

Bakhtin's theory of heteroglossia/intertextuality in teaching academic writing in higher education

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Bakhtin's theory of heteroglossia, reframed as 'intertextuality' by Kristeva in the 1960s, is best encapsulated by Bakhtin's quotation, "Each word tastes of a context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions" (Bakhtin, 1981, p. 293). The concept of intertextuality draws on Bakhtin's (1981, 1986) theory of heteroglossia in literature which has been appropriated by scholars outside literary studies to enrich areas such as linguistics and education. Fundamental to the concept of intertextuality is the idea of genres. The notion that genres are the "drive belts" (Bakhtin, 1986, p. 65) of society and play a vital role in communication has resonated with many applied linguists and educators. Johns (2002, p. 3) observes that genre pedagogy marks 'a major paradigm shift' in literacy teaching. Hyland (2007) hails genres as one of the most important and influential concepts of language. Several recent books on genre (see Bawarshi & Reiff, 2010; Tardy, 2009) and an entire volume of the *Journal of Second Language Writing* devoted to genre pedagogy has reinforced its centrality in teaching academic writing. This paper identifies four areas that have been influenced by Bakhtin's theory of heteroglossia and genre: plagiarism in student writing; citation practices; Appraisal theory in Systemic Functional Linguistics and finally, genre pedagogy that focuses on the teaching of academic texts from primary school to doctoral writing.

Key words: Bakhtin, heteroglossia, intertextuality, genre, plagiarism, academic literacy in the university context

1. Introduction

Mikhail Bakhtin (1895-1975) has had a profound influence on cultural studies, philosophy, literary criticism and education. Peter Hitchcock (1998) calls him "one of Russia's most prominent modern polymaths" (p. 511). The fields of philosophy, literary criticism, cultural studies, education, and linguistics were enriched by his contributions. The idea that every utterance is "half-ours and half-someone else's" (Bakhtin, 1981, p. 345) allows for a perception of language as being open-ended and characterised by heterogeneity. This idea of language being "double-voiced" (Bakhtin, 1981) inspired many theorists. Kristeva coined the term "intertextuality" to reformulate Bakhtin's account of "dialogism" and "heteroglossia". According to Kristeva (1980) "in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (p. 36). The notion that a text contains traces of prior texts and inescapably carries potential future texts within it has found resonance within various disciplines because of its promise of plurality and the articulation of multiple perspectives.

The notion of 'intertextuality' has been deployed fruitfully in the field of academic language and literacy to provide a theoretical framework for issues related to student plagiarism; citation; evaluation in language; and a genre approach to text organisation. The present broad-based

paper begins by briefly discussing Bakhtin's concept of heteroglossia/dialogism. It then proceeds to explore how the idea of intertextuality is used to understand plagiarism in student writing. This is followed by a brief exploration of forms of intertextuality and citation in academic writing. Appraisal theory, an aspect of Systemic Functional Linguistics, uses the notion of heteroglossia to encode the 'Engagement' dimension of communication. The theory, which affords a useful tool for examining evaluation and the interpersonal dimension of language, is then examined. Bakhtin's concept of genre has indirectly informed pedagogy to enrich academic writing. The last section ends with a brief overview of the three schools of genre theory that have contributed in major ways to the teaching of writing in higher education in different parts of the world. At the core of the genre theory is Bakhtin's notion of language as being "half-ours and half-someone else's" (Bakhtin, 1981, p. 345).

2. Heteroglossia

Bakhtin's belief that the individual and the society come together in discourse has energised thinking about language as a socio-cultural phenomenon. Bakhtin's oft-quoted utterance which has framed many discussions on language is used here as an entry point into the discussion of theories of heteroglossia/intertextuality:

[L]anguage has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of normative forms but rather a concrete *heteroglot conception* of the world. All words have a 'taste' of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. Each word tastes of a context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions. (Bakhtin, 1981, p. 293)

Without a context, a word has no meaning. Therefore, according to Bakhtin (1981), "To study the word as such, ignoring the impulse that reaches out beyond it, is just as senseless as to study psychological experience outside the context of real life" (p. 292). Bakhtin was critical of the structuralist division of language into *langue* (a system of rules) and *parole* (each specific utterance). Language, according to him, needed to be considered in the messiness of social exchange. "There are no "neutral" words and forms – words and forms that can belong to "no one" (Bakhtin, 1981, p. 293). This view of language as living "socially charged lives" and being "populated by intentions" significantly altered how language could be viewed. The assumption that sentences are carefully chosen options from the paradigmatic and syntagmatic axis was anathema for Bakhtin.

