Exploring language in Chinese college students' English

public speaking contests from a genre perspective and its

implications for English Language Teaching

Dissertation submitted in partial fulfilment of the requirements

for the Degree of MA TESOL

English Language Centre

Durham University

Wei Xu

Supervisor: Dr. Philip Nathan

2017

Word Count: 14929

Abstract

With the popularization of English public speaking contests in China, there is an increasing need for a systematic guide for contestant candidates to produce structured persuasive speeches. This dissertation applies genre knowledge to the analysis of nine prepared speech text samples from the FLTRP Cup[1] with the aim of identifying communicative purpose(s) and move structures and analyses story frames as well as linguistic features in the focal texts. Qualitative interpretive analysis and computerized tools are used for rhetorical move and linguistic analysis and a discourse-based interview was implemented to confirm the findings. The findings demonstrate seven moves in the text samples including six obligatory moves and one optional move, each of which is accomplished by several steps. Through the interaction of the different moves, the ultimate communicative purpose is realized. Moreover, six narrative elements were determined to constitute a story frame in speeches and the whole or partial presence of the six narrative elements is related to the function of the story in a speech. In terms of linguistic features, personal pronouns are highly frequent in speech texts with the function of establishing a certain kind of speaker-audience relationship. Practical implications based on the results of the analysis for English speech pedagogy are also discussed. Overall, the study builds a tentative structural protocol for prepared speech texts in relation to these English public speaking contests in China.

---

[1] A top college students English public speaking contest in China

Contents

List of Illustrations

List of tables

Chapter 1.0 Introduction

The study of public speaking originates in ancient times when Aristotle put forward the theory of public speaking rhetoric. In the modern world, being able to deliver a convincing persuasive or informative public speech is still regarded as a valuable personal skill in a great many fields such as political campaign activities and academic lecturing or presentations.

With an increasing level of globalization, learning to engage in public speaking in English is beneficial to the improvement of cross-cultural communication. Therefore, how to use English as a lingua franca to make public speeches and presentations is being attached with importance by more and more people worldwide.

Having realized the increasing need for and the importance of English language public speaking skills, the Chinese authorities have, in recent years, begun to support the organization of public speaking contests in English and encourage Chinese college students to improve their English public speaking skills by participating in English public speaking competitions.

In traditional Chinese English public speaking contests, the fluency and accuracy of language use along with native-like pronunciation and intonation is considered as the main criteria to judge a contestant's speech. However, with

the development of English language education in China, more and more contestants are able to speak fluently and accurately in these contests. Under these circumstances, attention has turned from the language itself to the persuasiveness of the speech, the schematic structure in the speech text and the rhetorical strategies used by the speaker. Therefore, a detailed practical and theoretical guide in terms of how to use strategies to deliver a convincing speech is required by an increasing number of inexperienced contestants and is gaining value in the pedagogical market of English public speaking training in China.

The majority of western research on public speaking is conducted from the perspectives of psychology and competence evaluation. Examples include research in terms of the handling of public speaking fear (Heeren, et al., 2013) and how to evaluate public speaking competence (Schreiber et al., 2012). In China, research has been conducted into the construction of public speaker identity (Zhao et al., 2012) and the difference in the judging criteria between Western judges and Chinese judges (Wen et al., 2005). Few studies were conducted from a genre perspective to investigate the strategic or structural analysis of English public speaking texts written by learners of English as Foreign Language learners.

Although some studies have touched on the generic structure of impromptu

speeches in English public speaking competitions such as Li's (2013) exploration of generic structure of impromptu speeches and He's (2014) contrastive genre analysis of Chinese and American speeches, there is a lack of detailed investigations into prepared speeches. A prepared speech is memorized speech based on a prepared script and because contestants have a lot of time to polish the speech materials and revise the draft, successful prepared speech texts can largely reflect the contestants' narrative frame and strategies. Therefore, these successful texts are considered worthy of examination in terms of their structure and rhetorical strategies.

The present study aims to investigate generic structure and particular rhetorical strategies of nine prepared speech texts in the Chinese biggest national English public speaking competition (the FLTRP Cup). The research question consists of two parts: "What are the moves and story frame that constitute the schematic structure of successful prepared speech texts?" and "Are there any linguistic features in terms of words and grammatical/discoursal use in focal speech texts?". The samples were collected through transcribing online speech videos and downloading successful exemplary speech texts from the official website of the FLTRP Cup. Through move analysis and the use of computerized tools, a corpus-based analysis was conducted and the results triangulated by discussion with the author of two text samples in a discourse-based interview. In this way, the structure and linguistic features as

well as language context of the focal prepared speech texts are incorporated in the genre-based analysis.

The theoretical foundation of the present study is based on Swales' (1990) genre move analysis. The Swalesian CARS model proposes three moves for research introductions and demonstrates how the interaction among moves and sub-moves accomplish the communicative purpose of a genre. Based on Swales' (1990) model, Bhatia's (1993) framework for analysis of unfamiliar genres will also be referred to when the focal prepared speech texts are analyzed as a potential genre. The examination of the story narrative frame in the prepared speech texts will be based on Labov's (1972) narrative structure. The story frame used in focal speech texts will be compared with Labov's (1972) model in order to identify the similarities and differences and the possible reasons for the similarities and differences. Combining Lucas' (1999) theory of public speaking pedagogy, the implication of the analysis will be discussed in terms of the implementation of genre approach in English public speaking will be discussed and some practical suggestions will be provided and discussed in terms of writing texts for English public speaking and peer scaffolding when teaching English public speaking teaching practice.

The second chapter of the dissertation will introduce the research context by describing the background of the FLTRP Cup and presenting and discussing

its judging criteria. Chapter 3 will review the literature on public speaking and genre analysis. The classification of public speaking, pedagogy of English public speaking and the concept of genre along with the approaches to genre analysis will be illustrated. Following Chapter 3, the selection of data and the methodology used to analyze the corpus will be explained. Chapter 5 mainly presents the result of the genre-based analysis of the text samples and discusses the significance of the findings. The final chapter will focus on the implication of the findings for the teaching of English public speaking and the text limitations as well as providing suggestions for future study. A final conclusion is drawn as the last section of the dissertation.

Chapter 2.0 The Research Context

Founded in 2002, the main organizer of the FLTRP Cup is the Foreign Language Teaching and Research Press, the biggest foreign language specialist organization in China, led by the Beijing Foreign Studies University. With cooperation and support from the ELT Advisory Board under the Ministry of Education, the FLTRP Cup has developed into the biggest, highest-level English public speaking contest in China, with the largest number of participants every year nationwide.

Every year, among a great many participants, every university is allowed to

choose three top contestants to compete in provincial selection and the three top winners of the provincial competitions will be entitled to participate in the national final in Beijing. The usual number of contestants in the national final is nearly one hundred. The final contest consists of three rounds: a three-minute prepared speech, an impromptu speech with twenty minutes to prepare and a final debate. Each round will eliminate a certain number of contestants. The top winners are usually offered excellent job opportunities or internships and are commonly recognized by the public for their exceptional English language skills, in particular their English speaking and communication skills (Contest Rules, 2017).

The prescribed speech topics vary each year and they can cover various fields, including contemporary social issues, college life, technology, philosophy and social entertainment and a range of other areas.

The judging panel is made up of Chinese and foreign professors from prestigious universities in China and some top officials from the Ministry of Foreign Affairs. The judging criteria consist of content, language and delivery. According to Lei (2008) in her analysis of these criteria: for content, a speech is judged on whether there is a clear thesis statement that corresponds to the prescribed topic; whether it is well-structured with logical reasoning and whether it is vivid and able to catch the people's attention without boring the

audience. Effective rhetorical devices should be used and the timing is also of importance. For language, the marks are given based on the contestant's pronunciation, intonation, fluency and accuracy. For delivery, the speech should be delivered with appropriate gestures, eye contact and confidence. The result of the present genre analysis will provide suggestions for English public speaking training mainly in the field of content as described in the judging criteria.

The present study will focus on the analysis of the three-minute prepared speech texts in the first round. As the aim is to conduct a genre analysis of successfully prepared speech texts, the chosen speech texts are selected from winning contestants. The prepared speech in the first round is fully prepared memorized speaking and therefore, the contestants may have polished their speech script and pondered on the rhetorical structure and devices, which potentially endows the speech texts with consistent structure qualities which make this worthy of investigation.

Chapter 3.0 Literature Review

In this chapter, the theories of public speaking and public speaking pedagogy will be introduced. Then, relevant studies and research into genre and genre analysis will be reviewed and presented in detail, laying the theoretical foundation for the present study.

3.1 Studies of Public Speaking

3.1.1 Overview of public speaking

The theory about the art of public speaking dates back to ancient times when Aristotle put forward the modes of persuasion and was recorded in his renowned work "*Rhetoric*" (Aristotle, Republished 1991). Aristotle believed the modes of persuasion in public speaking consisted of three elements: "ethos, pathos and logos", representing the speaker's personality to show credibility, guiding the audience to form a particular mindset to influence their emotions and the evidence used to achieve efficient and strong argumentation (ibid.). In ancient China, the value of eloquence was also recognized by famous scholars and examples include sayings from Confucius, suggesting that people cannot accomplish anything if their speeches are not acceptable (Liu, 2004).

The pursuit of the art of public speaking continues in modern society, attracting many scholars, especially linguists, to conduct research on the strategy of producing appropriate language and other key aspects of delivering a successful speech. Mackay (1995) emphasizes the crucial part public speaking plays in various interactions in different occupations such as professional training programs and commercial presentations. He also proposes that public speaking is the heritage of rhetoric, which resonates with

Aristotle's viewpoint, believing public speaking is an art involving the strategic use of words to achieve certain goals. Beebe and Beebe (2011) propose nine steps for producing a public speech, among which the principal steps are determining the general purpose and the specific purpose of the speech as well as pinpointing the central thesis statement, before brainstorming major ideas. Sevitch (2005) believes the art of public speaking as deciding what to say and employing the right strategy to express it well. Beebe and Beebe (2015) conducted a further contrastive study of public speaking and daily conversation, explaining two similarities and three differences between those two kinds of communication. The main shared characteristic is that both public speaking and casual talk involve conveying information to the audience mainly in the form of the spoken word while the prime differences lie in whether what is said is more spontaneous or planned, and the formality of the chosen language. Although public speaking shares similar attributes with daily conversation, it is more demanding in terms of organizing the ideas that are expressed and in terms of achieving strong logic and reasoning through the selection and structure of language.

It can be concluded that effective public speaking requires a strategy of expression and the present study will focus on the strategy used in the selection of language and the structure of moves in college students English public speaking contests in China and assessing the elements of the speaking

9

context to analyse communicative purpose, thus further researching the connection between strategy choice and purpose in each move to achieve persuasion. The focal speech texts are transcribed from prepared speeches from final public speaking contests.

3.1.2 Classification and reasoning pattern of public speaking

In terms of the classification of focal prepared public speaking, Liu's (2006: 424-434) method of division will be drawn on, categorizing public speaking based on four aspects: content, manner, location and language style.

Lucas (2012) has presented a categorization of public speaking in his famous work "*The Art of Public Speaking*". He divides various types of public speaking largely in terms of the purpose of speaking and the situation where public speaking happens. According to his classification there are four types of public speaking. The first kind is "speaking to inform" including "speeches about objects", "speeches about processes", "speech about events" and "speeches about concepts". The second type is "speaking to persuade", which he believes as "the most complex and the most challenging" with examples including speeches on "questions of fact", "questions of value" and "questions of policy". The other two varieties of speeches are "speaking on special occasions" and "speaking in small groups" (Lucas, 2012: 305-313).

Lucas's (2012) method of categorizing varieties of public speaking shares some similarity with Liu's (2006) manner of division as they both take location and situation into consideration. Then, Lucas (2012: 314) further identifies speeches to persuade which are inclined to follow certain patterns in terms of content organization such as "problem-cause-solution order". Another method of structuring persuasive public speeches was proposed by Monroe in the 1930s (in Lucas，ibid.: 316) called "Monroe's motivated sequence", consisting of five moves: attention (illustrating the significance of the topic), need (making the listeners feel urge to make a change through abundant supporting materials), satisfaction (providing a solution to the problem to satisfy the audience), visualization (demonstrating the benefits of the proposed solution), action (appealing to the audience to take actions).

Lucas's and Monroe's modes both place demonstration of the importance of topic as the first step of argumentation, which to some extent, fall into the writer-responsible rhetoric pattern in terms of persuasive organization, identified by Hinds (1983), meaning that the thesis statement is elaborated explicitly before giving reasons and solutions. Cai (2001) believes this is a western way of deductive argumentative writing at rhetorical level. In contrast, Cai (2001) explains that in the context of Chinese writing, inductive reasoning is preferred and therefore, most Chinese writers, including public speaking texts writers, tend to adopt this way of demonstrating supporting evidence

through assertive expressions such as using famous people's quotations or personal stories before they conclude with the thesis statement. Although it is believed by some researchers that the rhetorical pattern of argumentative writing is influenced by cultural writing habits, further evidence is needed and the present study will also look into whether there is an obvious rhetorical strategy preferred by Chinese public speaking texts writers.

In the context of the present study, the contestants are Chinese college students and it is believed they prefer to adopt 'inductive reasoning' as a persuasive mode according to the study conducted by Cai (2001). Nevertheless, the speeches are delivered in English language with members of the judging panel being westerners and most contestants considered to be comparatively qualified critical thinkers, so most contestants are believed to possess the ability of thinking in English language. In this context, whether the speaking reasoning frame is influenced by cultural factors and habits needs further identification of rhetoric structure of the speech texts.

