MOVE ANALYSIS OF HUNGARIAN ENGLISH MAJORS' ACADEMIC ORAL PRESENTATIONS

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Abstract

The academic oral presentation (AOP) is an important aspect of English majors' academic training. Besides a sound knowledge of the field, the AOP requires complex linguistic, sociocultural, pragmatic and discourse competences in the foreign language, of which the present study focuses on discourse competences comprising the ability to create coherent texts complying with the discourse community's genre-specific expectations. While the discourse structure of written academic genres has been widely researched based on Swales's (1990) Move Structure Theory, interest in oral academic genres including the AOP, an important educational tool to foster the disciplinary socialisation of university students, has been more modest. The present study aims to contribute to this field by mapping out the move structure of the INTRODUCTION and CONCLUSION macrostructure components of Hungarian English majors' AOPs. The analytical framework of the investigation is Chang and Huang's (2015) move structure model, adapted for the investigation of TED talks, so it also provides an opportunity to compare the discourse structure of TED talks and that of AOPs. The results suggest that the INTRODUCTION components of the AOPs and TED talks tend to be similar both in terms of their move structure and the proportion of text devoted to them. However, the characteristic moves of the CONCLUSION and the implementation of moves both in the INTRODUCTION and CONCLUSION demonstrate several differences deriving from the differing context of the two lecture types and experience of speakers, which the study will discuss in detail.

Keywords: *Academic Oral Presentation, discourse structure, macrostructure, Move Structure Theory*

1. Introduction

The Academic Oral Presentation (AOP), applied as a widespread educational practice in Anglo-American higher education, is gaining increasing popularity in English-medium educational programmes in Hungary, as well. The AOP provides opportunities for students to demonstrate their knowledge in the form of speech according to the expectation of their disciplinary communities as part of their coursework (Singh–Ali, 2017). AOPs are also commonly used for assessment, presenting research projects, socialising students into discourse communities, as well as constructing intellectual discourse and common knowledge (Duff, 2010; Morita, 2000). While presenting, students not only convey information but also continuously position themselves as actors of the given communicative context, and reflect their attitude to the world, the academic community and the information they convey (Hyland, 2002). AOPs have proved to be important learning opportunities for students to map out and practise the discipline-specific genres and genre-related expectations of their academic fields, and attempt to construct a personal profile and authorial stance in their foreign language communication, as

well (Swales, 2004; Zareva, 2013).

The discourse structure of academic genres has been widely investigated since the 1990s. John Swales's (1990) rhetorically-based approach to genre and his Move Structure Theory to investigate the genre-based discourse structure of academic journal articles opened up new perspectives in the field, and inspired research related to various written academic genres internationally (Anthony, 1999; Atai and Habibi, 2009; Bunton, 2005; Golebiowski, 1999; Holmes, 1997; Tardy, 2011; Zand-Vakill and Kashani, 2012), and in Hungary, too (Árvay and Tankó, 2004; Doró, 2013a, 2013b). At the same time, interest in the move structure analysis of oral academic genres has only intensified in the last decade focusing, for instance, on TED talks (Chang and Huang, 2015; Li and Li, 2021; Miranda and Moritz, 2021; Poonpon and Kraisriwattana, 2020; Ratanakul, 2017) and AOPs (Ädel, 2023; Chang and Huang, 2015; Hu and Liu, 2018; Singh and Ali, 2019; Raharjo and Nirmala, 2016).

The present study aims to contribute to research on oral academic genres by mapping out the genre-specific discourse structure of AOPs, which still seems to be an underresearched segment of the field. The investigation relies on Swales's (1990) Move Structure Theory and Chang and Huang's (2015) move structure framework, which adapts Swales's (1990) model for the analysis of TED talks. I will explore how Hungarian English majors construct their AOPs with special attention to the move structure of the INTRODUCTION (In the analysis, the name of macrostructure components, moves and steps will be indicated with small caps.) and CONCLUSION, based on previous modelling of the discourse structure of TED talks. This approach will also allow for a comparison of the macrostructure and move structure of AOPs and TED talks, as well as testing to what extent the Chang and Huang (2015) model is appropriate for mapping out the move structure of AOPs.

2. Exploring the discourse structure of oral academic genres

It is a key aspect of university studies for students to observe and acquire the characteristic genres and genre-related expectations of their disciplinary communities, which enables them to become active members of these communities. This subchapter will first address the concept of genre, based on Swales's (1990) Genre Theory, and then introduce studies which examined the discourse structure of TED talks and AOPs using Swales's (1990) Move Structure Theory.

