Abstract

Implications for language education

Context, register and genre:


[119]
Recibido: 20-XI-2009
Aceptado: 24-V-2010


Abstract: This paper explores, from a systemic functional linguistics perspective, the relation among the concepts of 'context', 'register' (Halliday & Hasan, 1989; Halliday, 2004) and 'genre' (Martin, 1992, 1997, 2000) and language education.

The reason for exploring these concepts is their connection with two notions that have a direct bearing on language teaching/learning: "to identify and focus on whatever aspect of language in use the learner needs most help with" (Painter, 2001: 178).

Key words: SFL, context, register, genre, reader's letter.

Revista Signos
2010 / 43
Número Especial
Monográfico Nº 1
119-141
Resumo:
O objetivo desse artigo é explorar, da perspectiva da Linguística Sistêmico-Funcional (LSF), a relação entre os conceitos de 'contexto', 'registro' (Halliday & Hasan, 1989; Halliday, 2004) e 'gênero' (Martin, 1992, 1997, 2000) e o ensino/aprendizagem de línguas. Esses conceitos foram selecionados para discussão devido a sua conexão com duas noções que têm um impacto direto no ensino/aprendizagem de línguas. Neste caso, a perspectiva funcional aplicada ao ensino/aprendizagem de línguas pode auxiliar os aprendizes a focalizar seus estudos no que é mais relevante e centrar em aspectos da linguagem em uso com os quais o aprendiz tem mais dificuldade, como 'contexto', 'registro' e 'gênero'.

Palavras-Chave: LSF, contexto, registro, gênero, carta do leitor.
INTRODUCTION

The aim of this paper is to explore, from the perspective of systemic functional linguistics (SFL), the relation between the concepts of 'context', 'register' (Halliday & Hasan, 1989; Halliday, 2004) genre (Martin, 1992, 1997, 2000) and language education.

The reason for exploring these concepts is their connection with two notions that have a direct bearing on language teaching/learning: the paradigm of analysing language in use and the relation between text and context.

In pedagogical terms, my goal is to present and discuss theoretical and analytical resources produced within a discursive-functional perspective that may be used to ground the work with genres (including the issues of text production and reception), both by EFL/ESL teachers and students and by language researchers. To do so, the paper is organized in the following sections: 1) 'Systemic functional linguistics and language education', 2) 'Context, register and genre: Implications for language education', and 'Concluding remarks.'
Ideational meanings are related to the way language is used to represent our experiences of the physical, the psychological and the social world. These meanings are realized through the 'system of transitivity', which includes the 'participants' involved (realized by nominal groups) and their 'circumstances' (usually realized by adverbial groups).

'Interpersonal meanings' are realized by the 'systems of mood' and 'modality'. Mood is related to the exchange of information and of goods and services. Modality, on the other hand, is the relationship established between the text's author and her/his representations −what the author commits her/himself to in terms of the truth and the necessity of the text assertions.

'Textual meanings' have to do with the way the text is organized in relation to its context and its message. The clause seen as a message projects textual meanings through the system of 'Theme/Rheme', which is related to the message's point of departure (Theme) and its continuance (Rheme), realized by nominal groups and their 'circumstances'.

A textual analysis based on the systemic-functional approach points out micro-textual evidence of specific social practices, allowing the discourse analyst, among other things, to uncover the hidden interests of writers/speakers and of their texts.

According to Lock (1996), in terms of language education, the systemic functional perspective does not focus on the distinction between grammatical and ungrammatical linguistic forms, but rather on the appropriateness of each choice for a particular communicative purpose in a particular social context. Learning a second or foreign language involves a considerable amount of time and dedication. To do so, learners need a grammar that reflects the communicative function of the language. Systemic functional linguistics is particularly adequate for such a task since it conceives of language as a social resource for making and exchanging meanings. A functional grammar is therefore the kind of grammar most likely to be useful to language learners and teachers (Lock, 1996: 3).

Since SFL is interested in explaining how people use language in everyday life and how language is structured according to its different forms of usage, the notion of context is central to the systemic-functional approach. The grammar of a language is seen as a resource for making and exchanging meanings. A functional grammar is therefore the kind of grammar most likely to have useful things to say to language learners and teachers (Lock, 1996: 3).
systemic functional approach. Following this line, the next section discusses the notion of context and its role in the environment of second and foreign language teaching/learning.

