

A GENRE ANALYSIS OF ONLINE **CHILDREN'S** BOOK
REVIEWS

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KUALA LUMPUR

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**A GENRE ANALYSIS OF ONLINE CHILDREN'S
BOOK REVIEWS**

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ABSTRACT

Book reviews are assumed to be objective and unbiased, but Bhatia (2004) categorised book reviews as peripheral members of the promotional genre colony. Matson's (2008) study revealed a promotional function in the inception of children's book reviews, yet contemporary librarianship expects current book reviews to systematically review newly published books.

As book reviews can greatly impact purchasing decisions, this research investigates the communicative purposes of online children's book reviews (OCBR) from a genre analysis perspective. It extends the analysis of typified moves and generic structure by studying the linguistic features and visuals incorporated in the reviews.

Twenty OCBR are analysed using Motta-Roth's (1995) rhetorical structure for academic book reviews, followed by a closer analysis of the linguistic features and visuals used to realise the rhetorical structure and the genre's communicative purposes.

Findings establish a definite promotional purpose in the genre. Certain phrases in the data are indicative of a marketing strategy known as 'Unique Selling Proposition' (USP) and both review journals practice the awarding of a star to outstanding books, which is similar to the 'Endorsement/Testimonials' move in Kathpalia's (1992) rhetorical structure for advertisements. Linguistic and visual analyses also indicate the presence of publishing discourse, promotional discourse and discourse in blurbs in OCBR.

Keywords: Genre Analysis, Book Reviews, Online, Children, Promotional

ABSTRAK

Ulasan buku dianggap objektif dan tidak berat sebelah, namun Bhatia (2004) telah mengkategorikan ulasan buku sebagai ahli persisian koloni genre promosi. Berdasarkan penyelidikan Matson (2008), fungsi promosi telah wujud dari permulaan penerbitan ulasan buku kanak-kanak, namun komuniti pustakawan sekarang memahami ulasan buku sebagai pengulasan sistematik buku-buku kanak-kanak yang baru diterbitkan.

Disebabkan pengaruh besar ulasan buku mempunyai terhadap keputusan pembelian buku, penyelidikan ini dijalankan untuk menyiasat tujuan komunikatif ulasan buku kanak-kanak atas talian (OCBR) dari perspektif kerangka teori analisis genre. Penyelidikan melangkaui kajian 'moves' dan struktur retorik dengan mengkaji ciri-ciri linguistik dan visual yang digunakan dalam ulasan buku.

Dua puluh OCBR dikaji menggunakan struktur retorik Motta-Roth (1995) yang merupakan struktur retorik untuk ulasan buku akademik. Kajian diteruskan dengan analisis yang lebih mendalam untuk ciri-ciri linguistik dan visual yang digunakan untuk merealisasikan struktur retorik dan tujuan komunikatif OCBR.

Dapatan kajian menunjukkan kewujudan tujuan promosi di dalam OCBR. Frasa tertentu dalam data kajian ini kelihatan seperti menggunakan strategi pemasaran yang dikenali sebagai 'Unique Selling Proposition' (USP). Selain itu, kedua-dua sumber ulasan buku mengamalkan penganugerahan bintang untuk buku-buku kanak-kanak yang menonjol. Amalan ini mempunyai persamaan dengan move 'Endorsement/Testimonial' dalam struktur retorik Kathpalia (1992) yang digunakan untuk iklan. Di samping itu, analisa linguistik dan visual juga menunjukkan kewujudan wacana penerbitan, wacana promosi dan wacana 'blurb' di dalam OCBR.

Kata Kunci: Analisis Genre, Ulasan Buku, Atas Talian, Kanak-kanak, Tujuan Promosi

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LIST OF ABBREVIATIONS

- GA : Genre Analysis
- OCBR : Online Children's Book Reviews
- BO : Booklist Online
- SLJ : School Library Journal

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LIST OF ANNOTATIONS

- BO1 : *Booklist Online*'s text 1 (Another Quest for Celeste)
- BO2 : *Booklist Online*'s text 2 (Dear Girl,)
- BO3 : *Booklist Online*'s text 3 (Goldeline)
- BO4 : *Booklist Online*'s text 4 (The Player King)
- BO5 : *Booklist Online*'s text 5 (Goodnight, Hockey Fans)
- BO6 : *Booklist Online*'s text 6 (Pigeon P.I.)
- BO7 : *Booklist Online*'s text 7 (It All Comes Down to This)
- BO8 : *Booklist Online*'s text 8 (Pennybaker School Is Headed for Disaster)
- BO9 : *Booklist Online*'s text 9 (Beach Party Surf Monkey)
- BO10 : *Booklist Online*'s text 10 (The Unexpected Life of Oliver Cromwell
Pitts: Being an Absolutely Accurate Autobiographical Account of My
Follies, Fortune, and Fate)
- SLJ1 : *School Library Journal*'s text 1 (El misterioso aire azul)
- SLJ2 : *School Library Journal*'s text 2 (Red Again)
- SLJ3 : *School Library Journal*'s text 3 (A Different Pond)
- SLJ4 : *School Library Journal*'s text 4 (The Exact Location of Home)
- SLJ5 : *School Library Journal*'s text 5 (Hans Christian Andersen's The Little
Mermaid)
- SLJ6 : *School Library Journal*'s text 6 (This Is Just a Test)
- SLJ7 : *School Library Journal*'s text 7 (The Big Bad Fox)
- SLJ8 : *School Library Journal*'s text 8 (Henry and the Chalk Dragon)
- SLJ9 : *School Library Journal*'s text 9 (Away)
- SLJ10 : *School Library Journal*'s text 10 (The Unexpected Love Story of
Alfred Fiddleduckling)

- BO1-M1-S1 : *Booklist Online's* text 1 (Another Quest for Celeste), Move 1: Introducing the Book, Step 1: Providing Bibliographic Information
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- BO1-M2-S3 : *Booklist Online's* text 1 (Another Quest for Celeste), Move 2: Outlining the Book, Step 3: Describing Layout, Medium or Design of the Book
- BO1-M3-S1 : *Booklist Online's* text 1 (Another Quest for Celeste), Move 3: Highlighting Parts of the Book, Step 1: Providing Focused Evaluation
- BO1-M4-S1A : *Booklist Online's* text 1 (Another Quest for Celeste), Move 4: Providing Closing Evaluation of the Book, Step 1A: Definitely Recommending the Book

- BO1-M4-S1B : *Booklist Online's* text 1 (Another Quest for Celeste), Move 4:
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CHAPTER 1: INTRODUCTION

1.1 Introduction

The rationale behind a genre analysis of online children's book reviews (OCBR) is explained in this first chapter. Statistics are first presented of the sheer number of books being published each year, necessitating the use of book reviews in book selection. Then, some issues concerning the contemporary understanding of book reviews being unbiased and objective are explored. Finally, the objectives and research questions of this study are presented, along with its limitations and significance.

1.2 Background of the Study

The quantity of new books being published every year is staggeringly high. According to Bowker's annual ISBN Output Report, the number of Print ISBN counts published in the United States alone in 2012 only was 309,957, while the 2013 projected number was 304,912 (Bowker, 2013).

However, these figures did not include non-traditional or unclassified titles, which "consists of reprints, other titles printed on-demand, ... wiki-based material ... [and] records received too late to [receive] subject classification and/or ISBNs that were not classifiable" (Bowker, 2013). When included, the total sum of titles published in the United States in 2012 was 2,352,797, while the 2013 projected number was 1,415,095 (Bowker, 2013).

The huge jump in the figure could most probably be due to reprints. However, both this new figure and the earlier figure do not include print and e-books published through self-publishing companies, which was calculated to be 458,564 in 2013. Regardless whether one includes self-published titles or not, at least 300,000 new titles are being

published each year in just one country. Clearly, there is an overwhelming number of books to choose from.

In terms of children's titles, a preliminary 2009 number of children's books published in the United States was estimated at 21,878, according to the 2010 (55th) edition of the Library and Book Trade Almanac™ (previously known as The Bowker Annual Library and Book Trade Almanac) (as cited in American Library Association, 2010). With tens of thousands of new titles being published each year, librarians, teachers and parents are hard-pressed to choose the right books. Thus, book reviews can play an extremely important role in purchasing decisions.

According to a 2015 survey by Nielsen, only 29% of the parents whom they surveyed in the United States researched online before making a purchase, and more than half of the parents whom they surveyed categorised their book purchases as impulse buys (Nielsen, 2015). However, many children's librarians and teachers turn to book reviews for guidance in their book selection (Matson, 2008). Thus, this research will focus more on librarians and teachers than parents and other readers of book reviews.

1.3 Statement of the Problem

The online Oxford Living Dictionaries define 'review' as "A critical appraisal of a book, play, film, etc. published in a newspaper or magazine" ("Review," n.d.) and define 'critical' as "Expressing or involving an analysis of the merits and faults of a work of literature, music, or art [or] Involving the objective analysis and evaluation of an issue in order to form a judgement" ("Critical," n.d.). This would indicate contemporary understanding of reviews as unbiased, objective evaluations. However, existing online

book reviews differ quite significantly from this definition. The following two paragraphs offer two probable examples.

Firstly, reviews may be influenced by a profit motive, taking away their critical aspect. Many 'book bloggers' (individuals who write about books in weblogs) and review websites today earn a small commission for every online book purchase which stems from an 'affiliate link' located on their weblog or website. Thus, their reviews may tend to persuade readers to click on the affiliate link and purchase the book, resulting in biased reviews. Even professional review journals may not be neutral, as certain journals sell advertising space to book publishing companies. This may lead to professional journals preferring to review titles by these book publishers who bought advertising space, instead of choosing the best titles objectively (Sibert, n.d.). Such a bias, if proven, could also affect the credibility of those reviews. Thus, reviews in certain personal blogs, websites and professional journals may not be fully critical.

Secondly, even reviews without any discernible profit motive may be lacking in criticality, due to overwhelming positivity. Professional review journals, book blogs and review websites usually write for an audience of librarians, teachers and parents looking for suitable books to purchase. Therefore, these sources have a tendency to only review books they intend to recommend, making their reviews promotional in intention and discourse.

Ironically, on the other hand, newspaper or magazine reviews may critically appraise children's books, yet be unhelpful to librarians in charge of children's libraries. According to Harrington (1993), children's librarians want book reviews that evaluate how children would respond to a book, not reviews focusing on a book's literary qualities. This change in focus could influence the language or visuals of the review, which should be studied.

In terms of academic scholarship, according to Bhatia (2004), book reviews do not only give information or opinions, but are partly promotional. In fact, he categorised book reviews as peripheral members of the promotional genre colony. This means book reviews do not overtly promote the book to readers, but one may find sufficient common promotional concerns in them.

In conclusion, the communicative purposes and generic description of the OCBR genre are not clear, particularly in terms of any possible promotional purposes, hence the need for a research incorporating genre analysis.

1.4 Objectives of the Study

This study aims to carry out a genre analysis on a selection of OCBR, to determine whether OCBR have other communicative purposes besides providing objective reviews. Ultimately, the aim is to establish a generic description of the genre, to know what really constitutes a children's book review.

1.5 Research Questions

The following enquiries guided this research paper:

1. What are the communicative purposes of OCBR?
2. What is the rhetorical structure of OCBR?
3. What are the linguistic features and visuals used to realise the rhetorical structure and communicative purposes of OCBR?

1.6 Significance of the Study

The determination of the communicative purposes of the OCBR genre will help librarians, teachers and parents select appropriate review sources that are truly helpful for their purposes.

In addition, the establishment of a rhetorical structure will provide a model for potential reviewers to emulate, especially in nations where English is a second language. ESP instructors, professional review journals, companies, websites and even book bloggers will be able to utilise the structure to train novices in constructing reviews. This is especially important here in Malaysia, where there are few professional review sources, and no review sources by the librarian community for libraries to refer to. With the mastering of review construction, quality reviews of books by local authors can be produced, possibly garnering international readership and recognition of local books.

Furthermore, the analysis of linguistic features and visuals will shed light on whether promotional purposes are inherent in the genre. The findings would establish whether book reviews are really peripheral members of the promotional genre colony and mixed genres as Bhatia (2004) stated. This could expose capitalistic tendencies in the book-reviewing field, besides aiding similar research studies investigating conflicting purposes in other genres.

Ultimately, this study will identify a generic description of the OCBR genre, which would add to existing generic knowledge on children's book reviews and online genres, and help in future research on book reviews.

1.7 Limitations of the Study

There are many types of online review sources, such as online professional review journals, online newspapers, online magazines, websites and personal weblogs. Online professional review journals, newspapers and magazines are limited in number, but there are numerous websites and countless personal weblogs which contain book reviews. As such, this study does not intend to study a big corpus for representativeness, but attempts to study a small corpus (dataset) due to time constraint.

Besides that, based on the main targeted readership of children's book reviews (librarians and teachers), this study initially aimed to analyse a selection of reviews from two websites: one for librarians and one for teachers. However, after a review of literature on genre analysis and the adoption of the three selection criteria outlined by Nwogu (1989) (reputation, representativity and accessibility), the corpus focused on a selection of reviews from two online professional review journals written by members of the librarian profession. As such, the findings of this study are not representative of other review sources and cannot be extended to book reviews in general.

Additionally, the reviews selected in this study were intentionally narrowed down to fiction book reviews in order to fill a gap in research, as most genre analysis studies have been conducted on academic book reviews.

1.8 Organization of the Dissertation

The background and rationale for this research have been presented and discussed in this chapter. The next chapter outlines the theoretical framework of this research, while Chapter 3 describes its methodology. This will be followed by Chapter 4 which presents

the research findings and discussion. Finally, Chapter 5 summarises and concludes this study.

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CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

Relevant literature is reviewed in this chapter in order to discuss the different concepts presented in this study. Definitions of key concepts such as ‘genre’, ‘genre analysis’ and ‘online children’s book reviews’ are considered and established upon, based on literature. Other related concepts such as ‘communicative purposes’, ‘rhetorical structure’ and ‘rhetorical strategies’ are also explored into, and previous studies related to these different concepts are reviewed and discussed. Finally, a research gap is identified, which this study intends to fill.

2.2 Genre

The term ‘genre’ carries various meanings in different contexts. According to Harris (1995), the word ‘genre’ was originally derived from French and Latin, and carried the meaning ‘kind’ or ‘genus’. ‘Genus’ in turn denoted ‘a class’, ‘kind’ or ‘sort’. In contemporary times, the Oxford Living Dictionaries define ‘genre’ as “A style or category of art, music, or literature” (“Genre,” n.d.). According to this dictionary definition, it would seem society today links the use of ‘genre’ to the field of arts.

In linguistic scholarship, the definition of ‘genre’ depends on the field of study. Swales (1990) surveyed the understanding and use of the term ‘genre’ in four disciplines before offering his own definition for the field of English for Specific Purposes (ESP) (Section 2.4 further explores the field of ESP).

In the first discipline, folklore studies, ‘genre’ was considered in three ways. Firstly, it was a classificatory category for categorising individual texts. Secondly, it was perceived as a permanent or evolving form. Thirdly, it was a means to discovering a society’s sociocultural value.

In contrast, the second discipline of literary studies viewed 'genre' as continuously evolving and open-ended, yet valuable as a frame to interpret and evaluate artwork.

The third discipline was linguistics. Most ethnographers understood 'genre' as a type of communicative event, while systemic functional linguists have mainly focused on disassociating 'genre' from the longer established 'register' or style.

In the final discipline, rhetorical scholars extended the understanding of 'genre' from merely classifying to "a means of social action" (as cited in Swales, 1990, p. 44).

The various understandings and uses of 'genre' in the abovementioned four disciplines evidently reflect how the concept of 'genre' is still evolving, which Swales acknowledged when he prefaced his own definition by declaring it as a working definition "for others to be able to use, modify [or] reject as they think fit" (1990, p. 45). His working definition of 'genre' for the ESP field is as follows:

1. A genre is a class of communicative events.
2. The principal criterial feature that turns a collection of communicative events into a genre is some shared set of communicative purposes.
3. Exemplars or instances of genres vary in their prototypicality.
4. The rationale behind a genre establishes constraints on allowable contributions in terms of their content, positioning and form.
5. A discourse community's nomenclature for genres is an important source of insight.

(Swales, 1990, pp. 45-57)

Swales' (1990) working definition sets out how a group of communicative events may share certain communicative purposes, yet vary in prototypicality. However, these variations are limited or constrained in their content, positioning and form by the rationale behind the genre.

The rationale behind the genre is then identified in Swales' (1990) summarised definition of 'genre':

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. The purposes are recognised by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. (p. 58)

It is the communicative purposes of a genre which constitute its rationale, and which limit or constrain variations in the genre's content, positioning and form. Swales' (1990) seminal work laid the theoretical foundation for the ESP approach to genre theory (further explored in Section 2.4).

However, in a special issue in 2015, a number of scholars reviewed Swales' (1990) approach to genre theory. Firstly, Johns (2015) made the point that Swales (1990) did not seriously consider the role of context. In referring to the development of the ESP approach since Swales (1990), she celebrated the increasingly serious consideration of the role of context, that there was not just a "tokenist nod" (p. 9) to context anymore. She also quoted Geertz (1973) who highlighted the need for ethnography to examine the broader context before one assigned communicative purpose(s) and categorized a genre.

Secondly, although Swales (1990) conceptualised genre as "a class of communicative events" (p. 58), his work did not consider the inter-relationship or interaction between genres (Flowerdew, 2015), nor the "relationship between structures of individual texts, classroom exemplars ('prototypes') and genre classification" (Johns, 2015, p. 2). However, as Flowerdew (2015) also subsequently noted, this inter-relationship or interaction between genres became one of the main foci and impetuses for the Swales (2004) volume.