2.1. Defining the concept of genre based on Swales's (1990) Genre Theory

In Swales's (1990) interpretation, genre is not merely a simple typology of texts: it is a linguistic, cognitive and social product at the same time. Genres are always rooted in the practice of **discourse communities**, which Swales characterises with six inherent features including common public goals, established in-group practices of communication, mechanisms facilitating information exchange, characteristic genres supporting the communicative aims of the community, use of field-specific terminology, and membership comprising expert and novice members as well.

According to Swales (1990, p. 58), a **genre** is

a class of communicative events, the members of which share some set of communicative purposes. The 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 constraints 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.

In discourse communities, the typical communicative aims create discourses with specific content,

structure and style, which can be described and compared. These **prototypical features** can be mapped out with the help of Swales's (1990) **Move Structure Theory**. A **move** is a text segment with its own communicative aim, which contributes to the macrostructure of the text by forming sequences. Moves can also be further divided into **steps** based on the propositions arising in sentences/utterances. Examining the genres of written academic prose of long-standing traditions, Swales concluded that these texts have a characteristic IMRD macrostructure, in which I=Introduction, M=Methods, R=Results, and D=Discussion. The introductions of academic articles provide a complete picture of the content and structure of the full article in themselves, and in Swales's investigations they seemed to demonstrate a consistent CARS move structure (CARS=Create a Research Space). The components of the CARS structure are demonstrated in Table 1.

Swales's (1990) Move Structure Theory has been used to investigate the discourse structure of different written academic texts including journal articles (Golebiowski, 1999; Maswana and Kanamaru and Tajino, 2015), project proposals (Connor and Mauranen, 1999; Tardy, 2011), and students' argumentative essays (Jwa, 2020). Some authors focused only on parts of academic texts, for instance, the introduction of academic articles (Anthony, 1999; Árvay and Tankó, 2004; Atai and Habibi, 2009; Zand-Vakill and Kashani, 2012), the discussion part of academic articles (Holmes, 1997), the conclusion of PhD dissertations (Bunton, 2005), as well as the abstracts of student theses and academic articles (Doró, 2013a, b). In recent years, research interest in oral academic and semi-academic genres has also grown significantly, including the study of TED talks and AOPs, some examples of which will be discussed in the next subchapter.

Table 1. Components of Swales's 1990 CARS model

MOVE 1	Establishing a territory
● **STEP 1**	Claiming centrality and/or
● **STEP 2**	Making topic generalisations and/or
● **STEP 3**	Reviewing items of previous research
MOVE 2	Establishing a niche
● **STEP 1A**	Counter-claiming or
● **STEP 1B**	Indicating a gap or
● **STEP 1C**	Question-raising or
● **STEP 1D**	Continuing a tradition
MOVE 3	Occupying the niche
● **STEP 1A**	Outlining purpose or
● **STEP 1B**	Announcing present research
● **STEP 2**	Announcing principal findings
● **STEP 3**	Indicating research article structure

2.2. Move structure analysis of TED talks and AOPs

The TED talk has been hailed by numerous authors as a new trend of knowledge transfer (Ludewig, 2017; Scotto di Carlo, 2014), which, through a unique combination of technology, entertainment and design, has grown into a new web-based genre in its own right. As Scotto di Carlo (2014, p. 122)

highlights, "TED talks breach the typical triangularisation 'scientist-mediator-audience', bringing scientists directly into contact with their audiences". This new mission is completed with innovative methods and within a strict formal framework: the maximum 18-minute presentation time and high-quality visual illustration help maintain attention, while shifting emphasis from methods to results and their everyday relevance combined with an informal, interactive presenting style facilitate the active engagement of the audience and effective message transfer. As these presentation techniques and content design strategies might be beneficial in a broader context of workplace-related and academic oral communication, TED talks are also considered a new and useful pedagogical tool (Broadway, 2012; Kedrowicz and Taylor, 2016; Leopold, 2016).

The most influential, corpus-based study of TED talks has been conducted by Chang and Huang (2015), who mapped out the macrostructure and move structure of 58 popular TED talks from different disciplines based on Swales's (1990) modified move structure framework, illustrated in table 2.

Table 2. Chang and Huang's (2015, pp. 38, 41, 43) move structure framework for TED talks

MOVE	STEP
Listener orientation	Greet audience - Engage in meta-level discussion
Topic introduction	Set scene - Announce topic - Outline structure
Speaker presentation	Introduce oneself - Establish authority - Show stance/position
Topic development	Present argument - Offer explanation - Describe process/series of events
Closure	Signal end of presentation - Summarise main points - Answer questions asked earlier
Concluding messages	Call for action - Make generalisation/offer speculation **Acknowledgements/Gratitude** (originally step, later treated as move by authors)

Besides the detailed definition of moves and steps, the study also introduces the genre-specific obligatory and non-obligatory moves in the three main macrostructure components of TED talks (Table 3).

