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PROJECT REPORT AS A GENRE

PROJEKTU PĀRSKATS KĀ ŽANRS

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ANOTĀCIJA

Projektu vadība ir iefiltrējusies daudzās biznesa jomās, tomēr projektu pārskats kā žanrs nav bijis pilnvērtīgi izpētīts. Šī pētījuma mērķis bija izpētīt projektu pārskatu žanru veicot retorisko posmu un soļu analīzi un apskatot laika aspektu formas katrā retoriskajā posmā. Lai sasniegtu izvirzīto mērķi, tika veikta žanra analīze korpusam, kurš sastāvēja no 50 nejauši izvēlētiem projektu pārskatiem no Kopienas Pētniecības un attīstības informācijas dienesta (*Community Research and Development Informative Service*) (CORDIS) datubāzes. Empīriskās analīzes rezultāti liecināja, ka projektu pārskatu retoriskā uzbūve sastāv no četriem retoriskajiem posmiem un katrs retoriskais posms ir izpildīts ar vairāku soļu palīdzību. Tika noskaidrots, ka retoriskā struktūra ir konsekventa lielākajā daļā CORDIS datubāzē atrodamajos projektu pārskatos. Tika arī atklāts, ka darbības vārdu laiku lietojums lielā mērā ir atkarīgs no attiecīgā retoriskā posma komunikatīvā mērķa. Tika secināts, ka ir svarīgi ievērot žanra retoriskās un leksiski gramatiskās struktūras standartus, lai izveidotu veiksmīgu projektu pārskatu, kurš ir raksturīgs žanram.

Atslēgvārdi: žanra analīze, projektu pārskats, retorisko posmu un soļu analīze (move analysis), *BCU* pieeja, laika aspektu formas, komunikatīvais mērķis

ABSTRACT

Project management has infiltrated many business domains, however, project report as a genre has not been thoroughly investigated. The aim of the present research was to explore the genre of project reports by conducting structural move analysis and examining the tense-aspect forms pertinent to each move. In order to achieve this aim, genre analysis was done by analyzing the corpus of 50 randomly chosen project reports from Community Research and Development Informative Service (CORDIS) database. The results of the empirical analysis showed that the rhetorical structure of project reports consists of four moves, and each move is accomplished by several steps. It was determined that the rhetorical structure of project reports is consistent across the majority of the reports within CORDIS database. Additionally, it was found out that the use of the tense-aspect forms to a great degree depends on the communicative aim of the respective move. It was concluded that it is essential to follow the standards of rhetorical and lexico-grammatical structure of the genre to develop a successful project report as it is a conventional genre.

Key words: genre analysis, project report, structural move analysis, BCU Approach, tense-aspect forms, communicative aim

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LIST OF ABBREVIATIONS AND ACRONYMS

ESP	English for Specific Purposes
NRS	New Rhetoric School
SFL	Systemic Functional Linguistics
CORDIS	Community Research and Development Information Service
CARS	Create a Research Space
BCU	Biber Connor Upton
PR	Project Report

INTRODUCTION

Although the concept of genre has been dominant in literature, sociology, and rhetoric for a long period of time, its importance in applied linguistics has come into sight only recently (Bhatia, 1993: 11). Genre analysis as ‘an insightful and thick description of academic and professional texts’ has developed into an influential and effective tool to arrive at ‘significant form-function correlations which can be utilized for a number of applied linguistic purposes’ (ibid.). Now genre studies occupy an extensive section in applied linguistics. It is a broad field with many different perspectives to be analyzed. From the ESP perspective, genre studies give a great potential for teaching business writing, where realization of communicative intentions and strategies in complex contexts of interpersonal relations between the involved participants is very significant (Bhatia, 1991: 153). Therefore, the application of genre analysis in professional settings can produce a massive contribution.

Although the exploration of discourses in professional settings started already in the last decade of 20th century, there are still numerous areas which are not explored and show gaps which are slowly being filled in by researchers across the world (Bhatia, 2002; 2004). It might seem that the area of genre analysis looking at rhetorical structures of various genres is examined from all possible perspectives. However, there is a slight gap in the field of genre analysis in the professional discourse. Mainly, when discussing issues related to reporting genres specifically in the business field, Bhatia (2004) mentions genres such as audit reports, annual reports, sales reports, progress or status reports, but there is no distinction of a separate genre ‘project reports’. Perhaps progress or status reports might be used to indicate the same project reports because of their similar communicative purposes and structure; however, if one searches for secondary sources about linguistic aspects of project reports as a genre, the research is scarce. Additionally, Swales’ framework for analysis of rhetorical structure of article introductions is used in many professional domains, for example in legal discourse to analyze legal cases (Bhatia, 2014), in business discourse to analyze annual reports (Skulstand, 1996), sales promotion letters and job application letters (Bhatia, 1993), in promotional discourse to analyze hotel advertisements (Bhatia, 2004, 2005; Yongqing, 2013) and advertorials (Zhou, 2012) and even websites (Koteyko, 2009), and spams (Barron, 2006). However, this model has not been applied to analyze project reports. Thus, it seems to be worth studying this genre to get a closer insight into the peculiarities of its rhetorical structure and linguistic features, thus bridging this gap.

Overall, genres can be approached for analysis at two levels. One is concerned with the lexico-grammatical features of a specific text, and the second one deals with the

identification of rhetorical structures in these texts, which is also called structural move analysis (Hyon, 1996). Mainly, the second approach is applied in the present paper with a selective observation of grammatical features of the genre.

The **aim** of the present research is to explore the genre of project reports, conduct structural move analysis on project reports and examine the use of the tense-aspect forms. Supposing the set aim, the present study proposes the following **research questions**:

1. What are the peculiarities of project reports as a genre?
2. Is the amount of moves and steps equal in all project reports and do they reflect consistency in terms of the arrangement of the moves and steps?
3. What are most frequently used verb forms in project reports?

The following **enabling objectives** have been set in order to achieve the aim of the Bachelor thesis:

- 1) to read and analyze theoretical literature on the subject of genre and genre analysis as well as determine the peculiarities of the genre of project reports;
- 2) to study the theoretical literature on verb forms;
- 3) to select a corpus of 50 project reports from CORDIS data base;
- 4) to conduct the structural move analysis of project reports and analyze the verb forms in the corpus;
- 5) to draw relevant conclusions.

Genre analysis is used as the main research method to achieve the aim of the paper within both qualitative and quantitative research frameworks. The qualitative research framework is applied to compare the underlying principles of genre and genre analysis developed by researchers and determine the peculiarities of the genre of project reports. Moreover, quantitative research framework is applied to identify the average number of moves and steps in a project report and to recognize which are most frequently used verb forms in the genre in question.

The present paper consists of three chapters, each involving several subchapters. The first chapter deals with a description of the concept of genre discussing three genre school perspectives – the English for Specific Purposes (Bhatia, 1993, 2004; Dudley-Evans and St John, 1998; Hyland, 2003, 2007; Swales, 1990), the Systemic Functional Linguistics (Eggins, 2004; Christie and Rothery, 1989; Halliday and Hasan, 1989; Martin and Rothery, 1981), and the New Rhetoric School (Bazerman, 1988; Freedman and Medway, 1994), determines the peculiarities of a project report as a genre, and reveals the core aspects of genre analysis with the main emphasis on structural move analysis. The second chapter deals with the description of verb forms from Lewis' (2002) and Biber's et al. (1999) perspectives and discusses most

frequently applied tense-aspect forms in reporting. The third chapter reveals a detailed explanation of the research methodology selected for the empirical research (based on Swales (1990) CARS model and Biber, Cohen and Upton (2009) BCU Approach), describes the corpus for the research and finally discusses the results of the structural move analysis and investigation concerning the use of tense-aspect forms of verbs in project reports.

1 ANALYZING GENRE

Chapter 1 deals with a discussion of discourse and genre as a part of it. It reveals the basic aspects of genre theory, outlines three genre school perspectives, and presents the Move-Step model of genre analysis, being the most essential approach of genre analysis in the present paper.

There are four frameworks which are applied when analyzing discourse: discourse as text, discourse as professional practice, discourse as social practice and discourse as genre (Bhatia, 2004: 18-19). The present research is concerned with the view *discourse as a genre* and investigates not only the construction of the text, but also other linguistic aspects which are used to achieve the specific disciplinary goals. This framework ‘extends the analysis beyond the textual product to incorporate context in a broader sense to account for not only the way text is construed but also for the way it is often interpreted, used and exploited in specific institutional or more narrowly professional contexts to achieve specific disciplinary goals’ (ibid.: 20). Genre-based view of discourse is established on a ‘quest for thicker descriptions of language use’ in professional, educational or academic settings (ibid.: 22). Actually, the term genre is extensively used to refer to ‘a distinctive category of discourse of any type, spoken or written, with or without literary aspirations’ (Swales, 1990: 33). After years of analyzing core aspects concerning discourse and genre, researchers have broadened the scope and developed more profound directions of ‘more comprehensive exploration’ of genre analysis (Bhatia, 2004: 22). Bargiela-Chiappini considers that very often genre analysis is executed in professional discourse to see what specific linguistic characteristics on ‘the syntactic, lexical or prosodic level’ the genre reflects in contrary to ‘ordinary language use’ (2009: 428). It often creates confusion to distinguish professional from institutional discourse. Thornborrow underlines three distinctions of institutional discourse: ‘it is a goal or task oriented’, ‘it involves constraints on what counts as legitimate contributions to that goal or task’, and it ‘produces particular kinds of inferences in the way speakers interpret [...] utterances’ (2013: 2).

One often tends to consider discourse to be meticulous and precise because of the recent development in the genre theory field which has contributed extensively to people’s understanding how discourse is perceived not only in academic context, but also in professional and any other institutional context (Bhatia, 2004: xiv). This view, however, is misleading because discourse is ‘complex, dynamic, versatile and unpredictable’ in its nature and might be recognized as apparent and limited only because of the oversimplification and idealization of genres (ibid.). Genres are complex internally because of their ‘uncertain

boundaries' and due to the increasing involvement of so called *genre colonies* (Bhatia, 2004: x). As Bhatia suggests, a genre colony is 'a grouping of related genres within and across disciplinary domains' which serve 'broadly similar communicative purposes, but not necessary all the communicative purposes in cases where they serve more than one' (Bhatia, 2004: 58-59). One can outline these communicative purposes 'at various levels of generalization' simultaneously realizing them 'in terms of a combination of rhetorical acts' or 'generic values' (Bhatia 2002) (ibid.: 59-60). Genre colonies are interconnected by generic boundaries and these boundaries 'between and across domains are not easy to draw' (ibid.: 58). Even if one has developed the same framework for analyzing two or more genres within one genre colony, the results of the analysis may differ because of the 'dynamic variation and constant development of generic forms' (ibid.).

The classification of genres can vary extensively according to the user and followed theories. One can distinguish introductions, book blurbs, advertisements, film reviews, news reports or business reports, etc. as separate genres. However, more clarity would provide classification which combine related and similar genres in separate sets. As described previously, genre colonies or 'super or macro-genres' arrange several genres into larger and more generic groups (ibid.: 58-59).

Examples of genre colonies are 'promotional genres', 'academic instructions' and 'reporting genres' (ibid.: 59). As pointed out above, one genre colony must serve similar communicative events. Yet, genres within one genre colony 'may not share a number of other features of context' (ibid.). This setting explains why, for example, job advertisements and film reviews are under promotional genre colony, even though the structure of the genres is relatively different, and they display 'subtle variations'; however, they share the same main communicative purpose and therefore can be described as promotional genres (ibid.: 65). Other examples of promotional genres include advertisements, sales promotions, public campaigns, travel brochures, job applications, and advertorials (ibid.: 62). Genre colony of academic introductions include genres such as essay introduction, article introduction, introductory chapter, book blurb and introduction of a book (ibid.: 67). All these genres are related because of one common communicative purpose 'of introducing an academic work' (ibid.: 66).

Reporting colony which is examined more closely in the present paper consists of different kind of reports. Reporting genres are considered to be 'the most popular and overly used "generic values" in all contexts of professional discourse across disciplines and domains today' (ibid.: 81). There is a lot of research concerning linguistic, grammatical, lexical and syntactical peculiarities in different kind of reports, for example, news reports, scientist's

reports, inquiry reports, business reports (White, 1998; Yeung, 2007; Bhatia, 2014); however, project reports have not been extensively studied yet. Just as in other genre colonies, reporting genres are interrelated by sharing one overlapping communicative purpose, in this situation – reporting of events (Bhatia, 2004: 82). Other characteristics such as lexico-grammatical or rhetorical peculiarities may display great variations within the genre colony (ibid.). This feature intensifies the possibility to see certain aspects of genres ‘displaying overlaps across a number of disciplinary domains’ (ibid.).

Considering the information discussed above, it is essential to investigate the concept of genre closer and ascertain the definition of this notion.

1.1 The Concept of Genre

The term *genre* as such is widely used not only in linguistics, but also to refer to a specific type of ‘music genre’ (Online 1) or ‘a new genre of art’ (Online 2), or any other style or category just to describe a group of similar pieces of work, particularly in the fields of arts, literature and media. Hyland considers a genre to be associated mostly with literature and literary criticism (2007:1). Additionally, Swales claims that this term is even ‘maladroitly usurped’ from rhetorical or literary studies (1990: 33). The wide usage of this term happens due to the fact that nowadays one refers to a *genre* when speaking or writing about any distinctive category of either written or spoken discourse (ibid.). Nowadays, one uses this term even to refer to areas in social and cultural studies, films or computer games; however, this chapter is aimed at discussing this notion from the perspective of linguistics.

Yet, this concept has been studied already since the end of the 20th century. One of the first researchers who managed to establish most commonly used definition of the notion *genre* is John Swales (1990). He describes that ‘a genre comprises a class of communicative events, the members of which share some set of communicative purposes’ (ibid.: 58). The features that turn these communicative events into a genre are communicative purposes that are shared by the members of a professional or academic discourse community in which they commonly occur (Swales, 1990 and Bhatia, 2002). Communicative purposes are primary aspects to characterise a genre, although there are many other factors which can create impact on genre nature and construction (Bhatia, 1993: 11). Any changes in communicative purposes can create sub-genres or even new genres (ibid.). The definition above also emphasizes the fact that genre knowledge is more than just a grammatical competence. It involves the ability to understand ‘how to participate in real-world communicative events’ (Hyland, 2007: 55). Naturally, the members of a certain professional or academic community have ‘much greater

level of knowledge and understanding of generic practices' than new members or people who are not related to this genre (Bhatia, 2002: 23). It is important because the expert members of any professional or academic community 'shape the genre' and apply 'a conventionalized internal structure' to it by their long experience and training so that genres maintain their original communicative purpose (Bhatia, 1993: 14). In addition, in many cases, members of professional or academic community have greater understanding and knowledge of the 'conventional purposes, construction and use of specific genres' comparing with people without such knowledge (ibid.: 15).