3.1.3 Public Speaking Pedagogy

The increasing number of public speaking contests attracts exploration in the field of teaching public speaking teaching. Mckerrow (2000) contends that public speaking requires a series of skills that can be acquired in a gradual way instead of being intuitive. He points out five aspects that can be trained

and improved including the speaker's knowledge, the oral skills and the confidence. Moreover, Gibson (2008), the famous American public speaking contests coach in China, also presents her methods of public speaking teaching in various phases in her work *A Guide to English Public Speaking Training*, from how to select appropriate public speakers, to how to help students deliver impromptu speeches and prepared speeches, which are the most key parts in Chinese college students competitions. She believes it is vital to use personal storytelling and other authentic materials from life, either from the speaker himself or of other exemplary people.

Although speechmaking skills mentioned above such as cultivating self-confidence and accumulating personal stories in life are emphasized, it is far from enough when public speaking pedagogy is discussed. Lucas (1999) puts forward that instilling in students the theory of rhetoric and communication of more use than just teaching them public speaking skills insomuch as the rhetorical theory will help learners express their thoughts logically and be aware of the essence of communication. Moreover, Lucas (1999) further points out that public speaking teaching should not just be skill training course because the ability to think critically is inseparable from successful speechmaking (ibid.).

The pedagogical approach of public speaking training courses should be an

incremental approach because it is a broad pedagogical principle that students gain skills in an incremental way (Lucas, 1999). Moreover, setting tasks for students to analyze different styles of speech texts will be an effective approach as "learning skills is an experiential process that requires extensive practice and repetition" (ibid.) and therefore, when students are familiarized with the style of different kinds of speaking such as speaking to persuade and speaking to inform through their own analysis and practice, they will possess the experience and materials in terms of how to deliver speeches of various purposes.

The pedagogical goals for public speaking put forward by Mckerrow (2000), Gibson (2008) and Lucas (1999) provide implications for the teaching of public speaking. The present study aims to analyse the generic structure and narrative frame, which will offer some suggestions for public speaking training Furthermore, the result and the process of analysis of a speech texts corpus may help the contestants to prepare for the competition.

3.2 Genre

In this chapter, the concept of genre will be introduced and connected with the studies of English public speaking. Then, the theoretical framework of genre analysis will be reviewed.

3.2.1 Definition of genre

Miller (1984) points out that it is human nature to classify and this nature is fundamental when it comes to the categorization of texts. He regards genre as a social action that happens recurrently in rhetorical circumstances among certain discourse communities (ibid.). Askehave (1999) has concluded that three approaches are frequently resorted to by researchers in terms of grouping texts, namely categorising texts based on the linguistic features, the situational features and the functional features of a text.

Martin (1984:25) connects 'genre' with 'communicative purpose', defining 'genre' as "[…] staged, goal-oriented, purposeful activity in which speakers engage as members of our culture" (ibid.:25). Swales (1990: 58) also emphasizes the significance of communicative purpose in terms of the definition of genre:

> "A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged

criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action."

Based on Swales' study on the concept of genre, Bhatia (1993:13) defined genre from a psychological and cognitive perspective as:

"[…] recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs".

Bhatia (1993) further presents the example of promotion letters and job application, claiming that they are of the same genre as they share the same communicative purpose: to promote something.

The definitions of genre from Martin (1984), Swales (1990) and Bhatia (1993) all place communicative purpose as the primary element to consider when deciding which genre the text belongs to. Therefore, in the present study, the communicative purpose of speeches in public speaking contests will be investigated through evaluating judging criteria and interviewing a past contestant to examine purposes at a psychological level.

Apart from communicative purpose, linguistic dimension is also of significance. As Swales (1990: 58) points out:

"In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community".

Similarly, Bhatia (1993:24-34) proposes analysis at linguistic level including "lexico-grammatical features", "text-patterning or textualization" and "structural interpretation of the text-genre" should be conducted when 'genre' is identified. Martin (1984: 25) believes that the purposeful organization of 'genre' is realized linguistically through 'schematic structure':

"Schematic structure represents the positive contribution genre makes to the text: a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in that culture".

Eggins (1994: 36) also proposes that schematic structure is the element of realization of genre, which resonates with Martin's point of view. Askehave (1999:15) agrees that there is a connection between schematic structure and realization of genre insomuch as the determinant factor of genre, communicative purpose, may shape the schematic structure of texts. To explore the schematic structure of speech texts, move analysis will be an effective approach as the term move is used to "describe the functions which particular portions of the text realizes in the relationship to the overall task"

17

(Connor, Davis, & De Rycker, 1995: 463). Only when the move pattern is identified can the prototypical genre structure and the relationship between the structure and the communicative purpose(s) be determined.

Flowerdew (2013: 138) proposes that the term genre originates from Aristotlian times and is endowed with particular reference in the field of Applied Linguistics:

"[…] the term 'genre' is used rather differently and refers to different communicative events which are associated with particular settings and which have recognised structures and communicative functions".

Flowerdew's (2013) point of view shares similarities with the understandings of genre proposed by Martin (1984), Swales (1990) and Bhatia (1993), which highlights elements of "communicative events" and "recognised structures" in genre definition.

However, a concern about the categorization of genres is put forward by Pennycook (2010: 117):

"Thus, although the Australian genre school takes care to locate genres as social activities, defining genre as a 'staged, goal oriented social process' (Martin, 1993, p.121), and insisting that 'texts are patterned in reasonably predictable ways according to patterns of social interaction in a particular culture' (Cope and Kalantzis, 1993, p. 7), there

is always the problem that once genres are described as textual artefacts, they become frozen in time."

Pennycook's (2010) viewpoint indicates that there are dynamic dimensions in the construction of texts and therefore, as Kress (2003: 94) proposed, genre describes the structure of texts and it "realizes and allows us to understand the social relations of the participants in the making, the reception and the reading/interpretation of the text".

In the present study, as communicative purpose is the key element to investigate when genre is classified and linguistic features contribute to schematic structure, which is also a significant dimension in terms of the realization of genre, the functional and linguistic dimension of the sample speech texts will be examined. Additionally, according to Pennycook's (2010) point of view, the social relations between contestants and the audience, including the judges, will be taken into consideration when the analysis of potential genre is conducted.

3.2.2 Studies of English public speaking from discourse and genre perspectives

With Chinese college students English public speaking contests prospering, studies about English public speaking have been conducted in China. Based

on Halliday's (1985) systemic-functional grammar theory, Huang (2009) conducted a textual analysis of 10 speech texts from The CCTV Cup, one of the top English public speaking contests in China. Huang's (2009) study investigates structural and functional features of the speech texts in the areas of metafunctions, transitivity, cohesion, theme use and mood system. The result shows that the speakers in the contest are inclined to use the indicative mood and descriptive expressions to make speech concise and understandable. Moreover, the contestants prefer to apply linear thematic progression and use unmarked theme when they illustrate their thoughts.

Feng (2014) examines discourse marker use in college students' impromptu English speeches, studying 88 impromptu speech texts from The CCTV Cup contest across years by using a corpus analyzer. Feng's (2014) finding indicates that the contestants are capable of using discourse markers proficiently in their impromptu speeches with some particular discourse markers being overused while others being less preferred. Furthermore, Feng (2014) implies that the specific context may restrict coherent function of discourse markers use.

The findings mentioned above may help identify certain linguistic features of focal speech texts in the present study, which may contribute to the realization of English public speaking contests as a potential genre.

Apart from studies of English public speaking from a discourse perspective, some are conducted from genre perspectives. Li (2013) analyses the generic structure and stylistic features of 45 impromptu speeches from The 21st Century Cup, another top national college students English public speaking competition in China. In terms of generic structure, Li (2013:34) identifies six moves: "*reaction of question, salutation, preparatory statement, explanation of argument, concluding statement and expression of appreciation*", among which *"preparatory statement", "explanation of argument"* and *"expression of appreciation"* are obligatory moves. At a stylistic level, Li (2013) proposes that voiced pauses, rhythm and alliteration are favored by the contestants. Moreover, the speakers prefer simple words while complex sentences and are inclined to use parallelism and rhetorical questions as rhetorical devices.

He (2014) further makes a contrastive genre analysis of Chinese and American college students' persuasive speeches from a socio-psychological perspective, examining 20 speech texts from Chinese and American college students. The result of He's (2014: iv) study shows that there is difference in move structure and persuasive strategy between Chinese and American college students' sample speech texts. In terms of move structure, "greeting the audience" and "displaying the feeling of the speaker" does not appear much in American students' speech scripts. In terms of persuasive strategy,

21

there is a tendency for Chinese students to use "emotional appeal, extended examples, and prestige testimony" while American students prefer to use statistics and "expert testimony" (ibid.). He (2014: iv) believes the divergence is concerned with socio-psychological factors and concludes that "Chinese style of communication belongs to high power distance, high context and affective communication and American style of communication are categorized into low power distance, low context and instrumental one".

Li (2013) and He (2014) both investigated public speaking texts in terms of move structure and rhetorical strategy. The findings of the studies conducted by Li (2013) and He (2014) will be drawn on and compared with the result of the present study as the text samples in their studies and the present study are largely similar types, regardless of differences in types of speeches (prepared speeches versus impromptu speeches) and research perspectives.

3.2.3 Genre analysis

Bhatia (1993: 10) argues that traditional discourse analysis lacks an illustration of the rationale that underlies discourse types and focuses less on "conventionalized regularities in the organization of various communicative events". Thus, Bhatia (1993:11) proposes that there is a need for discourse analysis with "a model which is rich in socio-cultural, instructional and organizational explanation" to achieve a deeper description of language in use.

To investigate such models of language in use, genre analysis is therefore introduced. Henry and Roseberry (2001) have pointed out that genre analysis has been conducted in the field of academia (e.g. Swales, 1981; Dudley-Evans, 1986; Hopkins and Dudley-Evans, 1988; Thompson, 1994; Swales, 1996) and in the field of English for Specific Purposes (e.g. Bhatia, 1993; Henry and Roseberry, 1996).

Dudley-Evans and St. Jones (1998) highlighted the importance of the regularities in structure and language of a text in the definition of genre analysis. Swales (1981,1990) believes that a genre consists of multiple moves and defines move as a unit that relates the writer's intention and the content he wants to express. Roseberry (2001:154) suggest that "a move can be thought of as part of a text, written or spoken, which achieves a particular purpose within the text". Following the identified move, there are some optional strategies called 'steps' that each move consists of (Swales, 1990), which possess the same function with the 'sub-moves' in Nathan's (2016) study. Swales (1990) examined 48 articles across diverse disciplines and conducted a genre move analysis to demonstrate the three-move schema in article introductions and show that the moves interactions help achieve the communicative purpose. His three-move model, i.e. CARS (Create a Research Space) model, is one of the most renowned examples of genre

move analysis and has laid the foundation for multiple further research. Swales' (1990) CARS model is demonstrated below:

"Swales' (1990:141-145) CARS model for article introductions"

Move 1 Establishing a territory

Step 1: Claiming centrality, and/or

Step 2: Making topic generalisation(s), and/or

Step 3: Reviewing items of previous research

Move 2 Establishing a niche

Step1A: Counter-claiming, or

Step1B: Indicating a gap, or

Step 1C: Question-raising, or

Step 1D: Continuing a tradition

Move 3 Occupying the niche

Step 1A: Outlining purposes, or

Step 1B: Announcing present research

Step 2: Announcing principle findings

Step 3: Indicating article structure

The CARS model has been referred to by many scholars to analyse texts. Each move aims to realize the overall intention of the genre with optional steps serving as strategies to achieve the purpose of each move. According to Ding

(2007: 370), move analysis is a useful tool to investigate genre insomuch as "moves are semantic and functional units of texts, which can be identified because of their communicative purposes and linguistic boundaries".

Based on Swales' CARS model, Bhatia (1993) further puts forward that depending on the purpose and the perspective of the study, one needs to take all or part of the following seven aspects into consideration:

1) Placing the given genre-text in a situational context

2) Surveying existing literature

3) Refining the situational / contextual analysis

4) Selecting corpus

5) Studying the institutional context

6) Levels of linguistic analysis

7) Specialist information in genre analysis

(Bhatia, 1993, p. 22-34)

In the present study, the context of Chinese public speaking competitions will be explored and the focus will be on levels of linguistic analysis, which includes the level of structural patterning and lexical or grammatical features. To conduct the move analysis in order to investigate the level of genre text patterning, Swales' move analysis will be an exemplary reference. Institutional context will be considered when communicative purposes are identified. In terms of specialist information, the author's experience of participating in a

Chinses English public speaking contest will be of assistance when the genre analysis is conducted.

Apart from the move structure and other relevant linguistic features, the identification of 'communicative purpose' is also of great importance in genre analysis. Although the necessity of exploration of 'communicative purpose' in genre analysis is largely confirmed according to Swales (1990) and Bhatia (1993) when the definition of genre was discussed in the previous section, Swales and Askehave's (2001) study arguing the slippery notion of communicative purpose is worth reviewing insomuch as it may influence the identification of communicative purpose in the potential genre.

Swales and Askehave (2001) express their reflection of the concept of purpose in a genre:

> "However, most of the important work following the early publications in this field has, in various ways, established that the purposes, goals or public outcomes are more evasive, multiple, layered, and complex than originally envisaged." (Swales and Askehave, 2001, p. 197)

Therefore, Swales and Askehave (2001) suggest the analyst should undertake some independent investigation to determine the communicative purpose(s) as expert members of a discourse community may not reach a consensus as to the purpose of a genre. Moreover, Swales and Askehave (2001: 199)

contend that it will be helpful to have some specialist informants double-check the investigator's finding as "certain players may know 'the rules of the game' and have longer-term perspectives on underlying strategies and institutional dispositions", which resonates with Askehave's (1999:17) contention that besides official purpose, there is 'hidden purpose': "a more covert purpose which is not necessarily accepted or known by all users of the genre".