Thirdly, Devitt (2015) argued that Swales' (1990) non-focus on unique genre performances and his sole focus on the patterned and typical were a weakness. Coming from an American New Rhetoric approach to genre theory (further explained in Section 2.4), she posited that English for Specific Purposes (ESP) practitioners need to understand unique genre performances before they can really help learners. Specifically, by understanding unique genre performances, ESP practitioners can then help learners to not only understand basic rhetorical moves, but to also make independent judgments when constructing their own specific, unique texts.

Besides that, Bhatia (1993) also pointed out Swales' (1990) underplaying of psychological factors in his definition, and offered his own definition:

[Genre is] a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s). (p. 13)

This definition by Bhatia (1993) takes the professional world into account and highlights the possibility of expert members' exploitation of constraints for private intentions.

Bhatia (2004) then revisited and offered this expanded definition of 'genre':

1. Genres are recognizable communicative events, characterized by a set of communicative purposes identified and mutually understood by members of the professional or academic community in which they regularly occur.

2. Genres are highly structured and conventionalized constructs, with constraints on allowable contributions not only in terms of the intentions one would like to give expression to and the shape they often take, but also in terms of the lexicogrammatical resources one can employ to give discursal values to such formal features.
3. Established members of a particular professional community will have a much greater knowledge and understanding of the use and exploitation of genres than those who are apprentices, new members or outsiders.
4. Although genres are viewed as conventionalized constructs, expert members of the disciplinary and professional communities often exploit generic resources to express not only 'private' but also organizational intentions within the constructs of 'socially recognized communicative purposes'.
5. Genres are reflections of disciplinary and organizational cultures, and in that sense, they focus on social actions embedded within disciplinary, professional and other institutional practices.
6. All disciplinary and professional genres have integrity of their own, which is often identified with reference to a combination of textual, discursive and contextual factors.

(Bhatia, 2004, p. 23).

In this definition, Bhatia (2004) chose to replace his earlier phrase "positioning, form and functional value" (Bhatia, 1993, p. 13) with the more general phrase "lexicogrammatical resources one can employ to give discursal values to such formal features" (Bhatia, 2004, p. 23). Besides that, Bhatia (2004) assigned superior understanding in how to utilise and exploit genres to established members, as compared to his 1993 definition, where it was solely expert members who exploited constraints on allowable contributions to achieve private intentions.

One significant change in this 2004 definition is the expansion from "private intentions" (Bhatia, 1993, p. 13) to "not only 'private' but also organizational intentions within the constructs of 'socially recognized communicative purposes'" (Bhatia, 2004, p. 23). Thus, according to this 2004 definition, generic resources may be exploited for individual, private intentions or for organizational intentions. Bhatia (2004) also added lines (5) and (6) to link genres to disciplinary and organizational cultures, and to the concept of genre integrity.

Additionally, Bhatia (2004) also critiqued Swales' (1990) restrictive pedagogic concerns, which had led to simplified and idealized genres. He argued that this inaccurately reflected "the real world of discourse, [which] is complex, dynamic, versatile and unpredictable, and often appears to be confusing and chaotic" (Bhatia, 2004, p. xiv). In a similar vein, the general editors of the series which included Bhatia's (2004) volume lauded the shift from pedagogic concerns to the engagement with new audiences concerned with genre exploitation (Bhatia, 2004, p. ix).

In the same year, Swales (2004) also revisited his definition of 'genre', perceiving a "mistaken emphasis on genres as distinct independent entities" (Swales, 2009) and two inherent flaws in definitional depictions: (1) their inability to apply to all situations and at all times; and (2) their possibly blinding ESP practitioners from seeing newly emerging genres accurately). He concluded by suggesting six metaphors, which was concisely summarised in Swales (2009) as follows:

Frames of Social Action → Guiding Principles
Language Standards → Conventional Expectations
Biological Species → Complex Historicities
Families and Prototypes → Variable Links to the Center
Institutions → Shaping Contexts; Roles
Speech Acts → Directed Discourses

(Swales, 2009, p. 6)

These six metaphors were hoped to facilitate further understanding of genres. However, with a need for a practical working definition, Bhatia's (2004) definition of 'genre' was considered most suitable for this study, especially as this research analyses a professional genre which may contain exploitation of generic resources for private or organizational intentions.

2.3 Communicative Purposes

Bhatia's (2004) definition of 'genre' pinpoints shared communicative purposes as a key component of genres. Harking back to Swales' (1990) summarised definition of 'genre', a genre's communicative purposes determine the genre's schematic structure ('rhetorical structure') and options of content and style ('rhetorical strategies'). This gives rise to Swales' 3-level genre model (communicative purposes realised by rhetorical structure, which is in turn realised by rhetorical strategies). Thus, the establishment of a genre's communicative purposes is extremely crucial for the understanding of any genre.

Furthermore, according to Swales' summarised definition, the skilled members of a genre's parent discourse community are most familiar with that genre's communicative purposes. Hence, a genre's discourse community needs to be identified first, in order to determine the genre's communicative purposes. Swales' (1990) concept of 'discourse community' involved a set of people who shared "common goals, participatory mechanisms, information exchange, community specific genres, a highly specialized terminology, and a high general level of expertise" (p. 29).

In contrast, Bhatia's (1993) and (2004) definitions of 'genre' set out how all members of a genre's discourse community know and understand the genre's communicative purposes. However, in the case of mixed genres, a few discourse communities may be involved. In such cases, Swales' (1990) definition of 'genre' would be more applicable for the identification of communicative purposes, whereby a genre's parent discourse community must be clearly identified before one can determine the genre's communicative purposes.

Moreover, Johns (2015) shared about how after 1990, Swales himself started rethinking and questioning the practice of focusing exclusively on communicative purposes as the key to determining and establishing a genre. It would seem to be more

accurate, especially for mixed genres, to design a genre analysis process which takes into account more factors, particularly the context surrounding the genre under study. Askehave and Swales (2001) outlined such a process, which involved identifying the “values, goals, material conditions, expectations, and repertoires of a discourse community which values that genre” (as cited in Johns, 2015, p. 2) before establishing the genre’s communicative purposes.

2.3.1 Communicative Purposes of Children’s Book Reviews

According to Bhatia (2004), book reviews may contain sufficient promotional concerns to be considered a peripheral member of the promotional genre colony (a cluster of interrelated genres which have a shared intention of persuading people to buy a product or service). Additionally, Bhatia (2004) categorised book reviews as mixed genres, which he defined as genres that are “partly promotional and partly information-giving or opinion giving” (p. 62).

If we accept Bhatia’s (2004) categorization of book reviews as a mixed genre, it is then crucial to ascertain the parent discourse community of OCBR in order to determine the genre’s communicative purposes. Additionally, if the OCBR genre is a mixed genre, there would be the high possibility of finding main communicative purposes and other communicative purposes in the genre.

However, identifying the parent discourse community of the OCBR genre is not as easy as identifying the parent discourse community of academic book reviews. The parent discourse community of academic book reviews is clearly the members of the academic discipline itself. However, OCBR can be written by anyone, especially with the current

pervasive use of the Internet, which has opened up a myriad of ways to publish book reviews.

Nevertheless, Matson's (2008) historical research on OCBR traced the origin of children's book reviews to Anne Carroll Moore, who was a children's librarian. Thus, in this study, I decided on librarianship as the parent discourse community who would recognise the genre's communicative purposes.

According to Matson's (2008) research, Anne Carroll Moore's main intent in her children's book reviews was to guide parents in selecting good books for their children, and promoting children's books. Hence, a promotional aspect has existed in children's book reviews from the genre's very inception. However, as Matson (2008) also points out, librarians now expect a systematic review of recently published children's books, indicating a shift in focus from promoting to informing and evaluating.

In summary, while there is a high likelihood of informing and evaluating being the main communicative purposes of OCBR, there may also be an inherent promotional communicative purpose in the genre. OCBR's communicative purposes will thus be revisited after findings are obtained from the rhetorical structure analysis and analysis of rhetorical strategies (linguistic and visual analysis).

2.4 Genre Analysis

Genre analysis arose out of a need for a more comprehensive way of textual analysis. In its development, there arose three different approaches: (1) the American New Rhetoric approach, which emphasized more on the genre's situational context and their social

significance than on linguistics (Hyon, 1996); (2) the Systemic Functional Linguistics approach, which was interested in the systematic links of a genre's language to its context of use (Christie & Martin, 2005); and (3) the English for Specific Purposes (ESP) approach, which is "more linguistic in direction" (Hyland, 2003, p. 21) and focused more on a genre's formal characteristics than on texts' specialized functions and the social contexts surrounding them (Hyon, 1996).

However, as these three approaches to genre theory converged over the years, Bhatia (2004) defined genre analysis as "the study of situated linguistic behaviour in institutionalized academic or professional settings", be it "typification of rhetorical action" (the American New Rhetoric approach), "regularities of staged, goal-oriented social processes" (the Systemic Functional Linguistics approach) or "consistency of communicative purposes" (the ESP approach) (p. 22). Bhatia's (2004) definition thus encompasses the three approaches to genre theory.

Swales (2004) also noted this convergence of views between the three approaches to genre theory, besides a persistent growing interest in "centralizing the concept of genre in specialized language teaching and in the development of professional communication skills" (p. 1). However, in a later work, Swales (2009) noted that the dividing lines among the three approaches to genre theory have not completely disappeared.

As such, there is a necessity to choose an approach for this study. Due to this study's focus on establishing the communicative purposes and general structure of the OCBR genre, the ESP approach to genre theory was deemed most suitable. Thus, the ESP approach (hereafter referred to as 'genre analysis') is adopted in this study.

2.5 Rhetorical Structure

A typical genre analysis (GA) study uses a rhetorical structure to analyse the schematic structure of the genre under study. A rhetorical structure consists of moves and steps, whereby Bhatia (1993) defined ‘moves’ as components within a generic structure that can alter a genre’s fundamental communicative purpose(s), and ‘steps’ as non-discriminative options which an author is allowed to utilise for creative genre construction.

One of the earliest rhetorical structures was Swales’ (1981) 4-move Create a Research Space (CARS) rhetorical structure for research article introductions, which he later revised to the following three moves:

Table 2.1 Swales’ (1990) CARS Model for Research Article Introductions

Move	Step
Move 1: Establishing a territory	Step 1 Claiming centrality, and/or Step 2 Making topic generalisation(s), and/or Step 3 Reviewing items of previous research
Move 2: Establishing a niche	Step 1A: Counter-claiming, or Step 1B: Indicating a gap, or Step 1C: Question-raising, or Step 1D: Continuing a tradition
Move 3: Occupying the niche	Step 1A: Outlining purposes, or Step 1B: Announcing present research Step 2: Announcing principal findings Step 3: Indicating RA ¹ structure

(Swales, 1990, p. 141)

Swales’ (1990) CARS model focuses on the introductory, summarising and evaluative function of research article introductions, besides an arguable function of promoting one’s research. This seems to reflect the functions possibly inherent in the OCBR genre. Swales’ (1990) data comprised research article introductions from the hard sciences, the social sciences and the biological or medical field. His findings were then generalized to

¹ ‘RA’ stands for ‘Research Article’.

all research article introductions. However, Moghaddasi and Graves (2017) found that research article introductions in their field of discrete mathematics were structured quite differently from Swales' (1990) rhetorical structure. Hence, they pointed out how findings about any sub-discipline need to be verified by further research before they can be generalised to the larger discipline.

Notwithstanding, Swales' (1990) seminal work led researchers to analyse other academic genres. Subsequently, GA was carried out on professional genres, such as Bhatia's (1993) study on legal genres and the study by Kathpalia (1992) which analysed book blurbs, print advertisements and sales promotion letters. Kathpalia's (1992) research established the following 9-move rhetorical structure for advertisements:

Table 2.2 Kathpalia's (1992) Rhetorical Structure for Advertisements

Move	Step
Move 1: Headlines	
Move 2: Targeting the Market	
Move 3: Justifying the Product/Service	Step 1: Indicating Importance of Product/Service Step 2: Establishing a Niche
Move 4: Appraising the Product/Service	Step 1: Identifying the Product/Service Step 2: Describing the Product/Service Step 3: Indicating Value of the Product/Service
Move 5: Establishing Credentials	
Move 6: Endorsements/Testimonials	
Move 7: Offering Incentives	
Move 8: Using Pressure Tactics	
Move 9: Urging Action	

(Source: Kathpalia, 1992, p. 177)

One of the moves in Kathpalia's (1992) rhetorical structure (Move 6: Endorsements/Testimonials) was referred to when identifying a new step in my data (M4-S2: Featuring Endorsement), due to the similarity in function.

In 1995, Motta-Roth analysed 180 academic book reviews from three disciplines (economics, literature and chemistry) and offered the following rhetorical structure for academic book reviews ('SF' stands for 'Sub-Function'):

1. Introducing the Book
 - SF 1 Defining the general topic of the book
and/or
 - SF 2 Informing about potential readership
and/or
 - SF 3 Informing about the author
and/or
 - SF 4 Making topic generalizations
and/or
 - SF 5 Inserting book in the field
2. Outlining the Book
 - SF 6 Providing general view of the organization of the book
and/or
 - SF 7 Stating the topic of each chapter
and/or
 - SF 8 Citing extra-text material
3. Highlighting Parts of the Book
 - SF 9 Providing focused evaluation
4. Providing Closing Evaluation of the Book
 - SF 10A Definitely recommending/disqualifying the book
or
 - SF 10B Recommending the book despite indicated shortcomings

(Source: Motta-Roth, 1995, p. 142)

Motta-Roth's (1995) rhetorical structure for academic book reviews became the main guide for this GA study, because there is no existing rhetorical structure for OCBR and Motta-Roth's (1995) rhetorical structure was the closest rhetorical structure to the OCBR genre.

Recent research continues to establish rhetorical structures for various academic and professional genres, such as EAP classroom lessons (Lee, 2016), manuscript reviews (Samraj, 2016), student laboratory reports (Parkinson, 2017), universities' introductory discourses (Yu, 2018) and restaurants' responses to online complaints (Napolitano, 2018).

2.6 Rhetorical Strategies

After a rhetorical structure analysis, a typical GA study analyses the rhetorical strategies which realise the structure's moves and steps, such as linguistic features, metadiscourse, intertextuality or interdiscursivity. Bhatia's (1993) summarised definition of 'genre' stated that "each genre is an instance of a successful achievement of a specific communicative purpose *using conventionalized knowledge of linguistic and discoursal resources*" (p. 16, emphasis mine). If this is so, then the crux to understanding a genre is to analyse the use of linguistic and discoursal features in achieving a specific communicative purpose.

Besides that, the pedagogic nature of ESP requires the determination of a genre's linguistic features for use in material design and teaching. Specific and grounded linguistic knowledge of a genre is needed in order for teaching to move from being very general or being full of generalisations to being reflective of actual practice. Additionally, as pointed out by Rajasegaran Krishnasamy (2011), the establishment of a genre's linguistic features would provide future studies with a basis for comparison.

Cook (2001) also pointed out how analysing visuals is necessary in discourse analysis, particularly when visuals change or add meaning to a discourse. Hence, as contemporary genres feature more and more visuals, studies need to incorporate visual analysis. As Bhatia, Flowerdew, and Jones (2008) argued, using only one analysis approach gives an incomplete perspective of the elephant under study. They also highlighted the importance of visual analysis through their identification of multimodal discourse analysis as one of the seven major approaches to discourse analysis:

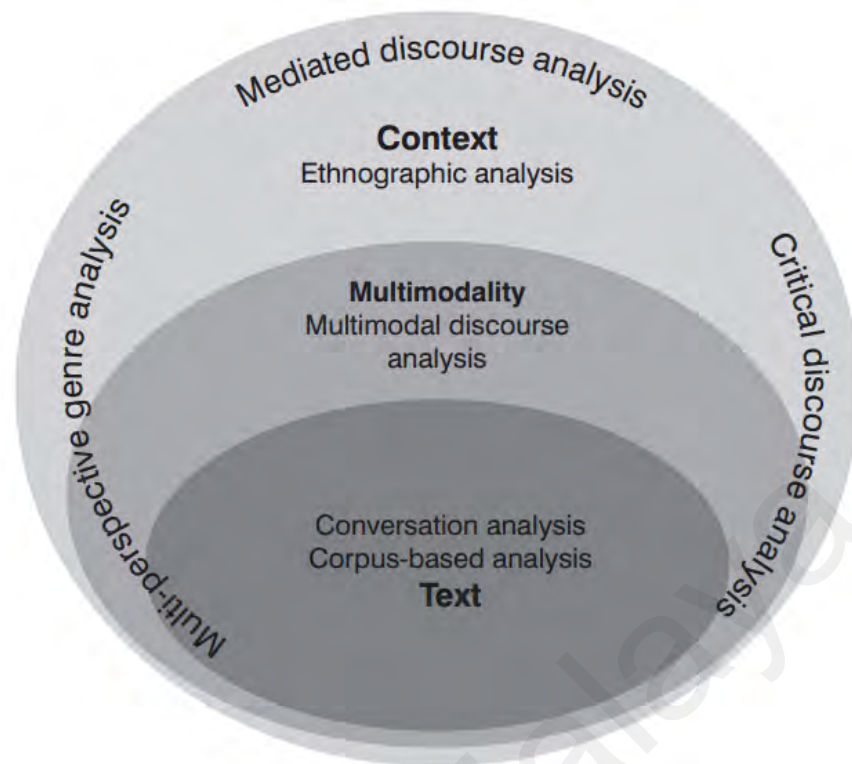


Figure 2.1: Approaches to Discourse Analysis: Text, Context and Semiotic Mode

(Source: Bhatia et al., 2008, p. 14)

As such, this study’s analysis of rhetorical strategies will include an analysis of both linguistic features and visuals. With regards to Figure 2.1, this study is mainly situated within ‘Text’, but enters ‘Multimodality’ slightly with its visual analysis.