1.2. The notion of 'context' in language teaching/learning

From a systemic point of view, language can only be understood in relation to its environment of use, and this premise is particularly evident in the language classroom, where both spoken and written texts should be considered as part of a larger context. According to Halliday (1978: 1), context is theorized in linguistic terms as another stratum in the organization of language itself, allowing us to model its variation and complexity, taking account of the differing situational contexts in which language is used. Halliday emphasizes that language is not an abstract entity but is always embedded in contexts, whether it is the context of a conversation or the context of a text.

But if all kinds of learning are mediated through language, what is the specific role of language in language education? According to Halliday (1978), the answer is that in the environment of language teaching/learning, context, register, and genre are crucial elements. Contextual understanding is essential for language learners, as it helps them to make sense of the language they are learning and to apply it appropriately in different situations.

Context, register, and genre are three interrelated concepts that play a significant role in language education, especially in what concerns the teaching/learning of second and foreign languages. Understanding context involves recognizing the different contexts in which language is used and the different ways in which language is employed in those contexts. Register refers to the different styles and functions of language, such as formal, informal, spoken, written, or technical language. Genre, on the other hand, refers to the different types of texts, such as news articles, essays, stories, or letters.

In conclusion, the role of context in language education is crucial for effective language learning. By understanding the context in which language is used, language learners can better comprehend the language they are learning and apply it appropriately in different situations. Contextual understanding is essential for effective language learning, and teachers should always keep this in mind when planning their lessons and activities.
In second/foreign language classes, the issue of context is a particularly complex one, since the general feeling is that, in a classroom, language functions somehow out of its ‘natural’, ‘real’ environments of use, such as the post office, the airport or a shop. The fact that the actual settings for texts used in second or foreign language education are not the post office, the airport or a shop, but the classroom, is evidence of the inherent contradiction in language education. Communication is an inherent component of language, but the classroom is an artificial environment where the context is not automatically provided. Communication is an inherent component of language, but the classroom is an artificial environment where the context is not automatically provided. Communicative approaches have tried to move beyond the classroom environment to explore the social situations the students have to participate in. Communicative approaches work with a notion of text as ‘language that is effective in relation to the social activity and the interpersonal relationships’, exploring situational settings not as mere material aspects of texts but as locations where social processes occur.

1.3. The context of situation

In order to do so, communicative contexts are often explored, focusing on the context of situation, rather than just the context of language use. Communicative contexts are often explored, focusing on the context of situation, rather than just the context of language use. Communicative contexts are often explored, focusing on the context of situation, rather than just the context of language use. Communicative contexts are often explored, focusing on the context of situation, rather than just the context of language use.
of production, exchange and circulation take place, and where interpersonal relationships are enacted (Halliday, 1978).

Beyond the context of situation lies the context of culture, composed of social processes mediated by language. In terms of language education, culture and situation should not be seen as "two things, but rather the same thing built by teachers and students for exploring language− realizes and construes a context of culture for language learning.

But this view of culture is different from what is commonly understood in language education as "teaching language, teaching culture" (Halliday, 1978: 17). As Halliday remarks: "When we talk of the cultural context for language education, we have to go beyond the popular notion of culture as something defined solely by one's ethnic origins. All of us participate in many simultaneous cultures; and language education is the principal means by which we learn to do so" (1978:17).

Applying the functional notion of cultural context to genre theories, we could say that Halliday's (1978) concept of context of culture is similar to Swales (1990) concept of 'discourse community', according to which discourse communities are characterized by certain traits that also apertain to what Halliday calls different 'social cultures':

• a broadly agreed set of common public goals;
• mechanisms of intercommunication among its members;
• participatory mechanisms primarily to provide information and feedback;
• use and possession of one or more genres in the communicative utterance of its aims;
• some specific lexis (specialized terminology, acronyms);
• a threshold level of members with a suitable degree of relevant content and discoursal expertise.

In short, Halliday's (1978) suggestion is that, in the scope of language education, we interpret 'culture' from a linguistic viewpoint: just as in language education the term 'language' does not mean the whole, abstract concept of 'English' or 'French' or 'Chinese', but a particular variety of a language, such as commercial Chinese, academic French, or beginner's literacy in Chinese.
English, the cultural context for language teaching/learning should not be seen as: 'English culture' or 'western culture' in general, but something much more specific: the cultural context in language education practice is "a context for language, a system of meanings that is realized in language and hence can be construed in language" (Halliday, 1978: 18).