In the present study, Swales and Askehave's (2001) suggestion will be implemented and the double-checking of the information by special informants in the present study will be gathered through discourse-based interview. This will be discussed in next chapter.

To further explore a solution to the controversial determinant function of communicative purpose to classify genre, Swales and Askehave (2001) propose two procedures of genre analysis, driven by text and context respectively, which are demonstrated in Figure 1. and Figure 2.

```
1     Structure + style + content + 'purpose'
                      ↓
2                   'genre'
                      ↓
3                   context
                      ↓
4           repurposing the genre
                      ↓
5           reviewing genre status
```
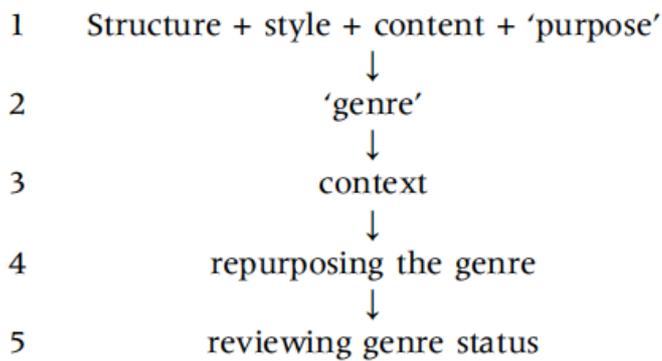
Figure 1 "A text-driven procedure for genre analysis" (Swales and Askehave, 2001, p. 207)

```
1    Identifying a communicative (discourse) community
                      ↓
2      values, goals, material conditions of the d.c.
                      ↓
3      rhythms of work, horizons of expectation
                      ↓
4          genre repertoires and etiquettes
                      ↓
5             repurposing the genres
                      ↓
6                  Features of:
         Genre A   Genre B   Genre C   Genre D
```
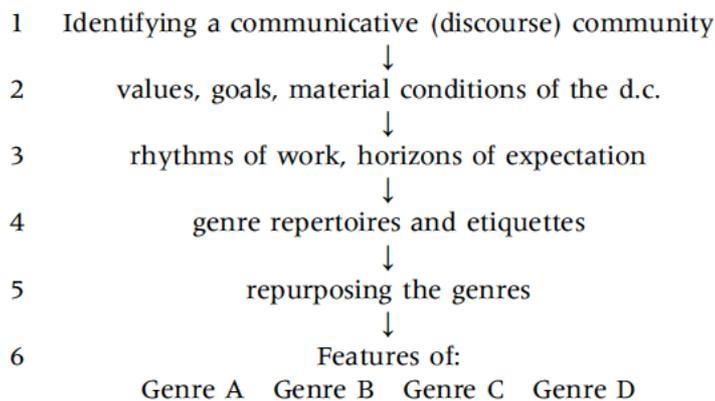
Figure 2 "A context-driven procedure for genre analysis" (Swales and Askehave, 2001, p.208)

As the main aim of the present genre analysis of speech texts is exploring generic structure through move analysis, text-driven procedure for genre analysis (Swales and Askehave, 2001:207) will be adopted, which suggests repurposing genre, combined with context, after analysis at a structural and linguistic level.

28

Chapter 4.0 Methodology

The previous sections have reviewed theories and research relevant to public speaking and genre analysis, which help to pinpoint key aspects of the current investigation. This chapter aims to present the methodology used to examine the text samples, including a description and selection of the sample corpus, move analysis approach, the discourse-based interview and computerized analysis of the examination of linguistic features of the corpus texts.

4.1 The Corpus: data collection

Flowerdew (2013: 160) defines a corpus as: "[…] a large collection of language, usually held electronically, which can be used for the purposes of linguistic analysis". The corpus in the present study consists of nine three-minute prepared speech texts from the first round of the national final of the FLTRP Cup, one of the most renowned and respected Chinese college students English public speaking contests as introduced in Chapter 2.0. The collection of speech texts were used by contestants in the FLTRP Cup final from the year 2011 to 2014. They cover four topics as the topic for each year varies with word count of each text ranging from 400 to 500 because they are three-minute speeches (see **Table 1.**). In terms of source of text samples, eight texts were downloaded from the official website of the FLTRP Cup and one was transcribed from the video of the speech. Consent of release was given by the authors. The details can be seen in Table 1:

Corpus text	Year	Title	Word Count
Sample 01	2011	"A word that has changed the world"	426
Sample 02	2011	"A word that has changed the world"	413
Sample 03	2012	"What we cannot afford to lose --- finding yourself through losing"	455
Sample 04	2012	"What we cannot afford to lose --- Communication"	445
Sample 05	2012	"What we cannot afford to lose --- Innocence"	462
Sample 06	2013	"When Socrates meets Confucius --- What kind of philosophy should we adopt in the 21st century?"	439
Sample 07	2013	"When Socrates meets Confucius --- An open course for everyone"	397
Sample 08	2014	"Change the unchangeable: Time to Rise and Shine, Ladies!"	436
Sample 09	2014	"Change the unchangeable --- The harmonious coexistence of respect and change"	467

In terms of the rationale for selecting text samples, the first consideration is corpus size. Flowerdew (2013) contends that it is difficult to define whether a corpus is small or large, and spoken corpora are usually smaller than written corpora as transcribing spoken data takes substantial time. Nine text samples

30

are chosen, which can be determined as a small corpus compared to the criterion that more than ten years ago, a hundred thousand words might be considered as small (Flowerdew, 2013: 170). Although Sinclair (2001: xiii) believes that "there is no special virtue in being small", using a small corpus can be beneficial insomuch as it is easy to collect, convenient for web-based software to process and can help focus a particular genre setting so that the features of genre are more salient (Flowerdew, 2013: 171). The second consideration in terms of corpus collection is the identity of the writers. Although speech texts of different prize winners, including second prize and third prize winners, are accessible online, the present study aims to analyse top winners' prepared speeches and therefore prepared speeches from contestants who won the first prize are selected, including prepared speech texts from national champions and runners up.

4.2 Data analysis

A mixed method approach was used in data analysis with qualitative and quantitative approaches being combined. Manual analysis was used in 'move analysis' and rhetorical strategy investigation. Computerized analysis using specialized software was conducted to examine features at a more micro-linguistic level. Such a mixed analysis aims to explore the potential genre in a multi-dimensional way and reach a deeper understanding of its functional and linguistic features.

4.2.1 Corpus-Assisted Discourse Analysis (CADS)

The results of mainstream corpus analysis are usually reached through automatic analysis by means of computerized tools (Flowerdew, 2013: 167). Widdowson (1998) has critiqued this approach on the grounds that this corpus approach only provides examples at the level of language and does not take the context of language use into consideration. Therefore, Corpus-Assisted Discourse Analysis (CADS) is introduced: "A distinguishing feature of discourse approaches to corpus analysis (sometimes referred to as Corpus-Assisted Discourse Analysis [CADS]) is that analysts are concerned to consider not only the corpus-derived data, but also the texts and contexts from which these data are derived" (Flowerdew, 2013: 167). The framework of such an analysis combining contextual and linguistic corpus analysis is demonstrated in Table 2.

Table 2. "Analytic framework incorporating contextual and corpus-based features (Tribble, 2002: 133)"

Name	What is the name of the genre of which this text is a part?
Social context	In what social setting is this kind of text typically produced? What constraints and obligations does this setting impose on writers and readers?
Communicative purpose	What is the communicative purpose of this text?
Role	What roles may be required of writers and readers in this genre?
Cultural values	What shared cultural values may be required of writers and readers in this genre?
Text context	What knowledge of other texts may be required of writers and readers in this genre?
Formal text features	What shared knowledge of formal text features (conventions) is required to write effectively in this genre?
Linguistic analysis	
Lexicogrammatical features	What lexicogrammatical features of the text are statistically prominent and stylistically salient?
Text relations/textual patterning	Can textual patterns be identified in the text? What is the reason for such textual patterning?
Text structure	How is the text organised as a series of units of meaning? What is the reason for this organisation?

In the present study, CADS will be applied to conduct multi-dimensional analysis of text samples, incorporating manual move analysis based on Swales' (1990) model and contextual analysis based on Tribble's (2002) framework as well as linguistic analysis by means of computerized tools such as AntConc (v.3.4.4, Anthony, 2016). Moreover, a discourse-based interview with specialist informants was conducted to gather double-check data in order to review genre status as suggested by Swales and Askehave's (2001) text-driven procedure for genre analysis. Such an analytical approach also resonates with Bhatia's (1993:22-34) Seven Steps Theory when investigation of unfamiliar genres is undertaken as discussed in the previous chapter.

4.2.2 Genre Move Analysis

Biber et al. (2007:15) points out that Swales' (1990) 'move analysis' is a top-down approach to analysing text structure from a genre:

"The analysis begins with the development of an analytical framework, identifying and describing the move types that can occur in this genre: these are the functional/communicative distinctions that moves can serve in the target genre. Subsequently, selected texts are segmented into moves, noting the move type of each move. The overall discourse structure of a text can be described in relation to the sequence of move types."

The move analysis in the present study is based on Swales' approach in his move analysis, starting from his analytical framework. Biber et al. (2007) believe that considering rhetorical purpose and function of text segments is key to analytical work as each move serves to achieve the overall text purpose. This accords with Connor and Mauranen's (1999) viewpoint, that dividing the text into meaning segments are significant in determining moves. Biber el al. (2007: 33) then further demonstrates the common procedures to conduct a move analysis, see Table 3 below:

Table 3. "General steps often used to conduct a corpus-based move analysis" (Biber et al., 2007, p.34)

Step 1:	Determine rhetorical purposes of the genre
Step 2:	Determine rhetorical function of each text segment in its local context; identify the possible move types of the genre
Step 3:	Group functional and/or semantic themes that are either in relative proximity to each other or often occur in similar locations in representative texts. These reflect the specific *steps* that can be used to realize a broader *move*.
Step 4:	Conduct pilot-coding to test and fine-tune definitions of move purposes.
Step 5:	Develop coding protocol with clear definitions and examples of *move types* and steps.
Step 6:	Code full set of texts, with inter-rater reliability check to confirm that there is clear understanding of move definitions and how *moves/steps* are realized in texts.
Step 7:	Add any additional *steps* and/or *moves* that are revealed in the full analysis.
Step 8:	Revise coding protocol to resolve any discrepancies revealed by the inter-rater reliability check or by newly 'discovered' *moves/steps*, and re-code problematic areas.
Step 9:	Conduct linguistic analysis of move features and/or other corpus-facilitated analyses.
Step 10:	Describe corpus of texts in terms of typical and alternate move structures and linguistic characteristics

Biber et al.'s (2007) procedures largely focus on three aspects in sequence: investigating communicative purpose, identifying move structure protocol through grouping semantic themes and revising, examining linguistic features of moves.

Based on Biber et al.'s (2007) procedures, in the move analysis of the present sample speech texts, the overall communicative purpose and function of text segments / move purposes will be examined. In Ding's (2007:374) work, move in personal statements are recognized through "paragraph divisions", "subheadings" and "introduction of new themes". The present sample corpus consists of eight speech texts downloaded online with clear paragraphing and one text transcribed from videos without paragraphing from the author. For the downloaded texts, cognitive judgments were made to determine moves in

texts and paragraphing was used to support the move identification. For the transcribed text, cognitive judgments made by the researcher and the voice pauses in the video were used as the principal text segment division tools.

Hasan (1989) proposed that in texts, some elements are obligatory while others are optional. Biber et al. (2007: 34) also put forward the idea that most persuasion-oriented genres "may have obligatory, typical, and optional move elements, and move types may not necessarily occur in a fixed order". Therefore, in the present study, move frequency calculation of the text samples will be carried out, in order to identify obligatory and optional moves. Moreover, within each identified move type, an analysis of steps used to realize the move type will be conducted.

4.2.3 Rhetorical strategies analysis

Procedures proposed by Biber et al. (2007) suggest that after building the big picture, following the move identification, there should be further linguistic and rhetorical analysis.

In the present study, after move protocol is determined, manual analysis will be conducted to identify and analyze key rhetorical devices within certain move such as story frame examination. Computerized software, AntConc (v.3.4.4, Anthony, 2016), a commonly used corpus linguistics research tool,

with Word List and Concordance Plot functions, was used to calculate the frequency of the identified lexico-grammar features such as the use of personal pronouns in the speech text samples.

4.2.4 Discourse-based interview

Discourse-based interview (DBI) was first developed by Odell et al. (1983) to tap into the students' consciousness in writing practice by asking them about their choices when writing. In the field of genre-related investigation, DBIs are also of importance. Lancaster (2016:121) has stressed that "by encouraging participants to account for textual details, DBIs can assist researchers and participants to probe the rhetorical bases of writing performances and judgments".

In the present study, a DBI will be conducted with the authors of two speech texts. Although due to practical factors only two participants were interviewed, the selected interviewees can be considered as specialist informants of potential genre texts and are able to offer much help to the research questions in the present study.