Bakhtin challenged the view that texts are created by "intellectual heroes", and that "writing is individual, isolated, and internal; not social but eccentric" (Porter, 1986, p. 41). Recasting texts as re-voicing (as intertextual and dialogic) can result in a different approach to writing. Influenced by this explanation of language, Porter (1986) suggests that:

By identifying and stressing the intertextual nature of discourse, we shift our attention away from the writer as individual and focus more on the sources and social contexts from which the writer's discourse arises. According to this view, authorial intention is less significant than social context; the writer is simply a part of a discourse tradition, a member of a team, a participant in a community of discourse that creates its own collective meaning. (Porter, 1986, p. 35)

Porter's observation highlights three important elements that have infused thinking about language: the intertextual nature of language and discourse; the idea of conventions that members of participants of a community recognise; and the "collective meaning" that they make of texts. These are crucial elements in discussions of genre which will be taken up in the last section of the paper.

A similar observation is offered by Bazerman (2004) whose apt metaphor of the sea describes the intertextual experience of text creation. Bazerman eloquently suggests that:

We create our texts out of the sea of former texts that surround us, the sea of language we live in. And we understand the texts of others within that same sea. Sometimes as writers we want to point to where we got those words from and sometimes we don't. Sometimes as readers we consciously recognize where the words and ways of using those words come from and at other times the origin just provides an unconsciously sensed undercurrent. And sometimes the words are so mixed and dispersed within the sea, that they can no longer be associated with a particular time, place, group, or writer. Nonetheless, the sea of words always surrounds every text. (Bazerman, 2004, pp. 83-84)

The metaphor of the sea is extremely pertinent in understanding language learning. It could be said that international students using English as an Additional Language (EAL) may have little or no prior encounters with the "sea of words" that "surrounds every text" in English and to take the metaphor further, tend may drown in the sea of English words, being pushed into the deep end of academic studies in English after a short course in English for Academic Purposes (EAP). Therefore, for these students, understanding "the texts of others from within that same sea" let alone the "undercurrents" is a challenging task. It is not a task that can be accomplished by looking up words in dictionaries, but calls for an understanding of "history of texts" (Prior, 2001, p. 63). Words acquire sediments of meaning from the contexts, discourse communities, and purposes for which they are used.

3. Intertextuality in theory and in student writing

The theory of intertextuality/heteroglossia has been used in conjunction with postmodernism to reinvigorate discussion on plagiarism in the academic work of student writers who use EAL (see Pennycook, 1996). The argument that the concept of plagiarism ignores the essentially intertextual nature of language and language learning proposed by Pennycook (1996) is a powerful one. The cluster of arguments Pennycook (1996) presents has contributed to insights that have ultimately steered discussions on plagiarism away from a crime and punishment issue to one that calls for education. By invoking Bakhtin's perception of language as open-ended and postmodernism's questioning of ownership, Pennycook (1994) has also challenged the assumption that some Western researchers on plagiarism seemed to have reproduced and circulated through mainly quantitative studies about textual practices of other cultures, in which the "practices of the 'other' are cultural while our own remain the norm" (Pennycook, 1994, p. 279). By provocatively posing the question, "When does one come to own a language sufficiently that to say something 'in one's words' makes sense?" (Pennycook, 1996, p. 202), he destabilises a number of previously held ideas about textual ownership. He further asserted that "All language learning is to some extent a process of borrowing others' words and we need to be flexible, not dogmatic, about where we draw boundaries between acceptable or unacceptable textual borrowings" (Pennycook, 1996, p. 202).