As far as language educational contexts are concerned, texts realize what Lemke (1990) calls 'activity structures', i.e., the situational contexts in which discourse sequences occur. According to Lemke (1990: 198) ... by different modes of discourse, such as teacher-student dialogue, group work, pair work, teacher monologue, etc.

In the language classroom, the teacher knows the field −he/she has already built the meaning potential of language education, and for him/her the texts used are instantiations of this underlying system. The ... context of culture for any educational activity includes the system of meanings relevant to that particular discipline.

To sum up, language plays a three-fold role in language education: in linguistic terms, it is the 'substance' of what is being learned, it is what we have to master in order to perform; in extra-linguistic terms, it is the environment or foreing language learners who are still unfamiliar with the total pattern of the new language: they have to learn from
texts produced in a language they have little experience of. In Halliday's (1978: 23) words, in language education “The learner has to (1) process and produce text; (2) relate it to, and construe from it, the context of situation; (3) build up the potential that lies behind this text and others like it; and (4) relate it to, ... the process, with separate activities attached to them; they are different perspectives on a single, unitary process.”

2. Context, register and genre: Martin's perspective

Martin's teleological perspective (1992, 1997, 2000) on genre analysis is grounded on systemic functional linguistics. In his perspective genre is defined as: “A system structured in parts, with specific means to specific ends. Considering that teleology sees “the world as a system of relationships between means and ends” [Novo Dicionário Aurélio da Língua], genre is seen as the component of a larger system in which the text can be seen by the speaker/listener as incomplete if this conclusion is not reached.” (Vian Jr & Lima-Lopes, 2005: 29)

As I have pointed out above, functional linguists put great emphasis on the relationship between language and context. The main contention here is that it is impossible to understand the meaning of what someone says and does without analyzing the context in which these occur. The organization of language and of its contexts of use is functional, that is, it serves the three linguistic functions that are the responsibilities of the author, the performer and the addressee. About the notion of context of culture in Martin’s work, Vian Jr. and Lima-Lopes state that:
"The study of the context of culture involves the observation of how a language is structured for use. To do so, we have to investigate authentic and complete interactions that will allow us to observe how social processes associated with a register are oriented towards a goal –teleologically oriented, therefore– organized and realized by the register." (2005: 31-32)

In Martin's view (2001), register and genre are semiotic systems distinct from other semiotic systems such as language, music, dance, images, etc, in the sense that register and genre are kinds of 'parasites'. That is, they correspond to the context of culture, whereas language is the context of situation. In short, register corresponds to the context of situation, and genre to the context of culture.

For Martin (2001: 155), "a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of a community. In this context, a genre is a kind of performance, a kind of social role. The genre is the speech act, the context in which it occurs, and the role of the speaker in that context."

In Martin's view, the three register variables (field, tenor, mode) do not have their own forms of expression (words or structures), but have to make use of the lexico-grammatical structures from language, and this is done in a non-random way, in what Martin calls 'probabilistic realization': "these patterns represent..."
a particular register choice telling us it's there" (Martin, 2001: 157). Second, the register categories take over a small number of linguistic choices as their own, in what Martin calls 'indexical realization', whereas lexico-grammatical items are linguistic categories through which register is realized.

Genres, like registers, need language to be realized. Genres create meaning by shaping the register variables − by conditioning the way field (what is going on in a given situational context), tenor (how people are related to each other), mode (the channel chosen for communication during the event) are combined in recurrent forms in a certain culture (Martin, 2001).

The combination of the register variables and the linguistic choices made within each of these variables seems to progress in stages, generating a goal-oriented structure that characterizes genres. As Martin (2001) points out: "Context, register and genre: Implications for language education / Figueiredo, D."
Since both genre and register are realised for the most part probabilistically, they allow the individual considerable freedom in determining just how they are to be realised. The patterns of selection by which we recognise a genre, or some field, mode or tenor, are distributed throughout a text; there are only a few local constraints.

In spite of the freedom we have as speakers/writers, we cannot ignore the notions of register and genre in the process of text production. As text producers, we must provide our hearer/reader with enough clues about the particular community of users we are addressing, knowing the language, but it is also true that we cannot write if we do not control the systems of genre and register.