Firstly, the chosen interviewees are a national champion and a runner up in a past FLTRP Cup contest, so their speech texts are successful speech text samples, which meet the need of the present study as the research aim is to

analyze successful speech texts. Querying the authors of successful text samples can be of assistance in confirming the results of move analyses and rhetorical strategy investigation. Moreover, the interviewees may provide suggestions for revisions to better the results protocol. Secondly, the first interviewee is not only a past successful contestant of the college student English public speaking competition but also currently a coach in a popular English public speaking training program. Therefore, the interviewee is well informed of the criteria of judging and marking the English speeches in competitions. Combining his experience as a contestant, he may assist the researcher to identify the communicative purpose(s) of potential genre from more than one perspective. The interviewee's identity as a speech trainer may also support suggestions of how to apply the result of the current study to English public speaking teaching. The second interviewee is not only a champion speaker of the FLTRP Cup but has also won the top prize in multiple national and international public speaking contests. Therefore, her abundant experience as a champion speaker makes her opinion about the schematic structure and rhetorical strategies in a speech texts very valuable and her suggestions may provide a reason for further research.

The questions in the semi-structured discourse-based interview are designed to cover three main aspects (see *Appendix 2*). The first aspect is to discuss the communicative purpose(s) of Chinese college students English public

speaking contests. The second aspect is to confirm the identified move type protocol with the author of the sample speech text and gather information for revision. The third consideration is to confirm the conscious rhetorical strategies the authors use in their speech texts and discuss the potential function of the rhetorical devices used in English public speaking.

In terms of the channel used to reach the interviewees, WeChat phone call, an Internet-based means of communication, was used. Before the interview, the background information in terms of genre was provided to the interviewees and the consent form was signed by the interviewees electronically.

Undertaking a DBI is in line with Bhatia's (1993) theory of analyzing unfamiliar genres as the final step is to gather specialist information and DBI can also help "revise coding protocol(s)" as suggested by Biber et al (2007:34). and "reviewing genre status" proposed by Swales and Askehave (2001:207). Therefore, in the present study, a DBI was used to confirm and revise the results of the analysis with contestants in the FLTRP Cup as specialist informants and to review the potential genre status of prepared speech texts in the FLTRP Cup.

Chapter 5.0 Findings and Discussion

In this chapter, findings of the genre analysis of prepared speech texts in the FLTRP Cup will be demonstrated. Three aspects will be addressed: contextual settings with communicative purpose(s) being determined, move types being identified and analyzed, rhetorical strategies and linguistic features being analysed and discussed.

5.1 Classification of prepared speeches under discussion

The description of prepared speeches under discussion is required to analyze communicative purpose and context as it is concerned with setting and constraints for speakers to produce speech texts.

In Section 3.1.2, the theories of classification of public speaking are introduced. According to Lucas (2012: iv), the prepared speeches under discussion fall into three categorizations: "speaking to persuade" and "speaking on special occasions". As the size of audience reaches more than 500 hundred people, the focal prepared speeches delivered by contestants in the FLTRP Cup clearly does not belong to "speaking in small group".

According to Liu's (2006) criteria, which were discussed in Section 3.1.2, the prepared speech texts collected for analysis in the present study belong to

subject speaking in manner and 'staged competition speaking' in terms of location with settled content topic and a relatively formal language style. Crampton (1980: 75) also described prepared public speeches as the kind that can supply "a sense of control, of pre-thought ideas as suited as possible to a particular need and can be refined, honed and often cut to this end".

5.2 Communicative purpose and context

Before the identification of moves, communicative purpose of potential genre should be determined (Swales, 1990; Bhatia, 1993; Biber et al., 2007). Combined with the characteristics of the focal prepared speeches described in Section 5.1, Swales and Askehave's (2001) considerations of the identification of communicative purpose(s) as well as the discourse-based interviews with two authors of text samples, the communicative purpose(s) will be described from multiple dimensions.

In terms of communicative purpose(s), the qualitative data in discourse-based interviews with two contestants as specialist informants are presented below: (*Genre discussion of Chinese English public speaking contests speech texts,* 2017)

Interviewer: "What do you think is the communicative purpose for speaking in the FLTRP Cup English public speaking contest? And do you

think you can achieve the communicative purpose through speech text writing?

Interviewee ZDY: "Undoubtedly, the final purpose is to win the award. To achieve the final purpose, a contestant speaking on the stage has to please the audience. To please the audience, you have to make them agree with your viewpoint or entertain them. I would say persuading the audience is key and it can be realized through strategies in speech text writing"

Interviewee FSN: "I believe the speeches in the FLTRP Cup are all persuasive speeches, not informative ones. The main purpose is to win the award. How to achieve that? You either persuade or touch the audience. You have to make the audience and the judges like you. And showing difference may be important. About how to achieve communicative purposes through writing of speech text, there must be some strategies. For example, for me, to make the audience like me, humor is a key strategy."

From the discourse-based interview and the cognitive judgment of the researcher based on the examination of judging criteria as explained in

Chapter 2, the broad communicative purpose of the FLTRP Cup speeches is to win the speech contest award. As the speeches are prepared and the time is limited in the first round of contest, to achieve the broad purpose of winning the award and getting a high mark the speaker needs to try to become the judges' favourite speaker. Firstly, the contestants need to persuade the audience to agree with the contestant's view by showing a sound reasoning pattern and persuasive logic. Secondly, the contestants need to establish an emotional relationship with the audience using effective rhetorical strategies or stories to touch the audience. Thirdly, according to the interviewees, the hidden purpose for contestants is that the contestant wants to differentiate themselves from other contestants so that they can impress the audience, especially the judges. To achieve this purpose, the speakers need to demonstrate their depth of thinking and use of English language.

5.3 Move Identification

In total nine prepared speech text samples coded from *Sample 01* to *Sample 09* (see *Appendix 1*) were examined. Seven moves were identified through iterative cognitive judgment and revision: *Salutation, Orientation to the subject under discussion to engage the audience, Statement of contestant's view, Elucidation of key concepts, Elaboration of argument, Concluding statement, Expression of appreciation.* The order of the moves varies slightly in different speech text samples while most of the identified move types appear in each

text sample.

The results of the move analysis were confirmed and discussed with the author of *Sample 03* (ZDY) and of *Sample 08* (FSN) through the discourse-based interview:

Interviewer: "Do you think there was a structural model in your mind when you were writing the speech draft? And do you agree on the result of 'move analysis' of your speech text?"

Interviewee ZDY: "Yeah, there definitely exists a model when I am writing the speech draft. I agree with you on the move analysis of my speech."

Interviewee FSN: "Yes, there is a structural model in my mind when I write a speech draft. I agree on the result of move analysis of my speech although I think content is more important than move structure."

Taking *Sample 08*, a champion speech text, as an example, the details of move analysis including the description of each move and the result of move frequency calculation will be shown in **Table 4.**

Table 4. Move types, definitions and frequencies of focal speech texts

Text segment	Move	Definition (number of speech texts in which the move is presented in the corpus of 9)	Move frequency (%)

Good morning ladies and gentlemen!	Move 1: Salutation (S)	The contestant shows the politeness by greeting the audience (9)	100%
As a kid, I felt I was the less favored grandchild in the family. My male cousin seemed to enjoy more smiles from grandpa, and he got more allowance. To be honest, I didn't care much for the extra smiles; but additional allowance meant more candy, and that made such a difference to me! This childhood experience led to my earliest understanding of gender bias.	Move 2: Orientation to the subject under discussion to engage the audience (O)	The contestant makes the preparatory statement to get the audience's attention and introduce the topic (9)	100%
The topic may sound a little bit twentieth-century-ish, but the truth is, gender bias, which stems from the longstanding notion that men are somewhat superior to women, has never been changed. Even today, in school, boys are often	Move 3: Elucidation of key concepts (EC)	The contestant provides the necessary elucidation of key terms to pave the way for the following argument (2)	22%

thought to be smarter, and have greater potential. In society, women have more difficulty landing jobs, are paid less for the same work they do, and hold much fewer positions in senior leadership. Even in the family, grandpas tend to favor grandsons, and fathers usually have more say in major issues.			
Now, I am not some sort of hardcore feminist who would suggest we burn our bras or protest topless on the streets, which has actually happened in some western societies. I simply believe that although gender bias may seem unchangeable, we can try to reduce it; and we women need to start by believing and empowering ourselves.	Move 4: Statement of contestant's view (SCV)	The contestant expresses the viewpoint and presents the thesis statement (9)	100%

These days, it is socialization and tradition, instead of biological distinction, that play the biggest role in the persistence of gender bias. Women aren't born less intelligent or competent than men, but we have been thought inferior for so long that we tend to label ourselves differently. We need to trust that we can be held to the same expectations as men, to rise up to the same challenges and reach for the same dreams. More importantly, we need to work for it. If you are interested in politics, be the next Park Geun-hye, even if it makes you different from stereotypical mom/wife/employee type of woman. If you want to win the Nobel Prize in Physics, then go for it. With hard work, women can achieve just as much as men,	Move 5: Elaboration of argument (EOA)	The contestant illustrates or demonstrates supporting details of the thesis statement (9)	100%

if not more. As for my grandpa, he is now quite proud of his granddaughter, who gets to study in a top university full of promising young people such as all of you here. By the way, he has been sending me so much allowance that I am thinking about buying a whole candy store!			
Ladies and gentlemen, every day is a new chance for us to be the change we wish to see. To all the ladies here: tomorrow morning when you wake up, don't just drag yourself out of bed! Rise and shine! Because the world is truly waiting for us to rise and shine.	Move 6: Concluding statement (C)	The contestant makes the main argument clear to the audience to lead the speech to its climax (9)	100%
Thank you!	Move 7: Expression of appreciation (A)	The contestant shows gratitude to the audience for listening to the speech	100%

		(9)	

5.4 Analysis of moves

Among the seven moves, six moves appear in all the speech text samples in the corpus of nine and are therefore considered as obligatory moves while the move *Elucidation of key concepts (EC)* is considered as an optional move.

In Li's (2013: 34) move analysis of the impromptu speeches in Chinese English speech contests, six move types are identified: "*reaction of question, salutation, preparatory statement, explanation of argument, concluding statement and expression of appreciation*". The result of the present study shows that the move structure of prepared speeches and impromptu speeches is basically the same insomuch that they share similarities in communicative purpose(s), i.e. to persuade or touch the judges by demonstrating their ability to think deeply, show logical reasoning and high level language use and therefore the participant aims to be the audience's favorite speaker and win the award. The only difference is that in the prepared speeches, there is no move "reaction of question". This is possibly because of the difference in form between impromptu speeches and prepared speeches.

In impromptu speeches, a speaker needs to react quickly to the question proposed by question masters without much preparation time as prepared

speech speakers have. Under this circumstance, the first move that the contestants need to make is to react to the proposed question through talking about their evaluation and understanding of the question and then begin the expression and argumentation of their viewpoint. However, in the prepared speeches, the audience and the judges have already been exposed to the topic and therefore most contestants choose to express their topic-related viewpoint directly instead of restating what the topic question is.

5.4.1 Move 1 (obligatory): Salutation (S) and Move 7 (obligatory): Expression of appreciation (A)

The reason why the first and the last move, i.e. *Salutation (S)* and *Expression of appreciation(A),* appear in all the speech samples is that these two moves are considered indispensable for public speakers to show their basic manners and politeness on a public speaking contest stage, especially for the highly-educated college students in the FLTRP Cup. Moreover, one of the communicative purposes of the speech is to be favored by the audience. If the speakers do not show such conventional basic public speaking manners and politeness, there is less chance for them to create a good first impression.

5.4.2 Move 2 (obligatory): Orientation to the subject under discussion to engage the audience (O)

The move *Orientation to the subject under discussion to engage the audience* (O) appears in all text samples in the corpus as the first move after the

salutation. In terms of function, it is similar to the move 1 *Establishing a territory* in the Swalesian CARS model for article introductions and the move of setting territory for grant proposals in Connor and Mauranen's (1999) work. The function is to set the main direction and introduce what is to be presented in the following discourse components.

In the present study, as the communicative purpose is tightly connected with the audience, the move *Orientation to the subject under discussion to engage the audience (O)* is realized through different optional steps to engage the audience, one of which is exemplified in *Sample 08*, commencing the speech through a humorous personal story. Details of the optional steps within the move will be presented in **Table 5.**

Table 5. List of steps that can be used to accomplish Move 2 (obligatory): Orientation to the subject under discussion to engage the audience (O)

Step	Number of speech texts in which the step is presented within the move 2	Step frequency (%)
Step 1 A: Listing topic-related facts to inform the audience	1	11%
Step 1 B: Quoting a famous person's saying to introduce the subject under discussion	1	11%
Step 1 C: Introducing the subject under discussion in an academic way	1	11%
Step 1 D: Creating a topic-related question	3	33%
Step 1 E: Telling a brief personal story to engage the audience	2	22%
Step 1 F: Creating a scenario to introduce the subject under discussion	1	11%

5.4.3 Move 3 (optional): Elucidation of key concepts (EC)

The move of elucidating key terms in a speech appears in two text samples (*Sample 02 and Sample 08*) in the corpus of nine. The move is realized by explaining the topic-related term under discussion so that the audience can better understand the following parts of speech. This is exemplified below:

"*What is laziness? Laziness here doesn't mean no work at all, but no mechanical, laborious and inefficient work. It encourages us to find short-cuts in our mind so as to make the most of our time. Our time is limited. Our energy shouldn't be squandered. Low investment for high return, this is what really matters.*" (Sample 02 Move 3)

"*[…] gender bias, which stems from the longstanding notion that men are somewhat superior to women, has never been changed. Even today, in school, boys are often thought to be smarter, and have greater potential. In society, women have more difficulty landing jobs, are paid less for the same work they do, and hold much fewer positions in senior leadership. Even in the family, grandpas tend to favor grandsons, and fathers usually have more say in major issues.*" (Sample 08 Move 3)

As explained in *Section 5.1*, the prepared speech in the FLTRP Cup is classified into 'speaking to persuade'. Moreover, according to the authors of

two text samples in the discourse-based interview, the main purpose is to persuade instead of to inform. Therefore, the move to inform such as EC, should only appear when it is of help to persuasion, which explains why it is an optional move.