Canagarajah's (2002) observation that behind a text "lies not physical reality but other texts followed by other texts" (p.155) echoes Bakhtin's theory of heteroglossia. Reading and writing then, particularly in the academic context, are both generative tasks. As Nelson (2008) argues, "in much discourse activity, writers are positioned as readers of multiple texts, making use of other writers' work as they create their own" (p. 444). Pennycook's invoking of intertextuality is at the heart of a lively debate on plagiarism by EAL students and has resulted in significantly shaping the direction of further study on the issue. A number of scholars on plagiarism have been inspired to take similar positions in their research (see Currie, 1998; Ivanić, 1998; Pennycook, 1996; Thompson, 2005, among others).

4. Forms and function of intertextuality in academic writing

The constellation of ideas that form the theory of intertextuality has had a vital impact in raising questions about how language and discourse works. Fairclough's (1992) seminal work, which has informed Critical Discourse Analysis, indicates that texts are incorporated in other texts in

two major ways: Manifest Intertextuality that is “manifestly marked or cued by features such as quotation marks” (Fairclough, 1992, p. 104) and “Interdiscursivity” that includes notions of genres and discourses. “Manifest intertextuality” (Fairclough, 1992) refers to quotations and citations that are the most obvious features in writing through which the academic world recognises attribution, acknowledgement, and engagement with source texts. Manifest intertextuality, Fairclough (1992) suggests, could be used to distance oneself from other voices or to enhance one’s claim. In the context of media discourses, four different categories of intertextuality have been suggested: presuppositions, negation, metadiscourse, and irony (Fairclough, 1992). Although the common ground between the texts in the media and academic writing is interesting to explore, it is beyond the scope of the present paper. However, it is important to point out that intertextuality operates differently in the context of academic writing. In most cases, intertextuality is used in academic writing not so much for its potential for irony (as may be the case in the media), but more so to indicate presuppositions, negation, affirmation, critique, and similar functions.

Citations are the most overt way in which intertextuality is signalled in academic texts. Buckingham and Nevile (1997) point out that

understanding citation, it is best to view the academic world as a complex, multi-member colloquy in which any cited author’s ‘studying’, ‘finding’, ‘arguing’ and so forth must occur in the context of other authors’ textual engagements. Therefore, any act of citation brings this colloquy into being. The moment the writer cites, the colloquy exists. (Nevile, 1997, pp. 51-52)

It is thus “through a reflective understanding of the intertextual landscape” (pp. 51-52) that membership is sought and granted in the academic community. Since intertextuality is an important aspect of language, recognising and acknowledging it is central to academic writing. As Bazerman (1993) suggests:

Because the intertext is such a strategic site of contention – the battlefield for control of the cognitive universe within which new claims will be read – analysis of intertextual representations let us see not only the rhetorical game being played, but also the struggle to define the rules and limits and stakes of that game. (Bazerman, 1993, p. 21)

Citation is not just an arbitrary convention but a “crucial strategic weapon” (Bazerman, 1993, p. 37). Its importance cannot be underestimated (Buckingham & Nevile, 1997). Rose (1996) similarly argues that citations involve more than simply quoting previous authors. She suggests:

Credible citation practice is more than a matter of selective quotation, fluent paraphrase, accurate summary, avoidance of plagiarism and precise punctuation. It is an act of building community, collaboratively constructing shared knowledge. (Rose, 1996, p. 43)

Rose (1996) playfully argues that when citing other writers, an author engages in a ‘courtship ritual’. It is through the ritual of quoting that the writer establishes a relationship of identification with some in the discourse community. By quoting other scholars/authors in the field, the citing writer does not necessarily intend to present their thoughts, ideas, and conclusions because the readers may be unfamiliar with them, but to build common ground for negotiation of knowledge in the area.

In order to fulfil the task of collaboratively constructing shared knowledge, citation practices necessarily serve a rhetorical function (Petric, 2007). According to Buckingham and Nevile (1997), citation language realises fine distinctions in intertextual meaning. They suggest that citations, along with other elements such as reporting verbs and evaluative language, give a critical texture to writing.

5. Heteroglossia and appraisal theory

Bakhtin’s theory of intertextuality is central to Appraisal theory which could be fruitfully deployed to teach critical evaluation of source texts. White (2003) and Martin and White (2005) have developed what is variously termed a theory, a typology, a network or a system that can be

used as a tool to examine how writers/speakers activate evaluation of propositions and position themselves in relation to other texts as well as to their intended audience.