Table 3. Obligatory and non-obligatory moves in TED talks (Chang and Huang, 2015, p. 45)

	INTRODUCTION	BODY	CONCLUSION
OBLIGATORY MOVES	Topic introduction	Topic development	Acknowledgments/ Gratitude Closure Concluding messages
NON-OBLIGATORY MOVES	Speaker presentation Listener orientation Topic development Acknowledgments	Speaker presentation Listener orientation Topic introduction Concluding messages	Speaker presentation Listener orientation Topic development

A move can be considered obligatory if it occurs in at least 60% of the examined corpus; based on this, the only obligatory move of the INTRODUCTION of TED talks is TOPIC INTRODUCTION, of the BODY is TOPIC DEVELOPMENT, and the CONCLUSION comprises three obligatory moves: ACKNOWLEDGEMENTS/GRATITUDE, CLOSURE and CONCLUDING MESSAGES, in this order. Non-obligatory moves in the INTRODUCTION include SPEAKER PRESENTATION, LISTENER ORIENTATION, TOPIC DEVELOPMENT (only in the form of the EXPLANATION step) and ACKNOWLEDGEMENTS/GRATITUDE. The non-obligatory moves of the BODY makrostructure component are SPEAKER PRESENTATION (dominantly PRESENT AN ARGUMENT step), a LISTENER ORIENTATION (only ENGAGE IN META-LEVEL DISCUSSION step), a TOPIC INTRODUCTION (ANNOUNCE TOPIC step) and CONCLUDING MESSAGES. Finally, the non-obligatory moves of the CONCLUSION comprise SPEAKER PRESENTATION (ANNOUNCE TOPIC step), LISTENER ORIENTATION (only ENGAGE IN META-LEVEL DISCUSSION step), as well as TOPIC DEVELOPMENT (PRESENT AN ARGUMENT step).

Chang and Huang's (2015) study was replicated by Li and Li (2021) based on 12 educational TED talks, and Poonpon and Kraisriwattana (2020) examining the 25 most popular TED talks. The results were in many ways similar with minor differences, which are summarised in Table 4. Overall, these studies suggest that TED talks have a prototypical genre-specific move structure, which might be used as a model for pedagogical purposes, as well.

From a research methodological point of view, the studies of the discourse structure of various student presentations have dominantly relied on Swales's (1990, 2004) move structure framework, but their results show a rather diverse picture. While several authors note that oral academic genres tend to have a more uniform rhetorical structure than written academic genres (e.g. Swales, 2004), and because of these similarities of discourse structure, the results of research on different oral academic genres might inform investigations on emerging genres such 3MT-s (a competitive 3-minute summary of PhD dissertations) (Hu and Liu, 2018), there still seems to be significant discipline- and genre-specific variation in this area.

Based on a corpus of 142 3MT-s from different disciplines, Hu and Liu (2018) identified eight obligatory moves occurring with an at least 80% frequency (ORIENTATION, RATIONALE, PURPOSE, METHODS, IMPLICATIONS, TERMINATION), as well as two non-obligatory moves (FRAMEWORK, RESULTS). At the same time, Swales, Barks, Ostermann and Simpson's (2001) research on graduating Masters of Architecture students' exam talks clearly demonstrates that the three typical moves surfacing in these talks (DESCRIPTION OF THE PROPERTY, ARCHITECTURALLY CONTEXTUALISED RATIONALE, DESIGN) are so field-specific that they are only relevant to this discipline. Analysing PhD defences, Mežek and Swales (2016) described their typical move structure, which however, showed significant variation both across countries and disciplines. Singh and Ali's (2019) study focused on the AOP introductions of 40 undergraduates from a Bachelor of Administrative Science degree programme. The authors based their investigation on a careful overview of related research, and attempted to apply move structure frameworks of conference talks and engineering students' AOPs identified by previous studies, but finally they considered them inappropriate for their corpus. Having designed their own move structure framework, they found that the obligatory moves of the INTRODUCTIONS included LISTENER ORIENTATION (GREETING THE AUDIENCE and INTRODUCING ONESELF/OTHER SPEAKERS steps), CONTENT ORIENTATION (ANNOUNCING TOPIC and OUTLINING STRUCTURE steps), whereas the LEADING AUDIENCE INTO CONTENT step in the CONTENT ORIENTATION move is only an underrepresented, non-obligatory move. Finally, Raharjo and Nirmala (2016) described the rhetorical structure of the project reports of 14 students majoring in Finances and Accounting. They concluded that nearly 80% of the presentations consistently realised the six-part structure comprising GREETING

AND SALUTATION – SELF INTRODUCTION – TOPIC INTRODUCTION – BODY – SUMMARY – CONCLUSION. Within this, the prototypical moves of the BODY include BACKGROUND OF STUDY/ OBJECT OF STUDY, RESEARCH OBJECTIVES/AIMS OF STUDY, and RESULTS AND DISCUSSION, while the SUMMARY typically comprises CONCLUSION and SUGGESTION.