5.4.4 Move 4 (obligatory): Statement of contestant's view (SCV)

The move SCV is key in public speaking as it is the essence of the whole speech and all the persuasive content is based on the expression of the contestant's viewpoint. Usually, the move SCV is completed within one sentence so that the audience can identify the speaker's position in the shortest time. The function of the move SCV is to make the audience aware of the thesis statement and what the whole speech is trying to convey.

What is noticeable is that in the corpus of nine texts, the authors of seven texts place the move SCV before the move *Elaboration of argument (EOA)* while two contestants locate SCV after the move *Elaboration of argument (EOA)* and *Concluding statement (C).* This can be connected with Cai's (in He, 2014:14) study. Cai (ibid.) explains that Chinese tend to use "inductive discourse pattern", which means placing supporting details of the argument before the statement of viewpoint and most English argumentative writers are inclined to use "deductive reasoning", stating the viewpoint before the explanation of supporting evidence. Whether the different location of SCV (before EOA and

after EOA) is concerned with different reasoning is in need of more evidence. However, the different location of SCV reflects different writing or speaking approaches.

5.4.5 Move 5 (obligatory): Elaboration of argument (EOA)

In terms of length of the moves, the move EOA takes up the largest proportion of a speech and consists of the most steps to realize the move purpose, which resonates with the nature of persuasive speeches. The accomplishment of the move EOA consists of less than four steps, which include story use, either personal stories or famous people's stories and academic explanation. Depending on the topic, most of the contestants choose to use stories while some speakers use a more academic approach to answer the topic question. Among all the identified moves, EOA is realized through various series of steps and nearly no contestants use exactly the same structure to accomplish the move EOA. Details are shown in **Table 6.**

Table 6. List of steps that can be used to accomplish Move 4 (obligatory): Statement of contestant's view (SCV)

Steps (number of speech texts in the corpus of nine where the step is presented in Move SCV)	**Step frequency (%)**
Step 1A: Listing topic-related famous examples in the history, or (2)	22%
Step 1B: Telling a topic-related story, or (3)	33%

Step 1C: Answering the topic question in an academic way, or (1)	11%
Step 1D: Statement of the topic question elicited from the	11%
scenario created in the last move, or (1)	11%
Step 1E: Restating the significance of the topic, or (1)	11%
Step 1F: Showing the audience authorized statistics to	11%
support the thesis argument (1)	

Step 2A: Explaining the meaning behind the examples or
 	
    stories to show relevance to the subject under
 	
    discussion and to everyone, or (5)
	56%

Step 2B: Answering the topic question elicited from the scenario created in the last step, or (1)	11%
Step 2C: Exhort the audience to act, or (1)	11%
Step 2D: Quoting a famous saying to explain the meaning behind statistics (1)	11%
Step 3A: Telling a second topic-related story, or (1)	11%
Step 3B: Echoing personal experience to help the audience visualize the benefit of the proposed actions, or (1)	11%
Step 4A: Explaining the relevance of the second topic-related story to everyone (1)	11%

From the step frequency, it can be concluded that most contestants use

storytelling or other types of examples as the first step in the move EOA followed by explanation of the meaning behind the selected examples. The second type of argument is to establish a scenario to engage the audience in the imagination and further to explain the questions elicited from the scenario. This kind of approach to argumentation is used by one contestant, which is different from the most common storytelling approach and this may help to leave a deeper impression on the audience. The third approach is an academic approach, using statistics and explanation to persuade the audience. This academic approach is persuasive in logic as the evidence is quite objective while it may lack the establishment of emotional relationship with the audience. Referring back to the theory put forward by Aristotle (Republished, 1991), in the move EOA, which is a key part in a speech, all the contestants select their own way to achieve 'ethos', 'pathos' and 'logos', although the proportion of the three elements ('ethos', 'pathos' and 'logos') is varied in each approach.

5.4.6 Move 6 (obligatory): Concluding statement (C)

The function of the move *Concluding (C)* is to highlight the thesis statement, to make the main argument clear to the audience and to lead the speech to climax, usually through appealing or quoting a famous saying. Through such an appeal, the contestant makes the audience feel the urge to make a change and sways their emotions so that it is more likely for the audience to support

the contestant's view. Through the use of quotation, the contestant adds an authority on the standpoint, the reason for which is also to increase the possibility for the listeners to support the speaker. Moreover, the move C is helpful in keeping the main message in a speech in focus and avoiding deviation from topic at the end of speech.

5.4.7 Summary

To conclude, six obligatory moves and one optional move have been identified. The six identified obligatory moves basically follow the order as follows: *Salutation (S), Orientation to the subject under discussion to engage the audience (O), Statement of contestant's view (SCV), Elaboration of argument (EOA), Concluding statement (C)* and *Expression of appreciation (A) with* two exceptions in *Sample 04* and *Sample 07*, placing the move *Statement of contestant's view (SCV)* between moves *Statement of contestant's view (SCV)* and *Elaboration of argument (EOA).* The move EOA is the main component and accounts for the largest proportion in each speech text sample. Most of the moves are obligatory while most of the steps with each move, especially move EOA, are optional. A summary of the moves and steps is demonstrated below in **Table 7.**

Table 7. Moves and steps of speech texts

Moves and Steps
Move 1 Salutation

57

Move 2 Orientation to the subject under discussion to engage the audience

Step 1 A: Listing topic-related facts to inform the audience, or

Step 1 B: Quoting a famous person's saying to introduce the subject under
      discussion, or

Step 1 C: Introducing the subject under discussion in an academic way, or

Step 1 D: Creating a topic-related question, or

Step 1 E: Telling a brief personal story to engage the audience, or

Step 1 F: Creating a scenario to introduce the subject under discussion

Move 3 Statement of contestant's view

Move 4 Elucidation of key concepts (optional)

Step 1: Explaining the topic-related term under discussion

Move 5 Elaboration of argument

Step 1A: Listing topic-related famous examples in the history, or

Step 1B: Telling a topic-related story, or

Step 1C: Answering the topic question in an academic way, or

Step 1D: Statement of the topic question elicited from the
      scenario created in the last move, or

Step 1E: Restating the significance of the topic, or

Step 1F: Showing the audience authorized statistics to
     support the thesis argument
          and/or

Step 2A: Explaining the meaning behind the examples or
     stories to show relevance to the subject under
     discussion and to everyone, or

Step 2B: Answering the topic question elicited from the
     scenario created in the last step, or

Step 2C: Exhort the audience to act, or

Step 2D: Quoting a famous saying to conclude the meaning
     behind statistics
          and/or

Step 3A: Telling the second topic-related story, or

Step 3B: Echoing the personal experience to visualize the
     benefit of the proposed actions, or
          and/or

Step 4A: Explaining the relevance of the second topic-related
     story to everyone

Move 6 Concluding statement

Step 1 Quoting a famous saying, and/or

| Step 2 Restating the importance of topic, and/or |
| Step 3 Exhorting the audience to act |

Move 7 Expression of appreciation

5.5 Use of story: structure and function

Several broader rhetorical strategies are identified in speech text samples such as the use of rhetorical questions and parallelism, among which the most obvious and significant strategy is the use of stories. In the corpus of nine texts, seven contestants used stories, which indicates the popularity of storytelling in the focal speech text samples. Different from impromptu speeches, prepared speech speakers have enough time and resources to select and polish the stories. Therefore, the characteristics of story use and quotation can be better reflected in prepared speeches. In this section, the structure of stories used in speech texts will be investigated.

A story is defined as a method to "recreate a past experience by matching a sequence of verbal paragraphs or passages to a sequence of events which previously occurred" (Labov and Waletsky, cited in Ding, 2007). McCarthy (1991:137) points out that the ability to be a good storyteller is considered to be highly valued and this is the same in all cultures. In English public speaking contests, one of the main purposes is persuading or touching the audience. According to the author of speech texts in discourse-based interviews, the use

of story can be an effective tool to achieve the purpose of persuasion or touching the audience. In the present study, stories appear in 78% of speech texts in the corpus of nine and their structures are now compared with the story frame put forward by Labov (1972).

Labov (in McCarthy, 1991:137-138) proposed that a narrative structure should contain six elements: "abstract, orientation, complicating action, evaluation, result or resolution, coda". 'Abstract' is a synopsis of what the story is about (ibid.). 'Orientation' informs the listeners or readers of the situation including time, place and relevant people in the story (ibid.). 'Complicating action' refers to the core that makes the story happens (ibid.). 'Evaluation' is the answer to the question "so what" and explains why the story is told (ibid.). 'Result or resolution' is about how the conflict in the story is resolved (ibid.). 'Coda' is the bridge between the story and storyteller's life in the present (ibid.).

Through examination of the focal speech texts, it can be determined that the stories used by the author of text samples include partial elements in Labov's (1972) frame. Five elements appear in *Sample 03* as exemplified in Table 8**.**

Table 8. Narration structure of the story in speech text Sample 03

Story segment	Narration element
Four years ago,	Orientation (Time)

I was forced by my grandfather to choose science instead of liberal arts.	Complicating action (Core which makes the story happen)
Angry and heartbroken, I lost all my academic advantages and somehow became alienated by all my classmates. Back then I weighed something like 300 pounds, so I was literally a big fat loser. The day my college entrance examination came out, I was devastated and I blamed my grandfather for taking away my liberty.	Evaluation ("so what")
My grandfather looked me in the eyes and asked:" then why didn't you fight for it?" Yeah, why didn't I fight for it? It suddenly occurred to me that he didn't take away. I gave it away. I am born to be myself and why should I spend another day living for anyone else?	Result or resolution (how the conflict is resolved)
From that day on, I took control of my own life and made every important life decision along the way.	Coda (bridge between the story and the storyteller's present life)

The story shown above appears in the speech text move *Orientation to the subject under discussion to engage the audience (O),* which lacks abstract while containing all the other five narration elements in Labov's (1972) model.

61

Through investigation, the presence of narrative elements is concerned with the function of the use of story. For example, in *Sample 08*, the contestant used story in the move *the subject under discussion to engage the audience (O),* which is different from those used in the move *Elaboration of argument (EOA).* Details are demonstrated in Table 9**.**

Table 9. Narration structure of the story in speech text Sample 08

Story segment	Narration element
As a kid,	Orientation
I felt I was the less favored grandchild in the family. My male cousin seemed to enjoy more smiles from grandpa, and he got more allowance.	Complicating action
To be honest, I didn't care much for the extra smiles; but additional allowance meant more candy, and that made such a difference to me!	Evaluation

As can be seen in Table 9, orientation, complicating action and evaluation are presented, which is more simplified when the structure of stories is used as supporting details in move EOA as exemplified in Table 9. The discourse-based interview with the authors of *Sample 03* and *Sample 08* may provide some explanation of the different structures in story use:

Interviewer: (showing Labov's (1972) narrative structure to the interviewee) "Why do you use stories in your speech? And what do you think is a good story narrative structure?"

Interviewee ZDY: "I believe most stories are used in speech to engage the audience and introduce the topic, or support the contestant's viewpoint. I agree with the structure you demonstrated to me and when I teach students, I teach them almost the same structure just like that, although I come up with it by myself without reading the source you just showed to me. I also think the structure of story is concerned with the location of the story. For example, if you use it at the beginning, maybe some elements such as 'abstract' or 'orientation' will be omitted as the function of the story is to catch the attention of the audience."

Interviewee FSN: "I used story at the beginning of my speech to show humor and engage the audience. For me, humor is a key strategy in delivering a speech. I believe a good story should contain a turning point because, for example, most people cry or laugh just at a certain point in a story. Therefore, catching that point and combining it well with the story is important for me."

The main function of the story used at the beginning of the speech text *Sample 08* is to engage the audience through humor and shorten the distance between the speaker and the audience. Therefore, it is not a persuasive tool to provide supporting details of the argument as in *Sample 03*, which indicates that the difference in function of the story leads to the difference in narrative structure.

To conclude, the use of story is an effective tool in English public speaking and can achieve more than one purpose. In terms of the narrative structure of the stories, the stories used contain partial narrative elements in Labov's (1972) theories. Moreover, it is noticeable that the structure of the stories used in public speaking is related to the location and the function of the story.

5.6 Lexico-grammatical features: use of first personal pronouns

According to the result from the computerized analysis conducted by function 'WordList' in AntConc (Anthony, 2016), in terms of personal pronoun use, the first-person pronouns "we" has been identified as the highest frequency personal pronoun, shown in Table 10**.**

Table 10. Word frequency of corpus

Word Types:	1193		Word Tokens:	4063	Search Hits:	0
Rank	Freq	Word			Lemmas Word Form(s)	
1	205	the				
2	141	to				
3	138	and				
4	108	of				
5	94	we				
6	71	a				
7	63	in				
8	62	i				
9	56	is				
10	50	that				
11	38	it				
12	35	for				
13	35	you				
14	34	are				
15	34	can				
16	33	what				
17	32	they				
18	29	our				
19	28	be				
20	27	world				
21	26	has				
22	25	but				
23	25	t				
24	25	with				

As is shown in Table 10, "we" ranks the fifth highest frequency word with 94 occurrences in the corpus of nine, which means nearly 0.43 occurrences per hundred words (4063-word tokens in total). The second most frequent personal pronoun is "I", followed by "you".