A rich body of work explores this important aspect of academic writing (see Chatterjee-Padmanabhan, 2011; Coffin, 2009; Derewianka, 2007; Hood, 2004; Lee, 2006; Swain, 2007). A comprehensive discussion of the Appraisal taxonomy is beyond the scope of this paper so only a brief overview of the theory can be provided in this space. Figure 1 summarises the three dimensions of Appraisal Theory. Following Bakhtin, Martin and White (2005) maintain that language is a social event of verbal interaction taking place through utterances that are formulated in response to other utterances on the same theme, ‘pregnant with responses and objections’ (Martin & White, 2005, p. 93). Texts are created against a “backdrop of other texts” (Bakhtin, 1981, p. 281) that confirm, affirm, deny, challenge, refute, acknowledge or react with each other in various ways. This negotiation with other texts is termed ‘Engagement’. The Engagement category is divided into ‘monogloss’ and ‘heterogloss’ utterances. Monogloss utterances do not explicitly refer to other sources and seem to hint at assertions that originate with the writer and not outside them. Apart from pointing out that even the most monogloss utterances are partly derived from other sources, invoking Bakhtin, Martin and White’s (2005) framework does not disentangle this element. There is therefore potential for further exploration of this particular dimension of the Appraisal framework.

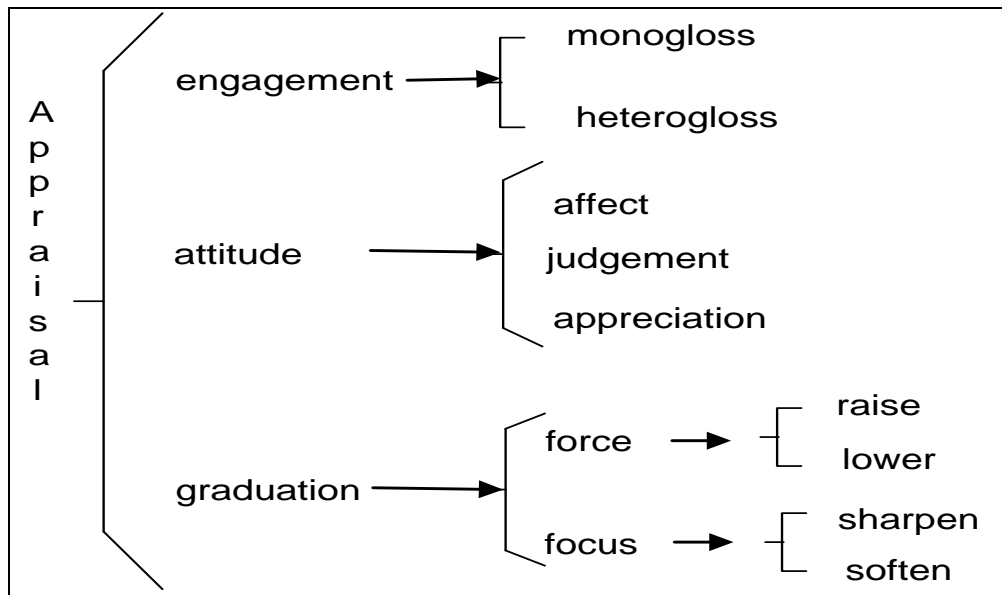


Figure 1. An overview of Appraisal Resources (Martin and White, 2005, p. 38).

The other two categories of the Appraisal Theory are ‘Attitude’ and ‘Graduation’. Reactions to propositions or utterances can be emotional, aesthetic or ethical. In the Appraisal taxonomy, the evaluative lexis and grammar that encode these responses are labelled Attitude. Each of these categories can be further coded as positive, negative or neutral. The sub-categories in this domain are: ‘Affect’, ‘Appreciation’ and ‘Judgement’. Attitude and Engagement dimensions can be adjusted by using Graduation elements. This set of patterns in the Appraisal network opens up possibilities of scaling up or down. The sub categories are ‘force’ (further categorised as raised and lowered) and ‘focus’ (which can be sharpened or focused). It is through the interaction of the three dimensions that texts articulate evaluation. An excerpt of a text is analysed below to indicate the possibilities of using the theory to inform teaching stance – taking in academic writing or to use Bakhtin’s term, ‘populate’ it with the writer’s intentions. It is useful as an analytical tool that can be used to model/ deconstruct how critical evaluation can be encoded in a text. An example from Kamler and Thompson (2006) to illustrate this is presented in the box that follows (Figure 2).