Other researchers have created many other variations of the notion *genre*, for example, a 'term of art' (Levinson, 1979), 'how things are done, when language is used to accomplish them' (Martin, 1985), 'a type of discourse' (Halliday and Hasan, 1989), 'resources for getting things done using language' (Hyland, 2007: 1) or 'a distinctive type or category of literary composition' (Gove, 1961). These definitions, however, are not precise enough and are relatively generalized. Therefore, the present research is based on the Swales' view on genre, including the perspectives of communicative purposes and recognition by the members of discourse communities.

It might seem that the knowledge and understanding of genre is necessary only for professionals or scholars of the field of linguistics, but it actually can help 'to understand the ways individuals use language to engage in particular communicative situations' and to make use of this knowledge to create 'communicatively effective texts' (Hyland, 2007: 6-7). Thus, it is not a preposterous statement that 'genre is one of the most important and influential concepts in language education' (ibid.: 5). Indeed, despite genres are 'recognized types of communicative actions' and in real life are just abstract ideas which we cannot see, without any knowledge of the notion of genre and differences among certain genres, one can experience difficulties when writing a genre which is not familiar (ibid.: 54-55). Consequently, understanding of genre knowledge would help no any person who is required to produce written documents because of the need to write an accurate and precisely constructed project report.

Looking from a wider point of view, it is possible to characterize genres as 'communicative vehicles' in terms of the movement towards achievement of goals (Swales, 1990: 46). Each genre is like an example of successfully achieved specific communicative purpose 'using conventionalized knowledge of linguistic and discoursal resources' (Bhatia, 1993: 16).

1.1.1 Genre Schools

Overall, there are numerous approaches to genre but three of them stand out and are viewed as the most applicable ones. The Systemic Functional Linguistics (SFL), the New Rhetoric School (NRS), and the English for Specific Purposes (ESP) overlap in some areas, but there are many differences in the educational context to which they are applied, ‘the weight they give to either context or text’, and their ‘intellectual roots’ (Hyland, 2007: 24-25). Thus, it is crucial to understand the distinction between these three genre schools.

The SFL, which is known as Sydney School in the United States, is regarded as the most clearly articulated and pedagogically successful genre approaches (ibid.: 25). It is based on Halliday’s (Halliday, 1994; Halliday and Hasan, 1989) view of linguistics as ‘a set of systems for creating meanings in social contexts’ and the use of language ‘as a resource for communication rather than with rules for ordering grammatical forms’ as well as Martin (1989, 1992), Christie (1991), and Rothery (1996) theoretical studies (Hyland, 2007: 25-27). Hyland further explains that ‘language is a system of choices by which writers can communicate certain functions, allowing them to express their experiences of the world, to interact with others, and to create coherent messages’ (ibid.: 25). In SFL, genre is viewed ‘as “a staged, goal oriented social process”, emphasizing the purposeful, interactive and sequential character of different genres’ and how these genres relate to the context (Martin, 1992: 505 cited in Hyland, 2007: 25). Two levels – genre and register – are seen as the ways how texts are connected to the specific context (Hyland, 2007: 26). The three elements of the register are primary choices for a writer when creating a text because the field indicates what the text is about, the tenor marks by whom the text is going to be read and the mode expresses if the text appears in written or spoken form (ibid.). Afterwards, the writer, influenced by his or her ‘social purpose in using language’, makes linguistic choices and selects the preferable genre (ibid.: 27). There are two important components how texts in SFL approach can be described – according to the functions they serve, and how elements in the text are organized to express these functions (ibid.). Specifically for the SFL theorists, genres are ‘grouping of texts that are similar in terms of their discourse patterns’ and which are characterized by ‘internal linguistic criteria’ instead of the ‘regularly occurring activities’ that are typically regarded as genres (ibid.: 28). Considering these peculiarities of the SFL, it is possible to conclude that this school does not offer a comprehensive model for genre analysis and has strong pedagogical implications behind.

A very contrasting perspective on genre in comparison with the SFL approach is the New Rhetoric School. The members of the NRS are North American scholars such as Miller

(1984; 1994), Bazerman (1988), Bizzell (1992), and Berkenkotter and Huckin (1995) follow a different approach to analysis and conceptualization of genre (Martin-Martin, 2005: 49). Similarly to the SFL, the NRS acknowledges the importance of text and the social nature of genres (Hyland, 2007: 35). Yet, the NRS underlines Bakhtin's perception of *dialogism*, which is the view that 'while genres involve regularities and conventions, they are nevertheless much more "flexible, plastic, and free" than the SFL would allow' (Bakhtin, 1986: 79 quoted in Hyland, 2007: 35). This perception emphasizes genres as dynamic and negotiable in terms of their persistence and variations. In other words, the NRS definition of genre states that 'genres are seen as strategies for responding to particular social situations' (Paltridge, 1997: 38) and is based on 'the action it is used to accomplish' instead of 'the substance or the form of discourse' (Miller, 1984: 151). Another difference from the SFL is that the NRS is not established on a linguistic framework, but rather on postmodern social and literary theories from several North American scholars, for example, Bakhtin (1986), and Freedman and Medway (1994). Paltridge acknowledges that Miller's (1984) work on culture and the development of everyday social expansion has been remarkably influential in this area (1997: 16). It is also possible to see the above mentioned differences in publications which are published from the NRS perspective. For example, Atkinson's (1996) publication of historical evolutions of genres, Myers's (1990) work on the process of revising and responding to editors and reviewers in writing scientific articles, and Freedman and Adam's (2000) publication of the social impact of transferring genres into new contexts with different purposes. In general, the New Rhetoricians not only investigate genre lexico-grammatical forms and rhetorical patterns, but also examines its social, cultural and institutional contexts (Hyland, 2007: 36).

The approach which is selected as the basis for the present research mainly is the ESP. Such perspective is interested in 'genre as a tool for understanding and teaching the kinds of writing required for non-native English speakers in academic and professional contexts' (ibid.: 43). From this perspective, genres are viewed as 'communicative events, which have "typical schematic structures that are recognized by users of the genre"' (Hyland, 2002: 16-17 quoted in Karapetjana, 2009: 126). Swales' (1990) definition of genre used as the foundation of this paper is based on the ESP approach. Swales, (1990), Bhatia (1990), Dudley-Evans and St John (1998) are scholars who distinguish the ESP from the SFL and the NRS approaches with the focus on the analysis of 'communicative purposes and formal linguistic features of genres' in different settings (Karapetjana, 2009: 126). However, both the SFL and the ESP approaches classify genres 'according to their functional features or communicative purpose' (Hassan, 2015: 54). Further, Hyland justifies that in addition to the previously mentioned, the

ESP investigates ‘the structure and meanings of texts, the demands placed by academic or workplace contexts on communicative behaviors, and the pedagogic practices by which these behaviors can be developed’ (2007: 43).

In spite of the fact that the ESP is more oriented to the role of social communities than the SFL and it is more linguistically bound than the NRS, it is admitted that the distinction between these three schools are ambiguous (Hyland, 2007: 44 and Karapetjana, 2009: 126).

To summarize, there is not one “right” way to define genre. The definition and the procedure of genre analysis in a great extent depends on the perspective one has decided to focus on. If one is interested in genre as social action and is willing to explore how genre functions as resource for communication, s/he should concentrate on the SFL genre school and the theories on genre given by Halliday (1994), Martin (1992), Hyland and Hasan (1987). If the aspect of interest for a researcher tends to prove that genres are dynamic and very much depend on the social context, the New Rhetoric School and Miller’s (1984; 1994) and Bazerman’s (1988) views on genre should be regarded as the primary sources. And finally, if one considers that it is most reasonable to examine the communicative purposes and linguistic features of genres, the ESP School would be the best option to base the research on by consulting Swales’ (1990) and Bhatia’s (1990) perspectives on genre and genre analysis.

1.2 Report as a Genre

As it was discussed above, nowadays, reporting is considered to be one of the most widely used generic values in all possible professional discourse disciplines and contexts, and the genre colony is interconnected by their similar communicative purposes of reporting on specific events. Yet, these genres display not only rhetorical, but also lexico-grammatical variations (Bhatia, 2004: 82). In her book about professional communication Koneru emphasizes the significance of reports in any type of organization as ‘vital tools to the communicative needs’ and ‘basic-management tools’ (2008: 177; 179). She defines report as ‘a description of an event or an analysis of factual information carried back to someone who was not aware of it or who was interested in knowing it’ (ibid.: 177). Later she extends the definition by including the most important and common parts of structure of a report by claiming that a report is

a formal communication with a specific purpose to a well-designed audience, presents clearly an authentic information in a conventional format and it also includes a description of procedures, followed by collection and analysis of data, their significance, the conclusions drawn from them and recommendations, if required (ibid.: 178).

Moreover, the report is written in a conventional form by presenting systemically collected, examined and analyzed data in order to meet a specific need or requirement of the audience (Koneru, 2008: 178). Barnes suggests similar structure for project reports in which he includes abstract, introduction, experimental techniques and methods, results and discussion, summary/conclusions, references, and appendices (2000: 2). Similarly, another structure of project reports suggested by Cardiff University is: abstract, introduction, background, specification and design, implementation, results and evaluation, future work, conclusions, and reflection (2011: 6-14, 22). There are numerous possibilities how project reports can be structured and the choice of sections included in the project report in a great extent depends on the project itself.

Koneru also distinguishes different types of reports (2008.: 180). Overall, reports can be written and spoken, and written reports can be composed in formal or informal matter. The formal reports can be interpretive, informative, and routine (ibid.). Routine reports are written in a prescribed form and their purposes mainly are to record the progress of projects, to assess the quality of performance or to record other important information, and the reports are written on regular basis (ibid.: 184). Informative and interpretive reports, in the contrary, are written one time for a special purpose but not as a routine task. An interpretive report ‘analyzes or evaluates or interprets the data or facts, draws conclusions and makes recommendations’ while an informative report ‘merely presents the data or facts pertinent to an issue or situation in an organized form’ (ibid.: 183).

The classification of reporting genres differs among sources because of the obscure boundaries between genres in this genre colony. Bhatia suggests a simplified categorization of reports in which he distinguishes news reports, technical reports, business reports, accident reports, police reports, first information reports, medical reports, and scientist’s reports (2004: 81). Since the corpus of the present paper consists of project reports, which is a sub-genre of business reports, a closer look is devoted to further classification and characterization of business reports. A sales report, annual report, audit report, field trip report, feasibility report, investigation report, performance report, process report, and progress or status report are all equally regarded as business reports (ibid.: 82). Project reports are not included in the list and the most apparent explanation for this would be the fact that no one has differentiated project reports and progress or status reports as genres yet. Bhatia elucidates this fact by stressing that individual genres can be viewed as part of a specific disciplinary domain, and in the same manner other aspects of these very genres can be equally viewed as displaying overlaps across a number of disciplinary domains (ibid.). Considering this assumption, the term *business*

report can be regarded as “an umbrella term” for describing reports which deal with reporting on events or processes in business domain.

To summarize, a great deal of research has been devoted to analyzing different reporting genres, for example, news reports, annual reports, scientific reports, sales reports, audit reports, etc. However, a few scholars carry out analysis of project report as genre, their rhetorical structure or lexico-grammatical peculiarities. After considering the previously mentioned definitions of a report, a project report can be defined as a formal record of the entire process one undertakes to complete a project. Project reports are written, formal and informative in their character, but the structure of it can vary extensively depending on the scale of the project, domain the project is held, and the writer’s patterns of writing.

1.3 Genre Analysis

The main explanation for the need of genre analysis ‘as a theoretical activity separable from discourse analysis’ lies in the major differences among genres in a number of different criteria (Swales, 1990: 61-62). The mode or medium through which the genres are expressed (Gregory, 1967 in Swales, 1990: 62), the degree of the preparation or construction in advance of the genre standard or exemplars (Nystrand, 1986 in Swales, 1990:62) and ‘the complexity of rhetorical purpose’ are just some of the varieties genres can reflect (Swales, 1990:62). Moreover, Bhatia suggests that genre analysis is considered as most frequently used and most useful tool to analyze academic and professional genres in the ESP applications (2012: 18), which is the case of the present research. Genre analysis from the perspective of the ESP approach puts emphasis on ‘the production of meaning through the use of linguistic, rhetorical, and sometimes other semiotic resources, with some attention paid to the professional context it is situated in, and the communicative purposes it tends to serve’ (ibid.: 21).

It is clear that spoken and written genres differ greatly, especially when comparing spontaneous or prepared genres. Typical genres which are prepared and cannot be considered as spontaneously created are, for example, research papers, poems, and news broadcasts (Swales, 1990: 62). The subject of the present research – projects reports – are prepared genres as well. Genre analysis as a research approach is complex and sophisticated; therefore, it is essential to know the basic concepts of this this research approach and the perspectives on this approach from its creators.

1.3.1 Principles Underlining Genre Analysis

Considering all the variations of genre theories discussed above, it is natural, that there are numerous definitions and approaches to genre analysis as well. Hyland has created a very precise and detailed definition of genre analysis based on Swales' (1990) view of genre:

Genre analysis is a branch of discourse analysis that explores specific uses of language. It is driven by a desire to understand the communicative character of discourse by looking at how individuals use language to engage in particular communicative situations. (Hyland, 2007: 195)

As it was discussed above, there are several ways how genre is understood and interpreted. Similarly, there are various approaches of genre analysis, for example, one can engage more in text structure, look more closely to social factors, focus on practices of writers or expectations of readers (Hyland, 2002 in Hyland, 2007: 195). No matter which orientation one uses, it is important to remember that genre analysis in core seeks to 'identify how texts are structured in terms of functional stages or moves', 'identify the features that characterize texts and that help realize their communicative purposes', and 'explain language choices in terms of social, cultural, and psychological contexts' (Hyland, 2007: 195-196). The studies analyzing genre can be truly extensive because it 'requires inputs from a variety of disciplines to interpret, describe and explain the rationale underlying various professional and academic genres' (Bhatia, 1993: 11).