Table 4. *Prototypical move structure of TED talks based on Chang and Huang (2015), Poonpon and Kraisriwattana (2020) and Li and Li (2021)*

	Chang–Huang (2015)	**Poonpon–Kraisriwattana (2020)**	**Li–Li (2021)**
INTRODUCTION			
Obligatory moves	Topic introduction	-	Topic introduction Speaker presentation
Non-obligatory moves	Speaker presentation Listener orientation Topic development Acknowledgements/ Gratitude	Topic introduction Speaker presentation Listener orientation	Listener orientation Acknowledgements/ Gratitude
BODY			
Obligatory moves	Topic development	Speaker presentation Topic development	Topic development
Non-obligatory moves	Speaker presentation Listener orientation Topic introduction Concluding messages	Concluding messages Speaker presentation	Topic introduction Concluding messages Acknowledgements/ Gratitude
CONCLUSION			
Obligatory moves	Acknowledgements/ Gratitude Closure Concluding messages	-	Concluding messages Acknowledgements/ Gratitude
Non-obligatory moves	Speaker presentation Listener orientation Topic development	Acknowledgements/ Gratitude Closure Concluding messages Speaker presentation	Speaker presentation Topic development Closure

Overall, we can conclude that research on the genre-specific move structure of AOPs has largely focused on the ritualised oral genres presenting academic research, the components of which demonstrate numerous similarities at the level of macrostructure while also showing significant move structure differences, making it difficult to capture prototypical features. Studies typically rely on the discourse feature of real-life academic genres (e.g. conference talks) closest to the actual communication aims of AOPs to identify their move structure embedded in a specific context. In the present case, the objective of the Presentation skills 1 course, where the data for the study was collected, is to increase students' confidence as presenters and familiarise them with effective context dependent and -independent presentations techniques. It is the objective of the Presentation skills 2 course to train students for discipline-specific academic presentation genres, such as the thesis presentation, which is

more similar to the previously examined AOPs and conference presentations. Therefore, in the present study, the prototypical move structure of TED talks, popularising scientific results by pointing out their everyday relevance for a wider audience, is considered to be the reference point in examining the discourse structure of AOPs as their purposes were more similar.

3. Move structure analysis in the AOPs of Hungarian English majors

3.1. Research questions

The study seeks to answer the following questions:
1. Does the prototypical macrostructure of TED talks appear in the examined AOPs?
2. Can the moves and steps characteristic of the INTRODUCTIONS and CONCLUSIONS OF TED talks also be traced in the examined AOPs?
3. How could Chang and Huang's (2015) move structure framework for TED talks be adapted for teaching the genre-specific features of AOPs?

3.2. Context, participants, data and methods of data analysis

The context of the research is the Presentations skills 1 course completed by 3rd year English Studies BA students at the University of Miskolc in the 2022/2023 academic year. The main objective of the course is the development of the positive presenter self-image of students, which enables them to conceptualise themselves as experts with confident English language competence and effective presentation skills. During the course, students are familiarised with the process and product competences of AOPs, as well as with context-dependent and context-independent presentation techniques. TED talks are applied here as pedagogical tools modelling a real-life genre that the AOPs expected in this course should resemble. We observe and analyse the visualisation, interaction and signposting techniques of TED talks, as well as their macrostructure with special attention to the move structure of the INTRODUCTION and CONCLUSION components. The concept of ethos, logos and pathos, and presentation techniques to realise them are also introduced.

Students are required to give two presentations during the course. The corpus of the study comprises the second presentations, which were based on a topic of free choice from the field of English Studies that students felt was of special interest to them. The presentations had to be between 10-12 minutes, presented in the form of free speech and accompanied by PPT illustrations. Content requirements included raising a question/problem, examining it from various viewpoints based on reliable sources, as well as taking a position and justifying it. The expectations for discourse organisation included establishing a three-part macrostructure (INTRODUCTION - BODY - CONCLUSION), including the prototypical moves of TED talks in the INTRODUCTION (TOPIC INTRODUCTION, SPEAKER PRESENTATION, LISTENER ORIENTATION) and CONCLUSION (CLOSURE, CONCLUDING MESSAGES) as appropriate, as well as clear signposting. The presentations were video recorded with the consent of the students, and reflecting on their own video recording was part of course work, too.

