far as *Move B - Contextualising the Topic* is concerned, the situation is a bit complicated. I suggest that this move is partly realised, yet not sequentially to *Move A. Step 1a - Conference context* stresses the intertextuality of the conference forum (Rowley-Jolivet and Carter-Thomas 2005: 53) and, indeed, in this introduction there are references to other speeches given during the conference, yet they do not constitute a move by themselves because they are remarks embedded in *Step 1a - Listener orientation* of *Move A*. Firstly, the funny remark about the fish has the double purpose of engaging the audience and of referring to the introductory speech given right before the presentation (see Table 4 below on this page). Secondly, the speaker borrows the expression ‘to stir the pot’ (see Table 4 below on this page) from a previous speaker and uses it to create his persona and justify his presence at the conference by pointing out that his speech is in line with the idea behind the conference. Thirdly, he explicitly refers to what was said in the introductory speech preceding his address by saying ‘The Dean kindly referred to my radio program’ (see Table 4 below on this page).

As predicted (see Chapter 4), *Step 1b - General research context* is not realised in this introduction, and neither is *Move C - Research rationale*. Nevertheless, in the text there are elements which resemble some steps of this move. First, if we replace the concept of ‘research’ with that of ‘topic of presentation’, the passage in which the speaker explains that he has been giving addresses about the topic of the presentation because he believes that there is something wrong with the economic system and wants to raise awareness in society (see Table 4 below on this page) could be seen as the realisation of the *Motivation* part of *Move C*, in particular *Step 1b*. Second, the speaker’s answer to the question of the talk (see Table 4 below on this page) recalls *Step 2b - Preview results or solutions* of the *Response* part, because that answer represents the climax of the argumentation which will be developed during the speech.

Table 4: Case study 1, move realisation (see Appendix 13: Case study 1. Transcription)

<p>MOVE A - Setting Up the Framework</p>	
<p><i>Interpersonal framework</i></p>	
<p>1a - Listener orientation</p>	

<p>THANKING</p> <p>PERSONA</p> <p>JOKES/FUNNY REMARKS</p> <p>1b - Acknowledgements</p> <p><i>Discourse framework</i></p> <p>2a - Announce topic</p> <p>2b - Outline structure/Indicate scope</p>	<p>‘Thank you very much, I do really appreciate ... Webster University extending this INVITATION ... TO ME’ (Line 1-2)</p> <p>‘I probably will stir the pot...’ (Line 5)</p> <p>‘I am a professor ... who was always on the edge in my criticisms. Barely tolerable ... And suddenly, over the last four years, I’m not.’ (Line 22-23)</p> <p>‘They all want to HEAR what I have to say.’ (Line 32-33)</p> <p>‘I started a radio program 3 years ago in New York City...’ (Line 50-51)</p> <p>‘I’ve never before been compared to a fish err [laugh]’ (Line 2-3)</p> <p>‘OMAHA [laugh]’ (Line 29)</p> <p>‘they had to take something at four in the afternoon and this was the only thing other than underwater basket weaving [laugh]’ (Line 35-36)</p> <p>‘The question of this talk. Can democracy cure capitalism?’ (Line 56-57)</p> <p>‘I do wanna talk about American capitalism, particularly over the last 30 or 40 years’ (Line 63-64)</p> <p>‘I do wanna talk about American capitalism, particularly over the last 30 or 40 years ... and to do a summary with you...’ (Line 63-64)</p>
<p><u>MOVE B - Contextualising the Topic</u></p> <p>1a - Conference context</p>	<p>‘I’ve never before been compared to a fish err [laugh] but I’ll think about that and try to ... integrate that into what I ... err what I have to say.’ (Line 2-3)</p> <p>‘I probably will stir the pot’ (Line 5)</p> <p>‘The Dean kindly referred to my radio program’ (Line</p>

1b - General research context	45)
<u>MOVE C - Research Rationale</u> <i>Motivation</i> 1a - Problems/Gaps/Counter-claims 1b - Relevance/Centrality/Need 1c - Continuation of previous work <i>Response</i> 2a - Question-raising/Hypotheses 2b - Preview results or solutions 3 - Outline research goal	 ‘I do stir the pot and I’ve been stirring it most of my adult life ... since it became clear to me that ... the economic system in which we live was one that had serious problems and flaws, that we as a society in general are afraid to confront them ... err and therefore not too very well skilled at overcoming them ... And that I wanted to pursue that and talk to people about it’ (Line 13-17) ‘Can democracy cure capitalism? Well let me give you the good news: I think it can. And I think it will.’ (Line 56-57)

4.2 - Case study 2

Case study 2 is the video recording of a public event organised by the Maxwell School of Syracuse University on 15th October 2012 (see Appendix 5: Case study 2. Conference programme). The speaker is former Lt. Gov. Kathleen Kennedy Townsend and her presentation is about American politics and its two polarised visions (see Appendix 5: Case study 2. Conference programme). This CP is non-academic because the speaker is not an academic, yet she has legitimacy and authority to speak about the conference’s topic, i.e. politics, because she has written a book about it and is a former politician (see Appendix 7: Case study 2. Conference description 2). It could be argued that for this very reason - her being an expert - the CP is academic, but she neither uses a specific terminology nor is she there with the intent of being published, as an academic would. In fact, she is there to present to the interested audience her perspective on the current political situation in the US (see Appendix 5: Case study 2. Conference programme).

To mark the beginning of the body of the CP at Line 24 (Appendix 14: Case study 2. Transcription) there are two elements. First, content-wise, the topic of the speech is presented in general terms in the preceding paragraph (Appendix 14: Case study 2. Transcription: Lines 16-22) at Line 17 and it is reprised in a detailed way in the first paragraph of the body (Appendix 14: Case study 2. Transcription: Lines 24-31). Second, the self-referential pronoun *I* is almost exclusively confined to the introduction (Appendix 14: Case study 2. Transcription: Lines 1-22), which presents 23 *I*'s against 1 in the first paragraph of the body (Appendix 14: Case study 2. Transcription: Lines 24-31) - with 6 out of 23 in the last paragraph of the introduction (Appendix 14: Case study 2. Transcription: Lines 16-22) alone.

4.2.1 - Case study 2: Move analysis

As Table 5 (below on the following page) shows, the majority of the introduction is composed of *Move A*, beginning with *Step 1a*, where the speaker thanks the organiser for having invited her (see Table 5 below on the following page), engages the audience by telling them a funny personal anecdote (Rowley-Jolivet and Carter-Thomas 2005: 52) about her mother forgetting where she went to college (see Table 5 below on the following page), and addresses both the previous speaker, who can be considered as the chairperson, and the audience (see Table 5 below on the following page). It is worth noticing that the speaker talks directly with the chairperson and the audience by using the personal marker 'you' (see Table 5 below on the following page). First, it is used for the chairperson when the speaker tells him he has omitted a particular piece of information about her (see Table 5 below on the following page); second, it is used for the audience right at the beginning, where the speaker says how thrilled she is to be there (see Table 5 below on the following page), as well as towards and at the end, where she tells the audience that they are lucky to go to Syracuse University (see Table 5 below on the following page) and where she invites the foreign students in the audience to participate in the debate which would come later (see Table 5 below on the following page), respectively. As for *Step 1b*, it does not occur, as predicted (see Chapter 4).

Step 2a and *Step 2b* are used here to conclude the introduction, i.e. the speaker introduces the topic of two different visions of America (see Table 5 below on the following page) and gives a general outline of her speech by using the structure 'I would like to' (see Table 5 below on the following page) as a frame marker to announce her goal in order to say that first, she will give a description of one of the two visions, and then she will try to have a debate with the audience (see Table 5 below on the following page).

Move B is not realised after *Move A* in its entirety - instead, a potential element of *Step 1a*

is embedded in *Move A, Step 1a*, precisely where the speaker directly addresses the chairperson (see Table 5 below on this page). When she tells him that he has omitted a piece of information about her (see Table 5 on this page) - which she exploits to introduce the following personal anecdote - she indirectly refers to his previous speech, thus creating intertextuality. Once again as predicted (see Chapter 4), *Step 1b* finds no realisation in this introduction, and the same applies to *Move C*.

In this introduction there is a very interesting element, namely the fact that the speaker stresses more than once her ‘allegiance’ to the University which organised the conference, by saying (i) ‘I’ve always had a warm place in my heart for Syracuse’ (Appendix 14: Case study 2. Transcription: Line 2), (ii) ‘I actually wanted to go to Italy and study in Italy, and Syracuse has a TERRIFIC campus there and so when Harvard wouldn’t allow me to, SYRACUSE did, and for that I’m always grateful. [Applause] Thank you, thank you, thank you.’ (Appendix 14: Case study 2. Transcription: Lines 8-11), and (iii) ‘you’re-you’re so lucky to go to this fabulous University that has campuses all over the world, emm... it’s really a great, great gift.’ (Appendix 14: Case study 2. Transcription: Lines 13-14). This cannot be traced back with certainty to any move, yet it is part of a bigger passage - the one beginning with the personal anecdote about the mother (see Table 5 below on this page) - which seems to be both a self-justification of the speaker’s presence to the conference given by the speaker herself and an ‘advertisement’ for the University.

Table 5: Case study 2, move realisation (see Appendix 14: Case study 2. Transcription)

<u>MOVE A - Setting Up the Framework</u>	
<i>Interpersonal framework</i>	
1a - Listener orientation	
THANKING	‘I am ... thrilled to be with you’ (Line 1) ‘thank you so much for inviting me uh here’ (Line 1)
PERSONAL ANECDOTE	‘Err my mother could never remain (remember) ... The name of the college I went to. [laugh] I know, truly horrible. She eventually gave me a doormat so I would remember what I went to, but emm or at least she would.’ (Line 4-6)
DIRECT ADDRESS TO CHAIRPERSON	‘I am ... thrilled to be with you’ (Line 1) ‘you didn’t tell them,...’ (Line 2-3)

<p>DIRECT ADDRESS TO AUDIENCE</p> <p>1b – Acknowledgements</p> <p><i>Discourse framework</i></p> <p>2a - Announce topic</p> <p>2b - Outline structure/Indicate scope</p>	<p>‘I am ... thrilled to be with you’ (Line 1)</p> <p>‘you’re-you’re so lucky to go to is fabulous University...’ (Line 13)</p> <p>‘talk with you and I see there are students from abroad it’d be interesting to see what YOU think and how you feel about...’ (Line 20-22)</p> <p>‘We were thinking about what would be the topic and thought two different visions of-of what America is’ (Line 16-17)</p> <p>‘I’m on one side of the vision. So this is not gonna be, I can’t pretend this is going to be a balanced ... a fair and balanced err err description of what the two visions are’ (Line 18-19)</p> <p>‘I thought it would be interesting to at least talk with you’ (Line 20)</p> <p>‘I see there are students from abroad and it’d be interesting to see what YOU think and how you feel about different visions of really what is the role of government’ (Line 20-22)</p>
<p><u>MOVE B - Contextualising the Topic</u></p> <p>1a - Conference context</p> <p>1b – General research context</p>	<p>‘you didn’t tell them, but as an undergraduate I went to err to Radcliffe which eventually became Harvard.’ (Line 2-3)</p>
<p><u>MOVE C – Research Rationale</u></p> <p><i>Motivation</i></p> <p>1a – Problems/Gaps/Counter-claims</p> <p>1b – Relevance/Centrality/Need</p> <p>1c – Continuation of previous work</p> <p><i>Response</i></p> <p>2a – Question-raising/Hypotheses</p>	

2b – Preview results or solutions	
3 – Outline research goal	

4.3 - Case study 3

Case study 3 is an audio recording of a conference entitled ‘Europa, quo vadis?’ organised by the University of Bologna on the occasion of the finals of the Faculty of Interpreting Studies on 24th November 2015 (see Appendix 8. Case study 3. Conference description). The conference was organised so that the students sitting the finals could provide an interpretation for the audience and be graded by their professors. Even though the situation was staged from the interpreters’ perspective, it was an actual conference from the speaker’s and the audience’s point of view, since professors and experts were called in to give speeches, which were open to everybody interested in the topic. The speaker in question is a British adjunct lecturer (see Appendix 9. Case study 3. Conference programme), who teaches British culture in the BA at the Faculty for Interpreting Studies and is therefore qualified to describe the British perspective on Europe, which is his purpose.

The CP can be considered as non-academic because the conference’s main purpose is to create a real-life situation in which interpreters’ skills can be tested while at the same time providing the public with relevant information and different perspectives on a trending topic, which is the reason why the speaker refers to his own CP as a “lecture” (see Appendix 15: Case study 3. Transcription).

The cut-off point of the introduction coincides with the first pause made by the speaker, thus signalling the ending of the first phonological paragraph (Appendix 15: Case study 3. Transcription: Lines 1-9). The first paragraph of the body of the CP (Appendix 15: Case study 3. Transcription: Lines 11-14) begins with the structure ‘Let me + verb’ and it qualifies as such because, at Line 11 (Appendix 15: Case study 3. Transcription), the speaker says that he is going to make a couple of ‘introductory comments’ about the topic of the CP, which is indeed introduced when the speaker explains the word ‘Brexit’, that he used in the title of his speech (Appendix 15: Case study 3. Transcription: Lines 11-12). So, despite their name, these introductory comments do not belong to the introduction of the CP, but to the initial part of the body of the speech, which introduces its topic.

4.3.1 - Case study 3: Move analysis

The entirety of the introduction is taken up by *Move A*, starting with *Step 1a*, where the speaker thanks the organisers for having invited him there (see Table 6 below on the

following page). *Step 1b*, as expected (see Chapter 4), is not present in the text, while *Step 1a* is followed by an element which could be considered as *Step 2a*, if one were to stretch the concept of ‘announcing the topic’. The speaker does not announce the topic of his speech, probably because the chairperson already did, as suggested by Rowley-Jolivet and Carter-Thomas (2005: 52) or because the speaker assumes the audience knows the title of his talk and therefore knows what the topic is already; yet he stresses its relevance in the current context (see Table 6 below on this page) and from this point of view this action also resembles *Step 1b - Relevance/Centrality/Need of Move C - Research rationale*.