Bhatia sets out seven important steps to be considered if one is willing to comprehensively investigate a genre:

- placing the text of the particular genre in a situational context;
- examining all possible literature on the existing research of the genre or similar genre;
- clarifying the situational and contextual analysis by defining the speaker, writer, audience, historical, socio-cultural, philosophic or occupational placement of the community, and identifying the topic that the text is aimed to represent;
- carefully selecting corpus;
- studying the institutional context and methodology;
- choosing the level in which the most significant or distinctive features of language occur: analysis of lexico-grammatical features, analysis of text-patterning or textualization, or structural interpretation of the text-genre and analyzing the key features;
- checking if the results of the analysis are valid from a specialist point of view (1993: 22-36).

This list can be modified – some steps can be omitted, and some additional steps can be included in each case depending on the intentions of the analyst. The above mentioned steps, however, provide ‘a useful checklist’ to ensure the presence of the essential link between texts and contexts in the research (Hyland, 2007: 197). The present paper, for example, is mostly based on analyzing the structural interpretation of the text-genre and due to time and space constraints does not contain any insights into the analysis of situational and contextual analysis by defining the speaker, writer, audience, historical, socio-cultural, philosophic or occupational placement of the community for the selected corpus due to impossibility to contact discourse community members and collect primary data.

1.3.2 Move and Step Analysis

Genre analysis from the ESP approach perspective is often associated with Swales’ (1990) Move-Step analysis. This is the approach how a schematic structure or ‘rhetorical patterning’ of a genre can be demonstrated (Hyland, 2007: 47). Many researchers, for example, Bhatia (1993) have questioned Swales’ restored 3-move *Create a Research Space* (CARS) model for article introductions (1993: 85). However, after Swales received criticism about having difficulties for analysts such as Lopez (1982), Crookes (1986), Bley-Vroman and Selinker (1984) to separate Move 1 and Move 2 in Swales’ previously created 4-move model in his original work (1981), the 3-move model has been regarded as a more successful one (Swales, 1990: 140). The CARS model consists of three moves and several steps for each move (see Table 1.1). This model ‘captures the ways in which academic writers justify and highlight their own contribution to the ongoing research profile of the field’ (Dudley-Evans, 2000: 5). According to Dudley-Evans and St John, a *move* is ‘a unit that relates both to the writer’s purpose and to the extent the s/he wishes to communicate’ (1998: 89). While the move describes rhetorical text structure in larger units, a *step* is ‘a lower level text unit than the move that provides a detailed perspective on the options open to the writer in setting out the moves’ (Dudley-Evans and St John, 1998: 89). Bhatia later also explains that just as each genre has a communicative purpose that this genre is intended to fulfill, each move also serves ‘a typical communicative intention which is always subservient to the overall communicative purpose of the genre’ (1993: 30).

Table 1.1 CARS Model for Article Introductions (Swales, 1990: 141)

Move 1 Establishing a territory
Step 1 Claiming centrality AND/OR Step 2 Making topic generalization(s) 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-rising OR Step 1D Continuing a tradition
Move 3 Occupying the niche
Step 1A Outlining purposes OR Step 1B Announcing present research Step 2 Announcing principal finding Step 3 Indicating research article structure

The moves are not fixed, and they can appear in different length and frequency. First, the length of one move can range from a single finite clause to several paragraphs because it is a functional category (Swales and Feak, 2003: 35 in Nodoushan and Montazeran, 2012: 3). Secondly, according to the frequency a move appears in texts in the corpus, moves can be labeled as obligatory, discretionary, or occurring cyclically (Swales, 1990: 148, 158). In later research, analysts have slightly changed the names of the move types and used classification of obligatory, conventional and optional moves (Nodoushan and Montazeran, 2012: 10). If a particular move occurs in each and every text of the corpus, it is considered to be obligatory. If the presence of a move is frequent (66% - 99%), it is labeled as conventional move. And if a move occurs in less frequently in the corpus (less than 66%), it is labeled as an optional move (ibid.). In the present research, this classification of moves and steps will be applied in the analysis of the corpus.

Dudley-Evans emphasizes the fundamentalism of this model and declares that it is widely used not only for analyzing introductions, but also abstracts (Salager-Mayer, 1990), methods sections (Wood, 1982), result sections (Brett, 1994, Williams 1999), discussion sections (Belanger, 1982, Dudley-Evans, 1994), and even dissertations (Hopkins and Dudley-Evans, 1988) (2000: 6). Bhatia has used Swales' (1990) move-based model, developed and generalized it by creating his own framework of seven-move structure model for analyzing sales promotion and job application letters (Bhatia, 1993: 45-75) and the four-move structure model for analyzing legal cases (ibid.: 118). In other words, by using different steps in

different disciplines, the move model can be used across numerous disciplines (Dudley-Evans, 2000 and Swales, 1990). Even though the number of moves and steps in the framework for each genre can vary, there is only one possible procedure for carrying out structural move analysis. Firstly, one must identify and describe the moves which the analyzed text holds; secondly, the analyzed text is divided into segments according to the moves identified having a distinct communicative aim in the basis; thirdly, the sequence of moves which repeats in several texts of the analyzed corpus are identified as constructs of the related discourse structure (Cohen and Upton, 2009: 4).

Besides Swales' proposed CARS model for analyzing rhetorical structure for texts, there is another approach for analysis. Originally, Biber et al. (2007) introduced 'top-down approach' was developed for analysis of discourse structure (discussed in Cohen and Upton, 2009: 1). Later this approach was developed and a general and clear procedure for doing move analysis in different settings was constructed. By shifting the sphere of analysis from discourse to genre analysis, the BCU Approach was introduced (ibid.: 8). After applying this approach in practice, it was proved that BCU for move analysis allows to obtain more thorough and informative results (ibid.).

The first step in the BCU Approach is twofold. Firstly, it is necessary to 'determine the rhetorical [i.e. communicative] purpose of the genre', and secondly, it is mandatory to 'determine the rhetorical function [i.e. communicative aim] of each text segment', which also includes identifying the possible move types for the respective genre (ibid.: 9). The next two steps in the analysis are done simultaneously. All texts should be segmented into moves and then the moves should be classified by move types (ibid.). The fourth step of the procedure is 'linguistic analysis of all moves representing each move type' and the fifth step is description of 'move types in terms of the linguistic features of the moves'(ibid.). Basically, these two moves show the biggest difference between CARS and BCU move and step analysis approaches because in the latter approach the analyst not only simply looks at texts at structural level, but also examines the distinctive linguistic characteristics. Finally, two concluding steps of the BCU Approach are to 'analyze the move structure of each text in terms of move types' and to 'describe the corpus of the texts in term of typical and alternate move structures' (ibid.: 18). At this phrase, Cohen and Upton two levels of analysis that can be done. In the first one, one analyzes the move structure for each individual text while the second level suggests looking at 'preferred' move structure for the corpus as a whole (ibid.: 17). The simplified procedure is presented in the Table 1.2.

Table 1.2 BCU Approach application to move analysis (Cohen and Upton, 2009: 10)

↓	1.1	Determining communicative purpose of the genre;
	1.2	Determining communicative aim of each text segment;
	2	Segmentation of full set of texts into moves;
	3	Classification of all moves by move type;
	4	Conducting linguistic analysis of all moves representing each move type;
	5	Description of move types in terms of the linguistic features of the moves;
	6	Analyzing the move structure of each text in terms of move types;
7	Describing the corpus of texts in terms of typical and alternate move structures.	

Since the moves are not rigid and can be viewed in “a flexible manner” according to the communicative purposes and already existing conventions of the disciplinary discourse community’ (Dudley-Evans and St John, 1998: 93 cited in Karapetjana, 2009: 163), the model has been adopted to the present paper by combining both CARS and BCU Approaches for structural move analysis. The developed framework is outlined in detail in the methodology and procedure subchapter 3.1.

To sum up, the notion genre cannot be defined in one specific manner. Its connotation depends on the perspective one is approaching it; thus, the definitions of genre can vary greatly among the followers of the ESP, SFL and New Rhetoric Schools. Nevertheless, no matter which definition of the genre is applied, one can adopt Swales’ CARS model of move analysis for almost any genre. Naturally, some changes should be made or even a combination of several methods of move analysis can be used to develop the most applicable framework for each genre examination.

2 FORMS OF VERBS IN REPORTING GENRES

As it was discussed in the previous chapter, the definition of genre suggests that it is a class of communicative events. Different genres are classified according to their communicative purposes; thus, reporting genres are divided as a separate genre colony with the communicative purpose to report on any type of events. The process of reporting on events is manifested through the verb forms; therefore, the choice of verb forms in reporting is deliberate and intentional. Since this issue is selected as the aspect for linguistic analysis in the empirical part of this paper, this chapter is devoted to description of the forms of verbs which are most frequently used in reporting genres.

2.1 Forms of Verbs in the English Language

Verbs are considered to be ‘the most important word or words in sentences and clauses’ (Clayton and Smolin, 1979: 8); thus, it is very important to know how to use tense-aspect forms properly, considering their meanings. Lewis emphasized the fact that the term *tense* in many cases is used ‘loosely’ and is frequently employed to mean the same what others mean with phrase ‘forms of the verb’ (Lewis, 2002: 47). To linguists this term is a technical aspect which means that ‘there is a morphological change in the base form of the verb’ (ibid.: 50). For others, this term indicates that we understand ‘the correspondence between the form of the verb and our concept of time (past, present, or future)’ (Leech and Svartvik, 1994: 400). To investigate the different types of verb forms, there are two perceptions how these verb forms can be recognized – the first one is a broad view of verbs being divided into eight categories depending on their forms and used auxiliary (Lewis, 2002) and the second one is the typical view of tenses (Biber, et al., 1999; Leech and Svartvik, 1994).

In his book about forms of English verbs, Lewis (2002) claims that it is possible to generate nearly all English verb forms ‘by combining the primary semantic characteristics associated with each form’ (2002: 137). Thus, there are two verb forms which can represent ‘different kind of factuality’ but not always suggest ‘temporal interpretation’ (ibid.). The (1) *basic form* is used to express ‘immediate factuality’ but cannot be used to communicate ‘a fundamentally time-based conceptualisation’ (ibid.). Similarly, but by conceptualizing the event as remote in some way, is used (2) *remote form* (ibid.). It can be applied to refer to a non-interpretive way to a past event. All other forms are based on these two verb forms in complementation with an auxiliary. For example, (3) *durative form* is constructed by using

construction ‘(be) + ...ing’ and it is used when it is necessary ‘to draw particular attention to the fixed, or limited, duration of an event’ (Lewis, 2002: 137). Next, it is possible to refer to time in past by using construction ‘(have) + third form’ and such form of verb is called (4) *retrospective form* (ibid.: 138). Similarly, there is also an option to refer to the future by using (5) *prospective form* which is characterized by the construction ‘(be) going to’ (ibid.). Moreover, if there is no “doer” or it is not important to mention it, it is possible to use (6) *passive form* (Lewis, 2002: 138). This is especially useful for formal writing and it is done by using the construction ‘(be) + third form’ (ibid.). Additionally, if it is necessary to propose ‘an element of personal judgement of the non-temporal features of an action or event’, one can use (7) *modal auxiliaries*, for example, *can, may, will, must, could, might, should* (ibid.: 129; 138). Finally, it is also possible to create (8) *complex verb phrases* by using combinations of several verbs forms listed above (ibid.: 138). For example, the sentence ‘*He must have been going to tell her anyway*’ (ibid.) is a combination of modal auxiliary, retrospective, and prospective verb form.

In addition to the distinction of verb forms characterized by Lewis (2002), there are numerous other ways how verbs and verb phrases can be described. For example, Biber et al. distinguish two tenses in English from a structural point of view – (1) *present* and (2) *past* tense (1999: 453). Further classification, however, slightly differs from previously discussed division.

To further explain the distinctions of verb phrases, Biber et al. introduce the term *aspect*, which ‘relates to considerations such as the completion or lack of completion of events or states described by a verb’ (ibid.: 460). There are two aspects which can be combined with present or past tenses – perfect aspect and progressive aspect (ibid.). The perfect aspect is formed by using the construction of ‘the auxiliary verb *have* + *ed*-participle’ and it can be used to refer to event or states ‘taking place during a period leading up to the specified time’, while the progressive aspect is formed with ‘the auxiliary verb *be* + *ing*-participle’ and is applied to indicate ‘an event or state of affairs which is in progress, or continuing, at the time indicated by the rest of the verb phrase’ (ibid.). By using this principle, it is possible to form (3) *perfect aspect present tense* (e.g. *We have written to Mr. Steven, but he has ignored our letters.*), (4) *perfect aspect past tense* (e.g. *He had seen him picking purses.*), (5) *progressive aspect present tense* (e.g. *No, she’s going by train.*), and (6) *progressive aspect past tense* (e.g. *That’s why I was thinking I might hang onto the Volvo.*) (ibid.). Since Biber et al. claim that there are six major structural distinctions – tense, aspect, voice, modality, negation, and clause structure type – and it is not possible to compare any two of these six structural distinctions, passive voice and modal forms of verbs are discussed

under separate chapters and are not included in the sections of tenses or aspects (Biber et al., 1999: 452). However, to briefly give insight into the Biber's et al. view on modal auxiliaries, it is possible to distinguish three major categories: permission/possibility/ability modals (*can, could, may, might*), obligation/necessity modals (*must, should, (had) better, have (got) to, need to, ought to, be supposed to*), and volition/prediction modals (*will, would, shall, be going to*) (ibid.: 485). The categories of modals are built upon the main meanings of each modal auxiliary (ibid.).