The corpus includes 22 video recordings of Hungarian English majors with B2+–C1 level English language competence. The video recordings were transcribed with the help of YouTube automatic text generator, and the transcripts were corrected and completed manually after multiple listening sessions. The descriptive data of presentations can be seen in Table 5.

Table 5. *Descriptive data of presentations*

Full playback time of video corpus (min:sec)	Average playback time (min:sec)	Maximum length (min:sec)	Minimum length (min:sec)	No. of words in the full transcript	Average no. of words	Maximum length (no. of words)	Minimum length (no. of words)
220:35	9:45	15:19	6:14	26,017	1,182.6	2,593	661

Based on Chang and Huang (2015) move structure framework adapted for TED talks, the moves and steps of the INTRODUCTIONS and CONCLUSIONS of the AOPs were coded manually. TED talk statistics from the Chang and Huang (2015) study were also used for comparison.

3.3. Results and discussion

3.3.1. Does the prototypical macrostructure of TED talks appear in the examined AOPs?

As Table 6 demonstrates, the macrostructure of TED talks and the examined AOPs seems quite similar. Based on the average percentage of the number of words, we can see a maximum of 4 percent point difference in the proportion of the text components devoted to the INTRODUCTION (TED: 22%, AOP: 19%) and BODY (TED: 68%, AOP: 71%), whereas the proportion of text components realising the CONCLUSION is the same (TED: 10%, AOP: 10%). In both corpora, standard deviation of the average word number is the highest in the BODY macrostructure component, which means that this component shows the greatest variability in terms of the length of text elaborating on the presenters' arguments. The smallest standard deviation characterises the CONCLUSION both in the TED and the AOP corpus.

Table 6. *Comparative statistics of the macrostructure components of Chang-Huang's (2015) TED corpus and the present AOP corpus*

TED TALKS	INTRODUCTION	BODY	CONCLUSION	TOTAL
Average no. of words	615.5	1,965	278.5	2,925.5
Average % of no. of words (rounded)	*22%*	*68%*	*10%*	100%
SD	485.3	599.8	196.9	415.5
AOPs	**INTRODUCTION**	**BODY**	**CONCLUSION**	**TOTAL**
Average no. of words	234.2	830	118.3	1,182.6
Average % of no. of words (rounded)	*19%*	*71%*	*10%*	100%
SD	193.2	340.6	120.5	499.5

However, a detailed analysis of the INTRODUCTION and CONCLUSION of AOPs shows a more diverse picture and also reveals some characteristic issues (see Figures 1-2).
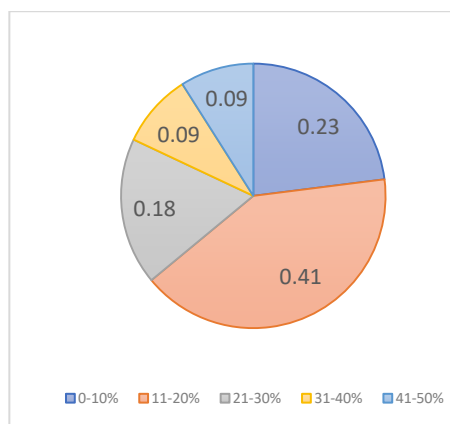
Figure 1.
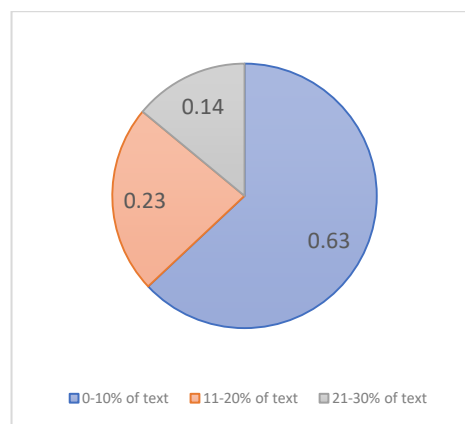*Proportion of the number of words devoted to the* INTRODUCTION *in the AOP corpus*

Figure 2.
Proportion of the number of words devoted to the CONCLUSION *in the AOP corpus*

The INTRODUCTION was realised with great individual differences: 23% of the AOPs devoted less than 10% of the text (based on the number of words) to this purpose, and 18% of the AOPs – 31-50% (Figure 1). Both extremes might be problematic: if the INTRODUCTION is too short, it does not allow for the implementation of multiple moves, while a too long INTRODUCTION is often the result of postponing the announcement of the presenter's aims and position for the benefit of creating an unnecessarily detailed descriptive background. Both the TED corpus and the AOP corpus are dominated by a short CONCLUSION: 63% of the AOPs devoted 10% of the text (based on the number of words) or less to the CONCLUSION, and in 27% of the AOPs the CONCLUSION consisted of less than 5% of the full text, which is again not conducive to the implementation of various types of CLOSURES and CONCLUDING MESSAGES.