2.1. An analysis of a reader's letter according to Martin's proposal

As a way of demonstrating Martin's proposal to genre analysis and of suggesting ways of applying it to the teaching/learning of English, I have selected and analysed an exemplar of a reader's letter published in Newsweek magazine, 11-18 May 2009, Latin American edition (Figure 2). Figure 3 below shows the semantic and lexico-grammatical realizations of the register variables in this reader's letter.

Figure 2. Reader's letter (Newsweek, 11-18 May 2009).
<table>
<thead>
<tr>
<th>Context, register and genre: Implications for language education  /  Figueiredo, D.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Context of Situation</strong></td>
</tr>
<tr>
<td><strong>Field</strong></td>
</tr>
<tr>
<td><strong>Comments on the statements made by president Lula in the article “Brazil has to be bold”, previously published on Newsweek.</strong></td>
</tr>
<tr>
<td><strong>Ideational meanings</strong></td>
</tr>
<tr>
<td><strong>Positive criticism of Lula’s policies and public actions</strong></td>
</tr>
<tr>
<td><strong>Transitivity structures</strong></td>
</tr>
<tr>
<td><strong>Material processes</strong></td>
</tr>
<tr>
<td><strong>Lula admirably carries the flag of Brazil’s recovery</strong></td>
</tr>
<tr>
<td><strong>Lula rightfully takes a cue from President Barak Obama</strong></td>
</tr>
<tr>
<td><strong>Brazil’s leader is also succeeding in alleviating</strong></td>
</tr>
<tr>
<td><strong>Brazil’s development of its infrastructure</strong></td>
</tr>
<tr>
<td><strong>Relational process</strong></td>
</tr>
<tr>
<td><strong>Lula is becoming an examplar</strong></td>
</tr>
<tr>
<td><strong>Attributes</strong></td>
</tr>
<tr>
<td><strong>an examplar</strong></td>
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<tr>
<td><strong>a positive year-end growth rate</strong></td>
</tr>
<tr>
<td><strong>domestic popularity</strong></td>
</tr>
<tr>
<td><strong>and overwhelming approval rating of 84 percent</strong></td>
</tr>
<tr>
<td><strong>Circumstances</strong></td>
</tr>
<tr>
<td><strong>Lula admirably carries the flag</strong></td>
</tr>
<tr>
<td><strong>Lula rightfully takes a cue</strong></td>
</tr>
<tr>
<td><strong>Brazil’s development of its infrastructure</strong></td>
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<tr>
<td><strong>is still trailing</strong></td>
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<tr>
<td><strong>Lula</strong></td>
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<tr>
<td><strong>is becoming an examplar</strong></td>
</tr>
<tr>
<td><strong>Attributes</strong></td>
</tr>
<tr>
<td><strong>an examplar</strong></td>
</tr>
<tr>
<td><strong>the world over.</strong></td>
</tr>
<tr>
<td><strong>Interpersonal meanings</strong></td>
</tr>
<tr>
<td><strong>Positive evaluation of Lula’s policies and media interactions.</strong></td>
</tr>
<tr>
<td><strong>Argumentation/persuasion:</strong></td>
</tr>
<tr>
<td><strong>Less doubt, more authority.</strong></td>
</tr>
<tr>
<td><strong>Less emphasis, less authority.</strong></td>
</tr>
<tr>
<td><strong>Modality structures</strong></td>
</tr>
<tr>
<td><strong>Absence of modal markers</strong></td>
</tr>
<tr>
<td><strong>Brazil’s president Luiz Inácio Lula da Silva’s comments have a special significance</strong></td>
</tr>
<tr>
<td><strong>Modulation</strong></td>
</tr>
<tr>
<td><strong>I would have liked him [Lula] to express Brazil’s development imperatives and strategies moving forward.</strong></td>
</tr>
</tbody>
</table>
Constitutive role of language; argumentation/persuasion to create a positive picture of president Lula’s economic policies and media interaction.

Graphic channel; written medium, produced to be read silently.

Textual meanings
Logical organization of pieces of evidence to support positive evaluation

Concluding remark based on previously presented evidence.

Thematic structure
Additive conjunction
Brazil’s leader is also succeeding in alleviating poverty, export promotion, debt reduction, etc.
Causal conjunction
[Lula] is looking forward to a positive year-end growth rate; hence his domestic popularity and overwhelming approval rating of 84 percent.
Adversative conjunction
While Lula admits that Brazil’s development of its infrastructure is still trailing, I would have liked him to express Brazil’s development imperatives and strategies moving forward.