The introduction then ends with *Step 2b*, hence with the speaker outlining the structure of his argumentation in which he will point out that the current ideas about Britain and the EU are actually not current at all, but can rather be traced back to Margaret Thatcher (see Table 6 below on this page).

Move C, as predicted (see Chapter 4), found no realisation in this introduction, while as for *Move B, Step 1a*, it is possible that it is not present because the speaker is the first of the day, excluding a very brief contribution made by the chairperson.

Table 6: Case study 3, move realisation (see Appendix 15: Case study 3. Transcription)

<u>MOVE A - Setting Up the Framework</u>	
<i>Interpersonal framework</i>	
1a - Listener orientation	
THANKING	‘Thank you very much for the invitation to come and speak to you here today’ (Line 1)
1b - Acknowledgements	
<i>Discourse framework</i>	
2a - Announce topic	‘a topic which of course ... is particularly interesting in 2015, 2016, 2017 for us err talking from a British perspective ... but also of course, err Europe in general. (Line 1-3)
2b - Outline structure/Indicate scope	‘what I will try to do err in this ... in these ... in this lecture really will be to talk about the British perspective and try to say that the British perspective in 2015, 16, 17 is not particularly NEW, it’s really a reflection of ... err a whole series of

	considerations about Europe, which have been in British minds for the last 30 years, and in that..err in that perspective I'll be looking in particular actually at Mrs THATCHER, Margaret Thatcher's Bruges speech in 1988' (Line 4-9)
<u>MOVE B – Contextualising the Topic</u> 1a – Conference context 1b – General research context	
<u>MOVE C – Research Rationale</u> <i>Motivation</i> 1a – Problems/Gaps/Counter claims 1b - Relevance/Centrality/Need 1c – Continuation of previous work <i>Response</i> 2a – Question raising/Hypotheses 2b – Preview results or solutions 3 – Outline research goal	'a topic which of course ... is particularly interesting in 2015, 2016, 2017 for us err talking from a British perspective ... but also of course, err Europe in general. (Line 1-3)

4.4 - Case study 4

Case study 4 is the video recording of a speech given by newly-elected Labour Party leader Jeremy Corbyn on the occasion of the Trade Union Congress held in Brighton on 15th September 2015 (see Appendix 10: Case study 4. Conference description). Besides the fact that the speaker is not an academic and nor are the members of the audience, this conference also has the purpose of gathering trade unionists “to debate, discuss and decide” (Appendix 10: Case study 4. Conference description) how to take action in the light of the government's inaction before the workers' situation (see Appendix 10: Case study 4. Conference description). Therefore this CP is non-academic. It is worth noticing that the context in which it occurs is a very particular one, because the whole audience belong to the same discourse community, i.e. they all are trade unionists, and this has an impact on the speech, as will be explained in the next section.

The cut-off point between the CP introduction and its body is the pause at Line 8

(Appendix 16: Case study 4. Transcription), which divides the first paragraph (Appendix 16: Case study 4. Transcription: Lines 1-7) from the second (Appendix 16: Case study 4. Transcription: Lines 9-19). Even though the last two sentences of the first paragraph (Appendix 16: Case study 4. Transcription: Lines 1-7) at Lines 6-7 are linked, content-wise, to the first two sentences of the second paragraph (Appendix 16: Case study 4. Transcription: Lines 9-19) at Lines 9-10, it cannot be said that they belong to the same section of the text for three reasons. First, they are divided by a strategic pause made by the speaker (Appendix 16: Case study 4. Transcription: Line 8), who is not interrupted by the applause, but rather waits for it, judging by the fact that he finishes the sentence ‘That is in my body’ (Appendix 16: Case study 4. Transcription: Line 7) a split second before it. Second, the first sentences of the second paragraph (Appendix 16: Case study 4. Transcription: Lines 9-19) are the starting point for a thought developed over five lines (Appendix 16: Case study 4. Transcription: Lines 9-13), which in turn is linked to the following idea (Appendix 16: Case study 4. Transcription: Lines 14-19). Third, what has been identified as the first paragraph of the body, i.e. the second paragraph (Appendix 16: Case study 4. Transcription: Lines 9-19), cannot be considered part of the introduction because of its content, which represents a subtle way to introduce the main topic - or rather, message. Indeed, when Jeremy Corbyn says that he has always been a trade unionist (Appendix 16: Case study 4. Transcription: Line 9), he creates cohesion between the two paragraphs by once again establishing a connection between himself and the Trade Union movement. Then, he shifts to the main idea, that is the role of the Trade Union in ordinary people’s lives (Appendix 16: Case study 4. Transcription: Lines 12-19).

I have used the term ‘message’ rather than ‘topic’ as it is difficult to identify a topic for this specific CP. Jeremy Corbyn was invited to the conference because he had been recently elected as leader of the Labour party, therefore not as a discourse community member *per se*, even though he identifies himself as such in the speech (see Section 4.4.1). Hence he was not there to take part in the practices of the community, but rather, I would guess, to state the position of his party in relation to the Trade Union, thus making his speech revolve around a message and not a specific topic - indeed, during the CP he covers several topics to get his message across.

4.4.1 - Case study 4: Move analysis

In this introduction there is only one step, *Step 1a* of *Move A*, which is probably due to the nature of the conference. As can be seen in Table 7 (below on the following page), the

speaker starts off his speech by directly addressing the audience, first with ‘sisters and brothers’ - the typical opening address of Trade Union meetings - and then when he refers to Frances O’Grady as ‘your General Secretary’ (see Table 7 below on this page). He also addresses directly the General Secretary herself, when he looks at her and thanks her both for having invited him there and for having given a speech for him on another occasion (see Table 7 below on this page). This last remark is embedded in a personal anecdote the speaker tells the audience (see Table 7 below on this page), probably with the aim of engaging the audience and, at the same time, of having one more reason to thank the General Secretary.

As an aside, it is interesting to notice that Jeremy Corbyn identifies himself as a trade unionist more than once, first by embracing the convention of addressing the audience as ‘sisters and brothers’ (Appendix 16: Case study 4. Transcription: Line 1), and then by saying that it is in his body to be an active trade unionist (Appendix 16: Case study 4. Transcription: Lines 6-7). It is as if the speaker wanted to point out that he is part of the discourse community of the trade unionists, which recalls the social practices involved in academic discourse.

Table 7: Case study 4, move realisation (see Appendix 16: Case study 4. Transcription)

<u>MOVE A - Setting Up the Framework</u>	
<i>Interpersonal framework</i>	
1a - Listener orientation	
THANKING	‘thank you very much for ... inviting me here today’ (Line 1)
	‘it’s an enormous honour to be invited to address the TUC’ (Line 2-3)
PERSONAL ANECDOTE	‘It only seems... a very short time ago... that your General Secretary, Frances O’Grady, did me the honour of coming to speak at the nominating meeting in my constituency in Islington North’ (Line 3-4)
DIRECT ADDRESS TO “CHAIRPERSON”	‘I’m very grateful, Frances, for what you did then’ (Line 5-6)
DIRECT ADDRESS TO AUDIENCE	‘Sisters and brothers’ (Line 1) ‘your General Secretary’ (Line 3)

1b – Acknowledgements <i>Discourse framework</i> 2a – Announce topic 2b – Outline structure/Indicate scope	
<u>MOVE B – Contextualising the Topic</u> 1a – Conference context 1b – General research context	
<u>MOVE C – Research Rationale</u> <i>Motivation</i> 1a – Problems/Gaps/Counter claims 1b – Relevance/Centrality/Need 1c – Continuation of previous work <i>Response</i> 2a – Question raising/Hypotheses 2b – Preview results or solutions 3 – Outline research goal	

4.5 - Case study 5

Case study 5 is a video recording of a TEDx Talk entitled ‘My philosophy for a happy life’ given by 17-year-old Sam Bern in November 2013 (see Appendix 12: Case study 5. Speaker list). The title of the conference is ‘Start Now’ and all speakers were asked to share their life experience and the way they overcame certain obstacles (see Appendix 12: Case study 5. Speaker list; Appendix 12: Case study 5. Conference description) with the paying, and therefore I guess interested, audience. Hence the context of this CP is totally non-academic.

The point where the CP introduction ends coincides with the indirect statement of the title of the speech at Lines 25-26 (Appendix 17: Case study 5. Transcription). It might seem that the introduction actually ends in the previous paragraph (Appendix 17: Case study 5. Transcription: Lines 16-21) at Line 21, because the speaker introduces the topic of his talk and then makes a pause, as if to signal the beginning of a new section of the text. However, the content of the paragraph which follows (Appendix 17: Case study 5. Transcription: Lines 23-26) is linked to everything the speaker has said so far, as it conveys the gist of the text so far. Furthermore, at the end of the paragraph (Appendix 17: Case study 5. Transcription: Lines 23-26), at Lines 25-26, the speaker announces his intention to share with the audience

his philosophy for a happy life, which he will start doing in the following paragraph (Appendix 17: Case study 5. Transcription: Line 28). For these reasons the introduction ends at Line 26.

4.5.1 - Case study 5: Move analysis

Move A is the only one present, as shown in Table 8 (below on this page). First, *Step 1a* can be identified at the very beginning, where the speaker directly addresses the audience by greeting them (see Table 8 below on this page). The step continues when he tells the audience two related personal anecdotes, one about the time he had a snare drum custom made in order to fulfil his dream of playing in his high school marching band despite suffering from progeria¹ (see Table 8 below on this page), and the other about his radio interview after his mother and other scientists published a groundbreaking study about progeria (see Table 8 below on this page).

Afterwards the speaker passes directly to *Step 2a*, where he announces the topic of the CP by saying that he is there to share with them his philosophy for a happy life (see Table 8 below on this page). As predicted (see Chapter 4), *Move A*, *Step 1b* and *Move C* are not present, but neither is *Move B - Contextualising the topic*. This is probably due to the fact that the speaker is subject to strict time limits - in the video it is possible to see a countdown clock for the speaker - so he prepared his speech beforehand and sticks to it without adding extra information referring to previous talks while presenting.

Table 8: Case study 5, move realisation (see Appendix 17: Case study 5. Transcription)

<p>MOVE A - Setting Up the Framework</p> <p><i>Interpersonal framework</i></p> <p>1a - Listener orientation</p> <p>DIRECT ADDRESS TO AUDIENCE</p> <p>PERSONAL ANECDOTE</p>	<p>‘Hello everyone’ (Line 1)</p> <p>‘A few years ago before my freshman year in High School ... I wanted to play snare drum in the Foxboro High School Marching Band. However ... and it was a dream that I just had to accomplish. But each snare drum and harness ... weighed about 40 pounds each. And I have a disease called progeria,</p>
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¹ Progeria is one of the “rare human disorders associated with premature aging” (Encyclopædia Britannica Online).

<p>1b – Acknowledgements</p> <p><i>Discourse framework</i></p> <p>2a - Announce topic</p> <p>2b – Outline structure/Indicate scope</p>	<p>so just to give you an idea I weigh only about 50 pounds. So, logistically, I really couldn't carry a regular-sized snare drum. And because of this ... the band director assigned me to play ... pit percussion ... during the halftime show.</p> <p>Now, pit percussion was fun. Err it involved some really cool auxiliary percussion instruments ... like the bongos ... timpani, and ... timbales and cowbell. So it was fun, emm ... but it involved no marching, and I was just ... so devastated. However, nothing was gonna stop me ... from playing snare drum with the marching band ... in the halftime show. So my family and I worked with an engineer ... to design a ... snare drum harness that would be lighter, and easier for me to carry. And so ... after continuous work err we made a snare drum ... apparatus that weighs only about 6 pounds. [applause]' (Line 1-14)</p> <p>'Last year ... my mom and her team of scientists published the first successful progeria treatment study, and because of this I was interviewed on NPR, and John Hamilton asked me the question: "What is the most important thing that people should know about you?". And my answer was, simply, that I have a very happy life.' (Line 16-21)</p> <p>'So I'm here today to share with you my philosophy for a happy life.' (Line 25-26)</p>
<p><u>MOVE B – Contextualising the Topic</u></p> <p>1a – Conference context</p> <p>1b – General research context</p>	
<p><u>MOVE C – Research Rationale</u></p>	

<p><i>Motivation</i></p> <p>1a—Problems/Gaps/Counter-claims</p> <p>1b—Relevance/Centrality/Need</p> <p>1c—Continuation of previous work</p> <p><i>Response</i></p> <p>2a—Question-raising/Hypotheses</p> <p>2b—Preview results or solutions</p> <p>3—Outline research goal</p>	
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4.6 - Discussion of results

As stated at the beginning of this chapter, case studies do not permit the drawing of conclusions with a high degree of certainty. However, I believe that they have proven themselves a source of insights, not only about the move analysis of the non-academic CP introduction, but also about the genre of the non-academic CP. First, they were useful because they allowed the identification of recurrent moves - within the limits of a case study analysis - of the non-academic CP introduction, which can be used as a starting point for further studies. Second, they were helpful in determining whether the academic CP introduction and the non-academic CP introduction are the same genre or not. Lastly, the highlighted particular features of the non-academic CP as a genre

4.6.1 - Possible recurrent moves in non-academic CP introductions

From the analysis of the five introductions carried out in this chapter, it emerges that there is one step in Rowley-Jolivet and Carter-Thomas' model (2005) that is always present, and that is *Step 1a - Listener orientation of Move A - Setting up the framework*, whose aim is to engage the audience in both the academic context (Rowley-Jolivet and Carter-Thomas 2005: 52) and the non-academic context. In all cases except case study 5, it was realised through the act of 'thanking', while three out of five times - case studies 2, 3, and 5 - the speaker decided to tell personal anecdotes or to directly address the audience instead. It is worth noticing that only in case study 3 was the step realised by means of just one speech act. Instead, the speakers usually combined three or four different strategies in order to make contact with the audience.