Through discourse-based interview with the authors, it can be determined that the contestants use first person pronoun "we" to establish an inclusive relationship with the audience.

Interviewer: Why do you think the contestants like to use "we" in their speech?

Interviewee FSN: "The use of 'we' is to shorten the distance between the speaker and the audience so that what you said is relevant to the listeners." *(Genre discussion of Chinese English public speaking contests speech texts,* 2017):

It also posited that through making the topic relevant to everyone, the speech can arouse more empathy from the audience and appears more persuasive. Moreover, the distance between the audiences and the speaker is shortened, which is a key prerequisite if the contestant intends to win the favor of the audience, especially the judges.

"I" is the second most frequent personal pronoun in speech texts, ranking 8th. Through the computerized function to locate the pronoun "I" in speech texts, most of the "I"s either are used to express the contestant's personal feeling or to explain a personal standpoint such as the statement: "I felt I was less favored" (*Sample 08*) and "I believe not." (*Sample 05*). The second function of the use of "I" is to introduce the topic such as "What I am talking about?" (*Sample 01*) and " I'm here to show you…"(*Sample 03*), which appear most frequently in the move *Statement of contestant's view (SCV).*

The third most frequently used personal pronoun is "you". Most of the "you" pronouns are presented in the move *Expression of appreciation (A)* and the

most common expression containing "you" is "Thank you". Besides that, "you" also appear frequently in appeals such as "…to be lazy or not, you choose it!" (*Sample 02*). Another function of the use of "you" is to refer to people generally such as "What would you do then?" (*Sample 04*) and "They let you into their hearts…" (*Sample 05*).

It is posited in the present study that the frequent use of personal pronouns, especially "we", is to establish a particular kind of relationship with the audience. Through frequently mentioning "we", "I" and "you", the speaker recursively refers to the audience and the speaker himself, which is beneficial to bind the speaker and the listeners as a whole in an inclusive relationship. In this way, it is better for the audience to follow what the speaker says and be able to reflect on whether or not to agree with the contestant. As Bryant (2017) proposes, people are inclined to respond to the thing that is the most relevant. To build an inclusive relationship with the audience makes the listeners feel they are relevant to the speech. Furthermore, to build a particular audience-speaker relationship also serves to accomplish the communicative purpose of persuading the audience.

Chapter 6.0 Conclusion

6.1 Summary of the study

This study has used a genre analysis framework to examine the prepared speech texts in the FLTRP Cup, the biggest national English public speaking

competition in China. Based on Swalesian (1990) genre analysis and Bhatia's (1993) suggestions for unfamiliar genre analysis, the communicative purpose(s), generic pattern, story frame and linguistic features of focal prepared speech text samples as a potential genre are explored. This analysis provides theoretical and practical implications for English public speaking pedagogy.

The findings suggest that seven moves (*Salutation (S), Orientation to the subject under discussion to engage the audience (O), Statement of contestant's view (SCV), Elaboration of argument (EOA), Concluding statement (C)* and *Expression of appreciation (A))* are presented in the focal corpus, most of which are obligatory except for one optional move. Each move serves to realise the broad communicative purpose, which is confirmed by the authors of text samples in the discourse-based interview. What is also noticeable is that the identified move types in prepared speeches are very similar to the move types identified in impromptu speeches as compared with the findings of a previous study, although the minor differences such as lack of certain move type still exist. The cause of the differences in move structure of impromptu speeches and prepared speeches lies in the divergence of the characteristics of impromptu and prepared speaking.

Among all the move types, the move *Elaboration of argument (EOA)* is worth further exploring as judging from word count and use of rhetorical strategy, EOA is the main body of a persuasive speech. Use of story is an obvious strategy in this move. Examination of the utilized story frame suggests that there exists a particular story frame with several elements: orientation, complicating action, evaluation, result or resolution and coda (Labov, 1972), when contestants are doing the storytelling. The location of the story is related to the function and the purpose of storytelling.

Linguistic features, particularly the use of the first person pronoun was explored by computerized analysis. The reason for a high frequency use of personal pronouns can be posited as the need to build an inclusive relationship between the speaker and the audience, which can also be considered as a sub-step to accomplishing the eventual communicative purpose.

The descriptive study in terms of the communicative purpose(s) of the potential genre, the genre move structure, the rhetorical strategy and the choice of language has the potential to contribute to the implementation of a genre-based approach in the teaching of English public speaking. The move structure and other genre-related findings could be introduced to the students, especially to the less experienced ones, to enhance their ability to write public

speech texts and assist them in winning the competition. Through a guided analysis of the communicative purpose(s) of potential genres, the contestants may perform better to meet the audience's expectation on stage. Following training to produce speech texts based on generic structure, the students can accumulate genre knowledge in terms of English public speaking and share this with their peers to engage in peer scaffolding. In summary, the present study is of help to improve the comprehension of genre knowledge through the examination and description of the structural, strategic and linguistic characteristics of texts used in Chinese English public speaking contests as a potential genre.

The findings of the present study are based on the nine focal speech texts from the FLTRP Cup. As English public speaking contests are developing rapidly in China, the context of different English public speaking contests may vary and different generic prototypes of speech texts may be developed with the emergence of various types of English public speaking, which means there may be sub-genres of English public speaking contests in China. Future research should expand the scope of investigation and aims to get access to a larger corpus from different kinds of English public speaking contests. The genre analysis of English public speaking contests as a combination of written and spoken discourse will remain as a domain to explore and its implications for English public speaking pedagogy, which belongs to the field of ESP, will be

of value to improve the quality of current English public speaking education in China.

6.2 Implications

Speeches belong to the categorization of 'spoken discourse' types (McCarthy, 1991). However, interestingly and unsurprisingly, the prepared speeches share many of the features of written discourse. Speakers of prepared speeches usually have abundant time and space to prepare what to say and how to say it (ibid.). Because of the preparation, prepared speech texts are usually well structured, which is different from spontaneous speaking (ibid.) such as the impromptu speeches in the present context. According to McCarthy (1991), if the conventions and regularities of the spoken written texts can be found and demonstrated there would be applicable meaning to language teaching. The concept of 'genre' has been given more and more thoughts in language teaching, especially for English for Specific Purposes pedagogy (Paltridge, 1996:237).

Furthermore, in China, attempts to incorporate English public speaking teaching into traditional college English courses have been made. Zhang (2007) has drawn the conclusion in her study that setting English public speaking activities can provide a platform for students to cultivate English language thinking and increase their confidence in communicating publicly in English. Setting English public speaking courses can also strengthen college

71

students' critical thinking and the comprehensive use of the English language (ibid.).

In the present study, the regularities and structures within speech texts were analysed and its implications for theh teaching of English public speaking will be discussed in this section.

In terms of the implementation of a genre-oriented approach in the teaching of writing prepared speech texts, a key implication is that teachers can help students familiarize themselves with language context and 'communicative purpose'.

Traditional English writing teaching uses a 'product approach', which means teaching students how to write each sentence and each paragraph to achieve the right structure in a prescriptive way (Myskow and Gorden, 2010: 284). Lucas (1999) pointed out the importance and necessity of instilling in students the theory of communication. To instill in the students the awareness of 'communicative purpose' in English public speaking is to lead students to think more about context as in discourse-oriented teaching, writing should be thought of as a socially-embedded and communicative process that begins with the understanding the context (Myskow and Gorden, 2010: 284).

Based on the analysis of communicative purpose(s), students can be introduced to the move structures of previous winner speech texts and asked to ponder the connection between the communicative purpose(s) and each move. In this way, the less experienced students will write their speech drafts more purposefully to meet the expectation of the audience. The result of the genre-based speech text analysis in the present study can provide a prototype for inexperienced speech text writers.

Furthermore, Lucas' (1999) suggestion to set tasks through analyzing or evaluating peers' public speaking was mentioned in section 3.1.3. Peer scaffolding is a feasible approach to improving students' public speaking ability, which resonates with Lucas' (1999) advice. Ye (2014:49) conducted a study to investigate the effectiveness of peer scaffolding in the teaching of English public speaking. The result shows that peer scaffolding creates a great environment for students to internalize knowledge of English public speaking and the absorption of this English public speaking knowledge is realized through the system of peer scaffolding (ibid.). Ye's (2014) study focused on whether peer scaffolding was effective in improving the student's English public speaking ability through observation, however it does not mention the specific ways to implement a peer scaffolding approach in the teaching of English public speaking. The results of the present study may provide feasible suggestions for the implementation of peer scaffolding.

Celce-Murcia (2000: 119) points out the importance of prior knowledge, which is also termed as 'schemata', in the understanding of texts. If the students do not possess any genre knowledge about English public speaking contests, it is possible that fewer helpful judging comments on other people's speech will be made. The methodology and the result of the present study will serve as 'schemata' for students in English public speaking training to carry out peer scaffolding. By being trained to analyze the generic structure of a speech text and being shown a good narrative structure of a story as well as other possible rhetorical strategies, the students will be more likely to put forward praise and critique for their peers' speech and come up with new strategies or structure to improve a speech.

To conclude, as Ding (2007) points out, genre-based analysis offers insights that can be applied in the teaching of ESL, EAP, and ESP courses. The genre-based analysis in the present study contributes to student understanding of genre knowledge in terms of English public speaking contests and provides implication for the English public speaking trainers to adopt a genre-oriented approach in their teaching practice. However, it is noticeable that although genre-based analysis "serves as useful tool for a holistic teaching methodology", it still "should be understood as a heuristic description rather than prescription" (Swales, Bhatia, cited in Ding, 2007:388).

6.3 Limitations and future studies

The generic structure (including story frame) along with the linguistic features of prepared speech texts in the FLTRP Cup have been investigated and described in the present study, which may provide implications for English public speaking pedagogy. However, two limitations exist because of practical constraints.

The first limitation lies in the limited size of the text samples and the number of interviewees in the discourse-based interview. Only nine texts were collected as part of the corpus because of the practicality of transcribing all the speech videos online. It would be more beneficial if the sample size could have been larger. Additionally there was limited access to the author of every speech text. Only two of the authors of the text samples were interviewed in discourse-based interviews to confirm and discuss the result of analysis for the difficulty in accessing each author and contestant of the text samples. Therefore, the present study only seeks to reach tentative conclusions in terms of its findings and a more detailed genre prototype of the focal prepared speech texts needs to be hypothesized. Future researchers should examine a larger size of corpus and collect more qualitative data from the relevant contestants, or even judges.

The second limitation is concerned with the implications for English public pedagogy. As Lucas (1999) proposes, teaching students public speaking skills is not enough because the ability to be a critical thinker is also crucial in the training of English public speaking. Therefore, although inexperienced public speakers may benefit from the generic model and rhetorical strategies investigated in the present study, how to improve students' critical thinking as an English public speaker still remains a key issue to be explored by future studies.

References

Anthony, L. (2016). AntConc (Version 3.4.4) [Computer Software]. Tokyo, Japan: Waseda University. Available at：http://www.antlab.sci.waseda.ac.jp/

Aristotle (1991, Republished) The art of rhetoric. London: Penguin Classics

Askehave, I. (1999) 'Communicative purpose as genre determant'. Hermes, Journal of Linguistics ,23, pp.13-23

Askehave, I. and Swales, J.M. (2001) 'Genre identification and communicative purpose: A problem and a possible solution'. *Applied Linguistics*, 21, pp.195-212.

Beebe, S.A. and Beebe, S.J. (2011) Public speaking: an audience-centered approach. 8th ed. Darlington: Pearson.

Beebe, S.A. and Beebe, S.J. (2015) Public speaking handbook. 5th ed.

Bhatia, V.K. (1993). Analysing genre: language use in professional settings. London: Longman

Biber, D., Connor, U. and Upton, T.A. (2007) Discourse on the move: using corpus analysis to describe discourse structure. Amsterdam: John Benjamins.

Cai, G. (2001) Yinghan Xiezuo Duibi Yanjiu (Contrastive studies on English and Chinese writing). Shanghai: Shanghai Jiaotong University Press.

Bryant, S. (2017) Medium. *Make it for your audience's audience*. [online]

Available at:

[https://medium.com/@stevebryant/write-for-your-audiences-audience-40f 5de4a0fb8](https://medium.com/@stevebryant/write-for-your-audiences-audience-40f5de4a0fb8) [Assessed 25 August 2017].

Celce-Murcia, M. and Olshtain, E. (2000). *Discourse and context in language teaching*. Cambridge: Cambridge University Press.

Connor, U. and Mauranen, A. (1999) 'Linguistic analysis of grant proposals: European union research grants'. *English for Specific Purposes,* 18(1), pp. 47–62.

Connor, U. and Mauranen, A. (1999). Linguistic analysis of grant proposals: European union research grants. *English for Specific Purposes*, 18(1), pp. 47–62.

Connor, U., Davis, K., & De Rycker, T. (1995). Correctness and clarity in applying for overseas jobs: a cross-cultural analysis of U.S. and Flemish applications. Text, 15(4), pp.457–476.

Crampton, E. (1980) *Good words, well spoken*. Toronto: The Norman Press. Darlington: Pearson.

Ding, H. (2007). 'Genre analysis of personal statements: Analysis of moves in application essays to medical and dental schools. *English for Specific Purposes*, 26(3), pp.368-392.

Dudley-Evans, A. (1986) Genre analysis: an investigation of the introduction and discussion sections of M.Sc. dissertations. In: M. Coulthard, *Talking about text*. English Language Research, Birmingham University

Dudley-Evans, T. and St. Johns, M. (1998) Developments in ESP: a
multi-disciplinary approach. Cambridge: Cambridge University Press.