3.3.2. *Can the moves and steps characteristic of the* INTRODUCTION *and* CONCLUSION *components of TED talks also be traced in the examined AOPs?*

The moves implemented in the INTRODUCTION and CONCLUSION components of AOPs can be seen in Tables 7-8. TOPIC INTRODUCTION as an obligatory move appears in the INTRODUCTION components of both corpora (Table 7). Interestingly, all three steps within this move feature more frequently in the AOPs than in TED talks. For instance, while the ANNOUNCE TOPIC step appears in every AOP, only 72% of TED talks contain it; also 45% of AOPs have the OUTLINE STRUCTURE step, but only 28% of TED talks. This finding suggests that through guided observation and analysis of the TED talk structure during the course, the students successfully acquired the steps of the obligatory TOPIC INTRODUCTION move in the INTRODUCTION and paid careful attention to implementing them.

SPEAKER PRESENTATION, the most frequently occurring non-obligatory move, is represented quite differently in the two corpora. While 48% of TED talks contain all three related steps, AOPs only implement the SHOW STANCE/POSITION step in a somewhat smaller proportion (28%) than TED talks (33%). One obvious reason for this dissimilarity is that in the context of AOPs, the presenter talks to a familiar audience, so there is no need for introductions. However, the complete lack of the ESTABLISH AUTHORITY step suggests that even despite free topic choice, students do not feel that their interest and knowledge could be presented to create their ethos, or they do not yet possess the appropriate rhetorical

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tools to implement this step.

Table 7. *Moves and steps in the* INTRODUCTION *components of Chang-Huang's (2015) TED corpus and the present AOP corpus*

INTRODUCTION	TED TALKS	AOPs
OBLIGATORY MOVES AND STEPS	**Topic introduction (98%)** Set the scene (83%) Announce topic (72%) Outline structure (28%)	**Topic introduction (100%)** Set the scene (86%) Announce topic (100%) Outline structure (45%)
NON-OBLIGATORY MOVES AND STEPS	**Speaker presentation (48%)** Introduce oneself (17%) Establish authority (24%) Show stance/position (33%)	**Speaker presentation (28%)** Introduce oneself (0%) Establish authority (0%) Show stance/position (28%)
	Listener orientation (17%) Greet audience (4%) Engage in meta-level discussion (14%)	**Listener orientation (27%)** Greet audience (9%) Engage in meta-level discussion (18%)
	Topic development (4%) **Acknowledgements/Gratitude (4%)**	-

The LISTENER ORIENTATION move demonstrates similar tendencies in both corpora with the AOPs containing both related steps in a somewhat larger proportion. TOPIC DEVELOPMENT and ACKNOWLEDGEMENTS/GRATITUDE, which are infrequently occurring moves in the TED corpus, are not at all represented in the AOPs.

Example 1 below illustrates a short INTRODUCTION with a TOPIC INTRODUCTION move without SPEAKER PRESENTATION:

(1) *Welcome everyone.* [LISTENER ORIENTATION - GREETING]

Today I will be talking about the Internet's effects on society. [TOPIC INTRODUCTION – ANNOUNCE TOPIC 1]

So the main question I'd like to explore and hopefully answer in my presentation is „Does the internet make us lonelier?". [TOPIC INTRODUCTION – ANNOUNCE TOPIC 2]

And there are a few subquestions like „What is the internet?" „How does it affect society?" „Who does it affect the most?". Because these are like the most important parts of this topic that we need to understand. [TOPIC INTRODUCTION – OUTLINE STRUCTURE]

Here we can observe an interesting two-step topic announcement, the first step naming the topic area and the second step actually focusing on the aim. The presenter does not attempt to establish authority (the word "hopefully" even mitigates the claim to answer the question), and taking a position is also postponed to a later stage.

In contrast, example 2, focuses on setting the scene and positions the speaker right at the beginning of the talk, allowing for a claim – justification rhetorical pattern:

(2) *I'm also attending Mr XY's Native American class. I have also decided to connect this presentation … presentation project to this topic.* [TOPIC INTRODUCTION – SET THE SCENE]

So one of the topics I have chosen, the question that … this deals with the Native Americans and the settlers' problems.[TOPIC INTRODUCTION – ANNOUNCE TOPIC 1]
So if we look back at the early texts written by the settlers, we get the impression that they looked to these Native Americans or Indians as barbarians, savages or even the devils. They were considered to be a threat for their culture and their community. And a lot of the stereotypes that we have today are even derived from these texts written 400 years ago. [TOPIC INTRODUCTION – SET THE SCENE]