Kamler and Thompson (2006) have argued that initially novice research writers tend to avoid taking a critical stance in their writing. Gradually, in response to feedback from supervisors, they may begin to include more critical evaluation in their writing. The text sample in the box below contains an extract from a revised draft of a student's (Mia's) literature review that shows evidence of a critical evaluation. The highlighted interpersonal elements that indicate GRADUATION are marked in italics. Words that encode ATTITUDE are marked in bold and words that mark ENGAGEMENT have a box around them.

It seems, then, that *despite a century* (GRADUATION) of research (ENGAGEMENT: HETEROGLOSS), the **equivocal** (ATTITUDE) nature of the findings says more about the methodological challenges of researching this **complex** (ATTITUDE) subject than about any definitive relationship between homework and achievement itself (Hoover-Dempsey, 1995; Coulter, 1979). The quantitative research evidence to date has **relied heavily** (ATTITUDE) on interviews with children, parents and teachers, that is, on what people say they do. There has been *little attention* (GRADUATION and ATTITUDE) given to the practice of school homework as it occurs in the family context. There has been *little classroom-based* research evidence (GRADUATION, ATTITUDE and ENGAGEMENT) which explores teachers' framing of homework or children's understanding of their tasks. Further, *little* research **attention** (GRADUATION, ATTITUDE and ENGAGEMENT) has focused on primary school students' homework, with the exception of the role of parents in the development of child literacy.

Figure 2. Mia's review (Source: Kamler & Thompson, 2006, p. 56).

The extract from Mia's review above exudes a strong critical stance towards the research on homework. The text emanates a sense of 'authority' that comes from well-placed adjectives such as 'complex', 'heavily relied on' or 'little attention' that indicate an evaluation of the field of research. By suggesting that the research on homework and achievement has been ongoing for a century, Mia, the student writer in Kamler and Thompson's (2006) example highlights the unsatisfactory quality of research on the topic and indicates that there is a gap in the literature that she proposes to fill.

The short example is illustrative of the resources available in the English language to encode negative evaluation of research. Examples such as the one in the box can be deployed to teach critical evaluation in a literature review. Examples that look at positive evaluation, negative and neutral evaluation can also be presented to students to model different ways of encoding evaluation. In fact, in conjunction with genre theory, Appraisal theory can be an invaluable tool to teaching writing at university. The section below explores the development of genre theory in three different contexts. It also provides examples of how it has been used in teaching academic writing in a higher education context.

6. Genre approaches and academic writing

Bakhtin's theory of genre has had a major influence on genre pedagogy. In discussing interdiscursivity, Fairclough (1992) argues, echoing Bakhtin, that every text evokes particular social worlds that are typical of those worlds, for example, school, political argument, statistical analysis and such. In using language that recalls the discursive practices of a particular ethos, a writer may invite the reader to read their text in particular ways set within the practices of a particular community. Raising awareness about genres is extremely productive, as genres are intimately linked to the discipline's methodology and they package information in ways that conform to a discipline's norms, values and ideology (Raimes, 1991). They implicitly represent the 'collective' voice. Understanding the genres of written communication in one's field is, therefore, essential to professional/academic success (Berkenkotter & Huckin, 1993, p. 1). It is for this reason that genre pedagogy has many champions. Johns (2002, p. 3) describes the genre based approach as, 'a major paradigm shift' in literacy teaching. Hyland (2007) hails genre as one of the most important and influential concepts of language and education. Genre theorists in education have not explicitly referred to Bakhtin's constellation of concepts relating to heteroglossia as the foundation of their theories. However, the resonances are evident.