Eggins, S. (1994) An introduction to systemic functional linguistics. London:
Pinter.

Eggins, S. (2004). *An introduction to systemic functional linguistics*. 2nd ed.
London: Continuum.

Feng, J.Y. (2014) A study of discourse markers used by college students in
English impromptu speeches (master's thesis). Retrieved from Chinese
National Knowledge Infrastructure. (Classification No. H319)

Flowerdew, J. (2013) Discourse in language education. London: Routledge
Genre, process and language'. English for Specific Purposes, 44,
pp.1-15.

FLTRP Cup Rules (2017) [online]
Available at: http://ucourse.unipus.cn/article/244 [Assessed 25 August
2017]

Gibson, C. (2008) Yingyu Yanjiang Peixun Zhinan (A guide to English public
speaking training. Beijing: Foreign Language Teaching and Research
Press.

Halliday, M. (1978). *Language as social semiotic*. London: Edward Arnold.

Halliday, M.A.K. (1994) Introduction to functional grammar. 2nd ed. London:
    Routledge

Hasan, R. (1989) The structure of a text. In: M.A.K. Halliday and Hasan (Eds.)
    Language, context, and text: aspects of language in a social-semiotic
    perspective. Oxford: Oxford University Press.

He, S. (2014) A contrastive genre analysis of English speeches by Chinese
    and American college students from the socio-psychological perspective
    (master's thesis). Retrieved from Chinese National Knowledge
    Infrastructure. (Classification No. H315)

Heeren，A.，Ceschi，G., Valentiner, D.P., Dethier, V. and Philippot, P. (2013)
    'Assessing public speaking fear with the short form of the personal report
    of confidence as a speaker scale: Confirmatory factor analyses among a
    French-speaking community sample'. *Neuropsychiatric Disease and*
    Treatment, 9, pp. 609-618．

Henry, A and Roseberry, R.L. (2001) 'A narrow-angled corpus analysis of
    moves and strategies of the genre: Letter of application'. English for
    Specific Purposes, 20(2), pp. 153-167.

Henry, A. and Roseberry, R.L. (1996) 'A corpus-based investigation of the
    language and linguistic patterns of one genre and the implications for
    language teaching'. Research in the Teaching of English, 30, pp. 472-489.

Hinds, J. (1983) 'Contrastive rhetoric: Japanese and English', Text 2,
    pp.58-76.

Hopkins, A. and Dudley-Evans, A. (1988) 'A genre-based investigation of the discussion sections in articles and dissertations'. *English for Specific Purposes*, 7, pp.113-122.

Huang, Y.Y (2009) A study of CCTV contest speech from the perspective of Systemic-Functional grammar (master's thesis). Retrieved from Chinese National Knowledge Infrastructure. (Classification No. H314)

Kress, G. (2003) Literacy in the new media age. London: Routledge

Labov, W. (1972) *Language in the inner city*. Oxford: Basil Blackwell.

Labov, W. and Waletsky, J. (1967) 'Narrative analysis'. In June Helm (Ed.) *Essays on the verbal and visual arts,* pp. 12–44. Seattle, WA: Washington University Press.

Lancaster, Z. (2016) 'Using corpus results to guide the discourse-based interview: A study of one student's awareness of stance in academic writing in philosophy'. *Journal of Writing Research*, 8(1), pp.119-148.

Lei, T. (2008) 'CCTV Cup' Quanguo Yingyu Yanjiang Dasai Dui Peiyang Daxuesheng Yingyu Yanjiang Nengli De Qishi' (The implication of 'CCTV Cup' English public speaking contests to the cultivation of Chinese college students' English public speaking ability). *Journal of Shanghai Univerisity*, pp.64-66.

Li, H. (2013) The generic structure and stylistic features of impromptu English speeches (master's thesis). Retrieved from Chinese National Knowledge Infrastructure. (Classification No. H315)

Liu, L. (2006) 'Huayu Biaoji --- Nizhidao'(Discourse markers --- how much do you know). *Chinese*, 5, pp.424-434.

Liu, Y. (2004) 'Nothing can be accomplished if the speech does not sound agreeable'. In Carol S. Lipson and Roberta A. Binkley. Albany (Eds.), *Rhetoric before and beyond the Greeks.* New York: The State University of New York Press, pp. 147-164.

Lucas, S.E. (1999) 'Teaching public speaking'. In: Anita L. Vangelisti, John A. Daly and Gustav W. Friedrich (Eds.) Teaching communication: theory, research, and methods. Mahwah NJ: Lawrence Erlbaum Associates.

Lucas, S.E. (2012) The art of public speaking. New York: McGraw-Hill.

Mackay, J.J. (1995) Public speaking theory into practice. Florida: Harcourt Brace College Publishers.

Martin, J.R. (1984). Language, Register and Genre. In Christie, F. (ed). Children Writing: reader. Deakin University Press.

McCarthy, M. (1991) Discourse analysis for language teachers.Cambridge: Cambridge University.

Mckerrow, R.E. (2000) Principles and types of public speaking. Harlow: Addison Wesley Longman Limited.

Miller, C.R. (1984). Genre as social action. In Quarterly Journal of Speech 70.

Myskow, G. and Gordon, K. (2009). A focus on purpose: using a genre
  approach in an EFL writing class. *ELT Journal*, 64(3), pp.283-292.

Nathan, P. (2016) 'Analysing options in pedagogical business case reports:
  Odell, L., Goswami, D. and Herrington, A. (1983). The discourse-based
  interview: A procedure for exploring the tacit knowledge of writers in
  non-academic settings. In: P. Mosenthal, L. Tamor, and S. A. Walmsley
  (Eds.) *Research on writing*, pp. 221–236. New York: Longman.

Paltridge, B. (1996). Genre, text type, and the language learning
  classroom. *ELT Journal*, 50(3), pp.237-243.

Pennycook, A. (2010) Language as a local practice. London: Routledge
  Schreiber, L．M.，Paul, G.D. and Shibley, L.R. (2012) 'The Development
  and test of the public speaking competence rubric'．*Communication
  Education*, 3, pp. 205-233．

Sevitch, B. (2005) Speaking in public: A global perspective. Shanghai: Fudan
  University Press.

Sinclair, J.M. (2001) Preface. In: Ghadessy, M., Henry A. and Roseberry, R.L.
  (Eds.) *Small Corpus Studies and ELT: Theory and practice,* pp. vii-xv.
  Amsterdam: Benjamins.

Swales, J.M. (1981) 'Aspects of article introductions'. Aston ESP Research
  Report No. 1. Language Studies, University of Aston in Birmingham

Swales, J.M. (1990). Genre Analysis – English in academic and research
  settings. Cambridge: Cambridge University Press.

Swales, J.M. (1996) Occluded genres in the academy: the case of the letter of
submission. In: E. Ventola and A. Mauranen, *Academy writing:
Intercultural and textual issues.* Amsterdam: John Benjamins.

Thompson, S. (1994) Frameworks and contexts: a genre-based approach to
analyzing lecture introductions. *English for Specific Purposes*, 13,
pp.171-186.

Tribble, C. (2002) Corpora and corpus analysis: New windows on academic
writing. In: Flowerdew, J. (Ed.) *Academic Discourse*, pp. 131-149. London:
Longman.

Wen, Q.，Liu, X. and Jin, L. (2005) 'Zhongwai Pingwei Dui Daxuesheng Yingyu
Yanjiang Nengli Pingjia De Chayi' (The difference in western and Chinese
judges' criteria about Chinese college students' English public speaking
ability). *Foreign Language Teaching and Research*, 5, pp.337-342.

Widdowson, H.G. (1998) Context, community and authentic language. *TESOL
Quarterly*, 32, pp.705-716.

Yang, L. (2017) 'Zhongguo Daxuesheng Yingyu Yanjiang Huayu Yingyong
Tezheng Yanjiu' (A study of characteristics of the use of quotation in
Chinese English public speaking). Foreign Language Education,38 (2),
pp.55-59.

Ye, P. (2014) 'Tongban Hupingfa Zai Yingyu Yanjiang Ketang Zhong De
Yingyong Yanjiu' (A study of application of peer scaffolding in English
public speaking classroom). *Foreign Language Teaching*, 4, pp.46-50.

Zhang D. (2007) 'Yingyu Yanjiang Yu Yuyan Nengli De Peiyang --- Yixiang Zonghe Yingyu Kecheng Chuangxin Rencai Peiyang De Yanjiu' (The cultivation of English public speaking and English ability --- A study of innovation in the course of college comprehensive English and cultivation of talents). *Foreign Language Teaching*, 3, pp.56-59.

Zhao, Y.，Chen, J.，Huang, T. and Qin L. (2012) 'Jiyu Pingjia Xitong De EFL Yanjiangzhe Huayu Shenfen Goujian' (The construction of the identity of EFL speakers based on evaluative system). *Foreign Language Teaching,* 2, pp. 22-26.

Appendices

Appendix 1: Collection of text samples

Sample 01

A Word That Has Changed the World

Ladies and gentlemen,

It is an art of language: Once it helped to spread the evil fire of Fascism but also soothed the pain of World War II; it helped to stir race discrimination but also brought us the dream of equality; it claimed the division of a nation but also held the two parts together.

What am I talking about? Not guns, not bombs, not nuclear power. I'm talking about "speech"—a word that has changed the world.

Speech has changed the world at different times. From these speeches, we sucked the meadow of wisdom, and gained our faith and courage. The world has become a different place because of these speeches. When the whole Britain was facing the awe-struck world during World War II, Winston Churchill firmly claimed, "We are still masters of our fate. We are still captains of our souls!" By his speech, the British people were greatly inspired and kept on fighting until totally beating Hitler. When the federate army was at the dawn of their victory at Gettysburg, Abraham Lincoln uttered, "Government of the people, by the people and for the people, shall not perish from the earth." This line is still being frequently quoted even today. When Nelson Mandela finished

serving 27 years of prison time, he was still hopeful and told the world, "The greatest glory in living lies not in never falling, but in rising every time we fall." His speech has passed the spirit of freedom to the whole South Africa.

So why can speech change the world? Ralf Emerson once said, "Speech is power: speech is to persuade, to convert, to compel." The power of speech, unlike the power of weapons, works to give people hope over despair, passion over indifference and positivity over negativity. That is why speech has changed the world. At the time of Great Depression, Roosevelt spoke to assure his people of a bright future. At the time of racial discrimination, Martin Luther King claimed "I Have a Dream" and inspired millions of African Americans. A great speech shares the best of minds to the mass of people. And when the mass of people receive the wisdom, huge difference can be made, difference that may shape the history of a country and influence the world.

Ladies and gentlemen, as a saying goes, "Words create worlds", speech changed the world by words and the greatness the words carry. Speech has changed the results of wars, the idea of millions, the wheel of history and it has undoubtedly changed the world.

Thank you!

Sample 02

A Word That Has Changed the World

Ladies and gentlemen, good afternoon!

"Genius is 1% inspiration and 99% perspiration." Edison said. "Efficiency comes from diligence." Han Yu said. Great minds do think alike. Diligence, indeed, is of great importance. However, in my eyes, laziness is the word that has changed the world.

What is laziness? Laziness here doesn't mean no work at all, but no mechanical, laborious and inefficient work. It encourages us to find short-cuts in our mind so as to make the most of our time. Our time is limited. Our energy shouldn't be squandered. Low investment for high return, this is what really matters.

The decisive power of laziness can find proof in many great figures. Winston Churchill, being a sleepy head, has enjoyed a high reputation worldwide. Charles Darwin, as a goldbrick, has written the epoch-making *Origin of Species.* What has enabled them to change the world? Laziness. Laziness saved their time from dealing with trifles so that they could better cultivate their minds; Laziness kept their minds at a free state so that their innovation would not be restrained. Einstein claimed that "Laziness can lead to a fertile source of imagination, which is more important than knowledge." So, if I am wrong, I have sinned in good company.

Looking back to human history, the process of social advance is actually the process of being lazier and lazier. Most of the greatest inventions turned up for the same reason: laziness. We were too lazy to wash our clothes, so washing machines were created; we were too lazy to calculate by ourselves, so computers were invented; we were too lazy to walk on foot, so various vehicles have appeared. Ladies and gentlemen, what has driven us forward in the course of development? Laziness.

As for today, laziness has been adopted for a wider range in a more detailed way. According to a recent report, 40% of new commodities have simply combined the functions of existing ones. What for? To meet the needs of lazybones to be lazier. Laziness makes it possible to enjoy movies and milk in bed; laziness allows us to clean the floor while walking in slippers; laziness enables us to have a massage in foot baths. Ladies and gentlemen, what has brought us comfort and convenience? Laziness.

The world has changed as a result of laziness, is still changing because of laziness, and will continue to change for more laziness. So, ladies and gentlemen, to be lazy or not, you choose it!

Thank you!

Sample 03

What we cannot afford to lose --- finding yourself through losing

Good afternoon ladies and gentlemen! It is my distinct honor to be the last contestant of this afternoon.

It has been a nerve-racking day since we are beating the brains out to pick one thing and only one thing to preserve in a hypothetical apocalypse. However, I am here to show you the other side of the story. My point is nothing is what we can't afford to lose. Yes, we can afford to lose.

Four years ago, I was forced by my grandfather to choose science instead of liberal arts. Angry and heartbroken, I lost all my academic advantages and somehow became alienated by all my classmates. Back then I weighed something like 300 pounds, so I was literally a big fat loser. The day my college entrance examination came out, I was devastated and I blamed my grandfather for taking away my liberty. My grandfather looked me in the eyes and asked:" then why didn't you fight for it?" Yeah, why didn't I fight for it? It suddenly occurred to me that he didn't take away. I gave it away. I am born to be myself and why should I spend another day living for anyone else? From that day on, I took control of my own life and made every important life decision along the way.