As an aside, I believe that, considering the prominence of this step in the case studies, it could be argued that in non-academic CP introductions it is essential to engage the audience right from the very start, and this is probably due to the nature of the non-academic discourse

community. In academic discourse, persuasiveness derives from the employment of rhetorical practices, which reflect social practices within the discourse community (see Section 3.2), so an academic speaker would realise *Step 1a - Listener orientation* because he/she is required to in order to be persuasive, and not because he is/she wants to be persuasive *per se*. By contrast, the non-academic discourse community is not so regulatory and, even if it has established practices, these are not so strict that the success of the speech largely depends on their adoption. Furthermore, the speaker knows that the audience does not take part in the conference because they are required to by the social practices of the discourse community as happens for the academic discourse community (see Section 3.3). In fact, they are there because they are interested in the topic or the speaker of the CP himself/herself (see Section 3.3), which further proves the non-regulatory nature of the non-academic discourse community.

The second most recurrent move is *Step 2a - Announce topic* of *Move A* which occurred in all cases except case study 4. In one case - case study 3 - the speaker described the topic in a more detailed way without announcing it, because the chairperson had already done it. The only time the step does not occur is in case study 4 and it is probably due to the specific nature of the speaker and the context. The fact that this speech was given by a politician invited at a conference of the Trade Union probably affects both the content and the structure of the speech, which builds a very complex network of arguments before introducing the real message the speaker wants to get across (see Section 4.4); as explained in section 4.4, in this case, the term 'topic' is unsuitable for the speech and I would rather talk about 'message' which is precisely the probable reason why *Step 2a - Announce topic* does not occur here. When it does occur, however, in the majority of the cases, it is introduced with the structure 'I + modal or verbal structure expressing intention', as in 'I do wanna talk about' - case study 1 (Appendix 13: Case study 1. Transcription: Line 63) - 'what I'd like to do today' - case study 2 (Appendix 14: Case study 2. Transcription: Line 16) - or 'I'm here today to share with you' - case study 5 (Appendix 17: Case study 5. Transcription: Line 25).

Step 2b - Outline structure/Indicate scope of *Move A* is almost as frequent as *Step 2a*, as it occurred in all cases except case studies 4 and 5. As is the case for academic CP introductions, the structure outline is rarely explicit (Rowley-Jolivet and Carter-Thomas 2005: 53), yet in the academic context it could be, because the structure of an academic CP is clear and logical - as it is necessary to present data - so much so, that it has been possible to identify its moves (e.g. Dubois 1980b). By contrast, non-academic CP's are not used to present new findings, so their structure is more focused on the content rather than a series of

passages one needs to present scientific results. And, as expected, when the structure was outlined by the speakers in the non-academic studies, it was a list of the sub-topics the speaker would cover in his/her CP.

The only occurring step of *Move B - Contextualising the topic* is *Step 1a - Conference context*, even though in the academic context it is used with a slightly different meaning than in the non-academic context. In academic discourse, references to other CP's given during the conference are aimed at justifying the content of the speech as well as avoiding repetitions of concepts (Rowley-Jolivet and Carter-Thomas 2005: 53). In the case studies such references were exploited to realise *Step 1a - Listener orientation* of *Move A*, instead. In case study 1, references to previous speeches were used in three different ways: to make funny remarks, as in 'I've never been compared to a fish err [laugh] but I'll think about that and try to ... integrate that into what I ... err what I have to say' (Appendix 13: Case study 1. Transcription: Lines 2-3); to create the speaker's persona, as in 'I probably will stir the pot' (Appendix 13: Case study 1. Transcription: Line 5); and to justify the speaker's presence as such, as in 'The Dean kindly referred to my radio program (...)' (Appendix 13: Case study 1. Transcription: Line 45). In case study 2 references to previous speeches were made to introduce a personal anecdote, as in 'you didn't tell them, but as an undergraduate I went to err to Radcliffe which eventually became Harvard.' (Appendix 14: Case study 1. Transcription: Lines 2-3).

Moving on to *Move C - Research rationale*, it cannot be said that it occurred, yet there were some elements in two case studies - case studies 1 and 3 - which resembled three particular features: the *Motivation* category in general, *Step 1b - Relevance/Centrality/Need*, and *Step 2b - Preview results or solutions*. In case study 1, the speaker talks about the reason why he started to give speeches such as the one he is delivering, thus emphasising the relevance of the speech itself as well as of the issues discussed (Appendix 13: Case study 1. Transcription: Lines 13-17), which is indeed the purpose of the *Motivation* category of *Move C* (Rowley-Jolivet and Carter-Thomas 2005: 54). Furthermore, still in case study 1, the speaker anticipates the point he will try to make during the whole speech through argumentation (Appendix 13: Case study 1. Transcription: Lines 56-57), thus recalling *Step 2b - Preview results or solutions*. I believe that the presence of elements similar to some steps of *Move C* in this introduction is due to the fact that the speaker is an academic, so in preparing this speech, he might have been influenced by the structure of the academic CP. As for case study 3, the speaker limits himself to stating that the topic is relevant without developing further the idea (Appendix 15: Case study 3. Transcription: Lines 1-3), thus

hinting at *Step 1b - Relevance/Centrality/Need*.

In three case studies there was an element which cannot be traced back to any particular move of the Rowley-Jolivet and Carter-Thomas' (2005) model, but which I find quite interesting because it is connected to the figure of the speaker in the non-academic context. In Section 3.3 I suggested that the deliverer of a non-academic CP had to be an authority of some kind, and indeed in three case studies I found evidence for this. Three speakers out of five - case studies 1, 2, and 4 - felt the need to stress the legitimacy of their presence in that context: in case study 1 the speaker states that he will say controversial things by borrowing the expression 'to stir the pot' (Appendix 13: Case study 1. Transcription: Line 5, 13) from one of the organisers of the event, who had said that Webster University had organised that conference and had invited those speakers in order to make people think by exposing them to controversial opinions. In case study 2, the speaker seems to be promoting the organising University as if to claim that she belongs there and therefore has right and cause to be giving that speech (Appendix 13: Case study 1. Transcription: Lines 2, 8-11, 13-14). In case study 4, the self-projected authoritativeness is more evident than ever because the speaker finds himself before an audience belonging to the same discourse community (see Appendix 10: Case study 4. Conference description). Hence, to be accepted, and to make sure his speech is successful, he has to adopt the community's rhetorical conventions as well as embrace their ideas, and, indeed, that is what he does by adjusting his direct address to the traditional 'sisters and brothers' and by stating explicitly that he, too, belongs to their community.

A final remark: as predicted at the beginning of this chapter, *Step 1b - Acknowledgements* of *Move A - Setting up the framework*, *Step 1b - General research context* of *Move B - Contextualising the topic* and *Move C - Research Rationale* do not occur in non-academic CP introductions, or at least not in a prominent way.

Table 9 (below on the following page) shows the occurrence in the case studies of the moves and steps of Rowley-Jolivet and Carter-Thomas' (2005) model. Because of the importance of *Step 1a - Listener orientation*, as discussed at the beginning of this section, I decided to add its specific realisations, which were mentioned by Rowley-Jolivet and Carter-Thomas (2005) in the description of the step, but not considered as real sub-steps (cf. Rowley-Jolivet and Carter-Thomas 2005: 52).

Table 9: Occurrence of moves in the case studies (CS's)

		CS1	CS2	CS3	CS4	CS5
MOVE A - Setting Up the Framework						
<i>Interpersonal framework</i>	1a - Listener orientation					
	THANKING	X	X	X	X	
	PERSONA	X				
	JOKES/FUNNY REMARKS	X				
	PERSONAL ANECDOTE		X		X	X
	DIRECT ADDRESS TO CHAIRPERSON		X		X	
	DIRECT ADDRESS TO AUDIENCE		X		X	X
1b - Acknowledgements						
<i>Discourse framework</i>	2a - Announce topic	X	X	X		X
	2b - Outline structure/Indicate scope	X	X	X		
MOVE B - Contextualising the Topic						
	1a - Conference context	X	X			
	1b - General research context					
MOVE C - Research Rationale						
<i>Motivation</i>	1a - Problems/Gaps/Counter-claims					
	1b - Relevance/Centrality/Need	X		X		
	1c - Continuation of previous work					
<i>Response</i>	2a - Question-raising/Hypotheses					
	2b - Preview results or solutions	X				
	3 - Outline research goal					

4.6.2 - Suggestion of a non-academic CP introduction move model

Based on the case study data (Table 9 above on this page) it is evident that non-academic CP introductions do not follow the same move structure as academic CP introductions, even though they bear some resemblance to it. If I were to suggest a new move model inspired by Rowley-Jolivet and Carter-Thomas' (2005) and based on the data retrieved from the case study analyses carried out in this work, it could not be considered as the structure potential of the genre - Hasan's GSP (see Section 3.3) - because the data is restricted to 5 case studies and it does not "exhaust the possibilities of text structure for every text" (Halliday and Hasan 1989: 64). However, it would be useful anyway because it could function as a starting point

for further studies, as will be explained in Section 4.6.4. So the move model of non-academic CP introductions would be structured as follows (see also Table 10 at the end of this section).

Borrowing Rowley-Jolivet and Carter-Thomas' (2005) move names, I would call the first move *Move A - Listener orientation*, which would serve the purpose of making contact with the audience and engaging them from the very beginning. As discussed at the beginning of Section 4.6.1, it emerges from data that engaging the audience is essential in non-academic CP introductions and that this could be accomplished in different - sometimes concurrent - ways. So I would add these different ways as steps, to be precise I would list as steps those move realisations suggested by Rowley-Jolivet and Carter-Thomas (2005: 52) which occurred in the case studies analysed here (see Table 9 above on the previous page), namely: *Thanking*, which occurred in all case studies except case study 5; *Personal anecdote/persona*, as in all case studies except case study 3; *Jokes/funny remarks*, which occurred in case study 1; *Direct address to chairperson*, which occurred in case studies 2 and 4; and *Direct address to audience*, as in case studies 2, 4, and 5. I would add a further step, i.e. *References to other speeches*, which in Rowley-Jolivet and Carter-Thomas' (2005) model would coincide with *Step 1a - Conference context* of *Move B - Contextualising the topic*. I would think of it as a step of *Move A* of my model because, as discussed in Section 4.6.1, all references to previous speeches are exploited by the speaker to engage the audience - as in case studies 1 and 2 - so it would make more sense to consider it as another possible move realisation.

For the second move of my model I would adapt Rowley-Jolivet and Carter-Thomas' (2005) concept of 'discourse framework' to describe a move which focuses on the content of the CP as well as on the CP itself as a communicative event. So *Move B - Discourse framework* would be realised through two interchangeable and combinable steps, *Announce topic*, like *Step 2a* of *Move A* in Rowley-Jolivet and Carter-Thomas' (2005) model, and *Outline sub-topics/structural intentions*, which is inspired by Rowley-Jolivet and Carter-Thomas' (2005) *Step 2b - Outline structure/Indicate scope* of *Move A*. The reason for this latter step is hinted at in Section 4.6.1, i.e. the structure of non-academic CP's is rarely very clear because it is based on the content presented in the speech, so it would make more sense to talk about 'sub-topics' than 'passages of the structure'. Furthermore, in one of the case studies - case study 2 - the speaker shared with the audience her intention to divide their contributions into two parts, one dedicated to the speech and the other one dedicated to a discussion with the audience themselves (see Table 5 on page 38). That is why I also included 'structural intentions' in the name of the step.

I would call the last move *Move C - Authority claim*, whose purpose would be to justify the speaker's presence to the conference - through the step *Relevance of speaker* - and/or to prove the relevance of the chosen topic - by means of the step *Relevance of topic*. I would make this move optional for two reasons. The first one is merely a matter of occurrence, since it was only two speakers - case studies 1 and 3 - who stressed the relevance of the topic their CP's dealt with. The second reason is based on Hasan's (Halliday and Hasan 1989) definition of 'optional elements', which "do not occur randomly, [but rather] their optionality arises from the fact that their occurrence is predicted by some attribute of a CC that is non-defining for the CC and to the text type embedded in that CC" (Halliday and Hasan 1989: 62). I believe the optionality of this move derives from the fact that within the wider 'non-academic context' there are 'non-academic sub-contexts', each of which influences the deliverer and hence the structure of the text in a different yet non-defining way. For instance, in case study 4 (see Sections 4.4, 4.4.1, and 4.6.1), the speaker addresses a very cohesive discourse community having established discourse and social practices, and therefore he probably feels the pressure which derives from that as well as the consequent need to explicitly justify himself as deserving of being there. While in contexts such as that of case study 5, where the audience does not form a close-knit discourse community, the speaker does not justify his presence in an explicit way because he does not feel pressured to.

Concerning the sequence of the moves, I would say that *Move A* tends to precede *Move B*, although the moves and/or steps are often realised concurrently, or elements of *Move B* or *Move C* are embedded in *Move A*. This would be further evidence for the fact that, as already stated in Section 4.6.1, *Move A* seems to be the most important, or even the defining move of the genre. But while the obligatory nature of *Move A* is undoubted, some concerns might be raised about *Move B*'s, because this latter does not seem to be an independent move, since it is sometimes realised through elements embedded in *Move A* - as already observed. However, I would argue that *Move B* is an obligatory element of the model for two reasons. First, random occurrence of an element does not define its optionality (Halliday and Hasan 1989: 62). Second, *Move B* did not occur in only one case study (case study 4), and, even though it did not occur because of the specific context of the speech (the CP was given in the context of the Trade Union Congress) (see Section 4.6.1) and could therefore be considered as optional - as suggested in the previous paragraph, the context of case study 4 is a 'non-academic sub-context' which influences the structure of the text in a non-defining way - its occurrence rate is frequent enough to make it an obligatory move.