Figure 3.
Semantic and lexico-grammatical realizations in a reader’s letter to Newsweek magazine.

According to some researchers (Silva, 1997; Pompílio, 2002; Simoni, 2004), the reader’s letter is a sub-type of the genre ‘letter’. Thus, as a sub-type, the reader’s letter presents some particular features, which distinguish it from a ‘regular’ letter (which contains elements such as greeting and address, absent from a reader’s letter).

We could say, then, that the genre ‘letter’ gave rise to other types of letter, and these variations, in their turn, gave rise to new sub-genres. In that line, Corrêa (2008) considers the reader’s letter as a sub-genre of letters to a publication, selected and edited by the editor in charge of the letters’ section. As Cardoso (2005: 75) explains, “[...], the name “letter to the editor” has a lot to say about this particular genre. First of all, it is a letter actually sent to the editor of a magazine or newspaper [...]. It must be pointed out, however, that there is a difference in the responsibilities, to coordinate the work and select what is to be published, following the publication’s editorial line.”

As the person in charge of selecting, editing and publishing the readers’ letters, the editor can be seen as a senior member of this discourse community (Swales, 1990). This way, s/he is responsible for determining the contents of the publication, selecting and editing letters, and ensuring that the publication’s editorial line is maintained.

The reader’s letter is a sub-type of the genre ‘letter’, distinguished by its specific purpose: to express an opinion or provide information to the editor of a magazine or newspaper. The letter is typically short (usually not more than a few paragraphs), and the writer is expected to provide clear and concise arguments to support their position.

The editor’s role is to select letters that are relevant, well-written, and in line with the publication’s editorial line. They may also edit letters to correct grammar or spelling errors, or to clarify the writer’s point of view. The letter may be published in its entirety, or in a shortened form.

In conclusion, the reader’s letter is a valuable tool for the editor to gather opinions and information from the readership, and to shape the publication’s editorial line.
responsible for the form this social activity takes, that is, s/he is a main participant in the process of typifying this genre (Bazerman, 2005).

For instance, the Brazilian newspaper Folha de S. Paulo, in its stylesheet, describes its editorial policy concerning the selection, editing and responses to readers’ letters:

**Letter –** Every letter received by Folha should be published or answered. The reader who addresses the newspaper deserves a quick and individualized response. No letter should be excluded from publication for... the letter should be sent to the Newsroom Director, who will decide if the newspaper should print a public answer.

Folha daily publishes a letters’ section where readers express their opinions. This section should publish a reasonable sample of the distinct opinion trends presented by the letters received, according to the... has the right to select the relevant parts of the letters, so that the highest possible number of them can be published.

Occasional language mistakes should be corrected. Debates between readers are encouraged, but their letters should be short. Readers must be informed, through a note published daily, of the criteria for the publication of readers’ letters.

For analytical purposes, I am using Corrêa’s (2008) classification of readers’ letter. The author, after analysing 49 letters published in 2007 in Folha de S. Paulo, concluded that the genre presented several textualizations, goals and referents, and these more or less stable occurrences were interpreted as variations from the readers’ letter. The following sub-types were identified:

a) letter to the newspaper/magazine or to a member of its staff with compliments or criticisms;

b) letter to another reader with questionings or support;

c) letter to society criticising some form of behaviour;

d) letter to a person(s) involved in a fact, with positive or negative comments;

e) letter to the newspaper/magazine’ readers with explanations about a previously published text.

In terms of genre, the letter selected for this paper falls into the fourth type of Corrêa’s (2008) typology of readers’ letter, ‘letter to a person(s) involved in a fact, with positive or negative comments’,... made by Brazil’s president Luís Inácio Lula da Silva in an article previously published by Newsweek.
shows the letter's schematic structure. The complete 'Letters' section from the 11-18 May 2009 edition of Newsweek can be found in the appendix:

Stages3 in the genre "letter to a person(s) involved in a fact, with positive or negative comments"

Lexico-grammatical realization

Stage I
Identifying the text

Brazil's economic success

Stage II
Pointing out a fact [in the present case, comments made by president Lula in an article previously published in Newsweek]

Brazil's president Luiz Inácio Lula da Silva's comments have a special significance for some developing countries in the Southeast Asian region ("Brazil has to be bold", March 30)

Stage III
Making positive or negative comments about the fact

Most of the small economies fighting large budget deficits and foreign debt have suffered from the global economic downturn. Lula admirably carries the flag of Brazil's recovery ... is still trailing, I would have liked him to express Brazil's development imperatives and strategies moving forward.