It is possible to see numerous similarities between the two divisions of verb forms. For example, Lewis' (2002) basic form is analogous to present simple tense in Biber et al. (1999), remote form is the same as past simple, durative form is just another designation of progressive aspect, retrospective form is perfect aspect and so on. To create one consolidated model for later use in the empirical part of the analysis, it is possible to combine both above discussed frameworks and create a list of tenses in English language. One of the most common tenses in English which can be used not only to refer to present time, but also to future (Hill and Hurst, 1989: 22) and can make statement about something 'habitual, universal, or for all time' (Clayton and Smolin, 1979: 13), is **present simple**. To refer to a situation which is in progress at the time of speech or writing, or to a limited period with set beginning and end, **present continuous** tense can be applied (Hill and Hurst, 1989: 28). For a statement about events or actions which are completed in definite time in the past, **past simple** tense is used (Hill and Hurst, 1989: 38; Leech and Svartvik, 1994: 68). If one is more interested in the process or period of the activity in the past, **past continuous** tense is applied (Hill and Hurst, 1989: 42). To refer to a past event with results in the present time, indefinite events, habits, or state in a period leading up to the present time, **present perfect** should be used (Leech and Svartvik, 1994: 69). To indicate the same situation but with limited duration, **present perfect continuous** tense can be practiced (ibid.: 70). And to indicate an action or event what happened before a point in the past, for example to report what someone said, **past perfect** is the right tense for such situation (Hill and Hurst, 1989: 76). Since there is no *future tense* in the English language, there are four ways how one can refer to an action or event in the future – by using construction '(be) going to', modal verb *will*, present continuous or present simple tense (ibid.: 80).

2.2 Tenses Used for Reporting

Taking into account the information provided in the previous subchapter, it can be assumed that reports should be written in tenses which are used to refer to actions or events in the past

because reports are written about an accomplished action or event. However, since a report usually contains several sections, for example, introduction, method section, results and conclusions, it would not be enough to use only past simple or past perfect tense.

In general, present simple and past simple are two the most commonly used tenses in research writing and relatively often they are supplemented with present perfect and past perfect tenses (Online 3). In particular, it is suggested that introduction section in a report should be written in the present tense because the section outlines background information and facts about the field in which the reported event or action took place (Online 4). Additionally, if one refers to existing research or events in the specific field, present perfect tense should be used (*ibid.*). Further, to describe the procedure and the results, past tenses should be used hence it is necessary to simply list the actions what were done and the results what were achieved (*ibid.*). Eventually, to 'indicate the future course of action suggested by the results of the current research' future tense is used the most frequently (Online 5).

Considering all the above mentioned, it is essential to understand that 'all language is used in a particular context' and it is used in accordance with the communicative meaning which the speaker or writer has intended to achieve in this context (Lewis, 2002: 39). There are several factors which contribute to the communicative meaning one of them being the semantics of the words and structures used (*ibid.*). The verbs in project reports are evitable and therefore precise usage of a particular verb bears significant importance to assure the text transmits proper message.

To sum up, present simple and past simple are two base forms to report on a certain event. If one uses other elements in the report in addition to result section, other tenses should be used as well, for example, present perfect tense should be used if there is a necessity to point out previously developed researches or projects in this field, and future simple or some auxiliary verb should be used if one uses section of future work indication.

3 GENRE ANALYSIS OF PROJECT REPORTS

Chapter three is divided into three parts. The first subchapter is dedicated to the description of the selected corpus, research methodology and procedure applied in the present paper best situated to answer the research questions set out in the Introduction. The second subchapter reveals the results of the structural move analysis as well as the analysis of tense-aspect forms used to report project activities, and the third subchapter describes the differences of rhetorical move structure and the use of verb forms between the two domains of the project reports selected as the corpus.

3.1 The Research Methodology and Corpus

As it was stated in the introduction, the aim of the present research is to explore the genre of project reports by using structural move analysis and conducting linguistic analysis of the forms of verbs in the project reports. To achieve the set aim and answer the research questions, several research methods were used. As it is argued by many linguists, a combination of several research methods for one paper can be very beneficial because it creates an opportunity to construct ‘comprehensive accounts’ (Greene et al, 1989 cited in Litosseliti, 2010: 30), provides possibility ‘to “answer research questions that could not be answered in any other way”’ (Tashakkori and Teddlie, 2003: x cited in Litosseliti, 2010: 30), and it can also ‘shed light on “different layers of meaning”’ (Holmes, 2007: 5 cited in Litosseliti, 2010:30). Thus, the present research is based on a mixed method approach to attain precise results in a broad scale. Consequently, both qualitative and quantitative research method are used to perform the research. Rassinger explains that qualitative research ‘is concerned with structures and patterns, and *how* something is organized’ while quantitative research ‘focuses on *how much* or *how many* there is/are of a particular characteristic or item’ (2010: 52 in Litosseliti, 2010). Quantitative research in its nature calls for information on frequency, for the present paper – the frequency of the moves and steps used in the project reports is calculated. In general, there are three types of frequency analysis: raw frequency, normalized frequency, and ordinal frequency (Leech, 2011: 7-8). Since the present paper only required a number of move and step instances within the corpus, raw frequency was selected. Each move and step were counted as a separate instance and later the data were summarized and the results were expressed in percentage as well.

The qualitative framework in this paper is manifested through genre analysis. To execute it, both Swales’ CARS model and Cohen and Upton’s BCU Approach were combined

and used for the present research. Similarly as in the BCU Approach, the empirical analysis was done through several stages, in this case – four distinct stages:

1. determination of communicative purpose of the genre and the communicative aim of each text segment;
2. segmentation and classification of the corpus into moves and steps;
3. description of the corpus in terms of moves and steps and detection of obligatory, conventional, and optional moves and steps;
4. performance of linguistic analysis of each move and step in terms of the verb forms.

The process of the analysis concurrently follows the majority of Bhatia's above mentioned seven steps to do genre analysis. Namely, the genre of project reports is placed into situational context, literature on the similar genres is examined, the situational and contextual analysis is clarified by defining the writer, audience, and identifying the topic that the text is aimed to present, the corpus is selected, the institutional context and methodology is studied, and the level in which the most significant features of language occur is chosen.

The corpus of the analysis consists of 50 project reports, Results in Brief documents in particular, which are gathered from the Community Research and Development Information Service (CORDIS) database. CORDIS is 'the European Commission's primary public repository and portal to disseminate information on all EU-funded research projects and their results in the broadest sense' (Online 6). It is managed by the Publications Office of the European Union, on behalf of the European Commission's research Directorates-General and Agencies (ibid.). The results of the projects in the database are provided in two patterns – Report Summaries and Results in Brief. The Report Summaries are written by the project participants and approved by the European Commission's project officer. They contain publishable summaries of periodic and final reports. The Results in Brief, however, are written by CORDIS science editors and they are based on each project's Report Summary (ibid.). Due to the fact that the available Report Summaries are very inconsistent in their structure, contents, and length, Results in Brief are selected as the corpus components for the structural move analysis and linguistic analysis. There are 50 texts in the corpus from which 25 are under the subject of economic aspects and 25 are under the subject of employment issues. It is worth mentioning that the projects *per se* are not about economic aspects or employment issues, but the performance of these projects are aimed to boost the respective domains. The documents were chosen randomly, only following the accordance to the domain and the length of the texts. The project duration is very diverse starting from a few months up

to more than 5 years; however, the selected project reports are collected from projects which were completed in 2012 or later.

The present study aims to be the subject for validity and reliability. According to Paltridge, validity refers to ‘the extent to which a piece of research actually investigates what it says it will investigate, and “the truth of the accuracy of the generalizations being made by the researcher”’ applying relevant theoretical dogmas (Taylor, 2001: 318 cited in Paltridge, 2006: 220). The most important elements to consider while doing analysis to make sure the research is reliable are the consistency of the data collection, analysis and interpretation procedures (Paltridge, 2006: 219). In this particular research design, frequency analysis contributes to the reliability of the study. While carrying out the present research, the following research procedures were used:

1. identifying the research aims, enabling objectives, and research questions;
2. studying the secondary sources and identifying theoretical and analytical framework;
3. selecting the corpus;
4. doing the empirical analysis;
5. drawing the conclusions.

3.2 Structural Move Analysis of Project Reports

The first step of the analysis is devoted to the theoretical framework. Since this step is twofold, firstly it is necessary to determine the communicative purpose of the analyzed texts. It was possible to detect the communicative purpose of the genre already after examinations of a few texts, and later introducing some minor readjustments to the remaining texts, which means that this genre is conventionalized. Consequently, it was observed that the communicative purpose of the analyzed genre is to report on the accomplished project activities by describing the rationale of the project, determining the aim, explaining the methods applied during the project, presenting the most significant outcomes, and justifying the project contribution for the future. Next, the texts should be divided into segments and the function of each segment should be determined. After observing the overall structure of texts, it was possible to distinguish four segments – opening paragraph, introduction, body, and forecast.

The opening paragraph in most cases is one or two sentences long and provides general information about the field in which the project operates. Usually, it states a brief overview of the subject of the project e.g. ‘*Manufacturing-grade plastics or reinforced polymer composite materials are a major industry that is expected to grow exponentially*’

(PR2) and indicates the European Union's initiative in the project e.g. '*An EU initiative set out to offset the considerable environmental impacts and negative health effects for workers*' (PR2). Thus, the communicative aim of this text segment is to provide background information about the project field.

The next segment in the text is introduction which is realised by mentioning more detailed information about the project purpose and aims, applied methods and the procedure which was used to accomplish it. For example, '*Faced with these challenges, the EU-funded REFORM [...] project aimed to revolutionise the composite life cycle by identifying ways to reduce manufacturing scrap, waste and pollution*' (PR2). Therefore, it is possible to determine that the communicative aim of this segment is to define the purpose and clarify the procedure that was applied to realize the specific project.

After providing background information and introducing the purpose and methods for the specific project, the body segment is the following one. In this segment, the information about the outcome of the results is discussed. For instance, the sentence '*The project delivered a number of new technologies.*' (PR2) expresses the benefits of the realised project and this information is complemented with detailed description of the results with concrete facts and figures, e.g. '*One final innovation is the fibres with under 5% resin content and with strength losses of only 25%-30% and 40%-50% for carbon and glass, respectively, and which was demonstrated on automobile components*' (PR2). As a result, it can be assumed that the communicative aim of this segment is to provide detailed description of the results and outcomes of the project.

Finally, the project report is concluded with the forecast segment in which further actions are discussed. As in the example '*REFORM manufacturing technologies will enable green, economically viable production methods to be integrated into tomorrow's composites eco-factory*' (PR2), the writer shows the project contribution onto the future. Thus, the communicative aim of this segment is to underline the project necessity and indicate the further development of the technologies, methods or procedures which were initiated during the project.

The results of the first two steps of the analysis are summarized in the Table 3.1.

Table 3.1 Communicative aims of the project report segments

Segment	Communicative aim
Opening paragraph	To provide background information about the project field.
Introduction	To define the purpose and clarify the procedure that was applied to realize the specific project.
Body	To provide detailed description of the results and outcomes of the project.
Forecast	To underline the project's necessity and to indicate the further development of the technologies, methods or procedures which were initiated during the project.

The next phrase in the developed framework for the analysis suggests segmentation and classification of the whole corpus texts. In order to accomplish these two stages, Cohen and Upton recommend creating a 'coding protocol of move type and step features for the genre' (2009: 12-13). In other words, it would be easier to accomplish these steps by using a protocol of move types and their according steps and refine it during segmentation and classification of the remaining texts. As a normal practice, the protocol would be complemented with additional steps or even moves (ibid.: 13). These two steps require very careful and detailed reading of each text to be able to follow up the communicative purpose of the texts. The move and step detection process is done by looking at the context of the analysed texts.

Initially, as a model text for creating the protocol for further analysis, a random project report from the corpus was selected. Project report No.2 (*Next-generation production technologies to reduce the environmental impact of composites*) was examined and the designed protocol consisted of four moves and nine steps (see Table 3.1). The first move is described as 'Outlining the background' and it is accomplished through one step:

Manufacturing-grade plastics or reinforced polymer composite materials are a major industry that is expected to grow exponentially. An EU initiative set out to offset the considerable environmental impacts and negative health effects for workers.

The information provided in the first move is a brief insight into the field of the study, in some cases indicating some general statement about the specific project.

The following Move 2 is labelled as 'Indicating the project', and this move is executed through two steps. Firstly, the author concisely states the problem that should be solved with a help of the project. At the same time, this step is successfully used to show the purpose of the project.

Composites' combined strength and lightness as well as low cost make them ideal for numerous industries. However, there are substantial ecological trade-offs. They also pose health risks for the people who manufacture them.

Next, Step 2B is used to state the core aim of the project and to introduce the reader to the particular project by providing general statements about the background of the project:

Faced with these challenges, the EU-funded REFORM [...] project aimed to revolutionise the composite life cycle by identifying ways to reduce manufacturing scrap, waste and pollution.

With this move, the writer prepares the reader for further detailed information implemented in the next steps.

The following move in the protocol is defined as ‘Reporting the results and outcomes’, which similarly to the previous one, is fulfilled through two steps. The first step is used to outline the project procedure. This is accomplished by presenting the tasks which were set out before the project and by indicating the methods applied to achieve the aim of the project, i.e. ‘*Project partners developed clean and resource-efficient technologies for composites manufacture and disposal. [...] They also developed methods to improve recyclability...*’. Later, the main outcomes and results of the project are presented, i.e. ‘*The project delivered a number of new technologies. These include RE-FORM boards, [...] as well as reducing storage weight and volume for fixtures*’.

Finally, the concluding step in the analyzed project report was ‘Forecasting positive future outcomes’. The move is realized with one step where the writer briefly underlines the positive outcomes that can be achieved with the help of the project in the same time emphasizing the necessity and utility of the project:

REFORM manufacturing technologies will enable green, economically viable production methods to be integrated into tomorrow's composites eco-factory.

The developed protocol (see Table 3.2) was later applied for analyzing the remaining set of texts.

Table 3.2 The protocol for application for further analysis

Moves		Steps	
Move 1	Outlining the background	Step 1A	Introducing to the field of the project
Move 2	Introducing the project	Step 2A	Indicating the problem that should be eliminated
		Step 2B	Introducing to the project background and the stating the project aim
Move 3	Reporting the results and outcomes	Step 3A	Outlining the project procedure
		Step 3B	Presenting the main outcomes of the project
Move 4	Forecasting positive future outcomes	Step 4A	Developing rationale for further actions

In the course of the analysis of the whole set of texts, it was discovered that the majority of the project reports hold a similar structure which made the data comparable and facilitated the process of segmentation and classification. As to the division and structure of the text segments, all project reports in the corpus contained identical four segments: opening paragraph, introductions, body, and forecast. Thus, there is existent accordance on what the move types are and how they are used by text segments. However, several changes in the step structure were introduced, which expanded the scope of the steps, but only minor changes in the move structure, which were basically related to the formulation of the move title.