Many GA studies have incorporated linguistic analysis. Some studies analysed the genre for linguistic features common or peculiar to the genre (Luīsa, 2005; Muangsamai, 2018; Norizah Hassan, 2008), while others conducted specific linguistic analyses (Ding, 2007; Flowerdew & Dudley-Evans, 2002; Li, 2013; Rajasegaran Krishnasamy, 2011; Yu, 2018). Three of the latter four used corpus-based methods to assist in their analysis. The following paragraphs outline each of these studies, with a particular focus on their linguistic analyses.

Lluïsa (2005) analysed the online blurbs of more than 60 books (no exact number of the blurbs studied nor of the books which the blurbs were based on were given throughout the paper), which were published between September 2002 and June 2003 to ascertain blurbs' global communicative purpose. Her linguistic analysis involved focusing on the texts' most salient linguistic and discursive elements to determine the relationship between form and function, and to explore a possible connection between blurbs and advertising discourse. Her findings indicated the existence of manipulation in blurbs, similar to advertising, whereby the receiver of the message is oriented towards choosing only one product or service. In the case of blurbs, publishing houses are conveying only one message to potential customers: that the book possesses many good qualities and that the author writes well.

Muangsamai (2018) studied 24 health and medical science articles published in 2012 in the online version of the research journal *New Scientist*. His linguistic analysis consisted of examining emergent key linguistic features through manual analysis and with the AntConc concordance software. He found frequent active voice constructions and frequent occurrences of modals, especially 'can' and 'could'. He stipulated that health and medical news reports frequently used active voice constructions instead of passive voice constructions to facilitate its communicative purpose: to disseminate scientific information to the general public. By using active voice constructions, these articles could communicate about agents and their actions in a clear and direct way, thus simplifying scientific discourse for the general public.

Norizah Hassan (2008) analysed 20 dismissal cases of Industrial Law Reports (ILR) extracted from *The Industrial Law Reports* from 2000 to 2001 for their rhetorical structure and linguistic elements. Her linguistic analysis aimed to find out which linguistic features are peculiar to dismissal cases and to determine whether ILR use similar linguistic

features as other legal genres. Her findings indicated that ILR do share similar linguistic features with other legal genres, especially complex prepositional phrases, binomial or multinomial expressions, and the use of Latin words.

All three studies analysed the linguistic features common or peculiar to the genre under study, whether through manual or software-assisted analysis. The following five studies conducted specific linguistic analyses for particular elements.

Ding (2007) studied 30 personal statements submitted for entrance to medical or dental schools which were available on public websites. 20 of these statements had been edited or was successful in their application for entrance, while the remaining 10 were unedited, unsuccessful samples. Her study attempted to determine the linguistic difference between these two datasets, by using a computerized analysis using two concordance softwares. She first determined the keywords which were associated to the moves of the genre, then compiled concordances for those keywords. The collocations of certain words were also analysed. Her findings indicated a frequent use of 'and' as a binary, and that the unedited, unsuccessful samples tended to (1) lack certain relevant moves; (2) provide explicit description of personality traits instead of focusing on experiences related to medicine or dentistry; and (3) overuse irrelevant details, such as telling stories unrelated to or only remotely related to the purpose of applying for the medical or dental program.

Flowerdew and Dudley-Evans (2002) closely examined 53 editorial letters (an occluded genre) written by a co-editor of a renowned Applied Linguistics journal for the genre's rhetorical structure, linguistic features and politeness strategies. Their linguistic analysis involved examining the corpus for elements of linguistic politeness. They found the use of phrases such as 'I'm afraid' or 'sorry' or the strategy of initially praising as a

lead-in and a softening of the subsequent blow of rejection. Additionally, there was a very personal nature to the letters, with a high usage of 'I' (the second most frequent lexical item in the letters, after 'the') and 'think' (used nearly twice per letter, on average). Also, the modals 'could' and 'would' were often used in the 'making recommendations for revision' move to avoid sounding instructive or directive.

Li (2013) analysed 20 hotel advertisements of Malaysian hotels with four-star ratings and above, in order to understand how Malaysian hotel advertisements used advertising discourse to meet their objectives. Her linguistic analysis consisted of examining the texts for the occurrence of six linguistic features which are supposed to be commonly associated with advertising: the pronouns 'you' and 'your', adjectives, binomial and multinomial expressions, nominal expressions, ellipses and imperatives. She found that these six linguistic features occurred in 80-100% of her 20 texts. Besides that, she found a frequent use of other non-linguistic elements, particularly colourful and attractive visuals, logos and explicit promotional sub-headings.

Rajasegaran Krishnasamy (2011) analysed 90 psychology research articles (30 each from the sub-disciplines of educational, economic and environmental psychology) which were published in the years 2005-2007. His linguistic analysis involved studying how the researchers cast their titles and proclaimed new knowledge, specifically how they structured those claim sequences and used metadiscursive features and hedges. He found that few researchers used full sentences for their titles, and that most researchers tended to begin their article with long explanations on how their study contributes to the field's creation of new knowledge, and ending their introduction section by stating the value of their study. However, all three sub-disciplines differed in the way they made new knowledge claims, hence there was no discernible overall standardised format. Besides

that, he found a variety of metadiscursive features within these claim sequences and also found more unhedged claims than hedged claims.

Yu (2018) examined and compared the general introductory discourses of the top 20 Chinese universities with a global corpus comprising general introductory discourses of the top 20 global universities, with all texts being acquired from their respective official websites. Using Fairclough's (1992) framework of discourse analysis (as cited in Yu, 2018), her linguistic analysis consisted of annotating the texts with JClaws and using Wordsmith 5 to analyse both corpora's wordlist, keywords, collocation, concordance, clusters and lexico-grammatical features including tense, voice and modality. Based on a comparison of both corpora, she found significant intertextuality in Chinese universities' discourses, specifically the incorporation of historical discourses and third-party quotations, due to social and cultural reasons.

In terms of linguistic features found in informative and promotional genres, informative genres could contain nouns, noun phrases, complex prepositional phrases, binomial or multinomial expressions and the use of Latin words (in legal genres); the use of 'I', 'think' and politeness strategies (in editorial letters conveying editorial decisions); or active voice constructions and modals, especially 'can' and 'could' (in health and medical news reports). Genres which had both informative and promotional communicative purposes could contain significant intertextuality (in universities' introductory discourses); frequent use of 'and' as a binary (in personal statements); or adjectives, superlatives, ellipses, imperatives, the second person pronoun 'you', questions and book quotes (in blurbs).

Recent studies on visual analysis include Maryam Mahmood Hikmet Al-Attar (2017) who used quite a few analytical frameworks to examine and compare five types of promotional genres (advertisements, posts, comments, reviews and interviewees' responses) and Greenwood, Jack, and Haylock (2018) who analysed corporate reports to determine the role which visual rhetoric plays in organizational communications.

In the field of GA, visual analysis has been carried out with different depths, from Cheong (2013) who carried out an in-depth multimodal discourse analysis on online tourism homepages and advertorials, to Mohd Safarizan Mohd Safian (2016) who concurrently analysed the visuals in hotel and lodging online advertisements with his rhetorical structure analysis.

Mohd Safarizan Mohd Safian (2016) analysed the visuals present in the advertisements as part of his rhetorical structure analysis. Based on his findings, visuals contributed to an existing move (e.g., Move 1: Attracting Attention and Move 13: Promoting Service Applications) or existing step [e.g., Move 6, Step C: Service Pledge (Guarantee)], or formed a step on its own (Move 1, Step C: Usage of Visual Images). Teo (2008) also analysed visual images concurrently with her rhetorical structure analysis on advertisements of skin-care products, finding that visuals contributed to an existing move [Move 5: Endorsements/Testimonials (E/T)]. In another GA study on twelve Hong Kong luxury hotel websites, Suen (2009) found that the logos of luxury hotels formed Move 1: Identifying the Brand. However, both Teo (2008) and Suen (2009) carried out a separate visual analysis on the visuals in their studies.

Besides that, during my analysis of rhetorical strategies, I came across a few instances in my data where the pointing out of a reviewed book's distinctive value and the

subsequent strong recommendation of purchase appeared to move beyond positive evaluation to promotion. These instances seemed to be indicative of a marketing strategy known as ‘Unique Selling Proposition’ (USP). USP is a marketing strategy based on the idea that effective advertising requires pointing out a product’s or service’s unique characteristic or its meaningful and distinctive benefit to consumers (Frazer, 1983). More is elaborated on in that specific section (Section 4.3.1.9).

2.7 Reviews

As earlier stated in Section 1.3, the online Oxford Living Dictionaries define ‘review’ as “A critical appraisal of a book, play, film, etc. published in a newspaper or magazine” (“Review,” n.d.). Such a traditional definition assumes professional training in criticism and the use of formal published sources. Such a definition would exclude reviews by non-professionals such as bloggers and the general public, and would exclude reviews which are only available on non-published sources, such as online websites and personal weblogs.

In contrast, Moghaddam (2013) offered the following definition of a review: “a subjective text containing a sequence of words describing opinions of a reviewer regarding a specific item” (as cited in Mohd Safarizan Mohd Safian, 2016, p. 49). This definition expands the object of a review from a literary work to any item, which then enables inclusion of items sold on *Amazon*, the online retail giant. Furthermore, Moghaddam’s definition no longer claims criticality in the review. The review is now subjective and merely opinions. This change in perspective is understandable when one takes into account the fact that anyone can review an item on the *Amazon* website or review an application (‘app’) on the *Google Play* app, once one creates an *Amazon* account or a *Google Play* account.

In terms of previous research, the review genre has been the focus of many studies from different fields. Non-textually, research on film reviews have been done in the fields of marketing (Basuroy, Chatterjee, & Abraham Ravid, 2003) and education in journalism (Wyatt & Badger, 1984), while studies on restaurant reviews have been carried out in the fields of opinion-mining (Kang, Yoo, & Han, 2012) and computer science (Veenendaal et al., 2014). Textually, magazine reviews have been researched within the field of applied behaviour analysis (Caruso & Kennedy, 2004).

2.8 Book Reviews

The online Merriam-Webster dictionary defines ‘book review’ as “a descriptive and critical or evaluative account of a book” (“Book review,” n.d.). In academic scholarship, especially in the field of GA, substantial research has been done on academic book reviews. Motta-Roth (1993) offered the following definition for academic book reviews:

Academic book review is the genre used in an apart interaction (in opposition to face to face interaction) through a written text, when discipline members provide or search for evaluation and description of a given book within a specific field (as cited in Motta-Roth, 1995, p. 41).

According to this definition, academic book reviews are always a written text with discipline members being either the reviewer or the reader.

In contrast to scholarly academic evaluation, Gorraiz, Gumpenberger, and Purnell (2014) emphasized the opinion-based nature of academic book reviews. They defined an academic book review as “a post-publication opinion of the content and presentation of a book and [that] is usually provided by a scholar in a related field” (Gorraiz et al., 2014). According to this definition, reviews are characterised as post-publication and having a

focus on the book's content and presentation. Unlike Motta-Roth's definition, in this definition, reviews do not have to be written by a member of that particular discipline. Instead, scholars of a field related to that particular discipline may provide the review.

Araujo (1996) also presents a different perspective of academic book reviews, whereby academic book reviews are "a kind of evaluative academic text in which the reviewer attempts to persuade the reader to read or not [read] the new book." (p. 44). Thus, academic book reviews are evaluative yet persuasive in nature according to this definition, whereby their aim is to persuade one to read or not read that particular book under review.

However, according to Walford (1986), book reviews should explain and review, while Hoge (1987) suggested book reviews should introduce the book, attract apathetic or indifferent readers, and direct the author to problems requiring deeper thought (as cited in Huang & Yang, 2014). In the case of academic book reviews, based on Motta-Roth's (1995) research, she found that the communicative purposes of academic book reviews were to "introduce and evaluate new publications" (p. 54).

In terms of research, studies on book reviews have been carried out in many diverse fields, such as literature (Allington, 2016), economic behaviour (Dobrescu, Luca, & Motta, 2013), scientometrics (Zhou, Zhang, Zhao, & Chen, 2016) and library science (Kao & Peng, 2015). All of these studies utilized online book reviews.

In the case of reviews on fiction books alone, only a manual appraisal analysis conducted on Australian fiction reviews (Stinson, 2016) could be found. Most studies were conducted (1) on academic book reviews alone; (2) on a combination of academic and fiction book reviews; or (3) the study did not state whether the book reviews were

academic or fiction book reviews. Thus, it would seem that little research has been conducted on solely fiction book reviews.

Stinson (2016), the only study found that analysed fiction book reviews alone, closely examined 78 reviews from *The Australian Book Review*. Her study aimed to contribute to a continuing debate on whether Australian reviewing practices were 'too nice'. Her findings revealed a majority of overwhelmingly positive reviews, a significant proportion of 'compliment sandwiches' [a term for reviews which sandwiched (prefaced and followed) negative evaluation with positive evaluation in order to soften the negative evaluation] and a new occurrence: open-face compliment sandwiches (her term for reviews which started off with non-evaluative or neutral paragraphs, continued with positive and negative evaluation, then ended with additional positive evaluation). This would seem to substantiate the claim that Australian reviewers are 'too nice'. However, Stinson (2016) posited that attacking 'too nice' reviews ignores the inherent hybridity of the genre. As she succinctly points out:

Books reviews are a hybrid genre, combining literary criticism, advertising and news reporting (since the publication of a book is a newsworthy 'event'); this hybridity produces a schizoid split because the genre has its feet planted in two irreconcilable notions of value (the economic and the literary). (p. 122)

Besides that, much linguistic research has been done on academic book reviews, among them studies situated in the fields of systemic functional linguistics (Babaii & Ansary, 2005), pragmatics (Itakura, 2013), and critical discourse analysis (Moreno & Suárez, 2008).

Babaii and Ansary (2005) used the Systemic Functional Linguistics approach to analyse 90 academic book reviews from three related disciplines (physics, sociology, and literature) published during the years 1998-1999. Specifically, they used Halliday's (1985) categorization of processes, their definitions and instantiations and Eggins et al.'s

(1993) model for analysing participant types (as cited in Babaii & Ansary, 2005) to systematically characterise book reviews as an academic written genre, with regards to aspects of the transitivity system. Their linguistic analysis consisted of sectioning each review in clauses, then calculating the frequencies and percentages of the categories in all 90 texts and in each individual discipline. Findings indicated that reviews from physics journals contained more passive constructions, non-human concrete participants, relational and existential processes and less specific human participants than reviews from sociology and literature journals. This resulted in physics reviews filled with grammatical metaphors and impersonality.

Itakura (2013) used a pragmatics approach to study praise in book reviews, specifically how English and Japanese reviewers hedge praise differently and how relevant syntactic devices are in analysing hedging. He analysed 20 English and 20 Japanese academic book reviews selected from four linguistic journals published during the years 2002-2007. His linguistic analysis consisted of examining modal verbs, epistemic verbs, adverbs, adjectives, first person pronouns and additional expressions usually utilised in prepositional phrases specifically referring to the reviewer and categorized under 'personal attribution'. He found that culture played a huge influence on hedging practices, with Japanese reviewers more frequently using hedging when praising and using impersonal syntactic structures. This was probably due to the Japanese culture and traditions of politeness, besides reviewers' desire to be non-committal. In contrast, English reviewers hedged less and tended to utilise personal syntactic structures, possibly due to positive politeness and their readiness to assume responsibility for their reviews.

Moreno and Suárez (2008) utilized the critical discourse approach in identifying and comparing the critical acts present in 20 English academic book reviews with the critical acts in 20 peninsular Spanish academic book reviews. The 40 reviews were published

between 2000-2002. Their aim was to gain insight into international journals' expectations regarding overall critical attitude towards the books being reviewed, as compared to conventional practices in smaller discourse communities' journals. Their linguistic analysis involved manually analysing the texts, taking into account the co-text and context, for evaluative language used by the reviewers to express positive or negative opinions on the book being reviewed. They found that peninsular Spanish reviewers tended to be much less critical and tended to evaluate negatively much less, as compared to English reviewers.

Quite a few GA studies have been conducted on academic book reviews (Junqueira, 2013; Motta-Roth, 1995; Nodoushan & Montazeran, 2012; Valensky, 2010). Both Junqueira (2013) and Nodoushan and Montazeran (2012) based their textual analysis on Motta-Roth's (1995) rhetorical structure, while Valensky (2010) and Motta-Roth (1995) herself started from scratch.

Junqueira (2013) investigated the cross-cultural rhetorical trends inherent in 20 academic book reviews (10 written in Brazilian Portuguese and 10 written in English) published in international applied linguistic journals during a 10-year period between 2001-2010. He found that unlike Motta-Roth's (1995) evaluative Move 3 which appeared in linear sequence, Move 3 in his corpus was more cyclical. Besides that, only 2 Brazilian Portuguese (BP) reviewers used the first-person singular conjugation, due to Portuguese language allowing the non-use of pronouns due to its verb conjugations already indicating the subject. Other BP reviewers utilised first personal plural pronouns, which was justified in style manuals as expressing 'modesty'. This tendency appeared to indicate avoidance of conflict, which was found in another BP genre, that of research articles. Additionally, BP reviewers tended to be less critical and their reviews contained much

more variation in its move structure, as compared to English reviews, suggesting this genre is less well-established and is still emerging in the Brazilian academic community.

Motta-Roth (1995) examined 180 academic book reviews from three disciplines (economics, literature and chemistry) published between November 1993 and March 1994 for the rhetorical moves present in the genre and its terms of praise and blame. Her data sources were selected based on Nwogu's (1990) three criteria of reputation, representativity and accessibility. She supplemented this analysis with interviews of book review editors of research journals which were situated in the three particular disciplines. Her linguistic analysis involved identifying terms of praise and blame during her rhetorical structure analysis, then quantitatively analysing their patterns of occurrence across the three disciplines, with the help of a microconcord program. Her findings indicated general systematicity of text structure yet some discipline-specific variations. Economics reviews tended to contain mathematicisation, literature reviews emphasized creativity in elaborating theories and chemical reviews focused on speed in producing knowledge.