But in my presentation I'm trying to convince you with the facts that these Indians were not savages and weren't even close to this state. [TOPIC INTRODUCTION – ANNOUNCE TOPIC 2, SPEAKER PRESENTATION – SHOW STANCE/POSITION]

This INTRODUCTION demonstrates a recycling move structure, which again serves the purpose of focusing the aim of the talk. While the first scene-setting and topic announcement block merely describes the context of the talk and the topic area, the second block is more complex and informative. The SET THE SCENE step presents an anti-thesis evolving from the sources the presenter consulted, which could even have realised an ESTABLISH AUTHORITY step had there been a more specific reference to the actual sources. Even if it does not happen, this step leads to a confident aim statement and SPEAKER PRESENTATION with a SHOW STANCE/POSITION step.

We can notice several differences between the moves of the CONCLUSION components of the two corpora (Table 8). While ACKNOWLEDGEMENTS/GRATITUDE and CLOSURE appear as obligatory moves both in the AOPs and TED talks, the third obligatory move of TED talks is CONCLUDING MESSAGES (62%), with a high representation of the CALL FOR ACTION step (47%). This is only a non-obligatory move with 18% in AOPs, as in example 3:

(3) *So basically as a conclusion, I would definitely recommend anyone to try and get mastery of foreign language … foreign language thinking, using these methods or some other methods.*

At the same time, AOPs feature SPEAKER PRESENTATION as an obligatory move with 78%, in which both the ESTABLISH AUTHORITY and SHOW STANCE/POSITION steps are present with 55%. Here it is important to note that the ESTABLISH AUTHORITY step is dominantly realised by referring to the sources consulted ("*These were my sources*", accompanied by the visual presentation of source references on PPT), in many cases without previous interpretation/evaluation of or specific reference to these sources, which is not the most effective form of establishing authority. However, there were also nice examples of making a clear concluding claim and establishing authority by evoking personal experience, as illustrated in example 4:

(4) *So, in conclusion, video games can help with vocabulary if you already have some knowledge of the language. It will definitely help with vocabulary to play games in the target language, English in our case. [SPEAKER PRESENTATION - SHOW STANCE/POSITION]*
I also experience this. I'm currently learning Italian. And I set my games to Italian, which is weird at first. But I noticed that I'm learning more words than if I … if I use a textbook. [SPEAKER PRESENTATION - ESTABLISH AUTHORITY]

Table 7. *Moves and steps in the* CONCLUSION *components of Chang-Huang's (2015) TED corpus and the present AOP corpus*

CONCLUSION	TED TALKS	AOPs
OBLIGATORY MOVES AND STEPS	**Acknowledgements/Gratitude (91%)**	**Acknowledgements/Gratitude (91%)**
	Closure (79%)	**Speaker presentation (78%)** Introduce oneself (0%) Establish authority (55%) Show stance/position (55%)
	Concluding messages (62%) Call for action (47%) Offer generalisation/speculation (21%)	**Closure (64%)**
NON-OBLIGATORY MOVES AND STEPS	**Speaker presentation (9%)** Introduce oneself (2%) Establish authority (3%) Show stance/position (5%)	**Concluding messages (18%)** Call for action (9%) Offer generalisation/speculation (18%)
	Listener orientation (1,7%) Greet audience (0%) Engage in meta-level discussion (1,7%)	**Listener orientation (5%)** Greet audience (0%) Engage in meta-level discussion (5%)

A major difference between the two corpora lies in the high representation of the SHOW STANCE/POSITION step in the CONCLUSION components of the AOPs (55%), and the underrepresentation of this step in the CONCLUSION components of TED talks (5%). This finding suggests that AOPs tend to be end-weighted from the point of view of expressing the speaker's opinion. While the SHOW STANCE/POSITION step is similarly represented in the INTRODUCTION components of TED talks (33%) and the examined AOPs (28%), later it becomes evident that TED talkers express their positions at the beginning of the BODY the latest, whereas student presenters more often opt for first presenting the supporting argumentation and then concluding their opinion from it towards the end of their talks. This might be problematic if postponing the expression of the presenter's position is coupled with setting a prolonged background and postponing or leaving out specifying the aim; however, with a clearly formulated aim and logical argumentation it might be acceptable to conclude the author's position at the end.

Finally, it is interesting to observe the LISTENER ORIENTATION move, which is quite underrepresented in the CONCLUSION components of both corpora, but in AOPs the ENGAGE IN META-LEVEL DISCUSSION step, present with 5%, is exclusively realised by initiating questions from the audience, which is irrelevant in the case of TED talks.