The first move and the step conforming it were identical in the whole set of the corpus. However, some changes were necessary in Move 2 because of the slight deviations of the contexts in the first step. Mainly, it was necessary to add a parallel step for Step 2A because it was detected that not all the texts contain a step where a problem is indicated. In several cases, it was observed that the implication of the problem was substituted with an explanation of the rationale for the project, for example as in the project report No. 13 (*Optimising logistics through transnational cooperation*):

Europe's economy and trade can be enhanced through optimised logistics and better chain management.

The step does not indicate any problem, but it greatly shows the necessity for the project and works as a link to the next step. Thus, a parallel Step 2AA was added to the move and step protocol. This step cannot appear in the text together with Step 2A, but can appear only if there is no Step 2A. Further, to illustrate the step where chronological development of the project is reviewed, another additional step was added to Move 2. Even though there were not a lot of cases of Step 2C, it was not possible to attach this step to Step 2B because of the disparity of the communicative aims in these steps:

Already founded in 1985, the programme was re-evaluated in 2006 in order to strengthen it with different measures. Furthermore, in 2013 and 2014, an external evaluation was launched. (PR1)

Finally, it was necessary to supplement Move 3 with additional step which is labelled as 'emphasizing the positive effects of the project actions'. In some cases, this step was recognized as Step 4A; however, after more detailed observations of this move, it was recognized that there are several occasions where the project is concluded with a sentence highlighting previously mentioned outcomes of the project:

SORTING has shed light on the degree to which assembling talented teams of workers impacts a competitive labour market and affects earnings and productivity. (PR6)

After the analysis of the whole corpus, the overall structure of moves and steps in project reports is represented in the Table 3.3.

Table 3.3 Moves and Steps of the project reports

Moves		Steps	
Move 1	Outlining the background of the business domain	Step 1A	Introducing to the field of the project
Move 2	Introducing the project	Step 2A	Indicating the problem that should be eliminated OR
		Step 2AA	Explaining the rationale behind the project
		Step 2B	Introducing to the project background and the stating the project aim
		Step 2C	Reviewing the chronological development of the project
Move 3	Reporting the results and outcomes	Step 3A	Outlining the project procedure
		Step 3B	Presenting the main outcomes of the project
		Step 3C	Emphasizing the positive effects of the project
Move 4	Forecasting positive future outcomes	Step 4A	Developing rationale for further actions

Overall, it can be confirmed that the move arrangement is consistent among all analyzed texts with only some individual exceptions. Additionally, the pattern of steps is constant, and the arrangement was distinctive only in a few occasions. More detailed analysis of the frequency of each move and step will be discussed later. The results of the second and third step of the structural move analysis are available in the Appendix 1.

Further, the structural move analysis is continued with analysis of the move structure of each corpus text in terms of the move types and description of the corpus in terms of typical and alternate move structures. Namely, during these two stages of the analysis, the recurrence rate of the moves and steps is being observed in order to see the “rhetorical movement” of the functional-semantic purposes of the text segments that make up the genre’ (Swales, 1990: 140 cited in Cohen and Upton, 2009: 13). At the end of this stage of the analysis, not only the most preferred rhetorical movement of the moves can be recognized, but it is also possible to detect which of the moves and steps are obligatory (occurring in each and every text), conventional (occurring 99% - 66% of all texts) or optional (occurring less frequent than 66% of all texts) in their character.

After conducting frequency analysis on the level of moves in the texts, it was found out that three out of four moves outlined in the protocol of the identified moves and steps in the corpus are present in all texts in the corpus (see Table 3.5).

Table 3.5 Recurrence of the moves in the corpus

Move Type	Number of detected cases	Percentage*
Move 1 Outlining the background	50	100%
Move 2 Introducing to the project	50	100%
Move 3 Reporting the results and outcomes	50	100%
Move 4 Forecasting positive future outcomes	29	58%

* The percentage or relative frequency of the move occurrence in the corpus is calculated by dividing the amount of project reports in which the specific move was present with the total number of the project reports in the corpus

However, Move 4 was present in only 58% of all 50 analyzed project reports. Thus, it can be concluded that Move 1, 2, and 3 are obligatory moves in this genre because they are occurring in all texts in the corpus and Move 4 is optional move since it is present in less than 66% of all texts in the corpus.

As to the sequence of the moves, 46 project reports or 92% of texts in the corpus contain identical structure with second move following the first one, third move following the second one, and, if it is present, fourth move following the third one. Project reports number 40 (*New horizons for unmanned aerial vehicles*), 41 (*Social cognition during infancy*), and 46 (*Free, open source software to see Earth from above*) reflect slightly different structure in the ending part of the reports. Particularly, Move 4 in all three cases is placed in the middle of Move 3. An example of this move sequence is represented in the Table 3.6.

Table 3.6 Move 3 and Move 4 sequence in the PR No. 46 (Free, open source software to see Earth from above) (accent added)

Move 3	All of these milestones were accomplished by using the expertise that each of the TOLOMEO partners possessed in software development. In particular, extensive staff exchanges over the lifetime of the project saw vital feedback needed gathered and used to enhance the tools' designs.
Move 4	TOLOMEO solutions are expected to help the European remotesensing community to make the most of the wealth of EO data available.
Move 3	Thanks to TOLOMEO, Europe has also established additional channels for continuous cooperation with South America, where Brazil is one of the major players in the exploitation of EO data to support environmental management.

After observing the context in these moves, it is not clear why the author of the text has chosen to place the sentence of Move 4 in this place because the text would not lose its coherence even if Move 4 would be placed after the second part of Move 3. However, since

such sequence of moves appears only in three project reports or 6% of the whole corpus, it can be considered as a coincidental occasion. Similarly, one of the project reports contained analogous situation but additional part of Move 4 followed after the second part of Move 3. Yet, this is a single exceptional case and is not considered as a noteworthy finding.

Moving forward, the next aspect to analyze was the frequency analysis on the level of steps and sequence analysis of steps within the moves of the corpus. Because Move 1 is an obligatory move as it was discovered above, and it is realized through only one step, naturally, Step 1A was present in all analyzed project reports.

However, a great variation of steps was noticed while investigating the sequence of steps in Move 2. First, as it was clarified in the segmentation and classification stages of the genre analysis, the first step in Move 2 can be executed in two ways – through Step 2A or Step 2AA. There were identified three news reports where neither of these steps was used. In the remaining texts, one of the two mentioned steps was identified and Step 2AA was detected more frequently than Step 2A. To provide precise and credible results of the frequency analysis of these steps, Step 2A and 2AA are counted as one step because they are parallel structures and cannot occur simultaneously in one move. The next step fulfilling Move 2 is Step 2B and it was found in 46 project reports or 92% of all texts in the corpus. Conversely, Step 2C in the corpus appeared only in two occasions. As to the sequence of steps within Move 2, it was observed that the order of steps was entirely identical in all texts in the corpus. That is, the move was started with Step 2A or Step 2AA and followed by Step 2B, in two cases Step 2C was the next after the step 2B. In the cases where neither Step 2A nor Step 2AA was used in the text, the move was started with Step 2B. The sequence is highly consistent and thus can be considered as rigid to successfully fulfill Move 2.

Moving on, Move 3 is realized through three steps and in 94% of the texts at least two of these steps are used to carry out the message in the project reports. Step 2A and Step 2B appear in the corpus very frequently – 88% and 98% respectively. Step 2C was found less commonly; yet, it was present in more than a half of all project reports in the corpus. Accordingly, 24 project reports or 48% of the all texts of the corpus contained all three steps and the remaining project reports encompassed at least two out of three steps. There were identified only 4 cases when Move 3 consisted from only one step. Regarding the arrangement of the steps within Move 3, 92% of texts contained identical structure in Move 3. Mainly, the move was started with Step 3A, continued with Step 3B and concluded with Step 3C. Four project reports differed in terms of the arrangement of the steps within Move 3. The overall pattern for all four cases of step arrangement was based on the principle that the move was introduced with a part of outline of the project procedure, continued with some outcomes

and then again some procedural issues were discussed, which were continued with other outcomes, following from the specific procedures. This pattern is represented in the Table 3.7.

Table 3.7 Step arrangement within Move 3 in the PR No. 47 (Heat generation in tiny magnets)

Step 3A	EU-funded scientists explored the poorly characterised thermodynamic properties of magnetic nanoparticles (MNP) through multi-scale, atomistic and large-scale Monte Carlo methods within the context of the project 'Magnetic energy conversion in fine nanoparticle systems' (MENCOFINAS). Novel multi-scale modelling helped
Step 3B	elucidate ultrafast magnetisation in complex materials, work that is currently in review for publication in the prestigious journal Scientific Reports (Nature). [...] This provided important insight into heat generation methods. These results were presented at a number of international conferences and are currently being considered for publication in Physical Review Letters. Scientists also worked on fundamental
Step 3A	thermodynamics of MNP systems in collaboration with a globally leading hard disk drive manufacturer. Outcomes resulted in preparation of several papers, one of which
Step 3B	has already been published. Project results placed the EU at the forefront of MNP-
Step 3C	based hyperthermia treatment for cancer and also pointed the way to several spin-offs or commercial joint ventures. [...]

This pattern of step arrangement within a move seems to be acceptable since it is easy to follow up with the idea what the author has intended to present. The sequence is logical and coherent; thus, it is not necessary to consider that the step arrangement is not successful.

Similarly to Move 1, Move 4 is performed through only one step. Therefore, Step 4A is present in all cases where Move 4 is used in the corpus.

To sum up this section of the structural move analysis, all the results of the frequency analysis are summarized in the Table 3.8.

Table 3.8 Summary of the move and step frequency in the corpus

Move	Number (out of 50)	Percentage	Step	Number (out of 50)	Percentage
Move 1	50	100%	Step 1A	50	100%
Move 2	50	100%	Step 2A	20	94%
			Step 2AA	27	
			Step 2B	46	92%
			Step 2C	2	4%
			Step 3A	44	88%
Move 3	50	100%	Step 3B	49	98%
			Step 3C	26	52%
			Step 4A	29	58%

Finally, since the results are already summarized, now it possible to see which steps are obligatory, conventional and optional in the genre of project reports. As the results suggest, since Move 1 is an obligatory move and it is fulfilled through one step, this step is consequently obligatory. Next, there are four steps (2A/2AA, 2B, 3A, and 3B) which are conventional in their nature since they occur in 88-98% of all project reports in the corpus. Finally, there are three steps (2C, 3C, and 4A) which can be considered as optional since they are used less frequently than in 66% of the whole set of texts. Nevertheless, despite steps 2A/2AA, 2B, 2C, 3A, 3B, and 3C are not obligatory, it should be taken into account that both Move 2 and Move 3 are obligatory moves, thus, in any situation, at least one step to the respective move has to be used to perform the particular obligatory move.

The final step in the structural move analysis according to the developed framework is implementation of the linguistic analysis of all moves representing each move type and description of move types in terms of the linguistic features of the moves. During this move, the analysis goes beyond simple segmentation of the texts into moves, but also analyzes ‘linguistic characteristics of each individual discourse unit and each discourse unit type’, in this case discourse unit types being move types (Cohen and Upton, 2009: 15). Since the BCU Approach allows flexibility in the choice of the linguistic aspects that are analyzed during these two stages of the analysis, forms of verb were chosen as the subjects for the present analysis. As it was discussed earlier, the communicative purpose of the reporting genres is to report on events. Respectively to the project reports, it is to report on occurred projects. The reporting process itself is done through verbs; therefore, it is important to examine if there is consistency not only in the patterns of move and step arrangement, but also in the patterns of verb tenses. The percentage of each tense occurrence in the corpus described further in the text is calculated by dividing the amount of project reports in which the specific tense was present by the total amount of project reports in the corpus.

By analyzing the verb tense-aspect forms in the whole set of texts for Move 1, it was observed that three tenses are represented the most frequently. First, the present simple tense was used the most often, e.g. ‘*Researchers from all disciplines **get** support while working abroad*’ (NR1). The choice of present simple tense in this move is natural since its communicative aim is to present general information about the field in which the project is developed. This tense was used in 68% of all texts in the corpus to carry out the first move. However, these are two other tense-aspect forms which were used relatively frequently in addition to the present simple tense.

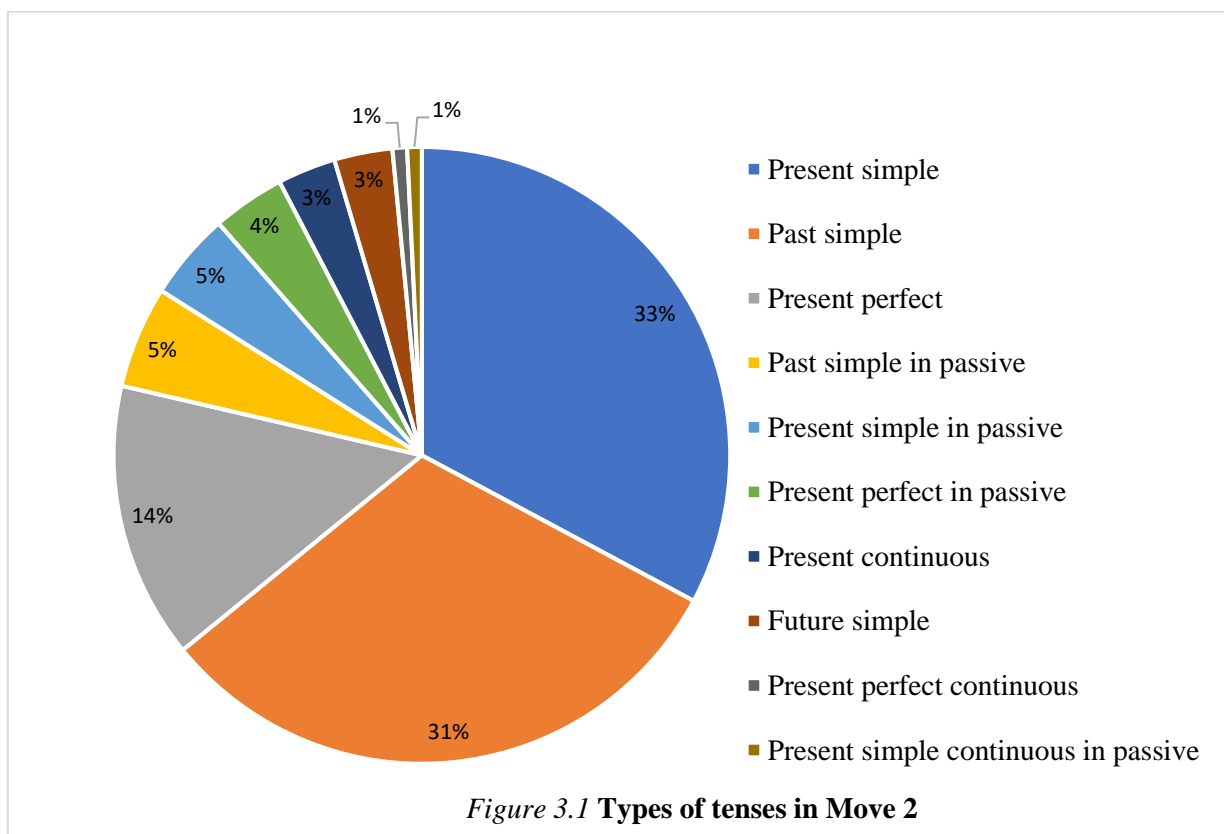
*An EU exchange project **has helped** to develop European research capacity concerning computer vision. Drawing from biology, outcomes of the 48 secondments*

included a new neural network chip design to aid human-machine interaction. (NR39)
(accent added)

As it can be seen in the example above, present perfect and past simple tenses are used to present the information in the first move. Present perfect tense was used in 44% of the all project reports in corpus within Move 1 and past simple tense was used in 30% of project reports. The choice of these two tense-aspect forms to perform Move 1 can be linked to the fact that in many cases the first move is used to refer to the past events or studies in this field or just to underline the basic aspects about the completed project.