Nodoushan and Montazeran (2012) analysed 60 academic book reviews from four applied linguistic journals, which were published between 2004-2010, to determine if native, ESL and EFL reviewers employed different types of moves in their rhetorical structures. They used manual analysis and the AntMover software to establish the moves, then utilised the Kruskal-Wallis H Test in determining the existence of any significant statistical difference between native, ESL and EFL reviewers' choice of rhetorical structure. They discovered that the reviewer's linguistic background did have a statistically significant impact on his or her choice of moves. Specifically, native reviewers always included evaluation and a definite recommendation or disqualification of the reviewed book, but some ESL and EFL reviewers solely informed about the book,

and did not evaluate it. Besides that, unlike Motta-Roth's (1995) linear sequence of moves, Nodoushan and Montazeran's (2012) corpus indicated a tendency towards cyclical moves, especially reviews written by native speakers. Additionally, Move 1 (Introducing the Book) and Move 2 (Outlining the Book) tended to be intertwined in a majority of the reviews.

Valensky (2010) carried out a historical and textual analysis of 90 academic book reviews from 2 major composition journals, which were published between the years 1939-2007, to trace historical trajectories and textual trends, and discover how these trends mirror and also mould the discipline, theory and teaching of composition. This analysis was supplemented with interviews of the journal editors. She discovered that the reviews reflect the historical, textual and professional development of the composition field's struggle for disciplinary significance and legitimacy. Additionally, in her analysis of the review essay, she discovered a repurposing of the genre, whereby a new purpose of positioning theoretical and disciplinary arguments took priority over reviews' original purpose of describing and evaluating.

A few of these GA studies also focused on evaluation in particular (Moreno & Suárez, 2008; Motta-Roth, 1995; Nodoushan & Montazeran, 2012). Motta-Roth (1995) developed a generic description of academic book reviews, then investigated field-dependent elements of the genre, specifically evaluative terms of praise and blame utilized in the reviews. Moreno and Suárez (2008) investigated the effect of cultural influence upon reviewers' overall critical attitude, comparing academic book reviews in English international journals with academic book reviews in peninsular Spanish journals. Nodoushan and Montazeran (2012) examined the influence of reviewers'

linguistic background on the rhetorical structure produced and how evaluative or informative they were.

2.9 Children's Book Reviews

The Library and Book Trade Almanac™ (previously known as The Bowker Annual Library and Book Trade Almanac) categorises books for children as grades pre-kindergarten to 6, and books for young adults as grades 7 to 12 (as cited in American Library Association, 2010). This study will follow this age categorization.

According to Matson's (2008) historical research on children's book reviews, its inception can be traced to 1918 when Anne Carroll Moore's regular column began in 'The Bookman', a major literary journal at that time. Based on Matson's research as well, the precursors to children's book reviews were recommended book lists and the original purpose of children's book reviews was to guide parents' selection of good books for children, and to promote children's books. Thus, even in its inception, children's book reviews had a promotional thrust. However, Matson described a subsequent shift in expectations, with current expectations being that reviewers provide a systematic review of new children's books just published. Thus, contemporary children's book reviews should be more of a systematic review and have less of a promotional purpose.

In terms of studies, no study has carried out GA on children's book reviews. However, the field of library and information science has carried out a few studies on children's book reviews, such as the following four studies: Bishop and Orden (1998), Harrington (1993), Sutherland (1967), and Wilson and Bishop (1999).

Bishop and Orden (1998) utilized content analysis to investigate how adequate contemporary children's book reviews were, by focusing on the six most used professional review journals: *Booklist*, *Bulletin of the Center for Children's Books*, *Horn Book Guide*, *Horn Book Magazine*, *Kirkus*, and *School Library Journal*. Specifically, they investigated the coverage and content in 559 reviews of 107 titles contained in the Notable Children's Books lists for 1994-1996, then compared their findings with findings from earlier studies. Among their findings, they found an increase in evaluation and in the attention paid to illustrations, and the fact that only *School Library Journal* predicted a book's potential popularity, besides a continued "overall lack of attention to visual elements" (p. 176).

Harrington (1993) conducted a series of informal interviews with children's librarians from different libraries to determine the "contemporary role of children's collections and of children's librarians in collection development" (p. 27). From her findings, librarians perceived that some journals seemed to expect all reviews to recommend the book and put it in a favourable light. However, even if many books are good, librarians needed to know which books are the best ones to purchase, and hence, reviews needed to be more discriminating.

Sutherland (1967) examined contemporary reviewing practices of that time in order to determine the "character and the measure of [her] access to current publication of children's literature via the sources of critical evaluation" (p. 110). She studied and compared 2,299 reviews written in 1965, contained in four professional review journals: *Booklist*, *Bulletin of the Center for Children's Books*, *Horn Book Magazine* and *School Library Journal*. From her study, she found that none of the journals could give complete coverage and that with intense scrutiny, all four journals had some flaws in them.

Additionally, she concluded that a user must evaluate a review medium in terms of its intended audience.

Wilson and Bishop (1999) also used content analysis to determine which journals provided the most useful children's book reviews. They first identified ten criteria which librarians, authors, editors and publishers deemed necessary in reviews, then analysed 152 reviews of 1996 Notable Books for Children in four journals for these criteria. The four journals were *Booklist*, *Bulletin of the Center for Children's Books*, *Horn Book Magazine* and *School Library Journal*. They found that no journal consistently incorporated all the ten criteria. Other findings related to this study included *Booklist's* strength in identifying a book's strengths and weaknesses and SLJ's superiority in identifying a book's uses, such as a book being suitable for story-time, reading aloud or science reports.

2.10 Online Children's Book Reviews

'Online children's books reviews' are children's book reviews that can be found on the Internet. They may be available on both online and offline mediums (in a hardcopy form), or they may only be available on the Internet.

In terms of research, no study could be found which analysed the OCBR genre itself. There were studies which analysed the content found in OCBR, but no study could be found which focused on the review itself. The following are two studies which analysed the content found in OCBR: Hoffman (2010) and Uehara, Baba, and Utsuro (2016). Both studies were not GA studies.

Hoffman's (2010) study on children reader response was based on online book reviews available in a website called *Spaghetti Book Club*, while Uehara, Baba, and Utsuro's

(2016) study on children's language acquisition was based on reviews written on a website called *Ehon-navi*, a website specialising in picture books. The study by Hoffman (2010) was a reception study “situated at the intersections of ethnography, childhood studies, literary studies, and education research” (p. 234). Her study analysed thirty online reviews of Roald Dahl’s *The BFG*, with their accompanying illustrations, revealing children reviewers as an ‘active’ audience, capable of engaging in meaning-making and distinguishing between fiction and reality.

Uehara, Baba, and Utsuro’s (2016) study extracted reviews which included both the word ‘pointing’ and Japanese vocalizing symbols from the *Ehon-navi* website, while excluding reviews which depicted mothers’ pointing behaviour. They then categorised each ‘pointing’ instance into different characteristics of pointing behaviour and analysed how these characteristics changed in accordance with children’s age. In both of these studies, the focus was on the content of the reviews, not the reviews themselves.

2.11 Research Gap

Based on the literature reviewed in Sections 2.7-2.10, many studies have analysed the wide field of reviews using non-linguistic and linguistic approaches. However, relatively little research has been carried out on fiction book reviews and children’s book reviews, and GA has not been carried out on these two specific genres yet (based on online research and library research).

Additionally, although Bhatia (2004) identified book reviews as a peripheral member of the promotional genre colony, none of the existing GA studies have analysed the presence of promotional purposes in book reviews (based on online research and library research).

As such, this GA study on the OCBR genre is an attempt to fill current research gaps, with a particular focus on the possible presence of promotional purposes in the genre and the rhetorical strategies by which they are realised in actual data.

2.12 Summary

This chapter has discussed the concepts used in this study and previous related literature. The next chapter will present this study's analytical framework and research methodology.

Universiti Malaysia

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Introduction

The methodology of this research is presented in this chapter. Firstly, the research design is presented and the dataset used in this study is described. Then, the selection and collection process of the data is described in detail, followed by an explanation of the analytical framework and data analysis methods. Lastly, the moves and steps in Motta-Roth's (1995) rhetorical structure for academic book reviews are elaborated upon and amended according to this study.

3.2 Research Design

The approach to this study was qualitative in nature, whereby the text structure of each of the twenty online children's book reviews (OCBR) was examined in detail and coded for moves and steps, with reference to Motta-Roth's (1995) rhetorical structure.

This study also follows Swales' (1990) 3-level genre model, which is illustrated by the following figure:

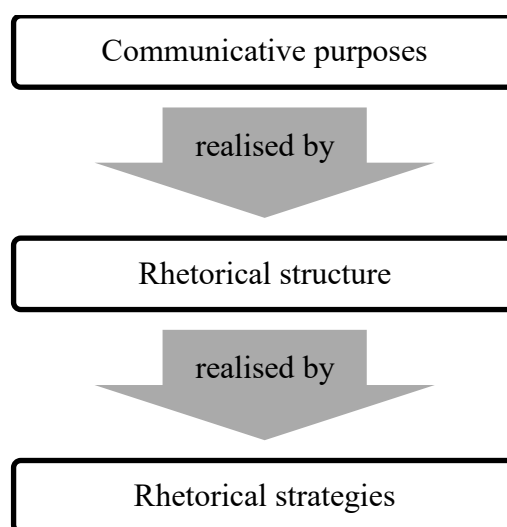


Figure 3.1 Swales' (1990) 3-Level Genre Model

According to Swales' (1990) 3-level genre model, in order to determine a genre's communicative purposes, one needs to analyse the genre's rhetorical structure and at a more micro-level, the genre's rhetorical strategies.

As such, the research design of this study comprised the following steps:

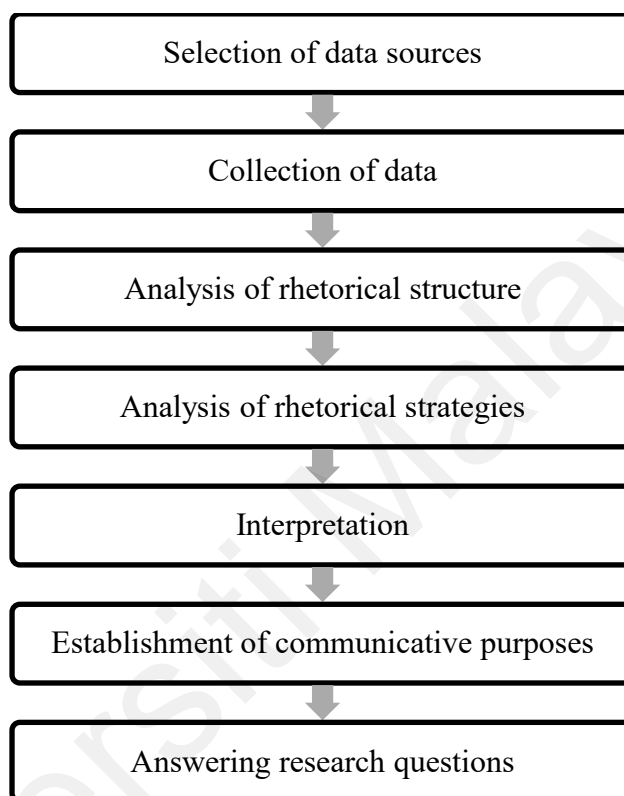


Figure 3.2: Research Design Process

3.3 Description of the Data

The data used in this study comprised twenty online children's book reviews (OCBR). As there were no available academic definitions of fiction book reviews or book reviews which could be used in this research, the definition of 'book reviews' adopted the main gist of the definition by Gorraiz et al. (2014) with certain elements of Moghaddam's (2013) general definition of 'reviews'. The resulting definition is as follows: 'A subjective

text containing a sequence of words describing opinions of a reviewer on the content and presentation of a book’.

The phrase “post-publication” in Gorraiz, Gumpenberger and Purnell’s (2014) definition was omitted because book reviews could be published pre-publication, such as *Booklist Online* (BO) which reviews pre-publication material. The phrase “and is usually provided by a scholar in a related field” from Gorraiz, Gumpenberger and Purnell’s (2014) definition was also omitted because many online book reviews nowadays are provided by members of the public who are non-scholars. Finally, the phrase “a subjective text containing a sequence of words describing opinions” from Moghaddam’s (2013) definition was adopted due to the varying formats of current online book reviews. Many book reviews are still formatted in paragraphs and form a passage, but there are book reviews formatted by sections under different headings, such as book reviews in Common Sense Media (<https://www.commonensemedia.org/>).

This study defined ‘children’s books’ as books categorised for ages 0-12. This age range follows the categorization by the Library and Book Trade Almanac™, which categorises books for children as grades pre-kindergarten to grade 6, and books for young adults as grades 7 to 12 (as cited in American Library Association, 2010). This categorization thus includes picture books, board books, chapter books and early readers, and excludes young adult novels.

However, the reviews in this study were narrowed down to children’s fiction and limited to children’s books targeted at ages 6-12 or grades 1-6 only. Fiction book reviews were focused on as there are few studies on fiction book reviews, with the majority of research conducted on academic book reviews. Reviews on books meant for children aged

0-6 or were excluded because they had a higher likelihood to lack a storyline, which would affect the rhetorical structure analysis.

Therefore, the term ‘online children’s book review’ in this study is defined as ‘a subjective text describing opinions of a reviewer on the content and presentation of a children’s book targeted at ages 6-12 or grades 1-6, which can be found on the Internet’. This definition thus excluded reviews which could only be found in printed journals and articles merely listing recommended books.

3.4 Selection of Data Sources

The data sources were selected based on the three criteria outlined by Nwogu (1989): reputation, representativity and accessibility, following Motta-Roth’s (1995) study. Nwogu’s (1989) selection criteria for data sources was used in this study despite his corpus being made up of academic texts, because no other suitable selection criteria could be found. The three criteria are explained then applied to this study’s selection of data sources in the following sub-sections.

3.4.1 Reputation

The criterion of reputation requires data sources to be held in high esteem by members of an assumed readership. Additionally, the reputation of professional journals is usually determined by levels of circulation and the rate of subscriptions by members of its target readership (Nwogu, 1989).

In this study, data sources had to be highly regarded by the parent discourse community of children’s book reviews: librarianship. To this end, this study’s data

sources were chosen out of the 12 data sources recommended by ALA for libraries (American Library Association, 2015). The list of the 12 data sources are as follow:

1. *Booklist Online* (<https://www.booklistonline.com/>)
2. *Choice* (<http://choicereviews.org/>)
3. *AudioFile* (<https://www.audiofilemagazine.com/>)
4. *Bulletin of the Center for Children's Books* (<http://bccb.ischool.illinois.edu/>)
5. *The Horn Book Guide* and *The Horn Book Magazine* (<http://www.hbook.com/>)
6. *Kirkus Reviews* (<https://www.kirkusreviews.com/>)
7. *Library Journal* (<http://lj.libraryjournal.com/>)
8. *The New York Times Book Review*
(<https://www.nytimes.com/section/books/review>)
9. *Publishers Weekly* (<https://www.publishersweekly.com/>)
10. *School Library Journal* (<http://www.slj.com/>)
11. *Science Books & Films* (SB&F)
(<http://www.sbsonline.com/Pages/welcomesplash.aspx>)
12. *Video Librarian* (<http://www.videolibrarian.com/>)

Out of these twelve review sources, four sources were taken out as they reviewed materials other than children's books in written format: (1) *Choice*, which reviews academic works; (2) *AudioFile*, which reviews audio materials; (3) *Library Journal*, which reviews adult books (allowing *School Library Journal* to specialise in reviewing children's and young adult books); and (4) *Video Librarian*, which reviews videos. Reviews of audio and video versions of children's books were excluded as the content of these reviews would differ from the content in reviews of written children's books, affecting the rhetorical structure and rhetorical strategies used to realise moves.

3.4.2 Representativity

The second criterion of representativity refers to three things: (1) data collected should exemplify the professional community's authentic discourse; (2) language within the data ought to typify authentic language relevant to the problems being investigated; and (3) data selected should have enough variation of sources to avoid observations being symptomatic of a particular journal's house style and to enable generalisation of observations.

In this research, to ensure data sources exemplified the librarian community's authentic discourse, only professional review journals written by members of the librarian profession were selected, and three different review journals should be selected to provide adequate variation. The preference for three review journals instead of two journals would help in determining obligatory moves later, as having only two journals would mean certain stylistic differences in both journals could result in those moves or steps being present in 50% of the data. Having three review journals would mean obligatory moves were present in more than one source, thus being really obligatory, not just stylistic.

Thus, out of the eight review sources of written children's books, four review sources were excluded as they were not written by members of the librarian profession: (1) *The Horn Book Guide* and *The Horn Book Magazine*, which were founded by a bookseller (Jameyson, 1999); (2) *Kirkus Reviews*, which was started by a publisher (Smith, n.d.); (3) *The New York Times Book Review*, a newspaper; and (4) *Publishers Weekly*, which was created by a bibliographer (Publishers Weekly, n.d.).

3.4.3 Accessibility

This third criterion of accessibility means two things: (1) data sources selected were easily accessible to and obtainable by the researcher; and (2) the researcher had adequate knowledge about the content of discourse under analysis.

From the four remaining review sources, two review sources had to be discarded as both required subscription for access to its full database of reviews: (1) *Bulletin of the Center for Children's Books*; and (2) *Science Books & Films* (SB&F).