Loss taught me who I really am and I learned it the hard way. But is there really an easy way? No. Forty years ago, a young man decided to drop out of college because he couldn't see the value in it. He slept in friends' rooms and

collected bottles to sustain himself, but later on he finally figured out what he wanted to do with his life and then became the great Steve Jobs that we now remember. On the contrary, everyday, I see young promising college students idling their days away without any motivation or aspiration. Protected under their cozy wings, they haven't really lost anything, but they also have no idea what they really want. In most cases, we are drowned in other people's opinions so much that we confuse what they want for us with what we want for ourselves and only when all that noise is cleared away by brutal losses can we hear the voice of our own heart.

Mark Twain said: " The two most important days are the day you are born and the day you find out why." And I say you can't just live from one day to the other without losing anything. Loss is the best thing that can ever happen to you and nothing is what we can't afford to lose.

Thank you!

Sample 04

What We Cannot Afford to Lose

— Communication

Good afternoon, ladies and gentlemen!

Can you imagine a day that you wake up to find yourself unable to move or talk and can only able to cry? What would you do then? Don't be afraid. These are the things that we all experienced when we were still babies, and all

of us successfully went through this. Actually, in the early months, babies won't think what kind of cry will let them get the things they want. They just cry, automatically, until one day when they realize that with a long cry, they can get fed and with a short weep, they can get diaper changed. This marks the very beginning of our communication with the outside world, particularly, with our moms.

But in the process of growing from toddlers into the university students, we gradually stop crying for things because we need more than food. We chat with our friends to get support and happiness; and we hug our parents to express our love and ask for tenderness; we bow to our teachers before class to show our gratitude and the education they've supplied. This time, communicating with the outside world means to get support and love from the people around you on our way towards adulthood.

Then we try to step into the society, and we realize that with communication we can reach out to many more people. Last summer, I worked as a volunteer teacher and met a group of kids who had never been to any other places outside their village. "Teacher, what is a skyscraper?" A boy asked. I looked at his curious face and answered, "Oh, it's just a tall building with many stories." His confusion drove me to the blackboard. I drew a skyscraper for him, even though I'm not a good painter, and beside it, I added several bungalows like the one he was living in. Immediately, I saw smile and expectation from his face, and it suddenly dawned on me that I had just helped

the boy with my communication to know about the skyscraper, something that he may not even have a chance to visit by himself, and what's more, I can use my ability of communication to help a lot more people to get to know about the outside world.

From babies to grown-ups, we communicate to get help, support and love; we communicate to prove our value and therefore the meaning of our life. And today, I'm standing here to communicate with you, to tell you that communication is just the thing that we can never ever afford to lose.

Thank you, thank you so much.

Sample 05

What We Cannot Afford to Lose

— Innocence

Good morning, ladies and gentlemen!

What was your dream when you were a child? Did it contain success, fame or fortune? I believe not. I once wanted to be an artist, spending hours and hours on the banks of the Thames, sketching the churches and the bridges. Yet, that dream has long gone. Sometimes, I tend to feel that as we grow up, we don't become what we wanted to be, but what we are expected to be.

They say living the life to the fullest means the fine mingling of holding on and letting go. There are things that we can't be happier to get rid of, and there

are things that we can't afford to lose. I would say innocence is what we cannot afford to lose. Desperation and complexity may be difficult lessons to unlearn, but with innocence, I believe we can bring hope and simplicity back to this world of sophistication.

With innocence, we believe in hope. Consider the film *Life is Beautiful.* Set in the background of World War II, it tells a story from the perspective of a child. The massacre in the concentration camp is portrayed as a hide-and-seek game. In spite of atrocities and violence, the boy saw warmth and humanity. In this restless world, everyone has moments of disappointment and even desperation. However, if we could hang on to our innocence, even by the finest thread, we will be guided by hope and rediscover the world in good light. With innocence, we believe in simplicity. You see, we are never vigilant when we are with children, because we know that we are safe and that they won't hurt us. They tell you their secrets. They let you into their hearts and they show you their innermost depths. We enjoy the voice of children choirs because they are so pure and holy. We are touched by the paintings drawn by Jewish children because even during wartime they drew sunshine, green grass and smiley faces. But as for adults, loving whole-heartedly is almost a luxury. Why don't we drown ourselves in simple happiness when we see a balloon, a rainbow or when we work out a jigsaw puzzle?

This is an era that mourns innocence. We don't know how a caterpillar turns into a butterfly and when it will learn to fly. Nor do we care. We would

rather give up the starry, starry night for neon lights and skyscrapers. We would rather give up the green meadows and orchards for office cubicles. One day, we shall lament it. Mark my words. Caesar once said: "I came. I saw. I conquered." Just like that. Keep it simple. Keep it real. But most importantly, keep it innocent.

Thank you.

Sample 06

When Socrates Meets Confucius

—What Kind of Philosophy Should We Adopt in the 21st Century?

Good afternoon, ladies and gentlemen!

Everybody knows Socrates and Confucius. From my perspective, what really matters now about this topic is how we are going to deal with the clash between the East and the West. What kind of philosophy should we adopt to deal with the issues that prevail in the 21st century?

The first key word is social order. Although both philosophers emphasize the importance of virtues in a harmonious society, the social structures they propose are totally different. Confucius believes in strict hierarchy, while Socrates dedicated to promoting equality among citizens. What I want to address here is that, nowadays, when people start to argue which one of them is better, too often they completely overlook the reality, which is dynamic and complicated. When Confucius way can guarantee the effectiveness and

stability while Socrates' way can further the cause of fairness, why trying to deny any of them? The point is that it depends, on the dynamic and complicated reality. We have to consider the feasibility and its benefits. It depends on a variety of elements like population, citizen quality, economy, history, ideology etc. They all vary greatly from place to place. Therefore, the social order which can suit better, be more feasible, and most importantly, bring more actual benefits to the people is the right social order.

The second key word is modesty. Socrates' most important contribution to Western thought is his dialectic method of inquiry, while in the *Analects of Confucius*, we can see that he makes general statements without much reasoning. So why doesn't Confucius tell others his logic and reasons when he definitely has them? It is because he is being modest, which is part of the wisdom of mediocrity. Modest or mediocrity is good, but we shouldn't interpret it in a wrong way, especially in the 21st century when we need leaders who can stand up and speak for the people. We need to persuade others with good reasons. We need to support our own arguments with the powerful weapon of logic. Humble is good, but we shouldn't let it be an excuse of being silent. Mediocrity does give us a chance to survive in some certain conditions, which I agree, but we shouldn't let it be an excuse of fear and cowardice.

Ladies and gentlemen, these are just two aspects of the big question raised in the very beginning. When Socrates meets Confucius, the discussion

of the Western and the Eastern culture never ends. All in all, we'll see it in the future.

Thank you!

Sample 07

When Socrates Meets Confucius

—An Open Course for Everyone

Good afternoon, ladies and gentlemen!

Since Socrates and Confucius were engaged in teaching all their lives, they had no published works or national research projects, unlike our professors here today. Therefore, they may not know much about each other's work, and when they finally meet each other face to face today, they must have a lot to talk about.

What I would like to do when they meet is to work as their secretary. I will record all their words and put them online so that everyone can benefit from their insights and learn from these two masters. Believe me, this will be the most popular online Open Course.

Both of them will teach us to think for ourselves. Confucius said, "Confused are those who do learning without thinking." Socrates said, "I cannot teach anyone anything, I can only make them think." On this Open Course, we will freely discuss with these two great teachers and learn their ways of critically examining every statement.

97

As time goes on, we may also learn how to collect their shortcomings and mistakes. For instance, both of them seem to be rather elitist. In their world, only the rich and privileged could receive education. Socrates said, "Ideals belong to a world of ideas only a wise man can understand." Confucius said, "All men are educable except for women and mean persons." As a university student in the 21st century and a woman myself, I disagree. Socrates and Confucius are dear to me, but dearer still is truth. I would show them how millions are studying online or in school, and politely point out that their ideas of rounding up some people as uneducable are now dated. Today, all of us are educable and are being educated. All of us are wise, and can understand any idea if we try. These changes were unthinkable in their times.

What's more, these changes are still continuing. If Socrates and Confucius meet again ten years from now, they will see many more people than they see today, men and women, young and old, learning in universities and beyond. At that time, I will also be an educator, and I will proudly tell them that I have had a small part in such great changes. Like them, I see education as crucial, but unlike them, I support education for all.

Thank you!

Sample 08

Change the Unchangeable: Time to Rise and Shine, Ladies!

Good morning ladies and gentlemen!

As a kid, I felt I was the less favored grandchild in the family. My male cousin seemed to enjoy more smiles from grandpa, and he got more allowance. To be honest, I didn't care much for the extra smiles; but additional allowance meant more candy, and that made such a difference to me!

This childhood experience led to my earliest understanding of gender bias. The topic may sound a little bit twentieth-century-ish, but the truth is, gender bias, which stems from the longstanding notion that men are somewhat superior to women, has never been changed. Even today, in school, boys are often thought to be smarter, and have greater potential. In society, women have more difficulty landing jobs, are paid less for the same work they do, and hold much fewer positions in senior leadership. Even in the family, grandpas tend to favor grandsons, and fathers usually have more say in major issues.

Now, I am not some sort of hardcore feminist who would suggest we burn our bras or protest topless on the streets, which has actually happened in some western societies. I simply believe that although gender bias may seem unchangeable, we can try to reduce it; and we women need to start by believing and empowering ourselves.

These days, it is socialization and tradition, instead of biological distinction, that play the biggest role in the persistence of gender bias. Women aren't born

less intelligent or competent than men, but we have been thought inferior for so long that we tend to label ourselves differently. We need to trust that we can be held to the same expectations as men, to rise up to the same challenges and reach for the same dreams. More importantly, we need to work for it. If you are interested in politics, be the next Park Geun-hye, even if it makes you different from stereotypical mom/wife/employee type of woman. If you want to win the Nobel Prize in Physics, then go for it. With hard work, women can achieve just as much as men, if not more. As for my grandpa, he is now quite proud of his granddaughter, who gets to study in a top university full of promising young people such as all of you here. By the way, he has been sending me so much allowance that I am thinking about buying a whole candy store!

Ladies and gentlemen, every day is a new chance for us to be the change we wish to see. To all the ladies here: tomorrow morning when you wake up, don't just drag yourself out of bed! Rise and shine! Because the world is truly waiting for us to rise and to shine.

Thank you!

Change the unchangeable

----The harmonious coexistence of respect and change

Dear judges, ladies and gentlemen, good morning.

Please allow me to start my speech with a question "do you think we can change the unchangeable?" I assume most of you might say yes. You might also support your opinion by showing me the milestones in our human history and how the development of our civilization and technology changed the unchangeable. However, my answer is no. We cannot change the unchangeable. And those things we changed were just changeable. I'm not saying that we could no longer make progress; on the contrary, we could make better progress because of the coexistence of the unchangeable and the changeable.

From my point of view, our human beings step forward by respecting the unchangeable while changing the changeable.

First and foremost, we should respect the unchangeable. For instance, the law of nature is unchangeable and is supposed to be respected. The history has taught us a lesson that any attempt to go against the law of nature would end up with a devastating outcome. According to BBC, London has suffered a lot from the second industrial revolution. The air pollution led to the death of almost 1,000 people. Now, the history is repeating in Beijing. However,

this time we learn to respect our mother nature and try to retrieve the blue sky by optimizing the industrial structure. Daring to change is the engine of progress but certain rules have to be followed. Just as a famous saying goes: "Nothing can be accomplished without norms or standards."

Secondly, on the basis of respecting the unchangeable, we should try to change the changeable as much as possible to make a difference. Changeable things are everywhere but sometimes we are just too cautious or afraid to admit that they are changeable. I was in a short-term exchange program to Japan 3 years ago, and I saw an amazing charity gala there performed by a dance team called "young at heart". The dancers were at their 70s to 80s, but their professional and attractive dance moved all the audience. Later I found out that one of the dancers was even taking chemotherapy. But just like the name of the team, they were young at heart and they changed the so called "fate" by an optimistic smile and positive attitudes toward life. Never underestimate our ability to change the changeable and the most significant changeable thing in life is our attitude towards difficulties and obstacles. Just like George Shaw once said: "Progress is impossible without change, and those who cannot change their minds cannot change anything."

All in all, respecting the unchangeable brings us order and harmony, actively changing the changeable earns us prosperity. And the coexistence of both means a promising future.

Thank you.

Appendix 2: Discourse-based interview protocol

Discourse-based interview questions for authors of text samples with

possible supplementaries

Initial introduction to the purpose of the interview and signing of permission form and confirmation that there is no objection to recording the interview.

1. What do you think is the communicative purpose for speaking in the FLTRP Cup English public speaking contest?

2. Do you think you can achieve the communicative purpose through speech text writing?

3. Do you think there was a structural model in your mind when you were writing the speech draft? And do you agree on the result of 'move analysis' of your speech text?

4. Why do you use stories in your speech? And what do you think is a good story narrative structure?"

5. Why do you think the contestants like to use "we" in their speech?

6. Do you think you have used other strategies intentionally when you are making a speech?

7. Do you have any supplementary comments?

Thank you for your support and time commitment. Your contribution is very much appreciated. More details may be checked with you when findings are made and

you are always welcome to make supplements and additional comments. If you

have further questions please contact: XXX