Nine project reports where present continuous and future simple tenses were used in Move 1 were identified; however, since these sentences constituted only 18% of all sentences in Move 1, it is assumed that the use of these tenses is only coincidental and therefore the use of these tenses is not examined.

Since Move 2 is realised through 3 steps instead of one as in Move 1, the move encompasses more types of tenses as well. Overall, there were ten different tense-aspect forms used in this move (see Figure 3.1); however, only three of them will be examined closer because the others constituted less than 14% of project reports and are considered as to be used as exceptions.



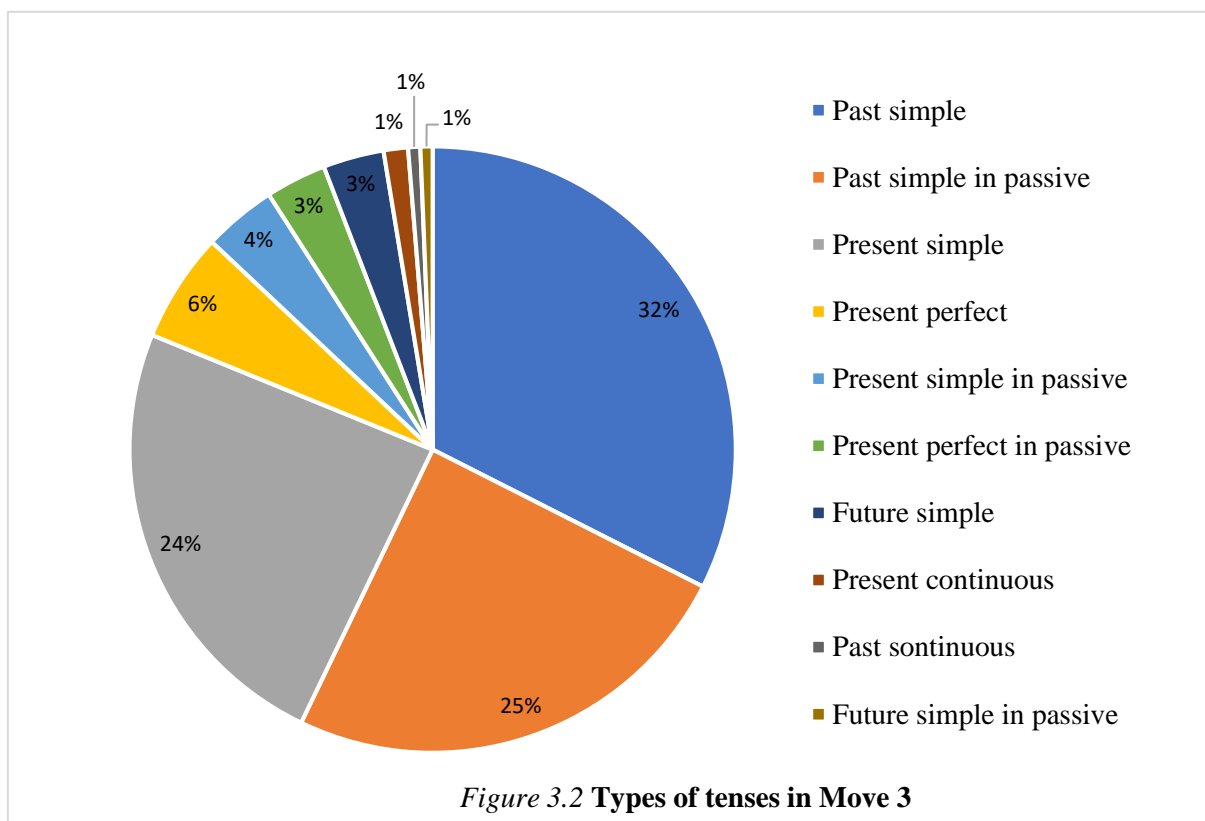
First, Step 2A and its parallel Step 2AA is performed using two tenses – present simple and present perfect: ‘*Growing concerns about the sustainable development of urban areas **has resulted** in use of mathematical modelling for planning purposes. Although widely used for managing transportation and development, the models still **have** room for improvement*’ (NR21). 43 project reports or 89% of all texts in the corpus containing step 2A or 2AA in Move 2 enclose present simple tense and 34% of the texts contain present perfect tense. Other tense-aspect forms have been used as well, for example, past simple, present continuous and present and past tenses in passive; however, the use of these tenses is relatively occasional. The second step in Move 2 on the contrary is realized mostly by using past simple tense, e.g.:

*With EU funding, the 'Marie Curie training network on particle detectors' (MC-PAD) project **sought** to equip young researchers and future science leaders with skills and know-how in particle detectors. Project consortium **consisted** of experts in designing and fabricating state-of-the-art particle detectors, as well as small- and medium-sized enterprises.* (PR36) (accent added)

Step 2B was used in 46 out of 50 project reports and 83% of these steps are written in past simple tense. Step 2C was used only in two project reports and it was realised by using past simple tense as well.

To understand the purpose for using these tenses, it is necessary to recall the communicative aim of these steps. As it was discussed earlier, Steps 2A and 2AA state the problem which is detected or just gives the rationale of the project. The information is general which justifies the use of present simple tense, and in some cases, there are mentioned some concrete facts which have occurred in the past but are related to the present situation, and therefore the present perfect tense is used to present this information. Furthermore, the function of Step 2B in Move 2 is to state that aim of the project and to describe the background of the specific project by providing most important details. To achieve this, past simple tense is used in majority of the project reports because the provided information in this step is a reference to the set aim at the beginning of the project. Moreover, the purpose of Step 2C in Move 2 is to state the chronological development of the project. This step was not used frequently, however, the tense which was used to execute the step is present simple because of the simple enumeration of the operations which were done to comply the project.

Continuing the linguistic analysis, similarly as in Move 2, Move 3 is performed using three steps. Since it is the main move where the results of the project are discussed, past simple tense naturally is used in Move 3 of all projects reports. Yet, other nine tense-aspect forms are applied to carry out this move (see Figure 3.2).



As most frequently ones used in this step, three tenses will be discussed closer – present simple, past simple and past simple in passive voice. The first step opening Move 3 mostly realized using past simple tense with a help of past simple in passive voice and present simple tense. Past simple is used in 98% of all cases of Step 3A appearing in Move 3. In other words, there is only one project report where past simple tense is not used in Step 3A. 57% project reports containing Step 3A also held past simple tense used in passive voice, and there were 34% project reports where simple present tense was used as well, mainly only in subordinate clauses as it can be seen in the example:

*It **examined** socio-ecological transition, which **represents** changes in social organisation and culture, as well as production and consumption in a more sustainable future. [...] The fourth **dealt** with skills transition, with project members exploring its possible effects on employment and equality. Six unique research groups **were launched** in order to study these different themes in more detail. (NR33) (accent added)*

Equally, there are three tense-aspect forms which are used most often to carry out Step 3B. First, past simple again is used in the majority of the project reports. 83% of all texts where Step 3B is applied to fulfill Move 3 contain information presented in past simple, 51% hold present simple tense and 50% present past simple tense in passive voice. The example is a fragment from project report No. 33 (*Shedding light on tomorrow's labour markets*) where all three of these tenses are used in Step 3B:

*The system for vision-based navigation to a target **was also integrated** with a new landing algorithm. The aircraft **updates** its landing target parameters and **uses** an on-board behaviour-based controller to follow the path to the landing site. More specifically, project achievements **included** a new general frame software structure dubbed Aerostack that **helps** develop new software modules for UAVs and **enables** end users to define complex missions. (NR33) (accent added)*

Step 3C was used in 26 project reports in the corpus and there are two tenses which were used the most regularly – both present and past simple tenses. From 26 news reports where step 3C was used, 54% of them contained information in present simple tense (e.g. *This information **opens up** new avenues in social sciences in terms of the origins and theories that humans **use** to interpret society. (NR41)*) and 31% in past simple tense (e.g. *KNOWLEDGE FLOWS **provided** much-needed insight into the knowledge flows of LA-MNCs. (NR35)*). The full set of data of tense-aspect forms is available in Appendix 2.

To clarify the purpose of using exactly these tenses in the particular steps, it is again necessary to return to the communicative aims of the steps. As it was found out in the previous stage of the analysis, communicative aim of Step 3A is to report the procedure of the project; thus, the past simple tense is used the most frequently since it is fundamentally used when it is necessary to make a statement about an action that took place in the past time and is finished now. Similarly, the same past simple tense is used in the passive form. As it is discussed in the second chapter, passive forms are not common in informal texts or speech but are regularly used in formal texts. Thus, passive forms are used to attract the primary attention to the action not to the agent. As to the use of present simple tense in Step 3A, it can be claimed that this tense is mostly used in subordinate clauses. The main process of reporting actions being done during the project is done through past tenses. Since the purpose of Step 3B is very similar to the purpose of the previously discussed step, and the use of tenses is highly analogous as well, it can be concluded that the tenses are used in the same exact pattern because of the resemblance within these two steps. The use of present simple and past simple tenses to perform Step 3C can be explained with the communicative purpose of the step. Mainly, it is aimed to put emphasis on the positive effects of the developed project. The

step contains information about facts and actions in past which are finished but apparently have left certain reasonable outcomes.

Lastly, the final Move 4 is realized through one step and the information mostly is provided in two ways – by using future simple tense or by applying modal verbs. 93% of all cases when Move 4 was used in the project reports contain sentences written in either future simple tense or with modal verbs. To be more precise, in 15 project reports or 52% of all cases of utilizing Move 4, future simple tense is used (e.g. *The work **will have** a positive impact on the overall international research area in the future.* (NR1)), and in 14 project reports or 48% of all occasions of Move 4, the message is expressed through modal verbs (e.g. *Searching for drug targets that protect astrocytes **could** be a worthwhile avenue for research into MDD therapy.* (NR42)). As to the purpose of the particular choice of tenses to carry out this step, it once again is easy to interpret it if the communicative purpose of the move is determined. Since the move aims to show rationale for further project development, the future simple tense is used to express neutral future of prediction. The majority of the modal verbs in the corpus are permission/possibility/ability modals such as *could*, *may*, and *can*. Only one modal verb from the obligation or necessity category was used and it was *should*. Due to time and space constrains the use of modal verbs applied to fulfill this move was not examined closer.

To sum up this stage of the analysis, Table 3.4 provides a brief outline of the most frequently used tense-aspect forms in each step of the project reports. Full disclosure of the obtained data during the linguistic analysis is available in the Appendix 1.

Table 3.4 Summary of tenses used in each step of project reports

Move	Step	Tense	Amount	Percentage*
Move 1	Step 1A	present simple	34	68%
		past simple	22	44%
		present perfect	15	30%
Move 2	Step 2A and 2AA	present simple	42	89%
		present perfect	16	34%
	Step 2B	past simple	38	83%
	Step 2C	past simple	2	100%
Move 3	Step 3A	past simple	43	98%
		past simple passive	25	57%
		present simple	15	34%
	Step 3B	past simple	40	82%
		present simple	25	51%
		past simple passive	22	45%
Step 3C	present simple	14	54%	
	past simple	8	31%	
Move 4	Step 4A	future simple	15	52%
		modal verbs	14	48%

* The percentage of the use of each tense is calculated by taking into account the frequency of occurrence of each specific step in the corpus (e.g. Step 4A was used in 29 project reports in the corpus. 15 project reports or 52% of all cases of Step 4A occurrence contained future simple tense ($15/29*100=52\%$))

3.3 Comparison of the Genre Rhetorical Structure and Tense-aspect Forms across Two Domains

The corpus of project reports was selected from two different domains in order to see if there are any contrasting moves, steps or tense-aspect forms between the two domains. A half of the selected project reports are taken from section of *economic aspects* and the second half is from section *employment issues*. After collecting and summarizing the data for the structural move analysis and analysis of tense-aspect forms used in the project reports, it was observed that overall the reports follow the same rhetorical structure and use the same tenses. However, some differences were identified as well.