Thus, two review sources remained (*Booklist Online* and *School Library Journal*), and these two sources became the data sources for all three research questions in this study. Although three review sources would have been best to provide adequate variation, due to the necessary exclusions, this study utilised only two review sources.

The data selected from these two different sources were considered as one population, with common similarities making up the generic description of the genre. Both sources have the same main intended audience of librarians, though *Booklist Online* is also for book groups and book lovers. Additionally, both sources turned out to be American in origin, which was unintended.

3.5 Data Collection Procedures

Firstly, I created a 14-day free trial subscription on *Booklist Online* (BO), the web version of the *Booklist* print magazine. This enabled access to the full database of over 170,000 reviews. Without it, I would only be able to access web-only reviews published during the last 30 days.

I then randomly selected ten BO fiction reviews. Each review was of a children's fiction book targeted at grades 1-6, categorised under 'Books for Youth' and the sub-category 'Fiction'. As *School Library Journal* reviews are ordered by the date the book review was published (blog-style), from latest posts to older posts, I chose to order BO reviews by date too. However, *Booklist Online* orders its reviews by the date the books would be published (BO reviews books pre-publication). For consistency, I decided to select the first review of each month from October 2017 back to January 2017. These reviews were the reviews of books latest to be published in the batch of books reviewed that month, and hence, they were not necessarily the first or last review published in that month. Besides that, I found that most books were targeted at a range of grades, such as grades 4-6. Hence, my selection contained reviews of books which also targeted grades outside of my study's range, such as grades 4-7 (which included grade 7 that is categorised under 'young adults').

Next, I randomly selected ten *School Library Journal* (SLJ) fiction reviews for books aimed at grades 1-6, by manually going through blog posts tagged as 'Book Reviews'. The reviews were ordered by the date posted (blog-style), from the most recent post to older posts. To maintain a similar timeframe as selected BO reviews, I decided to take the last review of the month for each month from October 2017 back to January 2017. SLJ reviews also contained books targeting grades outside of my study's range, similar to BO reviews. 'Xpress Reviews' and reviews reviewing more than one book were excluded as these reviews tended to be shorter than reviews focusing on one book. Reviews without 'SLJ Reviews' in its title were also excluded as they were formatted and structured differently reviews tagged with 'SLJ reviews' in its titles.

Subsequently, during analysis, I discovered that three SLJ reviews were not of fiction books. Two reviews were of non-fiction books, while one review was of a bilingual book

introducing a Mexican counting song, partly educational. Thus, I collected three new reviews to replace them. My final selected reviews included reviews on a wordless picture book, a Spanish-language book (whose review was in English) and two graphic novels, which are defined as “a novel in comic-strip format” (“Graphic novel,” n.d.).

The following flowchart illustrates the process of data collection:

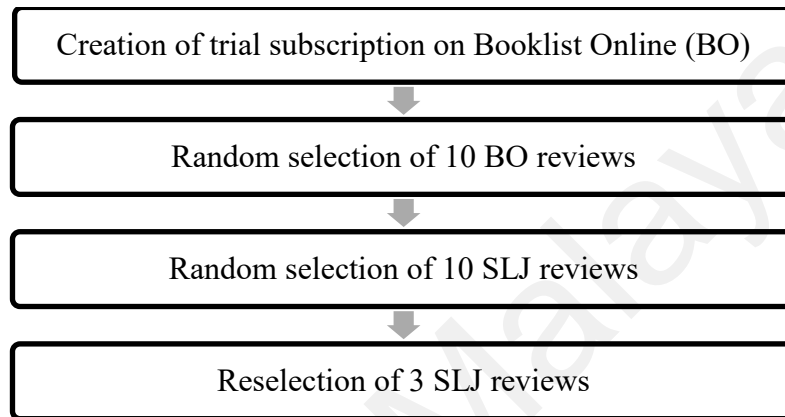


Figure 3.3: Data Collection Process

This research’s dataset comprises twenty reviews, which is made up of ten *Booklist Online* reviews and ten *School Library Journal* reviews.

3.6 Data Analysis

This study's analytical framework comprised the following steps:

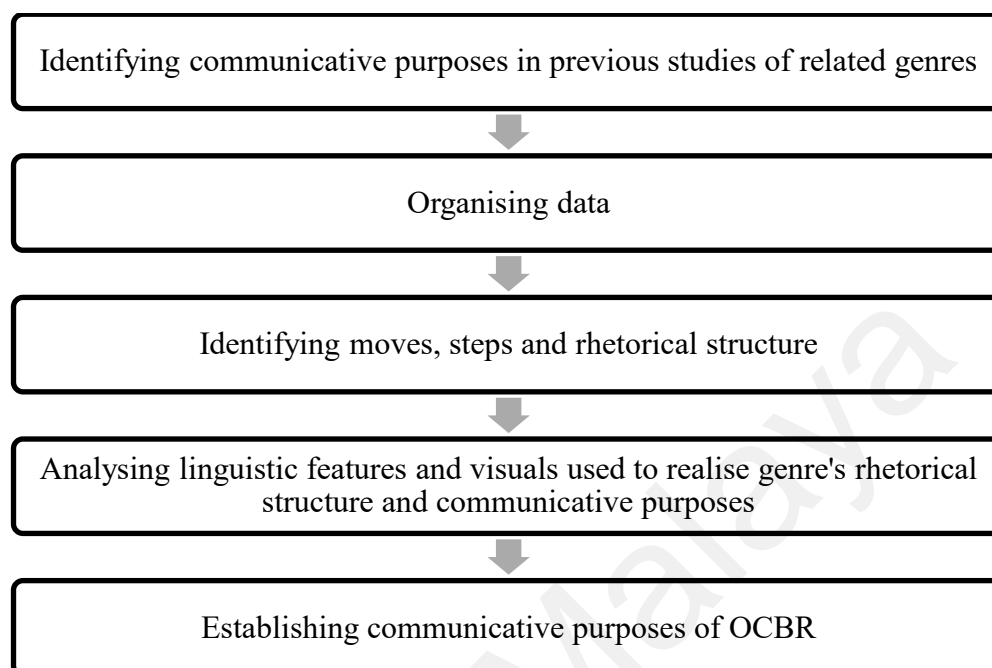


Figure 3.4: Analytical Framework Process

3.6.1 Methods of Data Analysis

A rhetorical structure analysis was first carried out according to Motta-Roth's (1995) rhetorical structure for academic book reviews to (1) validate existing moves and steps; and (2) discover non-existent and new moves and steps.

Motta-Roth's (1995) rhetorical structure for academic book reviews was used even though it actually applies to academic book reviews alone, because her rhetorical structure was the closest rhetorical structure to my data. The only available rhetorical structure for fiction book reviews proposed by Cacchiani (2007) was unsuitable because his rhetorical structure is based on one source of reviews alone and no proper procedure was presented to account for his rhetorical structure as the focus of his paper was on book blurbs, not book reviews. There were no other rhetorical structures for fiction book reviews available.

As such, even though Motta-Roth's (1995) rhetorical structure is based on a different corpus with a different readership, her rhetorical structure for academic book reviews was used in this study:

1. Introducing the Book
 - SF 1 Defining the general topic of the book
and/or
 - SF 2 Informing about potential readership
and/or
 - SF 3 Informing about the author
and/or
 - SF 4 Making topic generalizations
and/or
 - SF 5 Inserting book in the field
 2. Outlining the Book
 - SF 6 Providing general view of the organization of the book
and/or
 - SF 7 Stating the topic of each chapter
and/or
 - SF 8 Citing extra-text material
 3. Highlighting Parts of the Book
 - SF 9 Providing focused evaluation
 4. Providing Closing Evaluation of the Book
 - SF 10A Definitely recommending/disqualifying the book
or
 - SF 10B Recommending the book despite indicated shortcomings
- (Source: Motta-Roth, 1995, p. 142)

To account for the different corpora and readerships, Section 3.6.2 elaborates on Motta-Roth's (1995) moves and steps, where I applied her explanation of each move and step to my data of children's book reviews and made necessary amendments.

Interestingly, unlike generic rhetorical structures which employ 'steps', Motta-Roth (1995) expressly used the term 'sub-functions' (SF) in her rhetorical structure to reflect its variable ordering, how the sub-functions did not build up on each other, and how they were not a "sequence of necessary parts in a dove-tail construction, but instead combine[d] as a 'constellation of elements that articulate[d] moves' (Swales, personal

communication) in a more flexible order” (1995, p. 143). Besides that, in her rhetorical structure, the sub-functions of one move could even appear in another move, such as Sub-function 2 of Move 1 (Informing about potential readership) which often appeared in Move 4, embedded within Sub-function 10A/10B.

However, this study will use the term ‘steps’ instead of ‘sub-functions’ to avoid possible confusion. The adapted rhetorical structure is as follows:

Table 3.1 Motta-Roth’s (1995) Adapted Rhetorical Structure

Move	Step
Move 1: Introducing the Book	Step 1 Defining the general topic of the book, AND/OR Step 2 Informing about potential readership, AND/OR Step 3 Informing about the author, AND/OR Step 4 Making topic generalizations, AND/OR Step 5 Inserting book in the field
Move 2: Outlining the Book	Step 1 Providing general view of the organization of the book, AND/OR Step 2 Stating the topic of each chapter, AND/OR Step 3 Citing extra-text material
Move 3: Highlighting Parts of the Book	Step 1 Providing focused evaluation
Move 4: Providing Closing Evaluation of the Book	Step 1A Definitely recommending/disqualifying the book, OR Step 1B Recommending the book despite indicated shortcomings

(Adapted from Motta-Roth, 1995, p. 142)

Additionally, this is how I will be annotating in this study:

- ‘BO1’ to refer to *Booklist Online*’s text 1 (Another Quest for Celeste);
- ‘SLJ1’ to refer to *School Library Journal*’s text 1 (El misterioso aire azul);
- ‘BO1-M1’ to refer to Move 1: Introducing the Book of *Booklist Online*’s text 1 (Another Quest for Celeste); and

- ‘BO1-M1-S1’ to refer to Move 1: Introducing the Book, Step 1: Defining the General Topic of the Book of *Booklist Online*’s text 1 (Another Quest for Celeste).

A list of annotations can be found in the preface.

Besides that, obligatory and non-obligatory moves and steps were determined using the following formula:

$$\frac{\text{Number of reviews containing a particular move or step}}{20 \text{ (Total number of reviews)}} \times 100\%$$

Moves and steps were determined as obligatory if occurrences were 60% and above in the data and non-obligatory if occurrences were less than 60%. By ‘occurrences’, I mean the existence of a move or step in that particular review, regardless of repetition, as compared to ‘frequency’, which would count each time the move or step existed in the review. The cut-off point of 60% is similar to some previous GA studies (Li, 2013; Rajasegaran Krishnasamy, 2011). Motta-Roth (1995) used 50% as a cut-off point in her study, but as this study only utilises two data sources, using 50% as a cut-off point could result in an obligatory move or step being present in only one data source. This would lead to a move or step being determined as obligatory, when it could be merely the review journal’s style or structure. Thus, using 60% as a cut-off point avoided this possibility, by requiring an obligatory move or step to be present in both data sources.

Next, Research Question 3 was answered through a linguistic and visual analysis. Linguistic analysis focused on the linguistic features specific or peculiar to the OCBR

genre, in order to acquire greater understanding of the genre and its linguistic realizations. I did not analyse all linguistic features, but only linguistic features closely related to the OCBR genre and its discourses. No specific element whether informational, evaluative or promotional was focused on, as I was interested in whichever linguistic features contributed to the move structure and to the genre. Visual analysis was necessary in this study as each review contained at least two visuals.

For the linguistic analysis, all twenty reviews were first analysed for the linguistic features utilised in each move. To do this, I extracted the text from each review and ordered them by moves: I separated each review's text into its respective moves and steps, then collected Move 1 from each review and put them together (then doing the same for the other moves). After ordering the texts by moves, I compared all twenty reviews' Move 1 for their similarities (and differences), and extracted linguistic features which occurred in many of the reviews or which occurred in few reviews but stood out. I then repeated this step with each subsequent move. These linguistic features were then further analysed for their function and how each linguistic feature realised the move and the genre's communicative purpose.

For the visual analysis, I extracted each visual present in the twenty reviews, analysed its purpose and determined whether the visual formed a move/step by itself or contributed to an existing move/step.

Based on the findings of the linguistic and visual analysis, the communicative purposes of OCBR were then revisited and established.

3.6.2 Elaboration and Amendments to Motta-Roth's (1995) Moves and Steps

The following sub-sections further elaborate on Motta-Roth's (1995) moves and steps, along with necessary amendments.

3.6.2.1 Move 1: Introducing the Book

This move is usually the opening paragraph in academic book reviews, providing background information on the book under review, whether its main topic, intended audience, authorship, topic generalizations or its role in the wider field of study it is situated in.

(a) *Step 1: Defining the general topic of the book*

In this step, the reviewer introduces the book by informing readers about (1) the subject matter of the book; or (2) the theoretical approach used by the author in the discussion of the topic. For example, "Academic Writing: Techniques and Tasks by Dona Leki is a writing textbook for the advanced ESL student who is collegebound." (Motta-Roth, 1995, p. 150)

As this study's data only reviewed children's fiction books, this step mainly informed readers about the subject matter of the book. Based on an initial survey of the reviews, none of the reviews informed about the theoretical approach used in a children's book.

(b) *Step 2: Informing about potential readership*

The reviewer may also begin the review by describing the potential audience of the book under review, whether based on the reader's (1) interests; (2) expected background

knowledge; or (3) level of education. For example, “This is a timely book and should be useful to chemists, material scientists, and especially physicists involved in metals research.” (Motta-Roth, 1995, p. 151)

(c) Step 3: Informing about the author

Background information about the author can also preface a review, with a consideration of the author’s past publications or professional experience. The reviewer may indicate the author’s renowned position in the field or disclose a personal familiarity with the author, which establishes the reviewer’s authority in the discipline. For example, “First, disclosure. Greg Davidson once worked under my supervision. Both he and Paul Davidson are friends.” (Motta-Roth, 1995, p. 153)

(d) Step 4: Making topic generalisations

The reviewer might also introduce the book under review by making general statements about established evidence, facts or theories in the book’s field. Unlike Step 1 which refers to the book, in this step, the reviewer introduces the book by showing how the book relates to the body of disciplinary knowledge. For example, “How authentic student communication in the foreign language classroom can be realized is probably the most pervasive professional question today. Therefore, the focus of this review is on the pedagogy related to meaningful student discourse in DSL.” (Motta-Roth, 1995, p. 154)

In this study, this step meant making general statements about accepted facts in the discipline of children’s literature.

(e) *Step 5: Inserting book in the field*

The review can also begin with an emphasis on the book's role in (1) filling up a gap in existing literature; (2) carrying on an existent tradition in publishing or research on the subject area; (3) counter-claiming current disciplinary trends; (4) the discipline's recent publication history; or (5) relevant events in the advancement of the disciplinary research programme. Both Step 4 and this step introduce the book under review through a focus on the research field, but unlike Step 4 which uses a topic generalisation to introduce the book, this step stresses the role of the book in the research field. For example:

This is the first book that is devoted entirely to semi-rigid polymer chain molecules in dilute solutions, the characterization of their conformation, and their hydrodynamic and optical properties. As such, it fills an important gap and should be well received. (Motta-Roth, 1995, p. 158)

In this study, this step focused on the book's role in (1) filling up a gap in existing children's literature; (2) carrying on an existent tradition in publishing children's books; (3) counter-claiming current trends in children's literature; (4) recent publishing history of the field of children's literature; or (5) relevant events in the advancement of the research programme in children's literature, if any.

3.6.2.2 Move 2: Outlining the Book

After introducing the book, this move describes in detail how the book is organized, what the topics of each chapter is, along with its approach, and also informs of any extra information or materials included in the book.

(a) ***Step 1: Providing general view of the organization of the book***

In this step, the reviewer gives an overview of the book in terms of (1) the number of parts, chapters or sections in the book, with their respective topics; or (2) the different criteria organizing the book, such as central themes or line of argumentation adopted.

Academic books are much longer than children's fiction books, hence giving an overview of the reviewed book's organization makes sense. However, fiction books for young children may not have chapters, parts or sections. Secondly, the length of reviews on children's fiction books tend to be much shorter than reviews on academic books. While the length of reviews in Motta-Roth's (1995) corpus could go up to 1,000 words, this study's reviews only ranged from 108 to 255 words. Hence, reviewers had to be concise and could only give out the most important information. Thus, their reviews tended to give an overview of the *content* of the book, not the *organization*. As such, this step was changed to 'Providing general view of the *content* of the book' (italics mine).

A reviewer could provide an overview of the book's content through a Book Talk, a Plot Summary, or something in between. These terms come from Matson (2008), who explained 'Book Talk' as a brief description of the story to attract interest, functioning as a teaser, while 'Plot Summary' gives out the whole story, with all the spoilers.

(b) ***Step 2: Stating the topic of each chapter***

Usually complementing Step 1, this step zooms in on the chapters, topics or lines of argumentation listed in Step 1, and explores particular features in each section.

In this study, as Step 1 had been changed to 'Providing general view of the *content* of the book', this step was not needed anymore. Thus, it was removed.

(c) *Step 3: Citing extra-text material*

In this step, the reviewer informs readers about additional materials in the book that are not categorised under regular text, such as graphs, tables, indices or appendices.

In this study, this step included informing about the book's illustrations.

As Step 2: Stating the topic of each chapter was removed, this step became Step 2: Citing extra-text material.

3.6.2.3 Move 3: Highlighting Parts of the Book

Having outlined the book, this move involves a proper critique on particular elements of the book, ranging from positive to negative comments.