Genre approaches to literacy have been classified as belonging to three distinct traditions. Hyon (1996) identifies three different approaches to pedagogy: the Australian 'Sydney school' represented by Martin (1985), among others; English for Specific Purposes (ESP) school of genre in which Swales (1990) has provided the guiding influence; and the North American New Rhetoric studies group represented by Miller (1984). The New Rhetoricians have tended to focus on the values and beliefs of the discourse community that a text reflects. Flowerdew (2002) observes that the important theoretical and pedagogical difference between the three "worlds" of genre scholarship' (Hyon, 1996, p. 91) is that the ESP school has tended to focus on the schematic organisation of texts and the Australian school has been concerned with the realisation of the communicative purpose of texts by examining its lexico-grammatical patterns. Although a linguistic approach is taken, the social context remains equally important. It is for this reason that the Sydney school's commitment to bringing genres of power to the less privileged groups in society has been recognised as commendable (see for example, Belcher, 2006).

Genre theorists in Australia have adopted the Sydney school's perspectives on language, particularly, Halliday's sociolinguistic theory of language and envisage language as a tool used to construct meaning to serve social purposes (Christie, 1997 among others). They also see it as social practices that are characterised as staged, goal-oriented activity (Martin, 1985). Australian genre theorists believe in the transforming possibilities of genre education. "[T]eaching powerful discourses expands a student's meaning making potential" (Martin, 1993, p. 161) and that genre mastery could pave the way for greater access to social power. The Disadvantaged Schools Program (DSP) and the Adult Migrant English Program (AMEP) are examples of contexts in which genre theory has been used. Pedagogically, it was seen as "Something to shoot for" as the title of Macken-Horarik's (2002) article signals. In the Australian literacy contexts, Genre theory and SFL in tandem are valuable pedagogically for three reasons. First, they foreground the context in which different types of texts are created. Second, through modelling and joint negotiation, teachers can "orchestrate the learning situation" (Macken-Horarik, 2002, p. 41) which ultimately fosters independent writing ability. Finally, explicitness is the hallmark of genre pedagogy. The acknowledgement and acceptance of the degree of conscious effort required in the early stages of writing make it possible for teachers to contribute to long-term competence in writing as it provides "a strong and rich model of language description" (Rothery, 1996, p. 87) which can be used to map possible paths to literacy pedagogy. From literacy programs in primary schools (see e.g. Derewianka, 1990) to literacy at the tertiary level, genre theory is fruitfully deployed.

Most tertiary genres like essay, report, thesis writing, case studies and so forth can be taught using the "staged, goal oriented activity" approach (Martin, 1985) that highlights the schematic structure in conjunction with discussions about the linguistic features of the text in face-to-face as well as online contexts. A good example of an online resource that uses the genre approach in

higher education is *The Write Reports in Science and Engineering* website (University of Sydney and University of New South Wales, n.d.). The report writing resources for the different science and engineering subjects are designed along the lines of genre instruction, that is, in terms of the overall schematic structure; the kind of information that belongs to each part of the report; and the technical and scientific language required to appropriately communicate the information in the report. The *Unilearning* website (University of Wollongong, n.d.) too uses models of essays that are annotated to illustrate the staging or the textual organisation of texts along genre lines.

The ESP school of genre theorists has focused on the schematic organisation of texts. The school's main preoccupation that of researching the "organizational properties of written texts" (Tardy & Swales, 2008, p. 565) is summed up below:

Written texts are known to have culturally preferred shapes that structure their overall organisation and influence their internal patterning. These shaping forces, at both general and local levels, are neither incidental nor accidental; rather, they exist to provide orientation for both readers and writers. (Tardy & Swales, 2008, p. 565)

Although the quotation above from Tardy and Swales (2008) does not overtly signal Bakhtin's concept of genre, there are echoes of Bakhtin's theory of the 'double-voiced' characteristic of language here. Like the Sydney school of genre theorists, the English for Specific Purposes (ESP) school, too, has been motivated by pedagogical concerns. The assumption of this group of scholars has largely been that a greater understanding of textual organisation will result in a better awareness of structural features of texts. Identifying move structures in a research article has been Swales' (1990) greatest contribution to textual analysis. The influential CARS (Creating- A- Research- Space) model formulated by Swales (1990, p. 141) which suggested that in a literature review/introduction, a three-move structure of 'establishing a territory', 'establishing a niche' and then 'occupying the niche' is a common pattern in introductions in research articles has been a useful one. The CARS model, or variations of it, has been an integral part of teaching the literature review genre across countries and is a valuable contribution to the field of research writing. Genre theorists in the ESP tradition believed that identifying move structure in texts would enable writers, particularly, L2 learners to write in ways that would minimise "processing difficulties brought about by non-standard language" (Swales, 1990, p. 89).