There are two differences in the rhetorical move structure between project reports of the two domains. First, Move 2 in the majority of reports of economic aspects was accomplished through indicating a problem in the domain (Step 2A). In the contrary, in most of the project reports of employment issues, Step 2A was substituted with 2AA – explaining the rationale behind the problem. To understand the reason behind this occurrence, it is necessary to look more closely to the problems and rationales indicated in the project reports and the contexts in which they are given. After observing once again the manner of Steps 2A and 2AA accomplishing Move 2, it can be assumed that such use of Step 2A and 2AA is implemented because in the project on economic issues, there are clear specific problems in the field (e.g. *However, there are substantial ecological trade-offs. They also pose health risks for the people who manufacture them.* (PR 2)) and the projects are developed to solve these problems. However, in the case of projects of employment issues, the field is advanced, but the projects are developed mostly to polish the field and to establish some more effective technologies or practices in institutions, companies or organizations. For instance, Step 2AA of the project report No. 43 (*Creative public administration*) clearly shows the message, that the project is intended to improve the field, not to build or create something new (*The public sector is seldom recognized for its innovation or adaptability. Yet, some hope that the executive branch may evolve to better serve society*). Moving on, it was detected that Move 4 is more frequently used in project reports of the field of employment issues. The occurrence of Move 4 in project reports, however, should not be dependent on the field the project is held. Moreover, the move would be important for all kinds of projects to emphasize the positive effects of the project in the future and justify its necessity. However, after taking closer look to the project reports in the corpus, it can be concluded that it is more important to

stress expected positive consequences of projects of employment issues than of economic aspects.

As to the tense-aspect forms, the only difference among project reports of two domains is that reports of projects of employment issues contain more present perfect and present perfect in passive forms than the project reports of the other domain. Since the difference is not outstanding because of limited amount of the project reports in the corpus, this matter should be analyzed more specifically for a larger set of corpus to understand the purpose of this tense being used in project reports of one domain more frequently than in the other one.

CONCLUSIONS

The present study was designed to explore the genre of project reports by conducting structural move analysis and examining the verb forms used in project reports. To achieve the set aim, research questions were formulated, and, with the help of genre analysis and raw frequency analysis, several conclusions were made in relation to the rhetorical structure of project reports and the use of different verb forms to perform the project reports.

The theoretical review on literature sources revealed that the definition of genre is ambiguous, and it very much depends on the view from which the aspect is regarded. For example, if one looks on genre from the perspective of ESP, it is possible to define genre as a collection of communicative events which hold typical schematic structures and they can be recognized by members of the genre community. The SFL perspective, however, suggests that genre is a set of systems or structure and goal-oriented social process, which seeks to understand the relationships between the texts and the contexts in which these genres occur. NRS is concerned with contexts in which the genre is used as well, but the emphasis in this perspective is put on the social aspect. Thus, there is no one fixed definition of *genre*, but it can be adjusted depending on the aspects one is interested in or is willing to examine.

Reports in professional discourse are considered to be basic-management tools and their structure and preciseness are vital to maintain the level of communication within an organization or between the organization and the audience outside it. Numerous researchers have established classifications for genres within the colony of reporting genres. For example, it is possible to distinguish news reports, technical reports, medical reports, business reports and so on, and each of these genres can be divided in sub-genres such as sales reports, annual reports, progress reports are sub-genres of business report genre. Although the colony of reporting genres is one of the most widely used not only in academic but also in professional settings, there still exist numerous gaps in the exploration of this generic value. One of the genres in this genre colony which highly lacks examination from linguistic point of view is the genre of project reports. Thus, this genre was examined from the perspective of ESP by observing its rhetorical structure and additionally analyzing this genre in terms of one lexicogrammatical aspect – forms of verbs.

The results of the empirical part of the paper demonstrated that the overall rhetorical structure of the project reports in CORDIS database is highly consistent and there are only exceptional project reports which do not follow the common pattern of the adopted structure. The majority of project reports contain four moves – outlining the background of the business domain, introducing the project, reporting the results and outcomes, and forecasting positive

future outcomes. After carrying out frequency analysis, it was discovered that all of these moves are obligatory except Move 4, which is an optional move. Since Move 1 and Move 4 are accomplished through only one step, the corresponding steps are obligatory as well. In most cases, Move 2 is fulfilled through 2 steps – indication of problem that should be eliminated (Step 2A) or explanation of the rationale behind the project (Step 2AA) and introduction of project background and determination of the project aim (step 2B). The first two are parallel steps and cannot occur simultaneously in one project report. Similarly, Move 3 is accomplished through three steps – outlining the project procedure, presenting the main outcomes of the project, and emphasizing the positive effects of the project actions. All of the steps are conventional, however, since Move 3 is an obligatory move, it implies that at least one of the three steps should be used compulsory to fulfill Move 3. Overall, the results of the move analysis showed that science editors who develop the project reports in the brief form very precisely follow the implemented structure of the previously developed project reports. Considering the massive amount of projects being generated within one year, it is essential to systematize the information about the projects in the best organizational manner, so that it is understandable not only for the people involved in the project but also for others.

Finally, the analysis on tense-aspect forms presented a great variety of tenses used to reach the communicative aim of the project reports. On the whole, 12 tenses were used in the corpus but present simple, past simple, present perfect and past simple in the passive were applied most frequently and in the majority of moves. After a closer examination of the used tenses in each move, it was detected that the use of tenses in each move depends on the communicative aim of the respective move. For example, if the move is aimed to report the results and outcomes of the project, past simple and present simple tenses are used the most often. Similarly, if the move is intended to indicate future outcomes or positive effects on society, future simple tense and modal auxiliaries are used to achieve the communicative aim of this move.

The findings in this research are subject to at least two limitations. First, to obtain more precise data of tense-aspect forms used in project reports, the corpus should consist of at least 100 project reports because the amount of project reports selected for the present paper show that some of tenses appear only one to five times in the corpus and it is not clear if the tense is used systematically or just coincidentally. Second, the analysis of rhetorical move structure could be done in more detail and more steps could be defined to accomplish Move 2 and Move 3. Some project reports contain steps which are relatively long and could be divided into smaller sections, however, this was not possible in the present paper due to the time and space constraints.

THESES

1. Discourse can be viewed from various angles and one of them is *discourse as genre* which looks at the structures of texts, their communicative aims and contextual relationships.
2. Three most frequently used perspectives on genre are the SFL School which sees genre as a set of systems and aims to understand relationships between texts and contexts, the New Rhetoric School which puts more emphasis on social aspects of genre, and the ESP School which considers that genre is a set of communicative events with typical schematic structures.
3. One of the most applicable approaches to genre analysis is Swales' CARS model which can be adopted for analysis of nearly all genres.
4. Reporting genre colony is one of the most often used genres in professional and institutional settings due to its wide application in many fields.
5. Although reporting genre colony is so widely used in various disciplines, there are still many aspects which are not examined in these genres from the linguistic point of view, for example, there are not a lot of secondary sources analyzing this genre as such or its semantic, lexical or grammatical characteristics.
6. Project reports are usually constructed using four steps – outlining the background, introducing the project, reporting the results and outcomes and forecasting positive future outcomes. The first three moves are obligatory which means that all three moves are used in each single project report, and Move 4 is optional which means that the writer can decide either to use this move in the particular project report or skip it.
7. Each move of a project report is accomplished through several steps – Move 1 contains one step which introduces to the field of the project; Move 2 can be fulfilled through three steps – indicating the problem that should be eliminated or explaining the rationale of the project, introducing to the project and stating the project aim, and reviewing chronological development of the project; Move 3 can hold three steps – outlining the project procedure, presenting the main outcomes and results, and emphasizing the positive effects of the project; Move 4 is fulfilled through one step – developing rationale for further actions.
8. There is a certain pattern of project report rhetorical structure which should be followed to create a successful project report which meets the internal standards of the specific company or organization.

9. There are four tenses which are applied most regularly when writing project reports – present simple, past simple, present perfect and past simple in passive form. The use of tenses within a move in a large extent depends on the communicative aim of the move.
10. The rhetorical structure and the use of tense-aspect forms do not vary considerably among project reports of domains of economics and employment.

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APPENDIX 1

Results of the Structural Move Analysis

Table 1 Occurrence of moves and steps in the corpus

PR No.	Move 1	Step 1A	Move 2	Step 2A	Step 2AA	Step 2B	Step 2C	Move 3	Step 3A	Step 3B	Step 3C	Move 4	Step 4A
1	1	1	1			1	1	1	1	1		1	1
2	1	1	1	1		1		1	1	1		1	1
3	1	1	1	1		1	1	1	1	1	1		
4	1	1	1	1		1		1		1		1	1
5	1	1	1	1		1		1	1	1		1	1
6	1	1	1	1		1		1		1	1		
7	1	1	1	1		1		1	1	1	1		
8	1	1	1	1		1		1	1	1		1	1
9	1	1	1	1		1		1	1	1	1	1	1
10	1	1	1	1		1		1	1	1	1		
11	1	1	1	1		1		1	1	1	1	1	1
12	1	1	1		1	1		1		1	1		
13	1	1	1		1	1		1	1	1	1		
14	1	1	1	1		1		1	1	1		1	1
15	1	1	1	1		1		1	1	1		1	1
16	1	1	1	1		1		1	1	1	1		
17	1	1	1	1		1		1	1	1			
18	1	1	1	1		1		1	1	1	1		
19	1	1	1	1		1		1		1			
20	1	1	1			1		1	1	1	1	1	1
21	1	1	1		1	1		1	1	1	1		
22	1	1	1		1	1		1	1	1			
23	1	1	1		1			1	1	1			
24	1	1	1	1		1		1	1	1	1		
25	1	1	1	1		1		1	1	1		1	1
26	1	1	1		1	1		1	1	1		1	1
27	1	1	1		1	1		1	1	1	1	1	1
28	1	1	1		1	1		1	1			1	1
29	1	1	1		1	1		1	1	1	1	1	1
30	1	1	1		1	1		1	1	1	1	1	1
31	1	1	1		1	1		1	1	1	1		
32	1	1	1		1	1		1	1	1			
33	1	1	1		1	1		1	1	1	1		
34	1	1	1			1		1	1	1	1	1	1
35	1	1	1		1	1		1	1	1	1		
36	1	1	1		1	1		1	1	1		1	1
37	1	1	1		1	1		1	1	1	1	1	1
38	1	1	1		1	1		1	1	1			
39	1	1	1		1			1	1	1		1	1
40	1	1	1	1		1		1	1	1	1	1	1

41	1	1	1		1	1		1	1	1	1	1	1
42	1	1	1		1	1		1	1	1		1	1
43	1	1	1		1	1		1	1	1		1	1
44	1	1	1		1	1		1	1	1		1	1
45	1	1	1		1			1	1	1		1	1
46	1	1	1		1	1		1	1	1	1	1	1
47	1	1	1		1			1	1	1	1		
48	1	1	1		1	1		1	1	1		1	1
49	1	1	1		1	1		1		1		1	1
50	1	1	1	1		1		1		1	1		
TOTAL	50	50	50	20	27	46	2	50	44	49	26	29	29

APPENDIX 2

Results of the Analysis of Tense-aspect Forms

Table 2 Tenses used in Move 1

PR No.	present simple	present cont.	present perfect	past simple	future simple
1	a				
2	a				
3				a	
4				a	
5	a				
6	a			a	
7	a				
8	a				a
9				a	
10	a			a	
11	a				a
12				a	
13	a	a			
14	a				
15	a		a		
16	a		a		
17		a		a	
18		a			
19	a	a			
20	a			a	
21				a	
22	a			a	
23	a				
24	a		a		
25			a	a	
26			a		
27	a				
28	a		a		
29			a		
30	a			a	
31	a			a	
32				a	
33	a	a		a	
34			a	a	
35	a			a	
36				a	
37		a	a		
38	a		a		
39			a	a	
40	a		a		

41	a					
42	a					
43	a			a		
44	a	a				
45				a		
46	a			a		
47	a			a		
48	a				a	
49	a					
50	a			a		
TOTAL in Move 1		33	7	15	22	2

Table 3 Tenses used in Move 2

PR No.	present simple	present cont.	present perfect	present perfect cont.	past simple	future simple	present simple passive	present perfect passive	present simple cont. passive	past simple passive	modal verb
1	b				c			c			b
2	a				b						
3	a				b, c						
4	a		a		b			a			
5	a				b						
6	a, b		a								
7	a, b		a	a	b						b
8	a				b		a				
9	a				a, b						
10	a		a		b		b	a			
11	a, b					b					
12	a, b				b						
13					b		a				a
14	a				b						b
15	a									b	b
16	a, b	a	a		b						a
17	a				b				a		a
18	a, b										b
19	a				b						
20					b						
21	a		a		b						
22	a		a		b	a					a
23	a				b					b	
24	a				b		a				
25	a		a		b						b
26			a		a					b	
27	a, b				b						
28	a		a		b			a			

29	a		a		b						
30	a				b					b	
31	a		a		b			a			
32	a				b						
33	a				b						
34					b						
35		a	a		b						
36	a				b						
37	a		b		b						
38	a		b		b						
39	a										a
40	a	a								b	
41	a				b	b					
42			a, b			b					a
43	a				b						a
44	a, b	b			a						
45	a										
46	a		a		b					b	
47	a		a								
48	a				b		b				
49	a				b					b	
50			b		b		a				a
Total	43	4	19	1	41	4	6	5	1	7	14
Total StepA	a in 42	a in 3	a in 16	a in 1	a in 3	a in 1	a in 4	a in 4	a in 1		a in 8
Total StepB	b in 8	b in 1	b in 4		b in 38	b in 3	b in 2	c in 1		b in 7	b in 6
Total StepC					c in 2						

Table 3 Tenses used in Move 3

PR No.	present simple	present cont.	present perfect	past simple	past cont.	present simple passive	present perfect passive	past simple passive	future simple	future simple passive	modal
1				a		b		a			
2	b			a, b				b	a		
3	b			a, b, c				a			
4				b				b			
5	a, b		a	a, b							
6	a		c	a				a			a
7	a, b, c			a							c
8	b			a, b							
9				a, b, c				b			b
10				a, b, c				a, b			
11	b, c			a, b				a, b			
12	b, c			b		b					b
13	c			a, b				b			
14	a, b			a							

15	b			a, b				a			
16	b			a, b, c				a, b			
17				a, b				b			
18	b, c			a, b	b			a			b, c
19	b			b				b			
20				a, b, c		c		a			
21	c			a, b				a			
22	a			a, b							
23	a, b			a				a		b	b
24	b, c			b				a, b			b
25	a			a, b				a			
26	a		b	a				a			
27	b		c	a, b, c							b
28				a				a			
29			c	a, b				a, b			a
30	c			a, b				a, b			
31	c			a, b				b			
32	a			a, b				b			
33	a			a, b				a	c		
34	b, c			a, b				a			
35	b, c	c		a, b, c				a			c
36				a, b				a			
37			c	a, b							
38	a			a		a	b	a, b			a
39	a, b			a, b							
40	a, b, c			a, b				b, c			b
41	b, c			b				a, b			
42	b			a, b		b	b	a, b	b		
43	b			a, b				b			b
44	b			a, b					b		
45	b			a, b							
46	a, c		a, c	a, b		a, b	a				
47				a, b, c			b	b, c			
48	a, b	a, b	a, b	a, b				a			
49				b				b			
50			b	b			b	b	c		
Total	37	2	9	50	1	6	5	38	5	1	13
Total StepA	a in 15	a in 1	a in 3	a in 43		a in 2	a in 1	a in 25	a in 1		a in 3
Total StepB	b in 25	b in 1	b in 3	b in 40	b in 1	b in 4	b in 4	b in 22	b in 2	b in 1	b in 8
Total StepC	c in 14	c in 1	c in 5	c in 8		c in 1		c in 2	c in 2		c in 3

Table 4 Tenses used in Move 4

PR No.	present simple	past simple	future simple	present simple passive	past simple passive	modal
1			a			
2			a			
3						
4					a	a
5	a		a			a
6						
7						
8	a					a
9		a				a
10						
11	a		a			
12						
13						
14	a		a			a
15			a			
16						
17						
18						
19						
20			a			
21						
22						
23						
24						
25						a
26			a			
27			a			
28	a		a			
29	a					a
30			a			
31						
32						
33						
34						a
35						a
36			a			
37						a
38						
39						
40						a
41			a			
42						a
43						a
44			a	a		

45				a		a
46				a		
47						
48				a		
49		a	a			
50						
Total	6	2	15	4	1	14

APPENDIX 3

Examples of Analyzed Project Reports

20 Encouraging early-stage research

For young scientists, research experience abroad is a key stepping stone to building a promising career. An EU initiative gave talented researchers the opportunity to carry out research at top foreign universities.