(a) *Step 1: Providing focused evaluation*

In this step, the reviewer points out aspects of the book perceived significantly better or worse. This step is usually signalled by (1) a move from describing to evaluating; or (2) a change in focus, whether moving from focusing on specific chapters to an overall view of the text, or closing up a general discussion by highlighting particular sections.

3.6.2.4 Move 4: Providing Closing Evaluation of the Book

In this final move, the reviewer concludes the review with a definitive appraisal of the book. It differs from the previous move in that this move has an explicit closing-up function.

(a) *Step 1A: Definitely recommending/disqualifying the book*

In this step, based on the reviewer's evaluation in Move 3, the reviewer makes a recommendation either for the purchase or non-purchase of the book.

(b) *Step 1B: Recommending the book despite indicated shortcomings*

In this step, even though Move 3 indicates that the book under review contains shortcomings, the reviewer still finally recommends the purchase of the book.

3.6.2.5 Amended Version of Motta-Roth's (1995) Rhetorical Structure

Thus, the amended rhetorical structure that will be applied to this study's data in the rhetorical structure analysis is as follows:

Table 3.2 Amended Version of Motta-Roth's (1995) Rhetorical Structure

Move	Step
Move 1: Introducing the Book	Step 1 Defining the general topic of the book Step 2 Informing about potential readership Step 3 Informing about the author Step 4 Making topic generalizations Step 5 Inserting book in the field
Move 2: Outlining the Book	<i>Step 1 Providing general view of the content of the book</i> <i>Step 2 Citing extra-text material</i>
Move 3: Highlighting Parts of the Book	Step 1 Providing focused evaluation
Move 4: Providing Closing Evaluation of the Book	Step 1A Definitely recommending/disqualifying the book, OR Step 1B Recommending the book despite indicated shortcomings

Note: Italics indicate amended steps

3.7 Summary

This chapter has outlined the research methodology carried out in this study. Chapter 4 presents the findings of the analysis.

Universiti Malaya

CHAPTER 4: RESULTS AND DISCUSSION

4.1 Introduction

The findings of this research are presented and discussed in this chapter. Based on the close examination of twenty online children's book reviews (OCBR), the findings of the rhetorical structure analysis are first presented, along with the OCBR genre's respective moves and steps. Next, the linguistic and visual elements employed to realise the genre's rhetorical structure and communicative purposes are delved into. The genre's four communicative purposes are then presented, based on the findings of this study. Finally, these findings are discussed.

4.2 Rhetorical Structure Analysis of Online Children's Book Reviews

The twenty reviews were first analysed according to the amended version of Motta-Roth's (1995) four-move rhetorical structure for academic book reviews (refer to Table 3.1). Based on this analysis, there were sections that Motta-Roth's (1995) rhetorical structure could not account for, whether because of the different genre (academic book reviews as compared to online children's book reviews), different audience (academic scholars as compared to librarians) or different medium (print reviews as compared to online reviews). In such cases, the function of the section was determined, and existing moves were analysed as to whether these sections could fall under them. In cases where the sections did not belong under any existing move, a new move was then created.

Following the abovementioned process, one new move and seven new steps were identified and incorporated into Motta-Roth's (1995) amended rhetorical structure, and Motta-Roth's (1995) original Move 4, Step 1A was amended, resulting in the following full rhetorical structure with total occurrences, percentages and status (whether obligatory or non-obligatory):

Table 4.1 Full Rhetorical Structure with Total Occurrences, Percentage and Status

Move/Step	Occurrences (Percentage)	Status
M1 Introducing the Book	20 (100%)	Obligatory
<i>S1 Providing Bibliographic Information</i>	<i>20 (100%)</i>	<i>Obligatory</i>
<i>S2 Providing Front Cover Image of the Book</i>	<i>20 (100%)</i>	<i>Obligatory</i>
S3 Defining the General Topic of the Book	2 (10%)	Non-obligatory
S4 Informing about Potential Readership	8 (40%)	Non-obligatory
S5 Informing about the Author	5 (25%)	Non-obligatory
S6 Inserting Book in the Field	2 (10%)	Non-obligatory
<i>S7 Informing about Expected High Demand</i>	<i>2 (10%)</i>	<i>Non-obligatory</i>
M2 Outlining the Book	20 (100%)	Obligatory
S1 Providing General View of the Content of the Book	20 (100%)	Obligatory
S2 Citing Extra-Text Materials	8 (40%)	Non-obligatory
<i>S3 Describing Layout, Medium or Design of the Book</i>	<i>5 (25%)</i>	<i>Non-obligatory</i>
M3 Highlighting Parts of the Book	20 (100%)	Obligatory
S1 Providing Focused Evaluation	20 (100%)	Obligatory
M4 Providing Closing Evaluation of the Book	19 (95%)	Obligatory
S1A Definitely Recommending the Book, OR	18 (90%)	Obligatory
S1B Recommending the Book Despite Indicated Shortcomings	1 (5%)	Non-obligatory
<i>S2 Featuring Endorsement</i>	<i>14 (70%)</i>	<i>Obligatory</i>
M5 Providing Information about the Review	20 (100%)	Obligatory
<i>S1 Informing about the Publishing of the Review</i>	<i>20 (100%)</i>	<i>Obligatory</i>
<i>S2 Identifying the Reviewer</i>	<i>20 (100%)</i>	<i>Obligatory</i>

Note: Italics indicate the new move and all new steps identified

The following sub-sections present each of the five moves and their respective steps. Findings from the visual analysis will be concurrently discussed in this section as the three types of visuals present in the data either contributed to an existing step or formed new steps. However, the visuals will then be discussed separately in further detail in Section 4.3.2.

4.2.1 Move 1: Introducing the Book

During initial analysis, only three reviews (15%) contained this move, which introduces the body of the review by providing background information on the book. In contrast, this move occurred in 100% of Motta-Roth's (1995) data. However, this study's reviews were much shorter than the reviews in Motta-Roth's (1995) corpus. Thus, the other seventeen reviews (85%) began directly with a Book Talk, Plot Summary or something in between. However, the reviews did inform about potential readership, the author and the book's role in the field, but not as an introduction. They gave background information in the body of the review, embedded in other moves.

Nevertheless, with the incorporation of the new Step 1: Providing Bibliographic Information, which occurred in all twenty reviews, this move then became obligatory.

Three new steps were identified in this move and labelled as 'Providing Bibliographic Information', 'Providing Front Cover Image of the Book' and 'Informing about Expected High Demand'. In 'Providing Bibliographic Information', reviewers listed out the bibliographic information needed by librarians to make purchasing decisions, while in 'Providing Front Cover Image of the Book', reviewers provided the image of the book's front cover, and in 'Informing about Expected High Demand', reviewers informed if a book is expected to be in high demand by library patrons.

4.2.1.1 Step 1: Providing Bibliographic Information

All twenty reviews had this step, such as in the following two examples:

Another Quest for Celeste. Cole, Henry (author). Illustrated by the author. Feb. 2018. 272p. HarperCollins/Katherine Tegen, hardcover, \$16.99 (9780062658128); HarperCollins/Katherine Tegen, ebook, \$16.99 (9780062658142). Grades 2-5. REVIEW. First published October 27, 2017 (Booklist Online). (BO1-M1-S1)

PULDIO, Pamela. *El misterioso aire azul*. illus. by Pepe Ávalos. 64p. Uranito. Jan. 2017. pap. \$7.95. ISBN 9786079344849. Gr 3-6 – (SLJ1-M1-S1)

Both *Booklist Online* (BO) and *School Library Journal* (SLJ) reviews listed out the following elements:

1. book title;
2. name of author, illustrator and translator (where applicable);
3. publication month and year;
4. number of pages;
5. publisher;
6. format of book (whether hardcover, paperback, trade, library edition or e-book);
7. price; and
8. ISBN number.

However, BO reviews also included the imprint (the specific department in the publishing company which published the book), besides the publisher. BO reviews also contained book format icons to visually reflect the formats which the reviewed book was available in (further elaborated on in Section 4.3.2.1).

Motta-Roth's (1995) rhetorical structure did not account for this section, presumably desiring to focus on the review text alone. However, bibliographic information is specific to each review and is very necessary for book identification and purchase, hence it should be accounted for. As it informs about the book, it falls under Move 1: Introducing the Book, and should be the very first step. Nodoushan and Montazeran (2012) categorised bibliographic information under M1-S5: Informing about the Author, but this categorisation would not be entirely accurate as bibliographic information includes much more than author information.

Interestingly, the bibliographic information in SLJ reviews contained more abbreviations than BO reviews, reflecting the different audiences. BO caters to librarians, book groups and book lovers (Booklist Online, n.d.-a), while SLJ caters specifically to librarians and information specialists (School Library Journal, n.d.-a). The following are two examples from SLJ with their full-length words:

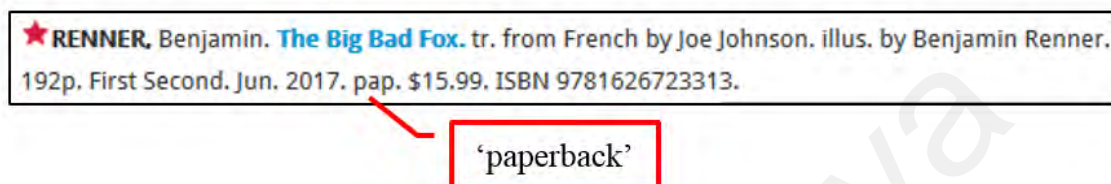


Figure 4.1: Abbreviation Example 1 from SLJ7-M1-S1

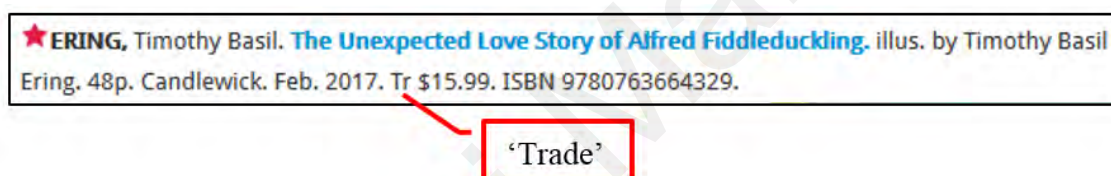


Figure 4.2: Abbreviation Example 2 from SLJ10-M1-S1

In Figure 4.2, 'Tr' is an abbreviation for 'Trade', which stands for a category of books called 'trade books'. According to an article in *The New York Times*, trade books are usually sold to bookstores and are priced higher than paperbacks or mass-market books, which have been specially designed to perfectly fit into shelves placed beside checkout counters at supermarkets, grocery stores and airport newsstands for impulse purchases. Additionally, trade books are usually characterised by sturdier binding and paper which is more costly (Dixler, 2008, March 16), hence libraries tend to look for trade books which can last longer. Thus, book format information is very important for librarians.

4.2.1.2 Step 2: Providing Front Cover Image of the Book

All twenty reviews (100%) provided a front cover image of the book under review. This step is further elaborated on in Section 4.3.2.1, under the visual analysis.

4.2.1.3 Step 3: Defining the General Topic of the Book

This step only occurred in two reviews (10%), with both introducing their respective books by informing readers about the general topic or story of the book:

A mother-daughter team offers a love letter encouraging girls to accept and love themselves. (BO2-M1-S3)

This gorgeous tale about a father/son fishing trip shows the interconnectedness of family and the inexorable way that generational history impacts the present. (SLJ3-M1-S3)

4.2.1.4 Step 4: Informing about Potential Readership

8 out of 20 reviews (40%) described the target audience or potential readers who would benefit from the book being reviewed, but all eight steps appeared either in the middle or near the end of the review, embedded in other moves.

7 of the 8 reviews informed about potential readership at the end of the review, embedded in Move 4: Providing Closing Evaluation of the Book, such as in the following two examples:

Sure to be a hit for **mothers and daughters of all ages** for its warm, supportive message. (BO2-M4-S1A)

A gentle but truthful look at poverty and homelessness for **fans of realistic middle grade novels**, such as Gary Schmidt's *Okay for Now* and Messner's *The Brilliant Fall of Gianna Z.*, in which Zig is a secondary character. (SLJ4-M4-S1A)

SLJ5 was the only review to inform about potential readers in the middle of the review:

But **those who are familiar with or curious about the original [tale]** will appreciate this faithful graphic novel reworking, which incorporates the darker details of Andersen’s narrative; for instance, walking on human legs makes the mermaid feel as though she is being pierced with knives. (SLJ5-M2-S1)

4.2.1.5 Step 5: Informing about the Author

5 out of 20 reviews (25%) utilized this step, but not in introducing the book. The five reviews referred to the author’s past work and professional experience (or lack thereof) to indicate the author’s position in the field of children’s publishing. Four of these references were located in the middle of the review while the last reference was located at the end of the review in the ‘High-Demand Backstory’ section.

The following are three examples:

...there’s a sophistication to the art that recalls the **author/illustrator’s roots as a celebrated filmmaker and cartoonist**. (SLJ7-M1-S5) [Reference to the author’s past work and professional experience as a filmmaker and cartoonist]

First-time novelist Cajoleas writes with the ease of a seasoned author.... (BO3-M1-S5) [Reference to the author’s lack of experience, albeit couched in positive terms]

The last page celebrates a mother’s feelings for her daughter, reminding her that she is loved—a section made especially touching by the fact that, **for Amy Krouse Rosenthal, this is a posthumous publication**. (BO2-M1-S5) [Reference to the author’s passing away before the publishing of the book under review]

4.2.1.6 Step 6: Inserting Book in the Field

2 out of 20 reviews (10%) contained this step. However, in only one of the reviews (SLJ5), this step introduced the review containing it. In SLJ5, the reviewer positioned the graphic novel in the recent publishing history of children’s literature, acknowledging the influence of Disney’s version of ‘The Little Mermaid’:

This retelling of Hans Christian Andersen's story about a young mermaid who falls in love with a human prince and sacrifices her voice in order to become human **may bewilder readers who know only the more sanitized adaptations of the tale.** (SLJ5-M1-S6)

The other review contained this step in the middle of the review. In BO1, the reviewer inserted the book into the field by pointing out the book's role as a sequel to a previous book, yet stating its ability to stand alone as well:

A **stand-alone sequel** to *A Nest for Celeste* (2010) (BO1-M1-S6)

4.2.1.7 Step 7: Informing about Expected High Demand

Two reviews (10%) contained this step, signalled by the phrase 'High-Demand Backstory'. Motta-Roth's (1995) rhetorical structure for academic book reviews did not account for this section, because this step is specific to librarianship, the main audience of the OCBR genre. *Booklist Online* used this section to indicate a book's expected high demand on library reserve lists, due to a popular author or series, noteworthy media tie-ins or a publisher's large-scale marketing effort (Booklist Online, n.d.-b). Both examples are as follow:

HIGH-DEMAND BACKSTORY: Interest in Rosenthal, a superstar in life, has only increased since her heartbreaking death. (BO2-M1-S7)

HIGH-DEMAND BACKSTORY: Grabenstein has emerged as a middle-grade powerhouse, evidenced by a national author tour, online chats, floor displays, summer camp promotions (!), and more. (BO9-M1-S7)

Although the 'High-Demand Backstory' was located at the end of the review, it provided background information regarding the book, hence it falls under Move 1: Introducing the Book. This is a non-obligatory step, because only *Booklist Online* informed about an expected high demand (SLJ did not). This is a change from Bishop

and Orden's (1998) study, wherein *School Library Journal* was the only journal out of six journals (including *Booklist*) which predicted a book's potential popularity.

4.2.1.8 Summary of Move 1

Table 4.2 presents the occurrences of Move 1 and its steps in all twenty reviews:

Table 4.2 Occurrences of Move 1 and Steps in Data

Review	Move 1	Step 1	Step 2	Step 3	Step 4	Step 5	Step 6	Step 7
BO1	/	/	/				*	
BO2	/	/	/	/	*	*		/
BO3	/	/	/			*		
BO4	/	/	/			*		
BO5	/	/	/					
BO6	/	/	/					
BO7	/	/	/					
BO8	/	/	/		*			
BO9	/	/	/			*		/
BO10	/	/	/					
SLJ1	/	/	/		*			
SLJ2	/	/	/					
SLJ3	/	/	/	/				
SLJ4	/	/	/		*			
SLJ5	/	/	/		*		/	
SLJ6	/	/	/		*			
SLJ7	/	/	/		*	*		
SLJ8	/	/	/		*			
SLJ9	/	/	/					
SLJ10	/	/	/					
Total	20	20	20	2	-	-	1	2

*Occurred in review but not as introduction to body of review.

Note: Total occurrences in Steps 4, 5 and 6 only counted occurrences that introduced body of review.

As Move 1 occurred in all twenty reviews, it is an obligatory move.

4.2.2 Move 2: Outlining the Book

All twenty reviews contained this obligatory move. As explained in Section 4.2.1 earlier, the shorter length of children's book reviews and fiction books being the focus of the review resulted in all reviews giving an overview of the general content of the book. As children's books often contain illustrations too, especially books for younger children, reviews tended to inform about illustrations as well.

One new step was identified in this move and labelled as 'Describing Layout, Medium or Design of the Book'. This step differed from Step 2: Citing Extra-Text Materials which described non-text material, because the layout, medium and design of the book is no longer about the book's content but about the book itself.

4.2.2.1 Step 1: Providing General View of the Content of the Book

This step was present in all twenty reviews. It could take the form of a teaser or a brief account of the book's plot to attract interest (Book Talk), a laying out of the whole story (Plot Summary), or something in between. In most of the reviews, this step introduced the body of the review.