Within the ESP tradition, Tardy (2009) concretises the abstract notion of 'genre knowledge'. She redefines genre as:

social actions that are used within specialised communities, that contain traces of prior texts in their shape, content, and ideology; and that are networked with other genres in various ways that influence their production and reception. (Tardy, 2009, p. 20)

Her definition seems to carefully bring together the notion of discourse communities, intertextuality, ideologies, form and content that have been the major themes of genre related pedagogies. Her model of genre knowledge encompasses *formal, process, rhetorical or subject matter*. According to the theory, *formal knowledge* relates to the textual instantiation of the genre and is primarily based on the conventional organisation of texts. *Process knowledge* refers to the procedural practices associated with a particular genre. This includes aspects such as understanding about the distribution of the genre to its audience, the reading practices of the audience and a grasp of how the genres work in a 'network'. *Rhetorical knowledge* represents an understanding of "an awareness of the dynamics of persuasion within a socio-historical context" (Tardy, 2009, p. 21). It also pertains to the positioning of the writer within the discourse community. Finally, the *subject matter knowledge* relates to the content of the text. Tardy (2009) suggests that these abstract categories of knowledge are not discrete, in fact, they became "increasingly integrated with growing expertise" (p. 22). An understanding of genre along these lines enriches discussions on the teaching of it in an academic context. It also instigates a review of genres merely as text types with predictable structures, a criticism that is made of the two linguistic traditions of genre – the Sydney school and the ESP traditions.

The North American New Rhetoric Studies group has concentrated more on the situational context and investigates the purposes and functions of genre rather than focusing exclusively on the textual features of the text. Freedman (1994), Miller (1984) and others have questioned the apparent conflict-free representations of genre and its pedagogy. That discourse communities need not be benign, consensual social bodies that of necessity share common goals is a perspective the group believes needs to be conveyed to students rather than formulaic teaching of typical textual patterns (Freedman, 1994).

Advocates of academic literacy in higher education hold similar views with regard to the use of genres in pedagogy (Lea & Street, 1998). There is some acknowledgement (Swales & Lindeman, 2002) that genre-based approaches to advanced literacy may be oversimplified and idealised in a number of ways. However, the tremendous potential that genre-based pedagogy presents and the enthusiasm with which it has been embraced is a tribute to the exceptional robustness of Bakhtin's theories. Despite the criticism that genres are often taught as templates and in a mechanistic way, their potential for teaching literacy in universities cannot be ignored.

Genre-based pedagogies are still the focus of much scholarly work on language learning and teaching in national as well as international journals (see for example, Andrew & Romova, 2012). There are other areas of genre that remain relatively unexplored such as in Woodward-Kron's (2005) study which draws attention to embedded genres in tertiary writing.

7. Conclusion

Bakhtin's theory of heteroglossia/dialogism/intertextuality has proved to be a powerful force in thinking innovatively about language. It has had a profound influence on various disciplines including the teaching of academic language and literacy. This paper has briefly explored Pennycook's (1996) use of Bakhtin's notion of intertextuality to challenge established notions of text ownership and plagiarism. Pennycook's study has been something of a watershed leading to some insightful studies on a vital aspect of academic writing – that of meaningfully integrating sources. The paper also examines Appraisal theory which explicitly uses the notion of heteroglossia as a dimension of engagement with other texts. The Appraisal framework provides a rich tool to explore the interpersonal dimension of academic writing to enable students to critically evaluate prior texts. Finally, the paper has reviewed genre theories that have offered literacy teachers at all levels a highly effective method to scaffold learning. Genre theory is a growing area of interest. Through it, Bakhtin's theory of heteroglossia/dialogism and intertextuality is likely to gain in relevance in the future, although the roots of the theory may remain hidden or be less openly acknowledged. Academic literacy teachers at the tertiary level will be able to harness its potential to enable students to engage with the new genres as they are created in contemporary society.

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