The model of move structure that I propose for non-academic CP introductions is shown

in Table 10 (below on this page).

Table 10: Non-academic CP introduction move model

<u>MOVE A (obligatory) - Listener orientation</u>	
	Step 1a - Thanking
and/or	Step 1b - Personal anecdote/persona
and/or	Step 1c - Jokes/funny remarks
and/or	Step 1d - Direct address to chairperson
and/or	Step 1e - Direct address to audience
and/or	Step 1f - References to other speeches
<u>MOVE B - Discourse framework</u>	
	Step 1a - Announce topic
and/or	Step 1b - Outline sub-topics/structural intentions
<u>MOVE C - Authority claim (optional)</u>	
	Step 1a - Relevance of topic
and/or	Step 1b - Relevance of speaker

As stressed more than once, Five case studies do not offer a high degree of certainty, so this move model is temporary and open to rejection and/or confirmation as well as adjustments.

4.6.3 - Revised definition of the non-academic CP introduction as a genre

In Section 3.4 I attempted to define the non-academic CP introduction as a genre using Swales criteria as a starting point to make assumptions. Thanks to the case studies those assumptions can be now confirmed or rejected, even if the degree of certainty is not high, as already mentioned before.

The non academic CP introduction is a genre because it occurs every time at the beginning of a non-academic CP (see Section 4.6.1), thus constituting a class; however, given the nature of this study, I would like to include the possibility of a few exceptions because five case studies are not enough to make general statements in these terms. The purpose of the non-academic CP introduction is to introduce the speaker, the CP, and its topic, but above all to engage the audience (see Sections 4.6.1 and 4.6.2). As a result, the language and the content of the genre are quite informal and simple, as is the syntax.

As far as the structure of the non-academic CP introduction is concerned, there are a

couple of remarks to be made. On the one hand, given that the structure of non-academic CP introductions is not always fixed, but shows a series of repeated moves and steps (see Section 4.6.2), and that these differ from the moves of academic CP introductions, the academic CP introduction and the non-academic CP introduction do not share a move structure. As different structures correspond to different genres (see Section 3.5), it could be said that the non-academic CP introduction and the academic CP introduction are not the same genre.

On the other hand, it is also true that academic and non-academic CP introductions do bear some resemblance. For instance, they share the communicative purposes of introducing the CP and the speaker, and of addressing the audience (see Section 3.4). Furthermore, their structures have some elements in common, as discussed throughout Sections 4.6.1 and 4.6.2. So I would suggest that the academic CP introduction and the non-academic CP introduction are two representations in delicacy of the same genre (cf. Halliday and Hasan 1989: 108), as “genres can vary in delicacy in the same way as contexts can” (Halliday and Hasan 1989: 108) and the two kinds of introductions occur in two different contexts (see Section 3.3). In Swalesian terms (cf. 1990: 52) this means that the academic CP introduction and the non-academic CP introduction could be different examples of the same genre, which have different degrees of prototypicality.

Since the introduction is just a part of something bigger, namely the CP, one could even go as far as to argue that the CP itself is a ‘super-genre’ (as in Bhatia 2004: 57), which encompasses the two different - yet similar - ‘sub-genres’ (as in Bhatia 2004: 57) of the academic CP and the non-academic CP.

This logic also applies to the non-academic introductions themselves, by which I mean that, as I suggested in Section 3.3, the non-academic CP can be used by different non-academic discourse communities. As pointed out in Section 4.6.1, in certain case studies, the context - which is created by the discourse community among other elements - was so peculiar that it influenced the speaker and, as a consequence, the structure of his/her CP introductions (in Section 4.6.2 I gave the example of case study 4, in whose context the speaker feels the need to justify his presence before the audience, thus creating a move for that purpose). So it would seem that the non-academic context in which the non-academic CP introduction occurs (see Section 3.3) is diversified and that different ‘sub-contexts’ - as already argued in Section 4.6.2 - can be identified. These ‘sub-contexts’ generate slight differences in the structure of the CP introductions created within them, therefore they are different representations in delicacy of the same context (cf. Halliday and Hasan 1989: 108), namely the non-academic context. The differences in structure are, as already said, slight, so

they are not so prominent to constitute different individual genres and it could be said that within the 'sub-genre' of the non-academic CP introduction there are specific variations in delicacy, whose peculiarity and structure are determined by the non-academic 'sub-contexts' in which they occur.

5 - Practical and general conclusions

Simultaneous interpretation (henceforth referred to as SI) occurs in many places, one of which is the conference setting. In such occasions the interpreter is considered as one of the participants in the communicative event (Pöchhacker 1991, in Russo 1999: 94), alongside with the “initiators of the interpreting acts (*Translation-Initiator*), clients (*Besteller* or *Auftraggeber*), sometimes operating through Professional Conference Organisers, speakers/delegates (*Ausgangstexter*) and recipients” (Pöchhacker 1995, in Garzone 2002: 116). When the speaker and the audience do not speak the same language, the interpreter enables the latter to understand the communicative intentions of the former by translating the text almost simultaneously (Russo 1999: 95), i.e. the interpreter translates the speech out loud in the target language while listening to it in the source language, usually with a time lag called *décalage*. The operations involved in this process, however, are far more complicated than this: when the interpreter listens to a sentence, he/she places it in its context, then conceptualises its meaning while concurrently saying out loud its translation and listening to the following sentence as well as checking that his/her output is grammatically and content-wise correct (Lederer 1997: 137). So, while doing his/her job, the interpreter needs to strike a balance among three concurrent non-automatic cognitive processes, which Gile (2009: 160) refers to as “interpreting efforts”. The first one is the *listening and analysis effort*, which consists of all those operations aiming at the comprehension of the meaning of the speaker’s utterance (Gile 2009: 160). The second one is the *production effort*, which includes all those processes from the mental representation of the message to the utterance of the translation and monitoring of the output (Gile 2009: 163). The third one is the *memory effort*, involving mainly short-term memory operations (Gile 2009: 165). If the processing capacity requirements for the three efforts exceed the capacity available, or if one effort requires more processing capacity than the others thus creating a resource distribution imbalance, then problems arise (Riccardi 1999: 165-166; Gile 2009: 170). To avoid them and a consequent bad performance, there are a number of strategies interpreters can employ, one of which is anticipation.

Anticipation is essential in SI (Kalina 1992: 254), so it has been widely studied (e.g. Lederer 1981; Chernov 1994, 2004; Seleskovitch 1997; Van Biesen 1999; Vandepitte 2001; Bartłomiejczyk 2008; Gile 2009); it is traditionally defined as the interpreter’s production of a word or a string of words before the speaker has uttered the corresponding word or string of words. Researchers have made several distinctions and identified different types of

anticipation. On the one hand, Bartłomiejczyk (2008) describes three approaches adopted, which lead to three different definitions of anticipation. The first definition describes what occurs “when the target language counterpart of a source language segment is produced before the source language segment is uttered” (Bartłomiejczyk 2008: 117). The second definition is described as the interpreter’s “general ability to predict a plausible continuation of the source language speech” (Bartłomiejczyk 2008: 118). The third one is referred to as “general anticipation” (Bartłomiejczyk 2008: 118), in which the interpreter builds up expectations about a text, which will then be discarded or confirmed. On the other hand, Vandepitte (2001: 325) classifies anticipations on the basis of the information needed to produce them. First, there is Lederer’s (1981: 256) linguistic anticipation, which is based on language prediction deriving from information retrieved from long-term memory. Second, there is also Lederer’s (1981: 256) cognitive anticipation, based on cognitive memory and sense expectations deriving from pragmatic and extra-linguistic information, rather than linguistic knowledge (Vandepitte 2001: 325). Lederer (1981, in Vandepitte 2001: 325), too, classifies anticipations. By drawing another distinction based on the ear-voice span, she distinguishes between “anticipation proper and freewheeling” anticipation (Vandepitte 2001: 325); in the former the interpreter’s utterance precedes the corresponding speaker’s, while in the latter both come at the same time.

Perhaps, however, the most interesting type of anticipation in the context of this study is Goodale’s (1987, in Vandepitte 2001: 325) “ritual anticipation”, used “to produce clichés for greetings, farewells, expressions of thanks, approval and disapproval” (Goodale 1987, in Vandepitte 2001: 325). It is made possible by situational and general knowledge as well as by the interpreter’s ability to activate certain schemas, as Bartlett (1932, in Riccardi 1999: 167) calls them, linked to the communicative event and the kind of text he/she is interpreting (Riccardi 1999: 167). Thanks to this ability the interpreter can recognise certain text types, conference kinds as well as recurrent elements at the beginning or end of a speech - e.g. greeting and thanking formulas - thus being able to reproduce them automatically in the target language (Riccardi 1999: 169). This kind of anticipation reduces both the uncertainty and the cognitive effort for the task of translating, so that “more capacity is left for tasks which require it, and risks of saturation can be reduced” (Gile 2009: 175).

So far interpreters have acquired this ability through the repeated experience of the same text type (Riccardi 1999: 172) and here is where move analysis - and move models in particular - fit into this context: a move model could be a useful shortcut to the aware acquisition of those pragmatic competences interpreters develop unknowingly with

experience. On a surface level, knowing the move structure of a text genre could help the interpreter both in terms of general anticipation and ritual anticipation. First, even though exceptions are always possible (Dudley-Evans 2000: 6), being aware of the probable structure of a specific genre, before having to interpret a text belonging to it, enables the interpreter to build up expectations about the text itself. Of course, as the text unfolds those expectations will either be confirmed or rejected, but having some sort of starting point helps reduce at least some of the uncertainty linked to SI. Second, the moves in a move structure are identified through the analysis of the language in the text, so an interpreter could retrieve linguistic expressions starting from the moves or steps they realise. For instance, the step *Thanking* (see Table 10 on page 55) can be realised with many different yet standard formulations, from which the interpreter could choose and memorise some in order to use them in an automatic way while interpreting. This principle does not apply to all moves, of course, because such moves as *Personal anecdote* (see Table 10 on page 55) do not have standardised ways of expression. On a deeper level, genre analysis accounts for “private intentions of the author, in addition to socially recognised communicative purposes” (Bhatia 2002: 5). Therefore, behind every move lies a communicative intent, and knowing that, as well as what that intent is, even if it can be complicated and requires a deeper analysis of genres and moves, can come in handy during SI, because the interpreter also has to convey the speaker’s communicative intentions (Viezzi 1999: 143). Admittedly, this latter use of genre and move analysis is not very practical, because it would require time an interpreter seldom has, since more often than not he/she is hired for a job not long before the event itself and he/she must prepare in many other different ways, too - e.g. by writing glossaries (Gile 2009: 147) and gathering information about the event (Gile 2009: 148).

As for the non-academic CP introduction move model proposed in Section 4.6.2 (see Table 10 on page 55), it can be useful not only for the reasons listed above. The interpreter is not only a linguistic and cultural mediator, but also someone who communicates (Rucci 1999: 152), so the quality of his/her performance, even in the conference context (cf. Viezzi 1999), also depends on his/her communicative competences. Rucci (1999) refers to the interpreter as someone who communicates only in the context of consecutive interpreting (henceforth referred to as CI), but I believe that some of the elements he points out, and which make a delivery successful, can be applied to SI, too. Even if the simultaneous interpreter is not as physically exposed to the audience as the consecutive interpreter is (Rucci 1999: 153), he/she is speaking to an audience nonetheless, so he/she needs public speaking skills, too. Elements such as a steady and convincing voice, lack of filled pauses, and never leaving a sentence

unfinished (Rucci 1999: 154) are just as important in CI as in SI. The interpreter, after all, must convey the idea he/she is confident and in control of the text so to make the audience trust him/her, and, being in the booth, the simultaneous interpreter has no other way to do it than through his voice. Interpreters are usually good at not letting nervousness emerge in their voice, but there is no doubt that the uncertainty which causes that anxiety can be reduced by having more information about the text one is translating. Some of this information can be acquired thanks to the study of move models, as already stated above. This, however, is truer than ever in the case of introduction move models. The introduction is the first part of the speech, through which the speaker makes contact with the audience; and so does the interpreter. First impressions do matter, so it is of paramount importance that the interpreter conveys a self-assured attitude from the very start, to avoid jeopardising the trust relationship between himself/herself and the audience. If an interpreter is aware of what is going to be said in the text in terms of general moves, he can be ready to confirm or reject his/her expectations and as a result, he/she can convey his/her certainty to the audience through his voice from the beginning.

Of course the study of move models alone cannot replace all the other preparation strategies needed to acquire all the necessary information for a good performance, but it can be considered, in my opinion, another useful preparation strategy to take into account.

5.1 - Concluding remarks

Many of the studies on CP's focus on the academic context only. In this work I have set out to investigate the non-academic context to determine whether there are differences between the academic and non-academic CP as genres, with particular regard to their introductions.

The academic context, which consists of academic discourse, is moulded by the academic discourse community and its peculiar social practices; and it is for this very reason that the academic context is different from the non-academic one. Since they occur in different contexts, the same holds true for academic and non-academic CP's - and, as a consequence, for their introductions. However, since academic and non-academic introductions share some resemblance and are part of academic and non-academic CP's, respectively, the CP could be considered as a 'super-genre', which includes the academic and the non-academic CP as 'sub-genres'. It could also be said that the non-academic CP itself encompasses different variations in delicacy of the genre, generated by the different 'sub-contexts' within the wider non-academic context.