The following extracts are examples of a Book Talk:

Henry Penwhistle has a very active imagination. His mother has drawn on his bedroom door with chalkboard paint, and Henry decorates his door with a variety of changing pictures, including a dragon, a dinosaur, and a rhino. One morning, as the boy prepares for school, the dragon springs to life, hitching a ride in Henry's lunch box. This is the beginning of the very wacky adventure of Henry and his friends Oscar and Jade as they try to save their classmates and their elementary school from the havocwreaking dragon. (SLJ8-M2-S1)

In 1486, Oxford, England, a lad named Lambert works, sleeps, and lives at Tackley's Tavern. A friar lifts him out of hunger and poverty in exchange for his learning to play the role of the Earl of Warwick (heir of Richard III) not on stage, but in earnest. He agrees and subsequently rallies others to rise up against King Henry VII in order to place himself on the throne. It's a fool's game, since others

are plotting to kill the young pretender once the Tudors are overthrown. Can he win the kingdom or, failing that, his life? (BO4-M2-S1)

The following extracts exemplify a Plot Summary:

A boy and his parents are happily watching a hockey game on TV when bedtime comes. Alone in his room and unable to hear the television commentary, the boy listens to the winter winds outside and shines a flashlight beam on his posters of favorite players and his hockey-puck trophy. He quietly tunes in the game on a radio and, listening to the play-by-play announcer, drifts off to sleep. Every kid's fantasy of becoming the hero plays out that night in his dreams, where he joins the pros on the ice and scores a goal. (BO5-M2-S1)

This gorgeous tale about a father/son fishing trip shows the interconnectedness of family and the inexorable way that generational history impacts the present. The story is told from the boy's perspective, as his father wakes him long before dawn to go fishing. Although the child enjoys the outing as a special adventure with his dad, they are fishing for food, not sport, and they must be home in time for the father to leave for work. The quiet time together provides opportunities for the man to talk about his past life fishing with his brother in a different pond in Vietnam, long ago before the war and before coming to America. After they return home, triumphant, with a bucket of fish, the boy contemplates his role as the youngest in the family—no longer a baby—and even though he is sad that both his parents have to work, he knows there will be a happy, love-filled family dinner later that night. (SLJ3-M2-S1)

Two reviews contained an overview which was neither outrightly a Book Talk nor a Plot Summary. Both reviews were brief, yet summarised the whole story and did not overtly function as a teaser:

In the early 1800s, the titular little mouse takes an unexpected steamboat journey up the Mississippi, traveling from her Louisiana home to Kentucky. Along the way, she befriends a kindly dog, several forest animals, and young Abe Lincoln, who gives her a home and carries her around in his pocket. (BO1-M2-S1)

They advise girls to be confident, to speak up, and to be curious and adaptable to anything. An eclectic double-page spread recommends making your room you, with the humorous reminder: "And while you're at it, make your bed!" Other messages: never lose your sense of wonder, seek out others like you and those unlike you, create traditions, color outside the lines, be brave, try new things. And in a delightful paean to joy: "Sometimes you've just gotta stop . . . AND DANCE!" (BO2-M2-S1)

4.2.2.2 Step 2: Citing Extra-Text Material

Eight out of twenty reviews (40%) contained information about non-text materials, such as illustrations, author's note, newspaper clippings and endpapers.

Six of the reviews informed about the illustrations, such as in the following two examples:

Bui's cinematic illustrations make use of panels and weighted lines, evoking the perfect background or facial expression for each piece of text. (SLJ3-M2-S2)

The **artwork, created in gouache with digital editing**, portrays the boy's biracial family.... (BO5-M2-S2)

In the following extract from BO6, the reviewer informed about the addition of newspaper clippings and endpapers:

...**pun-laden newspaper clippings** will reward keen-eyed readers with laughs. Additionally, entertaining **endpapers display the pigeon PI's guides for investigation**. (BO6-M2-S2)

The last review informed about an author's note:

An **author's note** reveals what is known of the actual Lambert Simnel, whose story inspired the novel. (BO4-M2-S2)

4.2.2.3 Step 3: Describing Layout, Medium or Design of the Book

Five out of twenty reviews (25%) had this step, informing about the book's layout, medium or design. This step is unique to children's book reviews (and possibly other fiction reviews) as authors of children's books can be creative with layout, medium and design, compared to authors of academic books whose focus is more on content.

The following are all five examples to illustrate ‘layout’, ‘medium’ and ‘design’:

...double-page spreads mix with paneled scenes.... (BO6-M2-S3) [Layout]

The text placement and composition of the illustrations allow each occurrence or observation to be its own distinct event.... (SLJ3-M2-S3) [Layout]

Wordless panels...telling the complex story effortlessly without the use of text.... (SLJ2-M2-S3) [Medium]

...the story is told entirely through notes that the mother and daughter leave for each other. (SLJ9-M2-S3) [Medium]

...Renner [author/illustrator] sets the individual scenes against a white backdrop, free of borders, resulting in a clean design.... (SLJ7-M2-S3) [Design]

This descriptive step should be under Move 2 as the last step, and it would be a non-obligatory step. The formation of this new step indicates a change from Bishop and Orden’s (1998) study which found an overall lack of attention to visual elements. Reviewers in this study, at least, paid quite a lot of attention to visual elements.

4.2.2.4 Summary of Move 2

Table 4.3 presents the occurrences of Move 2 and its steps in all twenty reviews:

Table 4.3 Occurrences of Move 2 and Steps in Data

Review	Move 2: Outlining the Book	Step 1: Providing General View of the Content of the Book	Step 2: Citing Extra-Text Materials	Step 3: Describing Layout, Medium or Design of the Book
BO1	/	/(synopsis)	/(illustrations)	
BO2	/	/(synopsis)	/(illustrations)	
BO3	/	/(Book Talk)		
BO4	/	/(Book Talk)	/(author's note)	
BO5	/	/(Plot Summary)	/	
BO6	/	/(Book Talk)	/(illustrations & endpapers)	/(layout)
BO7	/	/(Book Talk)		
BO8	/	/(Book Talk)		
BO9	/	/(Book Talk)		
BO10	/	/(Book Talk)		
SLJ1	/	/(Book Talk)		
SLJ2	/	/(Book Talk)		/(medium)
SLJ3	/	/(Plot Summary)	/(illustrations)	/(layout)
SLJ4	/	/(Plot Summary)		
SLJ5	/	/(Book Talk)	/(illustrations)	
SLJ6	/	/(Book Talk)		
SLJ7	/	/(Book Talk)		/(design)
SLJ8	/	/(Book Talk)		
SLJ9	/	/(Book Talk)	/(illustrations)	/(medium)
SLJ10	/	/(Book Talk)		
Total (Percentage)	20 (100%)	20 (100%)	8 (40%)	5 (25%)

As Move 2 occurred in all twenty reviews, it is an obligatory move.

4.2.3 Move 3: Highlighting Parts of the Book

All twenty reviews also contained this evaluative move, which is crucial in reviews as evaluation differentiates reviews from book lists.

4.2.3.1 Step 1: Providing Focused Evaluation

Every single review pointed out particular aspects of the book under review, along with positive or negative comments. These focused evaluations could be the main subject of its sentence or could be embedded within other moves.

In the following extracts, positive evaluation was given within Move 3 itself:

One hopes so, for our hero Oliver is an unusually appealing character, whom we applaud while decrying his enemies, who are deliciously evil, unctuous, and depraved. In using Oliver as his first-person narrator, Avi does a superb job of suggesting the style and syntax of eighteenth-century speech, while telling an ingeniously plotted Dickensian story filled with suspense, surprises, and ultimately satisfaction. (BO10-M3-S1)

Vivid characters and situations, along with clear, simple writing and plotting, make this an accessible and enlightening read. (SLJ4-M3-S1)

In the following extracts, positive evaluation (underlined) was embedded in steps of a different move (in bold):

This gorgeous tale about a father/son fishing trip shows the interconnectedness of family and the inexorable way that generational history impacts the present. (SLJ3-M1-S3: Defining the General Topic of the Book)

Thirteen-year-old science and electronics enthusiast Zig hasn't had a visit from his father in more than a year. Zig's mother won't explain why, so he begins looking for clues in local geocaches. Meanwhile, Zig's mother fails to pay the rent and they move into a homeless shelter after a short stay with Zig's aunt Becka, who lives with an abusive husband.... The author offers realistic but hopeful resolutions to many of Zig's problems. **The geocache trail doesn't locate Zig's father, but it does lead to a job for his mother. Aunt Becka doesn't leave her husband, but she knows that Zig's mother is there for support....** (SLJ4-M2-S1: Providing General View of the Content of the Book)

...at least one large, beautifully drawn shaded pencil illustration on each double-page spread. (BO1-M2-S2: Citing Extra-Text Material)

Besides that, two reviews contained mixed evaluation:

There's plenty going on here, from the never-entirely-convincing veneration of the bust (**negative**) to an intergenerational subplot in which Thomas' mother tries to curtail his feisty grandmother's pursuit of skateboarding thrills, but it all ties together in the end (**positive**). (BO8-M3-S1)

While much of the humor derives from somewhat predictable setups (**negative**), such as the fox's botched attempts at proving that he can be just as intimidating as the wolf, it's sure to tickle young funny bones (**positive**), and the author injects the narrative with a sly, edgy sensibility that sets this title apart from more typical fare (**positive**). (SLJ7-M3-S1)

None of the reviews contained solely negative critique.

4.2.3.2 Summary of Move 3

Table 4.4 presents the occurrences of Move 3 and its steps in all twenty reviews:

Table 4.4 Occurrences of Move 3 and Steps in Data

Review	Move 3: Highlighting Parts of the Book	Step 1: Providing Focused Evaluation
BO1	/	/ (positive)
BO2	/	/ (positive)
BO3	/	/ (positive)
BO4	/	/ (positive)
BO5	/	/ (positive)
BO6	/	/ (positive)
BO7	/	/ (positive)
BO8	/	/ (mixed evaluation)
BO9	/	/ (positive)
BO10	/	/ (positive)
SLJ1	/	/ (positive)
SLJ2	/	/ (positive)
SLJ3	/	/ (positive)
SLJ4	/	/ (positive)
SLJ5	/	/ (positive)
SLJ6	/	/ (positive)
SLJ7	/	/ (mixed evaluation)
SLJ8	/	/ (positive)
SLJ9	/	/ (positive)
SLJ10	/	/ (positive)
Total (Percentage)	20 (100%)	20 (100%)

As Move 3 occurred in all twenty reviews, it is an obligatory move.

4.2.4 Move 4: Providing Closing Evaluation of the Book

19 out of 20 reviews (95%) contained this move, which has a closing-up function. In this move, reviewers either definitely recommended the book, or recommended the book in spite of indicated weaknesses. Some of the reviews which definitely recommended the book featured a star signalling endorsement.

None of the reviews recommended against buying the book, hence Step 1A was amended from 'Definitely Recommending/Disqualifying the Book' to 'Definitely Recommending the Book'.

All SLJ reviews contained this move explicitly, as each review prefaced its ending sentence(s) with a capitalised and bolded 'VERDICT'. The only BO review that did not contain this move (review BO4) ended with a description of an extra-text material: an author's note.

4.2.4.1 Step 1A: Definitely Recommending the Book

Nineteen of the twenty reviews (95%) definitely recommended the book under review. SLJ seems to have an unwritten policy of featuring starred books in reviews which only review one book (reviews which reviewed more than one book contained books which were not starred, and some of these reviews contained negative evaluation), because all of SLJ's reviews in this study were starred reviews and all SLJ reviewers definitely recommending their books. 8 out of 10 BO reviews also definitely recommended their books.

As such, Motta-Roth's (1995) original Move 4, Step 1A was amended from 'Definitely Recommending/Disqualifying the Book' to 'Definitely Recommending the Book' to accurately reflect this study's findings.

The following extracts are four examples of reviews ending with a definite recommendation:

Thoughtful and well wrought, this novel is compassionate, pointed, and empowering. (BO7-M4-S1A)

It reminds us, who may have forgotten, why reading is such high entertainment and pleasure. Please, sir, may we have some more? (Yes: a sequel is promised.) (BO10-M4-S1A)

Whether being explored for pleasure or for academic purposes, this title will add value to any library collection, especially ones that have copies of its predecessor. (SLJ2-M4-S1A)

A book full of emotion that addresses the needs of all human hearts. A first purchase for most picture book collections. (SLJ10-M4-S1A)

4.2.4.2 Step 1B: Recommending the Book Despite Indicated Shortcomings

Only one review (5%) recommended (underlined) the book despite indicated weaknesses (in bold):

There's plenty going on here, from the **never-entirely-convincing** veneration of the bust to an intergenerational subplot in which Thomas' mother tries to curtail his feisty grandmother's pursuit of skateboarding thrills, but it all ties together in the end. And while **the exaggeration in Thomas' first-person narrative may undermine his credibility from time to time**, it also makes the story amusing for readers who enjoy Brown's offbeat humor. (BO8-M4-S1B)

The last of the twenty reviews (BO4) did not conclude with a recommendation of the book. Instead, after positive evaluation, it ended with a description of an extra-text material (an author's note):

Avi, whose Newbery Award-winning *Crispin* (2002) was set in fourteenth-century England, again makes the past vivid and personal in this relatively short, accessible book. An author's note reveals what is known of the actual Lambert Simnel, whose story inspired the novel. (BO4-M3-S1)

4.2.4.3 Step 2: Featuring Endorsement

14 out of 20 reviews (70%) featured a star signalling endorsement. This step is further elaborated on in Section 4.3.2.2, under the visual analysis.

4.2.4.4 Summary of Move 4

Table 4.5 presents the occurrences of Move 4 and its steps in all twenty reviews:

Table 4.5 Occurrences of Move 4 and Steps in Data

Review	Move 4	Step 1A: Definitely Recommending the Book	Step 1B: Recommending the Book Despite Indicated Shortcomings	Step 2: Featuring Endorsement
BO1	/	/		
BO2	/	/		
BO3	/	/		/
BO4	-	-	-	-
BO5	/	/		
BO6	/	/		/
BO7	/	/		/
BO8	/		/	
BO9	/	/		
BO10	/	/		/
SLJ1	/	/		/
SLJ2	/	/		/
SLJ3	/	/		/
SLJ4	/	/		/
SLJ5	/	/		/
SLJ6	/	/		/
SLJ7	/	/		/
SLJ8	/	/		/
SLJ9	/	/		/
SLJ10	/	/		/
Total (Percentage)	19 (95%)	18 (90%)	1 (5%)	14 (70%)

As Move 4 occurred in 95% of the reviews, it is an obligatory move.

4.2.5 Move 5: Providing Information about the Review

All twenty reviews contained this new move, which informed readers where and when the review was first published, and the reviewer's identity.

4.2.5.1 Step 1: Informing about the Publishing of the Review

All twenty reviews had this step, which was unaccounted for by Motta-Roth's (1995) rhetorical structure, due to Motta-Roth's (1995) data being print reviews only. With the possibility of children's book reviews being published in print or electronic formats, the publishing information of online children's book reviews needed to be recorded. As this step informed about the review itself and not about the book under review, this step could not fit under any existing move. Hence, a new Move 5: 'Providing Information about the Review' was created to account for this step and the new Step 2: Identifying the Reviewer (elaborated on in the next sub-section). The structure and location of this step differed by review source.

BO reviews followed this format: 'REVIEW. First published (*month, date, year / month, year*) (*medium*).', such as in the following two examples:

REVIEW. First published October 27, 2017 (Booklist Online). (BO1-M5-S1)

REVIEW. First published September 15, 2017 (Booklist). (BO2-M5-S1)

SLJ's format was as follows: 'This review was published in the School Library Journal (*month, year*) issue.', such as in the following two examples:

This review was published in the School Library Journal October 2017 issue. (SLJ1-M5-S1)

This review was published in the School Library Journal January 2017 issue. (SLJ10-M5-S1)

In terms of location, in BO reviews, this step occurred right after M1-S1: Providing Bibliographic Information (before the body of the review), while in SLJ reviews, this step was located at the end of the review after M5-S2: Identifying the Reviewer.

In this step, a reviewer or the website administrator recorded where and when the review was first published, presumably to keep track of the publishing history of reviews. Additionally, BO reviews also recorded the medium in which the review was published (*Booklist* reviews could be published in both the print journal and *Booklist Online* website, or solely on the BO website).

4.2.5.2 Step 2: Identifying the Reviewer

All twenty reviews had this step. The structure of this step also differed by review source.

BO reviewers identified themselves merely by their first name and last name, such as in the following two examples:

— Carolyn Phelan (BO1-M5-S2)

— Julia Smith (BO6-M5-S2)

On the other hand, SLJ reviewers identified their institutions as well, following this format: '*First name, last name, library/school/academy name, city, state*', such as in the following two examples:

—Selenia Paz, Helen Hall Library, League City, TX (SLJ1-M5-S2)

—Rhona Campbell, Georgetown Day School, Washington, DC (SLJ6-M5-S2)

The additional information in SLJ reviews was probably due to SLJ's usage of volunteer reviewers who can sign up online.

It is interesting to note that Motta-Roth's (1995) rhetorical structure disregarded this reviewer information even though she cited it as a compulsory criterion during her data selection (review texts needed to be signed off by the reviewer in order to qualify as proper reviews for her study). It is presumed she disregarded this section due to a desire to focus on the review text alone. However, this step appeared in each review of both professional review journals; hence this step should be accounted for in a rhetorical structure for online children's book reviews, and would be an obligatory step.

4.2.5.3 Summary of Move 5

Table 4.6 presents the occurrences of Move 5 and its steps in all twenty reviews:

Table 4.6 Occurrences of Move 5 and Steps in Data

Review	Move 5: Providing Information About the Review	Step 1: Informing About the Publishing of the Review	Step 2: Identifying Reviewer
BO1	/	/	/
BO2	/	/	/
BO3	/	/	/
BO4	/	/	/
BO5	/	/	/
BO6	/	/	/
BO7	/	/	/
BO8	/	/	/
BO9	/	/	/
BO10	/	/	/
SLJ1	/	/	/
SLJ2	/	/	/
SLJ3	/	/	/
SLJ4	/	/	/
SLJ5	/	/	/
SLJ6	/	/	/
SLJ7	/	/	/
SLJ8	/	/	/
SLJ9	/	/	/
SLJ10	/	/	/
Total (Percentage)	20 (100%)	20 (100%)	20 (100%)

As Move 5 occurred in all twenty reviews, it is an obligatory move.