Stage IV
Providing data to identify the letter's author

Lionel Gulawita
Kalutara, Sri Lanka

Figure 4. Schematic structure of the newspaper/magazine genre "Letter to a person(s) involved in a fact, with positive or negative comments" (adapted from Corrêa, 2008).

Both the micro-analysis of the register variables and the macro-analysis of the schematic structure of a reader's letter illustrated above can be applied in the English language classroom as a way of exploring and practicing this particular genre's linguistic and rhetorical traits. One...
possible classroom application of the SF approach to genre analysis presented here is a four-week activity involving the reception/production of readers' letters such as the ones published in Newsweek. 

One advantage of using this framework for text analysis is that textual choice is always interpreted in reference to contextual framing. Systemic functional grammar and genre analysis offer the possibility of looking at texts in their social context so that decision, interaction and social meaning are connected to issues of context such as the overall function of the text, the relationship between text and context, and the way text is related to and reacts to the surrounding social context. In that sense, the maintenance of a text within the register variables and their interpretations to the context of situation, as well as the schematic organization of the letter's structure and its effectiveness in achieving the text's communicative purpose, are all matters of context. The text is a social product of the context, as is its interpretation and reception. Drawing a social interaction, we can say that each letter that arises from the interaction of both the writer and the reader is a social product of the interaction, and the reader's interpretation of that product is also a social product of the interaction. By considering the social nature of texts, we can begin to see how texts are not only products of language but also products of social context.

In short, genres, like language, are functional: their structure serves social purposes, especially those of enabling subjects and institutions to interact socially. In that sense, genres that function to persuade and inform are resources for social inclusion and tools for social change.
it is through learning and mastering such genres that individuals and organizations can produce a social impact (Painter, 2001).

From a functional perspective on language, the concept of genre can be valuable for second/foreign language teachers because it provides a basis for a curriculum oriented to socially grounded, purposeful language ... overall language and cultural system, but the overall system is also influenced by local aspects of discursive events.

Therefore, a functional perspective on language teaching/learning seeks to help students to build systematic links between contextual and linguistic parameters when using language, a goal which is facilitated by Painter’s (2001) notion that “to identify and focus on whatever aspect of language in use the learner needs most help with”.

CONCLUDING REMARKS

According to Martin, the issues related to the social aspects of genres and to the linguistic patterns linked to specific genres remain unresolved within the field of genre studies. The author sees genres as flexible and multiple. They are not strict codes determined by a text but rather “nodes of meaning” that are contextualized in time and space (Painter, 2001). Martin’s perspective is that genres are not rigid categories but rather “assemblies” of meaning that can be adapted to fit different contexts and purposes.

In this sense, register is the element that mediates the instantiation of a genre, leaving in the text structure specific traces of the situation in which it occurred (Eggins, 1994).
From this perspective, genre is seen as one of the levels of context, and the context of culture as the backdrop to the interaction, "constituting a semiotic potential [for social interactions]" (Vian Jr & Lima-Lopes, 2005: 35). The organization of semiotic plans proposed by Martin, based on a similar model presented by Halliday, is reflected in the choices made at the level of the context of situation (register) and materialized in language, since genre and register are abstract notions. This way:

"The context of culture (genre) should be seen as a more general and more abstract plan than the context of situation (register). As a consequence, while a genre is instantiated through language, this realization is mediated through the realization of the register" (Vian Jr & Lima-Lopes, 2005: 35).

To sum up, one of the main contentions of this paper is that we cannot fully understand a text if we do not know something about its context. As social beings, all our interactional contexts are social, and involve the relevance of the notions of context, register and genre to language education, Christie (2004: 34-35) states that:

"A great deal has been accomplished in the space of a few years in developing a theory of language in education drawing on SFL theory. [...] The theory of register and genre gives us a principled way to approach and describe the different forms of social interaction in the classroom, as well as how they may be represented linguistically, for the dialogue between the two has been the source of much of the productivity of the SFL tradition."

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