So, at this point, I believe there are two ways in which the move model suggested in this work could be applied to further studies. First, a corpus-based study where the corpus is representative of only one of the non-academic CP 'sub-genres' and which is aimed at finding out whether the move model suggested in this work reflects the structure of the introduction of that 'sub-genre', too. Second, a corpus-based study which focuses on more than one 'sub-genre' and whose aim is to verify the applicability to the 'super-genre' of the move model suggested here, as well as to further prove that, indeed, the non-academic CP is a 'super-genre' with different 'sub-genres'.

Even though this work is only a stepping stone towards the definition of a move model which represents non-academic CP introductions, I believe it can be a useful starting-point nonetheless, all the more so because move models are not only useful to ESP students, but they can be a helpful tool for interpreters as well.

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Appendix 1: Transcription conventions

.	Full stop: Falling intonation. Finality.
?	Question mark: Rising intonation.
,	Comma: Slight fall and rise in the intonation. Nonfinality.
-	Single dash: Cutoff, stammer.
AAA	Capitals: Heavy stress, emphasis or louder voice.
err/uh/...	Sound spelling: Filled pause.
...	Three dots: Unfilled pause.
[cough]	Square brackets: Laughter, cough, clear throats, etc.
(aaa)	Brackets: Correction of the mistake not corrected by the speaker.

Appendix 2: Case study 1. Conference description

Link: <http://www.webster.edu/partners/global-leaders-in-residence/>

2/3/2016

Global Leaders in Residence | Webster University

Global Leaders in Residence | Webster University

The Global Leaders in Residence program extends the University's long-standing commitment to partnerships around the world. Webster University will host distinguished individuals who are considered thought leaders in their fields from across a wide spectrum of disciplines.

While in residence, each of the Global Leaders will interact with students to assist in real world learning by connecting theory to practice. Leaders will share their unique perspectives based upon their experiences in forums that are free and open to all students, faculty and the general public.

"We are honored to host such distinguished thinkers and leaders in their respective fields," states Dr. Elizabeth (Beth) J. Stroble, President of Webster University. "These invited leaders will be tapped from the University's global community, including St. Louis and throughout the U.S., as well as from around the world."

[Raquel Carrio and Flora Lauten](#)



Cuba's most celebrated theater duo – director Flora Lauten and playwright Raquel Carrio – visited Webster University's home campus in February as the College of Arts & Sciences 2015 Global Leaders in Residence. The co-founders of Cuban theater company *Teatro Buendia* spent five weeks in St. Louis sharing their expertise in literary adaptation, translation, and production with the community through a series of workshops and public events. The visit was provided in conjunction with the Office of Corporate Partnerships.

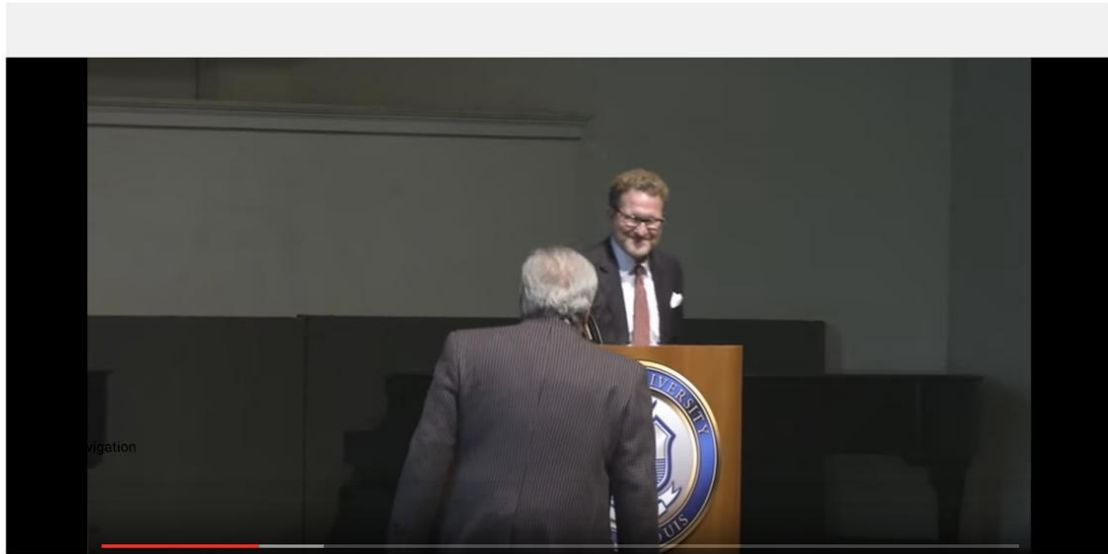
Previous Global Leaders in Residence

Appendix 3: Case study 1. Description of the video

Link: <https://www.youtube.com/watch?v=XZLjPmrXooo>

2/3/2016

Global Leader in Residence, Dr. Richard Wolff - YouTube



Global Leader in Residence, Dr. Richard Wolff

Webster University
Subscribed 712
5,381 views

Published on 25 Apr 2014
Webster University and the Office of Corporate Partnerships welcome Richard D. Wolff, Professor of Economics Emeritus, University of Massachusetts, as the 2014 Global Leader in Residence for the College of Arts & Sciences.

Wolff's work challenges the conventional wisdom that capitalism is the ideal framework for the political economy. Recently, he has concentrated on analyzing the causes of alternative solutions to the global economic crisis. In 2010, Wolff put his economic theory into action, and co-founded Democracy at Work, a project that aims to build a social movement and society whose workplace is more equitable, sustainable and democratic.

On April 8, 2014, Richard Wolff delivered his keynote address, entitled "Can Democracy Cure Capitalism?" to Webster University students, faculty and staff, along with members of the Webster Groves community. This event was also co-sponsored by Missouri Jobs for Justice, a coalition of community, labor, student and religious groups committed to fighting together for economic justice in Missouri.

Category: Education
Licence: Standard YouTube Licence

ALL COMMENTS (5)

Thomas Paine 2 months ago
YAY! Prof. Wolff, love to hear you speak!

natestar79 7 months ago
Very interesting.

Richard Howell (Rich879) 1 year ago
Skip to 11:50

Up next

- Global Capitalism: January 2016 Monthly Update - RichardD Wolff (52,114 views)
- Webster University 2014 Global Leader in Residence, Richard - Webster University (19,159 views)
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- AURORA - Runaway - iamAURORA VEVO (12 VIDEOS)

Richard Wolff presents Democracy at Work: A Cure for

<https://www.youtube.com/watch?v=XZLjPmrXooo>

1/2

Appendix 4: Case study 1. Speaker profile

Link: <http://www.webster.edu/partners/global-leaders-in-residence/the-leaders/richard-wolff.html>

2/3/2016

Global Leaders in Residence Richard D. Wolff

Global Leaders in Residence Richard D. Wolff



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Biography

Wolff, a professor who holds multiple degrees from Harvard, Stanford and Yale in economics and history, has authored 14 books that interpret various economic conditions and historical events. He was once named "America's most prominent Marxist economist" by New York Times Magazine and is frequently quoted in print and broadcast news media. He also hosts an hour-long weekly radio show on WBAI FM 99.5 in New York. He is a professor emeritus of economics at University of Massachusetts Amherst and currently is a professor at the New School University in New York City.

His latest book is "Democracy at Work: A Cure for Capitalism," which reviews the recent economic

<http://www.webster.edu/partners/global-leaders-in-residence/the-leaders/richard-wolff.html>

1/2

collapse and the political environment that spurred the financial crisis, and then offers alternatives that he believes will prevent such disasters in the near future. Other recent books include "Occupy the Economy: Challenging Capitalism" and "Capitalism Hits the Fan: The Global Economic Meltdown and What to Do About It."

"A globally diverse and inclusive academic community welcomes a variety of perspectives and viewpoints," said Elizabeth "Beth" Stroble, president of Webster University. "Webster University is proud to host speakers, events, films and performances that enlarge our experience of the world."

"The preponderance of the neoclassical paradigm crowded out alternative approaches to basic economic questions in the course of the past several decades. This widely accepted methodological singularity deprived students and general audiences of the beauty of economic and academic pluralism," said Julian Schuster the provost, senior vice president and chief operating officer for Webster. "Richard Wolff's work provides a particular alternative to mainstream economics and invites a lively academic discourse."

In addition to his keynote address, Wolff will give a second talk on campus open to students, faculty and staff, which will be live streamed to Webster students at other St. Louis area and international campuses. In addition, he will guest teach a class at Webster and host several meetings with students, faculty and administrators. He is expected to be on campus for three days.

Click [HERE](#) to view videos of Richard D. Wolff speaking at Webster University.

Appendix 5: Case study 2. Conference programme

Link: [http://www.maxwell.syr.edu/uploadedFiles/campbell/KennedyTownsendsm\(1\).pdf](http://www.maxwell.syr.edu/uploadedFiles/campbell/KennedyTownsendsm(1).pdf)

KATHLEEN KENNEDY TOWNSEND

Three Weeks Out: Competing Visions for America

Former Lt. Gov. Kathleen Kennedy Townsend will set forward and comment on the two polarized visions for America embedded in the politics of this year's presidential election. These visions entail equally divergent views about religion, and how faith should inform public policy. In addition to offering observations of the current political process, she will draw on her recent book on politics and religion—*Failing America's Faithful: How Today's Churches Are Mixing God with Politics and Losing Their Way*.

Kathleen Kennedy Townsend is the eldest daughter of the late U.S. Senator Robert F. Kennedy. She is an attorney, and from 1995 to 2003 served as Maryland's first female lieutenant governor. Prior to that service, she was a Deputy Assistant Attorney General in the U.S. Department of Justice. She is currently director of The Rock Creek Group, an investment and advisory firm.

Townsend will also be delivering the Inaugural Borgognoni Lecture at 7:00 PM in the Maxwell Auditorium. Her lecture will address "Keeping Catholic in Turbulent Times." The event is organized by the Department of Religion.

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Maxwell School
306 Eggers Hall
Syracuse, NY 13244
315-443-9707



Appendix 6: Case study 2. Conference description

Link: <https://maxwellalumni.wordpress.com/2012/10/10/next-monday-1015-kennedy-townsend-discusses-three-weeks-out-competing-visions-for-america/>

2/3/2016

NEXT MONDAY, 10/15: Kennedy-Townsend Discusses "Three Weeks Out: Competing Visions for America"

NEXT MONDAY, 10/15: Kennedy-Townsend Discusses "Three Weeks Out: Competing Visions for America"

Monday, October 15

Kathleen Kennedy Townsend, Former Lieutenant Governor of Maryland

["Three Weeks Out: Competing Visions for America"](#)

[LIVE STREAMING ON USTREAM](#)

Eggers 220, 2:00PM



Lt. Gov. Kathleen Kennedy Townsend will set forward and comment on the two polarized visions for America embedded in the politics of this year's presidential election. These visions entail equally divergent views about religion, and how faith should inform public policy. In addition to observations of the current political process, her discussion she will draw on her recent book on politics and religion.

Parking is available in the Booth and Irving Avenue garages at standard rates.

Share this:

Appendix 7: Case study 2. Conference description 2

Link: <http://www.maxwell.syr.edu/deans.aspx?id=83751862468>

2/3/2016

Three Weeks Out: Competing Visions for America



Maxwell

[Download iCal here](#)

Three Weeks Out: Competing Visions for America

When: Monday, October 15, 2012 2:00 PM - 3:30 PM

Where: 220 Eggers Hall

Description:

Lt. Gov. Kathleen Kennedy Townsend will set forward and comment on the two polarized visions for America embedded in the politics of this year's presidential election. These visions entail equally divergent views about religion, and how faith should inform public policy. In addition to observations of the current political process, her discussion she will draw on her recent book on politics and religion.

Follow Maxwell at:

Maxwell School of Syracuse University | 200 Eggers Hall | Syracuse, NY 13244-1020 | 315.443.2252

Appendix 8: Case study 3. Conference description

Link: <http://corsi.unibo.it/Magistrale/Interpretazione/Eventi/2015/11/esami-finali-di-interpretazione-20151124.htm>

UNIVERSITÀ DI BOLOGNA – SEDE DI FORLÌ
DIPARTIMENTO DI INTERPRETAZIONE E TRADUZIONE

ESAMI FINALI di INTERPRETAZIONE di CONFERENZA

martedì 24 novembre 2015

**AULA 10 Teaching Hub
via Corridoni 2, Forlì
ore 8.45-19.10**



Europa quo vadis?

Interpretazione multilingue offerta dagli studenti finalisti del Corso di Laurea Magistrale in Interpretazione

Appendix 9: Case study 3. Conference programme

Link: <http://corsi.unibo.it/Magistrale/Interpretazione/Eventi/2015/11/esami-finali-di-interpretazione-20151124.htm>

PROGRAMMA CONFERENZA “Europa quo vadis?”