The EU-funded 'Marie Curie cofunding for Rubicon NWO' (RUBICON) project provided grants to researchers at Dutch universities and research institutes to pursue a career devoted to postdoctoral research. The overall aim was to improve the chances of young postdocs continuing in academia.

Run by the Netherlands Organisation for Scientific Research (NWO), the mobility scheme enabled recent PhD holders to improve their career prospects by spending up to two years acquiring the necessary knowledge, competences and experience beyond the Netherlands. Postdoctoral researchers also had the option of carrying out projects at Dutch research institutes for a set 12-month period.

Fellowships were awarded to all nationalities and science disciplines. Researchers had to apply within a year following PhD completion. Researcher mobility was key to the selection process since international research experience was seen as beneficial later in the academic career of a beneficiary or when applying for other NWO grants.

RUBICON succeeded in replacing doctoral stipends with salaries. As a result of improved social benefits, it nearly doubled its yearly fellowship intake to the Netherlands while securing jobs for outgoing fellows at the host universities or institutes.

Nearly three fourths of the fellows continued their research activities within the European Research Area (ERA) once their grant finished.

thanks to RUBICON, early-stage researchers gained valuable experience at leading research facilities around the world and in the Netherlands. They are now armed with the skills and knowledge needed to establish themselves in the Dutch and European research communities. By facilitating mobility and supporting research careers, RUBICON will help to strengthen the ERA.

https://cordis.europa.eu/result/rcn/156599_en.html (Economic aspects)

Move 1 Outlining the background of the business domain	Step 1 Introducing to the field of the project
Move 2 Introducing the project	Step 2B Introducing project background and stating project aim
Move 3 Reporting the results and outcomes	Step 3A outlining the project procedure Step 3B presenting the main outcomes of the project Step 3C emphasizing the positive effects of the project actions
Move 4 Forecasting positive future outcomes	Step 4A developing rationale for further actions

KR Katrina Reča
Simple present + simple past

KR Katrina Reča
Past simple

KR Katrina Reča
Past simple + past simple passive

KR Katrina Reča
Past simple

KR Katrina Reča
Past simple + present simple passive

KR Katrina Reča
Future simple

21 Models for city planning

An EU project **improved** models used in urban planning to support sustainability. Existing modelling software **was adapted** for European situations, and the new models **helped** to support case studies for three cities, thereby improving **planning**.

KR Katrína Reča
Simple past

Growing concerns about the sustainable development of urban areas **has resulted** in use of mathematical modelling for planning purposes. Although widely used for managing transportation and development, the models still **have room** for **improvement**.

KR Katrína Reča
Present perfect + present simple

Developing such models **was** the goal of the EU-funded **SUSTAINCITY** (Micro-simulation for the prospective of sustainable cities in Europe) project. The intention **was** to support analysis of major sustainability questions affecting urban growth. Specifically, work **addressed** computational issues affecting the integration of mobility simulations with current land-use models. Challenges **included** integrating a demographic evolution module into land-use and transport models, adding an environmental module and improving consistency. The 12-member consortium also **planned** 3 case studies utilising the project results. The project **ran** between January 2010 and June **2013**.

KR Katrína Reča
Past simple

Team members **developed** a modelling platform based on existing software, UrbanSim, and **adapted** to the context of European cities. The review **identified** social and economic characteristics of European cities for use as model parameters. Work also **yielded** new modelling approaches.

Initial priorities **consisted** of data collection and general calibration. The next two-year period **involved** refining the estimates, model calibration and scenario simulations.

Subsequent work **consisted** of using the model outputs as the basis for three case studies. Each **involved** three steps: data collection and analysis, model calibration and scenario simulations. The case studies **were used** to simulate various policy scenarios. Models for Brussels and Zurich **turned out** less operational and user friendly than the Paris version. Nevertheless, all models **used** the scenarios to inform the urban planning **process**.

KR Katrína Reča
Past simple + past simple passive

The SUSTAINCITY project **adapted** an existing modelling platform to European use, and **produced** planning models for three European cities. Outcomes and case studies **provide** an effective tool for policy **evaluation**.

KR Katrína Reča
Past simple

https://cordis.europa.eu/result/rcn/169833_en.html (Economic aspects)

KR Katrína Reča
Present simple

Move 1 Outlining the background of business domain	Step 1 Introducing to the field of the project
Move 2 Introducing the project	Step 2AA Explaining the rationale behind the project Step 2B Introducing project background and stating project aim
Move 3 Reporting the results and outcomes	Step 3A outlining the project procedure Step 3B presenting the main outcomes of the project Step 3C emphasizing the positive effects of the project actions

24 New biodegradable mulch films

Providing crop protection against weeds and water loss, mulch films (plastic sheeting that has replaced natural mulch) play a crucial role in agriculture. Researchers have now developed new biodegradable mulch films for the agricultural market.

Mulch films are used worldwide, but they are not traditionally biodegradable. As such, they need to be manually removed after each harvest, which is environmentally unfriendly (impossible to remove all plastic pieces from the soil) and time consuming.

The EU-funded 'Development of enhanced biodegradable films for agricultural activities' (AGROBIOFILM) project set out to manufacture and test a range of starch-based biodegradable mulch films (BMFs) in field conditions. Thirty-six BMFs were manufactured in different colours, thicknesses and formulations, and they were tested on peppers, strawberries, melons and grapevines.

Overall, the BMFs showed good mechanical properties, both for short crop cycles (4-5 months) and long crop cycles (10 months). However, in the presence of nut sedge (*Cyperus rotundus*) large infestation the BMF solution must be reviewed in terms of elasticity and thickness.

Generally speaking, the BMFs performed as well as conventional films in terms of crop production and fruit quality. In the case of vines, mulch films anticipated the first harvest in one year (18t/ha just 17 months after planting) and greatly improved production for several years after planting, despite the fact that they degraded within a year. This early degradation, when compared with polyethylene mulch, improved the root system growth of BMF mulched vines.

BMFs biodegradation was tested both for perennial and horticultural crops. In horticultural crops the BMF mulches meant to be incorporated in the soil and thus it is crucial that mulch film biodegradation does not interfere with subsequent crops. BMF was tested according ISO 17556 and reached more than 70% in 160 days, which is ideal for annual crops grown using mulch films.

Life-cycle analysis showed that BMFs have an advantage over conventional films through reduced energy use during production. AGROBIOFILM BMF products are already commercially available to farmers in the global market.

https://cordis.europa.eu/result/rcn/150457_en.html (Economic aspects)

Move 1 Outlining the background of business domain	Step 1 Introducing to the field of the project
Move 2 Introducing the project	Step 2A Indicating the problem that should be eliminated Step 2B Introducing project background and stating project aim
Move 3 Reporting the results and outcomes	Step 3A outlining the project procedure Step 3B presenting the main outcomes of the project Step 3C emphasizing the positive effects of the project actions

KR Katrina Reča
Simple present + present perfect

KR Katrina Reča
Present simple passive + present simple

KR Katrina Reča
Past simple

KR Katrina Reča
Past simple passive

KR Katrina Reča
Past simple + modal + past simple passive + present simple

KR Katrina Reča
Present simple

27 Beaming future for young researchers

Of all projects on the first European roadmap for research infrastructures, 40 % include particle accelerators within their scope of study. A multidisciplinary network ensures the inclusion of beam diagnostics

Increasingly powerful European particle accelerators with unprecedented beam characteristics - existing, under construction and on the drawing table; service a large, multidisciplinary research community. The optimisation of beam characteristics requires advanced beam diagnostics, the foundations of which are directly applicable to medical or industrial devices as well. Thus, beam diagnostics' development is an excellent training for researchers in related principles, covering a variety of physical effects for application in numerous career paths

Such was the inspiration for the EU-funded project 'Novel diagnostic techniques for future particle accelerators: A Marie Curie initial training network' (DITANET). DITANET is a multidisciplinary consortium of universities, research centres and industrial partners focused on training a new generation of scientists. Industrial partners sat on a supervisory board and offered internships to students to ensure knowledge transfer from academia to industry.

In addition to the training of individual partners, the consortium organised several network-wide events. These included two international schools on beam diagnostics and related skills, eight workshops on specific research and development challenges, an international conference and a final symposium open to a wide community

Eighteen early-stage researchers and three experienced researchers benefitted from DITANET support. Their efforts produced a beyond state-of-the-art beam instrumentation for the future Facility for Antiproton and Ion Research (FAIR), X-ray Free Electron Laser (FEL) and Large Hadron Collider (LHC) at CERN. Instrumentation and technology is of relevance to numerous other particle accelerators and should provide important stimulus for future advances. The network website details the numerous projects covered by the grant as well as events, publications and press releases

DITANET has contributed hugely to the field of particle beam physics. Training new scientists resulted in the development of innovative beam diagnostics instrumentation and the bridging of academia and industry. Basic research as well as applications will now be optimised and poised for maximum impact

https://cordis.europa.eu/result/rcn/86877_en.html (Employment issues)

Move 1 Outlining the background of business domain	Step 1 Introducing to the field of the project
Move 2 Introducing the project	Step 2AA Explaining the rationale behind the project Step 2B Introducing project background and stating project aim
Move 3 Reporting the results and outcomes	Step 3A outlining the project procedure Step 3B presenting the main outcomes of the project Step 3C emphasizing the positive effects of the project actions
Move 4 Forecasting positive future outcomes	Step 4A developing rationale for further actions

KR **Katrina Reča**
Simple present

KR **Katrina Reča**
Present simple

KR **Katrina Reča**
Past simple + present simple

KR **Katrina Reča**
Past simple

KR **Katrina Reča**
Past simple + present simple

KR **Katrina Reča**
Present perfect + past simple

KR **Katrina Reča**
Future simple

30 Sustainable fine chemicals production with recyclable catalysts

Chemical manufacturers **rely heavily** on catalysts to increase the purity and yield of their products. Scientists **developed** novel catalysts with enhanced efficiency and selectivity that **have the added advantage of being recyclable**.

KR Katrina Reča
Present simple + past simple

Catalysts **speed up** the rate of a chemical reaction without being consumed by it by reversibly binding to a compound's active site. This **facilitates** a chemical reaction faster by lowering the energy required for it to occur. Catalysts can significantly increase both the yield and purity of a product when it **has** high activity and is highly specific. As such, there is a tremendous amount of interest in finding improved catalysts for industrially relevant reactions.

KR Katrina Reča
Present simple

Scientists **initiated** the EU-funded project NANO-HOST to develop innovative, highly selective and effective recyclable catalysts for the sustainable production of fine chemicals. In addition, the project **was designed** to enable high-level and expert training for a number of new and experienced researchers. Research **focused** on the preparation, recovery and reuse of single-site nano-structured catalytic materials and the engineering of nanoreactors based on these.

KR Katrina Reča
Past simple + past simple passive

Heterogeneous catalysts **were formed** by immobilising homogenous catalysts, primarily transition metal complexes, on soluble or insoluble supports. Knowledge-based advanced catalyst design **enabled** improvements relative to homogeneous catalysts thanks to the supports that **facilitated** improved activity, selectivity and catalyst lifetime.

KR Katrina Reča
Past simple passive + past simple

Twenty-three researchers **participated** in the training programme with numerous personnel exchanges realised among the 12 partner teams. Close to 200 training sessions **were delivered** by the network covering instrumental techniques and complementary skills. The prolific collaboration **led to** 8 patents, 83 publications and a book chapter as well as numerous presentations at international conferences.

KR Katrina Reča
Past simple + past simple passive

This new generation of scientists **are** in a very strong position to meet future challenges for novel improved catalysts. Areas of application **include** the nanosciences, clean energy production, pollution abatement and sustainable manufacturing processes. For now, sustainable manufacturing of high added-value specialty chemicals **will be** a piece of cake with the recyclable catalysts produced by NANO-HOST.

KR Katrina Reča
Present simple

KR Katrina Reča
Future simple

https://cordis.europa.eu/result/rcn/87321_en.html (Employment issues)

Move 1 Outlining the background of business domain	Step 1 Introducing to the field of the project
Move 2 Introducing the project	Step 2AA Explaining the rationale behind the project Step 2B Introducing project background and stating project aim
Move 3 Reporting the results and outcomes	Step 3A outlining the project procedure Step 3B presenting the main outcomes of the project Step 3C emphasizing the positive effects of the project actions
Move 4 Forecasting positive future outcomes	Step 4A developing rationale for further actions

Dokumentārā lapa

Bakalaura darbs „Project Report as a Genre” (Projektu pārskats kā žanrs) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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2018. gada..... jūnijā, prot. Nr., vērtējums

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