3.3.3. *How could Chang and Huang's (2015) move structure framework be adapted for teaching the genre-specific features of AOPs?*

Based on the above discussion, it can be concluded that Chang and Huang's (2015) move structure framework for TED talks is an effective tool to describe the move structure of problem-based AOPs

requiring taking a position and forming opinions. However, as the communicative aims of TED talks and AOPs are not fully identical, and AOPs have certain educational aims that a descriptive model should also reflect, in the following, I wish to make some suggestions for adapting Chang and Huang's framework for a pedagogically more relevant description of AOPs.

1. INTRODUCTION/ TOPIC INTRODUCTION move/ ANNOUNCE TOPIC step: In problem-based AOPs requiring taking a position and forming opinions, it is of key importance to problematize the topic and represent a question/issue inherent in it. Consequently, it would be pedagogically relevant to distinguish the ANNOUNCE TOPIC step from the ANNOUNCE AIM OF TALK step. While the former (see example 5 below) merely names the topic without referring to a specific aim, the latter (example 6) more clearly indicates the direction of analysis to follow:

(5) *So my topic is English learning and video games.*

(6) *So my question was: Can you learn English only by playing video games, so not going to any language classes or something?*

Both steps might be justifiable, and in several cases, as in the presentation containing examples 5-6, students represent both in the INTRODUCTION to narrow the focus. However, from a pedagogical point of view it is worth clarifying that the former is a descriptive while the latter is an interpretative form of knowledge representation.

2. INTRODUCTION/ CONCLUSION/ SPEAKER PRESENTATION move/ ESTABLISH AUTHORITY step: In the INTRODUCTION and CONCLUSION components of the examined AOPs, students often attempt to establish credibility only through impersonal references to sources consulted. Here it is important to raise students' awareness of potential techniques to realise the ESTABLISH AUTHORITY step (e.g., personal connection to the topic, special experience, knowledge gained from consulting sources and research, ability to interpret and evaluate own experience and sources, etc.), and explicitly teach them.

3. CONCLUSION/ CLOSURE, CONCLUDING MESSAGES moves: The announced aim of TED talks is to „spread the science" to the broadest possible audience; thus presenters have a clear ambition to show the real-life relevance of research findings to non-specialists, as well. This ambition is evident in the call for action, putting research results in a broader perspective, or in imagined scenarios suggesting ways to alter our everyday life and communication by changing a couple of small habits. In AOPs in English Studies this communicative aim is much less relevant; instead, speakers are expected to formulate and justify a viewpoint, and demonstrate their academic knowledge and insight. This should also be reflected in the CONCLUSION, which, however, seems to receive less attention than the other components of the talk, often being too short or left out completely. Thus, from a pedagogical perspective, it seems justifiable to emphasise the function and multidimensional realisation of the CLOSURE, and suggest optional strategies for CONCLUDING MESSAGES, which might be more appropriate in an educational context: for instance, pointing out further directions of the investigation, or reflecting on the potential limitations of the research and proposing alternative solutions.

4. Conclusion

The present study aimed to map out previous research on the move structure of oral academic genres, in particular, TED talks and AOPs, examine the discourse structure of Hungarian English majors' AOPs, and test the effectiveness of applying Chang and Huang's (2015) move structure framework for TED talks for describing and teaching the move structure of AOPs.

The overview of research suggests that while investigations have largely agreed on the prototypical move structure of TED talks irrespective of disciplinary fields, AOPs seem to be more versatile in terms of disciplinary expectations, communicative functions as well as country/institution. As a general tendency, when attempting to describe the genre-specific features of AOPs, researchers resort to discourse analytical frameworks adapted from the analysis of real-life academic genres.

The present study also follows this principle, using an analytical framework tailor-made for TED talks for the examination of AOP structure. The results show that the INTRODUCTION components of TED talks and AOPs show remarkable similarity both in terms of move structure and the proportion of text devoted to them, but the CONCLUSION components are more diverse. Although a short CONCLUSION seems typical in both corpora, besides the obligatory ACKNOWLEDGEMENTS/GRATITUDE and CLOSURE moves, TED talks focus more dominantly on conveying Concluding messages, while AOPs return to SPEAKER PRESENTATION. Declaring the authors' position in the CONCLUSION does not only represent a different closing tendency, but might also suggest inductive argumentation as opposed to the deductive approach typically followed by TED talks (and English academic writing in general), which needs awareness raising.

Chang and Huang's (2015) move structure framework has proved to be an effective tool for the description of the move structure of AOPs, and its pedagogical potential is also promising. However, to account for the different communicative aims of TED talks and AOPs as well as the pedagogical objectives related to the latter, some modifications have been suggested mainly related to the definition and realisation potential of steps. In this way, Chang and Huang's (2015) move structure framework combined with the explicit modelling of TED talk structure might function as effective pedagogical tools to develop students' rhetorical knowledge and discourse structure awareness.

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