ESAMI FINALI di INTERPRETAZIONE – 24 novembre 2015 – Teaching Hub (Viale Corridoni, 2) Aula 10

08.55	Francesca La Forgia (Moderatrice) <i>Presentazione programma</i>
09.00- 09.50	Patrick Leech (Professore Associato SLLTI) <i>BREXIT: historical perspectives and future prospects of Britain in Europe. From Thatcher to Farage</i>
09.50	Coffee break
10.00- 10.45	Marco Borraccetti (Ricercatore – Dipartimento di Scienze Politiche e Sociali) <i>Migrazioni, Rifugiati e Sicurezza</i>
10.50- 11.40	Chris Rundle (Ricercatore SLLTI) <i>The unity of Europe and the crisis of European identity</i>
11.45- 12.20	Sandra Nauert (conoscitore e commentatore della scena culturale tedesca) <i>Europa braucht Weitblick (L'Europa ha bisogno di visione)</i>
12.25- 13.05	Paolo Scampa (Ricercatore SLLTI) <i>L'Europe: du passé composé au futur antérieur?</i>
13.10- 14.00	Carolyn Kadas (Docente SLLTI/MIRES) <i>The New EU Member States: Europe's Backwater or Star Pupils?</i>
14.00	Interruzione pranzo
14.15- 14.50	Olena Ramazan (Docente di lingua russa) <i>Кризис современной культуры (La crisi della cultura moderna)</i>
14.55- 15.35	Nidia Contreras (Docente di lingua spagnola) <i>El fomento de la conciencia cultural en el aula plurilingüe como estrategia para el desarrollo de una conciencia europea común</i>
15.40- 16.05	Olena Ramazan (Docente di lingua russa) <i>Глобализация - вселенское зло или абсолютное добро? (La globalizzazione è il male universale o il bene assoluto?)</i>
16.05- 16.20	Olena Ramazan (Docente di lingua russa) <i>Глобальные проблемы современности (I problemi globali del nostro tempo)</i>
16.20	Coffee break
16.45- 17.15	Giorgio Frassinetti (Sindaco di Predappio) <i>Un piccolo comune e la prospettiva europea: Predappio è il primo GEIE italo-croato</i>

17.15	Coffee break
17.30- 18.10	Susanne Biscosi (Docente SLLIT) <i>Betrachtungen über zwei große Europäer</i> (Considerazioni su due grandi europei)
18.10	Coffee break
18.25- 19.05	Alan Runcieman (Docente SLLTI) <i>Border-line stories: how we assess the validity of asylum seekers</i>
19.05	Conclusion

Appendix 10: Case study 4. Conference description

Link: <https://www.tuc.org.uk/about-tuc/congress/congress-2015>

2/3/2016

Congress 2015

Congress 2015



The 147th Congress will be held at the Brighton Centre, Kings Road, Brighton from Sunday 13 September to Wednesday 16 September 2015. #TUC15

Economic growth might be back but millions of workers have seen the worst decline in real wages since Victorian times. The government looks increasingly out of touch with the concerns of ordinary people, ignoring the damage to the economy too.

It is against this backdrop that the trade union movement will come together, in Brighton in September this year, to debate, discuss and decide how we can take action and organise to defend the people we represent and set out a vision for a better way.

[Verbatim Report of Congress 2015 \(Unedited\)](#)

Unedited verbatim report for TUC Congress 2015 which took place at the Brighton Centre 10 - 13 September 2015. This is a record of everything that was said from the podium in the formal business of Congress 2015. The files are organised by each of the six morning and afternoon...

15 October 2015

[TUC Congress 2015 - video archive](#)

Archive videos of Congress 2015, 13 - 16 September 2015, Brighton

01 October 2015

[Liz Snape is the next TUC President](#)

Liz Snape, Assistant General Secretary of UNISON, has today (Wednesday) been elected as the next President of the TUC.

16 September 2015

[Speech by the director of Liberty, Shami Chakrabarti, to the TUC Annual Congress](#)

Mr President, it's a daunting honour to address this Congress on behalf of the National Council for Civil Liberties (NCCL) – Liberty, at such a vital moment in the struggle for fundamental rights and freedoms around the world.

16 September 2015

Appendix 11: Case study 5. Conference description

Link: <http://tedxmidatlantic.com/about/>

2/3/2016

About | TEDxMidAtlantic 2015

TED^xMidAtlantic
x = independently organized TED event

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TEDxMidAtlantic is brought to you by a community of volunteers passionate about the power of ideas.

Have a speaker suggestion? Member of the press? Or just want to say hello? Let's start a conversation.

[contact \[at\] tedxmidatlantic.com](mailto:contact[at]tedxmidatlantic.com)

About TEDx

In the spirit of ideas worth spreading, TEDx is a program of local, self-organized events that bring people together to share a TED-like experience. At a TEDx event, TEDTalks video and live speakers combine to spark deep discussion and connection in a small group. These local, self-organized events are branded TEDx, where x = independently organized TED event. The TED Conference provides general guidance for the TEDx program, but individual TEDx events are self-organized.

About TED

TED is a nonprofit organization devoted to Ideas Worth Spreading. Started as a four-day conference in California 34 years ago, TED has grown to support those world-changing ideas with multiple initiatives. At TED, the world's leading thinkers and doers are asked to give the talk of their lives in 18 minutes. Talks are then made available, free, at TED.com. TED speakers have included Bill Gates, Jane Goodall, Elizabeth Gilbert, Sir Richard Branson, Benoit Mandelbrot, Philippe Starck, Ngozi Okonjo-Iweala, Isabel Allende and former UK Prime Minister Gordon Brown. Two major TED events are held each year: The TED Conference takes place every spring in Long Beach, California (along with a parallel conference, TEDActive, in Palm Springs), and TEDGlobal is held each summer in Edinburgh, Scotland.

TED's media initiatives include TED.com, where new TEDTalks are posted daily; the new TED Conversations, enabling broad conversations among TED fans; and the Open Translation Project, which provides subtitles and interactive transcripts as well as the ability for any TEDTalk to be translated by volunteers worldwide.

TED has established the annual TED Prize, where exceptional individuals with a wish to change the world are given the opportunity to put their wishes into action; TEDx, which offers individuals or groups a way to host local, self-organized events around the world; and the TED Fellows program, helping world-changing innovators from around the globe to become part of the TED community and, with its help, amplify the impact of their remarkable projects and activities.

For information about TED's upcoming conferences, visit

<http://tedxmidatlantic.com/about/>

1/2

Appendix 12: Case study 5. Speaker list

Link: <http://tedxmidatlantic.com/2013-talks/>

2/3/2016

TEDxMidAtlantic 2013 Talks | TEDxMidAtlantic 2015

TEDxMidAtlantic
x = independently organized TED event

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Start Now.

We all possess the power to initiate change, in ways both small and large. Regardless of our situation or current challenges we can each start now. We can start with what we have, what we know, our human network, and with the knowledge gained from experience. We can begin with the lessons of the wise, and the optimism and fresh perspective of the young. We can start with simple gestures of kindness. We can start with clarity of purpose. We can start with a new outlook.

TEDxMidAtlantic 2013 showcased the stories of those who have led by example, and the ideas that can help us reframe the most intractable problems in new, imaginative ways.

50 INSPIRING SPEAKERS

This is the largest TEDxMidAtlantic yet!

WATCH JOSÉ ANDRÉS' TALK »



José Andrés

Spanish Culinary Master

Named "Outstanding Chef" by the James Beard Foundation and recognized by Time magazine on the "Time 100" list of most influential people in the world, José Andrés is an internationally-recognized culinary innovator. Andrés teaches at Harvard and The George Washington University. He is also the founder of World Central Kitchen, a nonprofit which aims to feed and empower vulnerable people in humanitarian crises around the world.

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GUEST CURATOR



Cameron Russell

Supermodel & Media Reformer

Cameron Russell has spent the last decade posing as a supermodel. Occasionally she writes about grassroots public art and political power, and experiments with making art for the internet and the street. Cameron's 2012 TEDxMidAtlantic talk has been viewed over 3 million times. She is the director of The Big Bad Lab, which creates participatory art and media platforms dedicated to including people in radical demonstrations of positive social change, and she recently founded Interrupt Mag, a participatory magazine.

WATCH GEN. MCCHRYSTAL'S TALK »



Gen. Stanley McChrystal

US Military Commander

General Stanley McChrystal is the co-founder of McChrystal Group and is a Senior Fellow at Yale University's Jackson Institute for Global Affairs where he teaches leadership. He also heads the Aspen Institute Franklin Project to encourage and promote national service. The General is a former Commander of US and international forces in Afghanistan and his career in the U.S. Army spanned 34 years.

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WATCH JIM MCGOVERN'S TALK »



Rep. Jim McGovern

US Congressman

Since his election in 1996, Congressman Jim McGovern has been widely recognized as a tenacious advocate for his district, a tireless crusader for change, and an unrivaled supporter for social justice and fundamental human rights. Currently serving his ninth term in Congress, McGovern serves as the second ranking Democrat on the powerful House Rules Committee, which sets the terms for debate and amendments on most legislation; and a member of the House Agriculture Committee.

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WATCH SHIZA SHAHID'S TALK »



Shiza Shahid

Director of Malala Fund

Shiza Shahid helped Taliban gunshot victim Malala Yousafzai return to school, and is the co-founder and director of the Malala Fund. The fund supports education innovators and activists across the world. Shahid has supported Malala's work since 2009, when she mentored Malala and others in a summer retreat in Pakistan to raise awareness about the Taliban's attack on female education.

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WATCH SETH GOLDMAN'S TALK »



Seth Goldman

Honest Tea Founder

Seth Goldman is co-founder, President and TeaEO of Honest Tea, the company he co-founded in 1998 with Professor Barry Nalebuff of the Yale School of Management. An entrepreneur at heart, Seth started with lemonade stands and newspaper routes as a kid, created a non-profit urban service program, and nearly pursued a prize-winning biotechnology idea before he started Honest Tea in his kitchen.

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WATCH GBENGA'S TALK »



Gbenga Akinagbe

Actor & Activist

Gbenga Akinagbe is best known for his role as Chris Partlow on the HBO original series *The Wire*. Gbenga has also starred in multiple movies, including *The Savages*, *The Taking of Pelham 1 2 3*, *The Good Wife*, and is the lead in the upcoming indie film *Home*. He starred in Showtime's *Nurse Jackie* and is currently on the hit show *Graceland*. Gbenga also recently founded the clothing line *Liberated People*.

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WATCH SAM BERNS' TALK »



Sam Berns

Life Champion

Sam Berns is a Junior at Foxboro High School in Foxboro, Massachusetts, where he has achieved highest honors and is currently a percussion section leader in the high school marching band. He recently achieved the rank of Eagle Scout in the Boy Scouts of America. Sam was diagnosed with Progeria, a rare, rapid aging disease, at the age of 2. He is featured in the documentary *Life According to Sam*, which will premiere on HBO on October 21, 2013.

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WATCH AKEC KHOC'S TALK »



Akec Khoc Aciew

South Sudan Ambassador

Due to his remarkable background in international affairs, and upon the establishment of the Embassy of the Republic of South Sudan in the United States, Ambassador Akec was appointed as the first ambassador, making history in May 2012. In this capacity he and the Embassy staff hope to enhance the

<http://tedxmidatlantic.com/2013-talks/>

WATCH JON JARVIS' TALK »



Jon Jarvis

National Park Service Director

National Park Service Director Jonathan B. Jarvis began his career in 1976 as a seasonal interpreter in Washington, D.C. Today, he manages that agency whose mission is to preserve America's most treasured landscapes and cultural icons. Today, he is responsible for overseeing more than 22,000 employees, a \$3

WATCH LEIGH'S TALK »



Leigh Gallagher

Fortune Magazine Editor

Leigh Gallagher is an Assistant Managing Editor at Fortune magazine. She is a cochair of the Fortune U.S. State Department Global Women's Mentoring Partnership and a visiting scholar at the Arthur L. Carter Journalism Institute at New York University. Her first book, *The End of the Suburbs: Where the American*

WATCH SUSAN SHAW'S TALK »



Susan Shaw

Marine Scientist

A marine toxicologist, explorer, author, and passionate ocean advocate, Susan Shaw is widely known for her pioneering research on the toxic legacy of man-made chemicals in the ocean environment. An outspoken and influential voice on ocean pollution, Shaw dove in the Gulf of Mexico oil slick

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bilateral diplomatic relations between the Republic of South Sudan and the United States of America.

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billion budget, and 401 national parks that attract more than 280 million visitors every year.

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Dream is Moving, was published by Portfolio in August 2013.

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in May 2010 and has informed the national debate on the hazards of chemical dispersants.

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[WATCH PAUL REED SMITH'S TALK »](#)



Paul Reed Smith

Guitar-Maker

Paul Reed Smith – guitar-maker, musician, songwriter and the Founder and Managing General Partner of Paul Reed Smith Guitars, was born in Bethesda, Maryland. He made his first playable guitar for extra credit at St. Mary's College. In 1985, he opened Paul Reed Smith Guitars. Today the company is the third largest electric guitar manufacturer in America.

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[WATCH PAUL REED SMITH'S TALK »](#)



Isobel Coleman

Council on Foreign Relations

Dr. Isobel Coleman is a senior fellow at the Council on Foreign Relations (CFR) in New York, where she directs CFR's Civil Society, Markets, & Democracy program. Her areas of expertise include the political economy of the Middle East, democratization, civil society, economic development, educational reform and gender issues. She is the author and coauthor of numerous books, most recently: Pathways to Freedom: Political and Economic Lessons from Democratic Transitions.

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[WATCH MICKEY EDWARDS' TALK »](#)



Mickey Edwards

Aspen Institute VP

Former Congressman Mickey Edwards is a lecturer at Princeton University's Woodrow Wilson School of Public and International Affairs. He is also vice president of the Aspen Institute. Edwards served as a member of Congress for 16 years, during which time he was a senior member of both the House Appropriations and Budget Committees, and ranking member of the House Subcommittee on Foreign Operations.

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[WATCH LIZ OGBU'S TALK »](#)



Liz Ogbu

Sustainable Designer

A designer, social innovator, and academic, Liz is an expert on sustainable design and spatial innovation in challenged urban environments globally. From designing shelters for immigrant day laborers in the U.S. to a water and health social enterprise for low-income Kenyans, Liz has a long history of engagement in the design for social impact movement.

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[WATCH MICHEL NISCHAN'S TALK »](#)



Michel Nischan

Sustainable Food Leader

Chef Michel Nischan wears many hats, from dynamic restaurant owner, award-winning cookbook author, and media

<http://tedxmidatlantic.com/2013-talks/>

[WATCH PIERCE FREELON'S TALK »](#)



Pierce Freelon & Apple Juice Kid

Beat Making Lab

Pierce Freelon is a musician, professor, and artist with a passion for creativity

[WATCH RACHAEL CHONG'S TALK »](#)

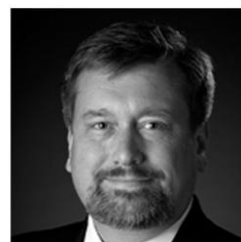


Rachael Chong

Catchafire Founder

Rachael Chong is Founder & CEO of Catchafire, the nation's leading online pro bono network that connects talent

[WATCH MASON PECK'S TALK »](#)



Mason Peck

NASA's Chief Technologist

As the chief technology advocate, Mason Peck will help communicate how NASA technologies benefit space missions and

3/9

2/3/2016

TEDxMidAtlantic 2013 Talks | TEDxMidAtlantic 2015

personality to food policy advocate and non-profit foundation CEO. A proponent of sustainable farming, local and regional food systems, and heritage recipes, Michel has long been a leader in the movement to honor local, pure, simple, and delicious cooking.

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and community. He has taught music, African studies, and political science at the University of North Carolina at Chapel Hill and North Carolina Central University. He is also the co-founder of Beat Making Lab; a program that has partnered with PBS to build music studios in international community centers.

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and purpose. Prior to Catchafire, Rachael helped start up BRAC USA by strategically utilizing pro bono talent. Rachael founded Catchafire with a vision to create a more efficient and effective social good sector, and a world where it is commonplace to serve for the greater good.

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the day-to-day lives of Americans. NASA's Office of the Chief Technologist coordinates, tracks and integrates technology investments across the agency and works to infuse innovative discoveries into future missions. The office also documents, demonstrates and communicates the societal impact of NASA's technology investments.

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[WATCH LALE LABUKO'S TALK »](#)



Lale Labuko

NatGeo Humanitarian

National Geographic Emerging Explorer Lale Labuko witnessed the unspeakable and spoke out. At age 15 he saw elders from his tribe in Ethiopia tear a two-year-old girl from her mother's arms. The child was never seen again. On that day, he heard the word "mingi" for the first time, an ancient term to describe a cursed infant deserving death. He co-founded Omo Child to stop the ritualistic killing of infants and children.

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[WATCH JEFF SPECK'S TALK »](#)



Jeff Speck

City Planner

Jeff Speck is a city planner and urban designer who, through writing, public service, and built work, advocates internationally for smart growth and sustainable design. The Christian Science Monitor called his recent book, *Walkable City: How Downtown Can Save America, One Step at a Time*, "timely and important, a delightful, insightful, irreverent work."

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[WATCH MONIQUE STERNIN'S TALK »](#)



Monique Sternin

Positive Deviance Creator

Monique and her husband Jerry developed the Positive Deviance approach over the last two decades. In addition to using the PD approach to fight childhood malnutrition in the developing world, Monique has promoted the use of the PD approach in various sectors, such as advocacy against FGM in Egypt, condom usage for commercial sex workers in Myanmar, and maternal & newborn care in Pakistan.

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[WATCH JJ RENDON'S TALK »](#)



JJ Rendon

Political Strategist

Besides being a psychologist, communicator, publicist, and film director, JJ Rendon has gained recognition throughout the world for his remarkable work as a political strategist. Over the last thirty years, Rendon has advised over five thousand political campaigns for executive and legislative levels of government, both provincial and municipal. He has been the recipient of several honorary awards for his defense of democracy, freedom, human rights, and educational support.

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[WATCH CLAIRE FRASER'S TALK »](#)



[WATCH AUSTIN TROY'S TALK »](#)



[WATCH ALEXIS CASSON'S TALK »](#)



[WATCH ANDY SHALLAL'S TALK »](#)



Claire Fraser

Microbiologist

Claire M. Fraser, PhD, is a world-renowned scientist who launched a new field of study – microbial genomics and, through her ground-breaking research and pioneering leadership in this field, has fundamentally changed our understanding of the diversity and evolution of microbial life on Earth. Her collective work over two decades, has made sustained and transformational changes to our understanding of microbial biology.

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Austin Troy

Urban Researcher

Austin Troy addresses issues at the intersection of urban planning and environmental sustainability. He is author of *The Very Hungry City*, which looks at how cities consume energy, what makes some cities more efficient than others, and what rising global energy prices will mean for cities. Additionally, he is co-principal investigator of the Baltimore Ecosystem Study, one of the National Science Foundation's two urban Long-Term Ecological Research projects.

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Alexis Casson

Artist Collective Founders

Alexis Casson wears many hats: cinematographer, editor, photographer, and she also dabbles in simple web design. As a creator and storyteller Alexis' passion lies with using art as a way to tell the stories of others. Alexis loves the idea of dissecting social issues and creating works that explore topics far beneath the surface. In 2011, Alexis, along with business partner Caneisha Haynes, created the web series *The Peculiar Kind*.

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Andy Shallal

Busboys and Poets Founder

Andy Shallal moved to the U.S. from Iraq when he was 11 years old—the same year that Saddam Hussein came to power in his native country. In 2005 he opened *Busboys and Poets* in Washington, D.C. Andy's mission for this restaurant was to have a gathering place for people of all different incomes, races, and identities to come together and exchange ideas about social and political issues. *Busboys and Poets* today remains a popular restaurant and community resource for artists, activists, writers, thinkers, and dreamers.

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WATCH JIMMY LIN'S TALK »



Jimmy Lin

Rare Disease Warrior

Jimmy Lin, MD, PhD, MHS, is a 2012 TED Fellow and Founder & President of Rare Genomics Institute, the world's first platform to enable any community to leverage cutting-edge biotechnology to advance understanding of any rare disease. Partnering with 18 of the top medical institutions, such as Harvard, Yale, Johns Hopkins, and Stanford, RGI helps custom design personalized research projects for diseases so rare that no organization exists to help.

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WATCH JENNIFER GOLBECK'S TALK »



Jennifer Golbeck

Human-Computer Researcher

Jennifer Golbeck is Director of the Human-Computer Interaction Lab and an Associate Professor in the College of Information Studies at the University of Maryland, College Park. Her research has focused on developing computational methods for inferring information about people and their relationships online. She uses this both to develop personalized web applications and to inform users about the hidden information they unknowingly divulge through their activities.

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WATCH HENRY EVANS' TALK »



Henry Evans & Chad Jenkins

Robotics Engineer

Henry Evans was a healthy 40 year-old father of four when he experienced a stem-brain stroke, caused by an unknown genetic birth defect, and woke up with extensive paralysis. Today, he is non-vocal, but is able to move his head and one finger. Odest Chadwicke Jenkins, Ph.D., is an Associate Professor of Computer Science at Brown University. They will be showcasing the power of robots to assist those with severe physical disabilities.

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WATCH DEREK BRAUN'S TALK »



Derek Braun

Deaf Scientist

Derek Braun is a professor and geneticist at Gallaudet University's Department of Science, Technology and Mathematics. Gallaudet is the world's only liberal arts university for deaf and hard-of-hearing students. He oversees the Molecular Genetics Laboratory, where deaf undergraduate students perform research alongside deaf faculty. Research interests include mutations in the connexin 26 gene, which are responsible for up to half of congenital deafness in many world populations.

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WATCH CHRIS ULLMAN'S TALK »

WATCH KAREN RENNICH'S TALK »

WATCH JUAN LLANOS'S TALK »



Chris Ullman

World Champion Whistler

Chris Ullman is the four-time national and international whistling champion. From the steps of the U.S. Capitol, where he performed with the National Symphony Orchestra, to an Oval Office serenade of President George W. Bush, as well as 350 personalized Happy Birthday whistles a year, Chris rejoices in sharing his art with people around the world. By day, Chris is a Managing Director at The Carlyle Group, a global alternative asset manager.

[+ Read More](#)



Angel Gil-Ordóñez

Conductor

The former Associate Conductor of the National Symphony Orchestra of Spain, Angel Gil-Ordóñez has conducted symphonic music, opera and ballet throughout Europe, the United States and Latin America. Currently, Mr. Gil-Ordóñez holds the positions of Music Director of PostClassical Ensemble in Washington DC, Principal Guest Conductor of New York's Perspectives Ensemble, and Music Director of the Georgetown University Orchestra in DC.

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Karen Rennich

Bee Keeper & Scientist

As the Project Manager of the Bee Informed Partnership and the APHIS National Survey, Karen Rennich is based out of the University of Maryland's Entomology Department. She works closely with all members of the BIP team and other organizations throughout the U.S. and gets to tackle everything from data analysis to field work and all jobs in between to keep BIP's goals in sight and to keep the project moving forward.

[+ Read More](#)



Juan Llanos

Bitcoin Expert

A Certified Anti-Money Laundering Specialist, Juan has over a decade's experience of building and managing AML/CFT and regulatory compliance programs for multiple international jurisdictions, including Canada, Italy, the United States and Spain, and is recognized as a pioneer in the development of compliance and risk management best practices for the money transfer industry. He is a member of the Bitcoin Foundation's Regulatory Affairs Committee, and writes about risk and virtual currencies.

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[WATCH MICHAEL SMITH'S TALK »](#)



Michael Smith

Social Innovation Fund Director

Michael Smith is the Director of the United States government's Social Innovation Fund, which operates under the Corporation for National and Community Service (CNCS). The SIF is a CNCS program that mobilizes private and public resources to grow community-based nonprofits. Previously, Michael served as Senior Vice President for Social Innovation at the Case Foundation, where he led the social innovation strategy, including investments, programs and partnerships.

[WATCH GERARD RYLE'S TALK »](#)



Gerard Ryle

Investigative Journalist

Gerard Ryle is the director of the International Consortium of Investigative Journalists (ICIJ) in Washington, D.C., where he oversees more than 160 member journalists in over 60 countries. In April 2013, ICIJ published leaked financial documents comprising tens of thousands of offshore accounts, in which many prominent international figures were implicated. That document was the product of a collaboration of thirty-eight news organizations including The Guardian, the BBC, and The Washington

[WATCH BEN MILLER'S TALK »](#)



Ben Miller

Fundrise Founder

Ben is a co-founder of Fundrise. Ben's responsibilities involve strategic partnerships, deal underwriting, real estate development, PR as well as setting the long-term strategy and goals for the company. Ben has 15 years of experience in real estate and finance, and he has acquired, developed, and financed more than \$500 million of property in his time as Managing Partner of WestMill Capital Partners and President of Western Development Corporation.

[WATCH CARRIE IRVIN'S TALK »](#)



Carrie Irvin

Education Entrepreneur

Carrie Chimerine Irvin is passionate about making sure every child has the chance to attend a great school. After a career in education policy and public education reform, she accidentally became an education entrepreneur when she and a colleague founded Charter Board Partners. The nonprofit is dedicated to improving the quality of public charter schools by helping them build stronger boards of directors

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Lisa Guernsey

Early Education Advocate

Lisa Guernsey is Director of the New America Foundation's Early Education Initiative. Ms. Guernsey focuses on elevating dialogue about early childhood education, in part by editing the Early Ed Watch blog, and spotlighting new approaches for helping disadvantaged children succeed. Ms. Guernsey's most recent book is *Screen Time: How Electronic Media – From Baby Videos to Educational Software – Affects Your Young Child*.

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Matthew Green

Cryptologist at Johns Hopkins

Matthew Green is an Assistant Research Professor of Computer Science at the Johns Hopkins University. His research focuses on computer security and cryptography, and particularly the way that cryptography can be used to promote individual privacy. His work includes techniques to securely access medical databases, enhance the anonymity of Bitcoin, and to analyze deployed security systems. Prior to joining the Johns Hopkins faculty he served as a Senior Technical Staff Member at AT&T Laboratories.

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Laurenellen McCann

Sunlight Foundation

Laurenellen McCann is the Sunlight Foundation's National Policy Manager, working to help build, expand, and support transparency and, in particular, open data initiatives around the country and the world. She leads Sunlight's work on state and local issues. Laurenellen also directs Sunlight's largest annual community gathering, TransparencyCamp, an "unconference" for knowledge exchange between open government advocates that's inspired similar events across the globe.

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Anwar Dafa-Alla

Sudanese Activist

Anwar FatiheIbrahim Ahmed Dafa-Alla, PhD, is Adjunct Professor of Computer Science at Sudan University for Science and Technology and Neeliani University and head of Information Technology department at Garden City College for Science & Technology in Khartoum, Sudan. Anwar is a special guest of TEDxMidAtlantic this year and is beloved by the TEDx community for his giving spirit and tireless efforts to advance knowledge throughout the world.

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City of the Sun

Street Musicians

City of the Sun was created in 2010, in the subways, streets, and local bars of New York City. They began as "buskers," or street performers, and their driving

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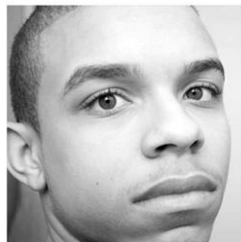
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Jen Oxley

Filmmaker

Jennifer Oxley was born in Hollywood, California and caught the filmmaking bug early – she made her first film at the age of seven. Since then she has



Jeremy Jones

DMVFollowers Founder

Jeremy Jones is a young entrepreneur from Bowie, Maryland. He specializes in brand marketing, promotion and advertising for local businesses,

[WATCH JACKIE SAVITZ'S TALK »](#)



Jackie Savitz

Protector of Oceans

Jacqueline Savitz is Oceana's Vice President for U.S. Oceans. In this role she oversees Oceana's Responsible Fishing, Seafood Fraud and Climate and

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rhythms and fluid melodies immediately caught the attention of New York locals. Describing City's sound can be a bit of a challenge—words never seem to give it justice. It is distinctly eclectic—a mélange of flamenco, blues, and indie/folk rock.

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directed fifteen short films for Sesame Street, as well as the award-winning adaptation of Spike Lee and Tanya Lewis Lee's children's book, Please, Baby, Please. Her latest film, The Music Box, was acquired by The Museum of Modern Art for their permanent children's film collection.

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entertainers and corporations. In 2010, Jeremy and his business partner Matthew Talley jumpstarted the DMVFollowers brand. With various business ventures with AT&T, recording artist Wale, and a host of others, Jeremy has made a great splash in the business and entertainment culture in the D.C. area, as well as the Atlanta area with the brand GAFollowers.

Energy Campaigns. She also recently led a feasibility study to develop plans for Oceana's Save the Oceans, Feed the World project. Over the past decade, Savitz has developed and led Oceana campaigns including its Climate and Energy Campaign, its Mercury Campaign and its first pollution campaign which was focused on cruise ship pollution.

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[WATCH BAYETÉ'S TALK »](#)



Bayeté Ross Smith

Mixed Media Artist

Bayeté Ross Smith is an artist, photographer, and educator living in New York City. He began his career as a photojournalist with the Knight Ridder Newspaper Corporation. His collaborative projects "Along The Way" and "Question Bridge: Black Males" have shown at the 2008 and 2012 Sundance Film Festival, respectively. His work has also been featured at the Sheffield Doc Fest in Sheffield England and the L.A. Film Festival.

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[WATCH MISRA WALKER'S TALK »](#)



Misra Walker

Activist Artist

Misra Walker is currently a junior at Cooper Union and is a Fine Arts Major. Her work blurs the line between activism and art by interrogating the history and politics that make up the backbone of her community. She is the founder of The House of SpooF, an art collective in Hunts Point, The Bronx, that hosts gallery shows for emerging artists and provides free art classes for the community in honor of their friend Glenn "SpooF" Wright who passed away in 2009.

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RT @davetroy: New TED Talk: Baltimore Police Lt. Col. Melvin Russell says, "I love being a police officer, but we need reform" <https://t.co/06:59:09 PM January 13, 2016>

Featured on TED: Baltimore Police Lt. Col. Melvin Russell says "I love being a police officer, but we need reform." <https://t.co/BSkxLKHITH 06:57:40 PM January 13, 2016>

RT @blairglencorse: Listen to @IntegrityIdol #nepal on @BBCWorld! [min 13.55 onwards]: <https://t.co/63QuS1NgPQ @yinyanay @TEDxMidAtlantic @n... 05:11:50 PM January 10, 2016>

RT @blairglencorse: And the winner of @IntegrityIdol #nepal is...Pradip Kanel!! Congratulations!: <https://t.co/j9e4Bci5Y1 @yinyanay @UNDPNep... 05:11:44 PM January 10, 2016>

Appendix 13: Case study 1. Transcription

1 Thank you very much, I do really appreciate ... Webster University extending this
2 INVITATION ... TO ME ... even though ... I've never before been compared to a fish err
3 [laugh] but I'll think about that and try to ... integrate that into what I...err what I have to say.

4

5 I probably will stir the pot. I probably will stir the pot but I also ... need to say a couple of
6 preliminary things. As I go along, particularly in the beginning ... you may ... get uh a touch
7 ... depressed. Maybe a little sad. Maybe worried. I want you to keep in mind however ... that
8 I am JUST the messenger. I am just telling you how this economy works, I am not responsible
9 for how it works. So if you get upset or angry, PLEASE do not get upset or angry at me. And
10 that you'll see as we go along err that that's an important err situation.

11

12 The other preliminary was occasioned by the ... very interesting comment about stirring the
13 pot. I do stir the pot and I've been stirring it most of my adult life ... since it became clear to
14 me that ... the economic system in which we live was one that had serious problems and
15 flaws, that we as a society in general are afraid to confront them ... err and therefore not too
16 very well skilled at overcoming them ... and that I wanted to pursue that and talk to people
17 about it. And what that did was to stir the pot to get the people a little feisty ... and that would
18 occasionally become a little awkward and ... I had to face that reality and... choose my words
19 carefully and ... be as polite and friendly as I knew how.

20

21 But that has all changed in the last 4 years and before I begin I ... I want you to know that ...
22 I'm having the time of my life. I am a professor ... who was always on the edge in my
23 criticisms. Barely tolerable ... and suddenly, over the last four years, I'm not. I must be
24 interesting, suddenly. I know it's not me. Because I'm singing the same basic song that I've
25 sung most of my life. And that's actually very good news because what it means is that the
26 AUDIENCE, which is the American people for me most of the time, that's what's changed.

27

28 This is April 2014. In the first week of April I am here at Webster University. Next week I go
29 to Omaha ... OMAHA ... [laugh] where I am scheduled to speak in 2-the 2 largest churches
30 IN Omaha. The next week I go to Portland, Maine, where I speak to the University of Maine.
31 And the next week, there's only 4 in April ... I go to err Providence and Kingstone, Rhode

32 Island, to speak both at Brown University and at the University of Rhode Island. They all
33 want to HEAR what I have to say. And besides the flattering nature of all of this, it is a
34 professor's dream. To have students who are not there because they have to satisfy a
35 requirement ... or because they had to take something at four in the afternoon and this was the
36 only thing other than underwater basket weaving [laugh] ... but it's actually students who-
37 who want to hear. Who want to engage in this material.

38

39 So it is an extraordinary event and for those of you who find what I have to say ... interesting,
40 persuasive ... you can take more than a little comfort from knowing ... that there are
41 LITERALLY ... hundreds of thousands of people ... who share this perspective ... in this
42 country at this time ... in a way that I have never seen before in my life ... ever, nothing close
43 to it.

44

45 Last point on this. The Dean kindly referred to my radio program. I started a radio program 3
46 years ago in New York City ... because they wanted to have a program on the economy ...
47 but they didn't have one. I'd never done a radio program IN MY LIFE. I knew exactly
48 NOTHING about it. So I started to do this weekly program analyzing the economy. And here
49 we are, roughly 3 years later ... and it's on 25 stations around the United State. It reaches by
50 our estimates approximately 750,000 LISTENERS. It includes Tampa, Florida, Huston,
51 Texas, Los Angeles, San Francisco, Santa Fe, New Mexico, Peoria, Illinois ... and Moscow,
52 no not that one, Idaho. Moscow, Idaho, among other places.

53 Somebody is awfully interested ... and I am very ready to try to be as interesting ... in
54 response as I know how.

55

56 So let me begin by answering my question. The question of this talk. Can democracy cure
57 capitalism? Well let me give you the good news: I think it can. And I think it will. I'm more
58 and more persuaded that it is not a question of whether but more a question of when. That can
59 be a very daunting situation but that's how I see it. So let me explain.

60

61 TO SAY THAT democracy can cure capitalism means that either capitalism is sick or
62 capitalism IS a sickness. Which way you go on that depends on YOU, that's not my job here
63 to persuade you. But I do wanna talk about American capitalism, particularly over the last 30
64 or 40 years ... and to do a summary with you that I think will convince you that whether
65 capitalism is itself the problem or whether capitalism is in a ... tough place is the-which of

66 those is the better way to go.

67

68 SO, LET'S START WITH since 1970s, if I had more time I'll give you a historical analysis,

69 which I'm going to try to do for the session tomorrow morning, about how we got into this

70 situation, about the history of capitalism has been that brings us to this, but I don't. So I am

71 going to start in the 1970s when everything changed in the United States in a profound way.

72 And I will be summary because of the time constraint. First ...

Appendix 14: Case study 2. Transcription

1 Emm I am ... thrilled to be with you and thank you so much for inviting me uh here. I have to
2 tell you, I've always had a warm place in my heart for Syracuse, because ... you didn't tell
3 them, but as an undergraduate I went to err to Radcliffe which eventually became Harvard.
4 Err my mother could never remain (remember) ... the name of the college I went to. [laugh] I
5 know, truly horrible. She eventually gave me a doormat so I would remember what I went to,
6 but emm or at least she would. BUT ... WHERE I WENT to college they wouldn't-they
7 didn't believe until Larry Summers becoming ... became the President that you could learn
8 from everything outside the walls of Harvard University, and I actually wanted to go to Italy
9 and study in Italy, and Syracuse has a TERRIFIC campus there and so when Harvard
10 wouldn't allow me to, SYRACUSE did, and for that I'm always grateful. [Applause] Thank
11 you, thank you, thank you. Err ... so ... I ... err and I used to be able to speak Italian because
12 of Syracuse, but that was many years ago, so, I can't ... not anymore, but it was really terrific,
13 you're-you're so lucky to go to this fabulous University that has campuses all over the world,
14 emm... it's really a great, great gift.

15

16 WHAT I'D LIKE to do today is really ... emm ... I was ... We were thinking about what
17 would be the topic and thought two different visions of-of what America is, and ... as some of
18 you can imagine, I'm on one side of the vision. So this is not gonna be, I can't pretend this is
19 going to be a balanced...a fair and balanced err err description of what the two visions are, but
20 I thought it would be interesting to at least talk with you and I see there are students from
21 abroad and it'd be interesting to see what YOU think and how you feel about two different
22 visions of really what is the role of government. Err

23

24 I think IN AMERICA we've always sort of been ambivalent about what the role of
25 government is and it comes from our very beginnings, that's when we had the declaration of
26 Independence, which was a fight AGAINST government and we were told that each of us
27 INDIVIDUALLY had the right to life, liberty, and the pursuit of happiness. And at that point
28 we were really focused on the individual freedom. What happened, as you know, we've
29 won... fought the war, won the war and then-err formed what was called the Articles of
30 Confederation in which everybody was-go-got to do their own thing, and that worked for
31 about a couple of years and it was a disaster.

Appendix 15: Case study 3. Transcription

1 Thank you very much for the invitation to come and speak to you here today on a topic which
2 of course ... is particularly interesting in 2015, 2016, 2017 for us err talking from a British
3 perspective ... but also of course, err Europe in general. I think Europe ... is at a TURNING
4 POINT. What I will try to do err in this ... in these ... in this lecture really will be to talk about
5 the British perspective ... and try to say that the British perspective in 2015, 16, 17 ... is not
6 particularly NEW, it's really ... a reflection of ... err a whole series of considerations about
7 Europe, which have been err in British minds for the last 30 years, and in that..err in that
8 perspective I'll be looking in particular actually at Mrs THATCHER'S, Margaret Thatcher's
9 Bruges speech in 1988.

10

11 Let me just make err one or two err introductory comments then. We're talking about Brexit.
12 Brexit comes from Grexi-Exit, Grexit, Brexit, as I'm sure you know. Err the context then is
13 the PLEDGE by the British Prime Minsiter Cameron for a referendum in Britain on ...
14 belonging to Europe in-within 2017.

Appendix 16: Case study 4. Transcription

1 Sisters and brothers, thank you very much for ... inviting me here today. I must admit it
2 seems to be ... a very fast journey we're on at the present time and, to me, it's an enormous
3 honour to be invited to address the TUC. It only seems ... a very short time ago ... that your
4 General Secretary, Frances O'Grady, did me the honour of coming to speak at the nominating
5 meeting in my constituency in Islington North and now she's invited me here to address the
6 TUC. I'm very grateful, Frances, for what you did then and I'm delighted to be here today
7 because I am, and always will be, an active trade unionist. That is in my body. [applause]

8

9 I've been a trade union member all my life and I was an organiser for the National Union of
10 Public Employees before I became a Member of Parliament, and I realise this is deeply
11 controversial because they're now part of UNISON err emm but you can only be in one
12 Union at a time, you know the problem and err that taught me a great deal ... about people,
13 about values, and about the value of Trade Unions in the everyday lives of ordinary people.
14 School cleaners, they've got a hard time, school meals workers being badly treated, school
15 caretakers looking for ... some security in their jobs, all those issues that are day-to-day work
16 of Trade Unions and those that attack and criticise Trade Unions should remember this. There
17 are ... six million of us in this country. We're the largest voluntary organisation in Britain.
18 Every day we make a difference in looking after people in their ordinary lives as well as a
19 huge contribution in the wider community.

Appendix 17: Case study 5. Transcription

1 Hello everyone err I'm Sam, and I just turned 17. A few years ago before my freshman year in High
2 School ... I wanted to play snare drum in the Foxboro High School Marching Band. However ...
3 and it was a dream that I just had to accomplish. But each snare drum and harness ... weighed
4 about 40 pounds each. And I have a disease called progeria, so just to give you an idea I weigh only
5 about 50 pounds. So, logistically, I really couldn't carry a regular-sized snare drum. And because of
6 this ... the band director assigned me to play ... pit percussion ... during the halftime show.

7
8 Now, pit percussion was fun. Err it involved some really cool auxiliary percussion instruments ...
9 like the bongos ... timpani, and ... timbales and cowbell. So it was fun, emm ... but it involved no
10 marching, and I was just ... so devastated. However, nothing was gonna stop me ... from playing
11 snare drum with the marching band ... in the halftime show. So my family and I worked with an
12 engineer ... to design a ... snare drum harness that would be lighter, and easier for me to carry. And
13 so ... after continuous work err we made a snare drum ... apparatus that weighs only about 6
14 pounds. [applause]

15
16 I just wanna give you some more information about progeria. Emm it affects only about 350 kids
17 today ... worldwide. So it's pretty rare. And ... effects of progeria include: tight skin, lack of
18 weight gain, err stunted growth, and heart disease. Last year ... my mom and her team of scientists
19 published the first successful progeria treatment study, and because of this I was interviewed on
20 NPR, and John Hamilton asked me the question: "What is the most important thing that people
21 should know about you?". And my answer was, simply, that I have a very happy life. [applause]

22
23 So even though there are many obstacles in my life, with a lot of them being created by Progeria, I
24 don't want people to feel bad for me. I don't think about these obstacles all the time, and I'm able to
25 overcome most of them anyway. So I'm here today to share with you my philosophy for a happy
26 life.

27
28 So, for me, there are 3 aspects to this philosophy.

29
30 So this is a quote from the famous Ferris Bueller. The first aspect to my philosophy is that I'm okay
31 with what I ultimately can't do because there is so much that I can do