4.2.6 Summary of Rhetorical Structure Analysis

The following table summarises the occurrences of all the moves and steps in this study:

Table 4.7 Occurrences of All Move and Steps in Data

Review	M 1	M 1 S 1	M 1 S 2	M 1 S 3	M 1 S 4	M 1 S 5	M 1 S 6	M 1 S 7	M 2	M 2 S 1	M 2 S 2	M 2 S 3	M 3	M 3 S 1	M 4	M 4 S 1 A	M 4 S 1 B	M 4 S 2	M 5 S 1	M 5 S 2	
BO1	/	/	/				*		/	/	/		/	/	/	/			/	/	/
BO2	/	/	/	/	*	*		/	/	/	/		/	/	/	/			/	/	/
BO3	/	/	/			*			/	/			/	/	/	/			/	/	/
BO4	/	/	/			*			/	/	/		/	/					/	/	/
BO5	/	/	/						/	/	/		/	/	/	/			/	/	/
BO6	/	/	/						/	/	/	/	/	/	/	/			/	/	/
BO7	/	/	/						/	/			/	/	/	/			/	/	/
BO8	/	/	/		*				/	/			/	/	/		/		/	/	/
BO9	/	/	/			*		/	/	/			/	/	/	/			/	/	/
BO10	/	/	/						/	/			/	/	/	/			/	/	/
SLJ1	/	/	/		*				/	/			/	/	/	/			/	/	/
SLJ2	/	/	/						/	/			/	/	/	/			/	/	/
SLJ3	/	/	/	/					/	/	/	/	/	/	/	/			/	/	/
SLJ4	/	/	/		*				/	/			/	/	/	/			/	/	/
SLJ5	/	/	/		*		/		/	/	/		/	/	/	/			/	/	/
SLJ6	/	/	/		*				/	/			/	/	/	/			/	/	/
SLJ7	/	/	/		*	*			/	/		/	/	/	/	/			/	/	/
SLJ8	/	/	/		*				/	/			/	/	/	/			/	/	/
SLJ9	/	/	/						/	/	/	/	/	/	/	/			/	/	/
SLJ10	/	/	/						/	/			/	/	/	/			/	/	/
Total	20	20	20	2	-	-	1	2	20	20	8	5	20	20	19	18	1	14	20	20	20

*Occurred in review but not as introduction to review.

Note: Total occurrences for Move 1, Steps 4, 5 and 6 only counted occurrences that introduced body of review.

As can be seen from the total occurrences row (last row) in Table 4.7, in most of the moves and steps, the total occurrences were either very high (18-20), or very low (0-2). Only one step (M2-S2: Citing Extra-Text Material) approached the middle point with 8 occurrences, while M2-S3 (Describing Layout, Medium or Design of the Book) was the second nearest with 5 occurrences. This particular statistical distribution could be due to a few factors, such as the low number of reviews analysed in this study and the restricted

space for each review, leading to reviewers only including very important steps in their reviews, excluding other less-important steps.

The low occurrences of M2-S2: Citing Extra-Text Material and M2-S3: Describing Layout, Medium or Design of the Book can be explained by the age distribution of the books which were reviewed: the reviewed books tended towards a higher educational level (Grades 4-6) which had less illustrations and more words. Hence, a majority of the reviews did not describe illustrations, layout, medium or design, but focused on the book's content.

Based on the formula for determining obligatory moves and steps (refer to Section 3.6.1), Table 4.8 (presented earlier in Section 4.2's overview as Table 4.1) presents the full rhetorical structure which accounts for this study's data, with their total occurrences, percentages and status (whether obligatory or non-obligatory):

Table 4.8 Full Rhetorical Structure with Total Occurrences, Percentage and Status

Move/Step	Occurrences (Percentage)	Status
M1 Introducing the Book	20 (100%)	Obligatory
<i>S1 Providing Bibliographic Information</i>	<i>20 (100%)</i>	<i>Obligatory</i>
<i>S2 Providing Front Cover Image of the Book</i>	<i>20 (100%)</i>	<i>Obligatory</i>
S3 Defining the General Topic of the Book	2 (10%)	Non-obligatory
S4 Informing about Potential Readership	8 (40%)	Non-obligatory
S5 Informing about the Author	5 (25%)	Non-obligatory
S6 Inserting Book in the Field	2 (10%)	Non-obligatory
<i>S7 Informing about Expected High Demand</i>	<i>2 (10%)</i>	<i>Non-obligatory</i>
M2 Outlining the Book	20 (100%)	Obligatory
S1 Providing General View of the Content of the Book	20 (100%)	Obligatory
S2 Citing Extra-Text Materials	8 (40%)	Non-obligatory
<i>S3 Describing Layout, Medium or Design of the Book</i>	<i>5 (25%)</i>	<i>Non-obligatory</i>
M3 Highlighting Parts of the Book	20 (100%)	Obligatory
S1 Providing Focused Evaluation	20 (100%)	Obligatory
M4 Providing Closing Evaluation of the Book	19 (95%)	Obligatory
S1A Definitely Recommending the Book, OR	18 (90%)	Obligatory
S1B Recommending the Book Despite Indicated Shortcomings	1 (5%)	Non-obligatory
<i>S2 Featuring Endorsement</i>	<i>14 (70%)</i>	<i>Obligatory</i>
M5 Providing Information about the Review	20 (100%)	Obligatory
<i>S1 Informing about the Publishing of the Review</i>	<i>20 (100%)</i>	<i>Obligatory</i>
<i>S2 Identifying the Reviewer</i>	<i>20 (100%)</i>	<i>Obligatory</i>

Note: Italics indicate the new move and all new steps identified

Based on the discussion of moves and steps, the rhetorical structure of OCBR proves to be quite similar to Motta-Roth's (1995) rhetorical structure for academic book reviews, whereby all of her moves were present in this study's data. However, as elaborated in Section 3.6.2, one step was changed (Move 2, Step 1: Providing General View of the Content of the Book) and one step was removed (Move 2, Step 2: Stating the Topic of Each Chapter). After the data analysis, one step was found to be non-existent in the data (M1-S4: Making Topic Generalizations), Move 4, Step 1A was amended from 'Definitely Recommending/Disqualifying the Book' to 'Definitely Recommending the Book', and a new move and seven new steps were identified.

The new move and seven new steps identified in this study are as follow:

1. Move 5: Providing Information about the Review;
2. Move 1, Step 1: Providing Bibliographic Information;
3. Move 1, Step 2: Providing Front Cover Image of the Book;
4. Move 1, Step 7: Informing about Expected High Demand;
5. Move 2, Step 3: Describing Layout, Medium or Design of the Book;
6. Move 4, Step 2: Featuring Endorsement;
7. Move 5, Step 1: Informing about the Publishing of the Review; and
8. Move 5, Step 2: Identifying the Reviewer.

Move 1, Step 4: Making Topic Generalizations was non-existent because none of the reviewers made a general statement about accepted facts in the field of children's literature. This is probably due to the short length of the reviews in the data of this research, resulting in reviewers jumping straight in to describing and evaluating the book under review.

In terms of linearity, the rhetorical structure was found to be quite flexible:

1. M1-S4, M1-S5 and M1-S6 could be embedded in other moves (M2, M3 or M4);
2. M1-S7: Informing about Expected High Demand appears at the end of reviews;
3. M2-S2, M2-S3 and M3-S1 frequently appearing concurrently;
4. M4-S2: Featuring Endorsement either appearing at the top of the review (in BO reviews) or at the beginning of the review body (in SLJ reviews); and
5. M5-S1: Informing about the Publishing of the Review either appearing at the top of the review after the bibliographic information (in BO reviews) or appearing after M5-S2: Identifying the Reviewer (in SLJ reviews).

4.2.7 Rhetorical Structure of Online Children’s Book Reviews

Based on Table 4.8, the final rhetorical structure for OCBR is as follows:

Table 4.9 Rhetorical Structure of Online Children’s Book Reviews

Move	Step
Move 1: Introducing the Book	Step 1 Providing Bibliographic Information Step 2 Providing Front Cover Image of the Book
Move 2: Outlining the Book	Step 1 Providing General View of the Content of the Book
Move 3: Highlighting Parts of the Book	Step 1 Providing Focused Evaluation
Move 4: Providing Closing Evaluation of the Book	Step 1A Definitely Recommending the Book OR Step 1B Recommending the Book Despite Indicated Shortcomings Step 2 Featuring Endorsement (if any)
Move 5: Providing Information about the Review	Step 1 Informing about the Publishing of the Review Step 2 Identifying the Reviewer

The phrase ‘if any’ in parenthesis is added to M4-S2 to clarify the fact that a review is not *obliged* to feature an endorsement of the book. However, this step appears in this final rhetorical structure to account for its obligatory nature, whereby findings from this study’s data analysis reveals how obligatory it is in current OCBR to feature endorsement of a book, if endorsed.

4.3 Analysis of Rhetorical Strategies

All twenty reviews were then analysed for the linguistic features and visuals which were used to realise each move and its respective communicative purpose.

4.3.1 Linguistic Features Specific to Online Children’s Book Reviews

Linguistic analysis focused on linguistic features specific to the OCBR genre only, as these are the linguistic elements which distinguish this genre from other genres and also

form the generic description of the genre. In the course of analysis, only linguistic features in obligatory steps were analysed, as non-obligatory steps did not provide sufficient data for comprehensive analysis (certain non-obligatory steps only occurred in one or two reviews).

The linguistic features which were specific to OCBR were first identified and analysed. They were then presented following the same sequence of the moves and steps identified in the earlier rhetorical structure analysis. Subsequently, other noteworthy linguistic features, which were used in two or more moves, were presented.

4.3.1.1 Move 1: Introducing the Book

There is only one obligatory step under this move, which is Step 1: Providing Bibliographic Information. The linguistic features specific to the step were proper nouns, ISBN numbers and abbreviations, which functioned to inform about the reviewed book's background details in as concise a manner as possible.

(a) *Step 1: Providing Bibliographic Information*

This step was signalled by the title of the reviewed book (in BO reviews) or by the author's last name (capitalised) (in SLJ reviews). It was at the top of each review, in a section by itself. However, in SLJ reviews, the reviewed book's targeted educational levels were separated from the bibliographic information section and placed right before the review body. This was presumably done to help librarians in picking out this pertinent information at a glance.

Each bibliographic information in the bibliographic information section was listed out in point form, separated by periods, commas and semi-colons (BO reviews) or by periods alone (SLJ reviews), such as in the following examples:

Beach Party Surf Monkey.
Grabenstein, Chris (author). Illustrated by Brooke Allen.
May 2017. 320p. Random, hardcover, \$13.99 (9780553536102); Random, library edition, \$16.99 (9780553536119); Random, e-book, \$13.99 (9780553536126). Grades 3-6. (BO9-M1-S1) [Use of periods, commas and semi-colons]

TRAFTON, Jennifer. Henry and the Chalk Dragon. illus. by Benjamin Schipper. 240p. Rabbit Room. Apr. 2017. Tr \$15.99. ISBN 9780986381881. Gr 3-6 – (SLJ8-M1-S1) [Use of periods]

Newcomers or readers unused to publishing or librarian discourse might have difficulty with some abbreviations or technical words, but by using lists, busy librarians or bookstore purchasers would be able to easily pick out relevant book information.

The linguistic features used in this step (M1-S1: Providing Bibliographic Information) included proper nouns, ISBN numbers and abbreviations. These linguistic features are elaborated on in the following sub-sections.

i Proper Nouns

All twenty reviews used proper nouns to refer to and inform readers of the book title, author, illustrator, publishing month, translator and publisher. The following examples in bold:

Another Quest for Celeste.

Cole, Henry (author). Illustrated by the author.

Feb. 2018. 272p.

HarperCollins/Katherine Tegen, hardcover, \$16.99 (9780062658128);

HarperCollins/Katherine Tegen, ebook, \$16.99 (9780062658142). Grades 2-5. (BO1-M1-S1)

ERING, Timothy Basil. The Unexpected Love Story of Alfred

Fiddleduckling. illus. by **Timothy Basil Ering.** 48p. **Candlewick.** **Feb.** 2017.

Tr \$15.99. ISBN 9780763664329.

K-Gr 2 – (SLJ10-M1-S1)

ii ISBN Numbers

Secondly, all twenty reviews informed readers of the book's ISBN number (for each format, if more than one), such as in the following three examples:

Goodnight, Hockey Fans. Larsen, Andrew (author). Illustrated by Jacqui Lee. Oct. 2017. 32p. Kids Can, hardcover, \$16.99 (**9781771381055**). PreS-Grade 2. (BO5-M1-S1)

Beach Party Surf Monkey. Grabenstein, Chris (author). Illustrated by Brooke Allen. May 2017. 320p. Random, hardcover, \$13.99 (**9780553536102**); Random, library edition, \$16.99 (**9780553536119**); Random, e-book, \$13.99 (**9780553536126**). Grades 3-6. (BO9-M1-S1)

ROSENBERG, Madelyn & Wendy Wan-Long Shang. This Is Just a Test. 256p. Scholastic. Jun. 2017. Tr \$17.99. ISBN **9781338037722**. Gr 4-8 – (SLJ6-M1-S1)

As books are identified by their unique ISBN number, providing ISBN numbers is crucial for book acquisition.

iii Abbreviations

Thirdly, all twenty reviews utilized abbreviations such as 'p.' (page), 'tr.' (translated) and 'pap.' (paperback) to save space and to inform bibliographic information as concisely as possible. The following examples in bold:

Goodnight, Hockey Fans.

Larsen, Andrew (author). Illustrated by Jacqui Lee.

Oct. 2017. **32p.** Kids Can, hardcover, \$16.99 (9781771381055). **PreS-Grade 2.** (BO5-M1-S1)

RENNER, Benjamin. The Big Bad Fox. **tr.** from French by Joe Johnson. **illus.**

by Benjamin Renner. **192p.** First Second. Jun. 2017. **pap.** \$15.99. ISBN 9781626723313.

Gr 3-6 – (SLJ7-M1-S1)

As explained earlier in Section 4.2.1.1, one of these abbreviations was peculiar to the librarian community: ‘Tr’ (Trade), a book format specially meant for libraries, with better stitching and thicker pages. Eight of the twenty reviews (40%) utilized this abbreviation, such as in the following examples:

LEHMAN, Barbara. Red Again. *illus.* by Barbara Lehman. 32p. HMH. Nov. 2017. **Tr** \$16.99. ISBN 9780544818590. K-Gr 3 – (SLJ2-M1-S1)

METAPHROG. Hans Christian Andersen’s The Little Mermaid. *illus.* by Metaphrog. 80p. Papercutz. Apr. 2017. **Tr** \$13.99. ISBN 9781629917399. Gr 4 Up – (SLJ5-M1-S1)

TRAFTON, Jennifer. Henry and the Chalk Dragon. *illus.* by Benjamin Schipper. 240p. Rabbit Room. Apr. 2017. **Tr** \$15.99. ISBN 9780986381881. Gr 3-6 – (SLJ8-M1-S1)

In summary, this step (M1-S1: Providing Bibliographic Information) was realised by proper nouns, ISBN numbers and abbreviations. These linguistic features were used to realise the step’s communicative purpose of informing readers of the reviewed book’s bibliographic information and the move’s (M1: Introducing the Book) overall communicative purpose of informing about the book’s background details.

However, there is the presumption that readers know and understand what the abbreviations stand for. Additionally, abbreviations function to save space. Hence, all the

linguistic features were used by reviewers to inform bibliographic information in as concise a manner as possible.

4.3.1.2 Move 2: Outlining the Book

There is only one obligatory step under this move, which is Step 1: Providing General View of the Content of the Book. The linguistic features specific to the step were transition words, and exclamatory sentences or questions; and the step was usually in present tense. These linguistic features functioned to inform about the book content, while engaging readers' interest, feelings and curiosity.

(a) *Step 1: Providing General View of the Content of the Book*

This step was set in the beginning of the review body and was usually signalled by a prepositional phrase (indicating a timeframe), noun phrase (introducing a character) or a proper noun (character's name or a location name), such as in the following examples:

In the early 1800s, the titular little mouse takes.... (BO1-M2-S1) [prepositional phrase indicating timeframe]

It was a rainy afternoon, and Vee the canary had.... (BO6-M2-S1) [prepositional phrase indicating timeframe]

Bookish, quiet Sophie lives in a mostly white.... (BO7-M2-S1) [noun phrase introducing a character]

Thirteen-year-old science and electronics enthusiast Zig hasn't had a visit from his father.... (SLJ4-M2-S1) [adjectival phrase introducing a character]

Pennybaker Hill Academy for the Uniquely Gifted might be a good fit.... (BO8-M2-S1) [proper noun of location name]

Erick and his Abuelo and Abuela love Halloween.... (SLJ1-M2-S1) [proper noun of character name]

This step comprised a Book Talk or Plot Summary of the reviewed book. As such, the linguistic features used in this step included transition words, exclamatory sentences or questions, and the step was usually in present tense. These linguistic features are elaborated on in the following sub-sections.

i Transition Words

Nineteen out of twenty reviews (95%) used different types of transition words to convey the story, especially ‘but’ and ‘when’ to signal contradiction and cause, such as in the following examples:

Sightings of the Ghost Girl of the Woods are met with terror, as misfortune swiftly falls on those who glimpse the slight, white-haired girl. For her part, Goldeline quite enjoys her dreadful reputation, **though** [signalling contradiction] it’s Gruff and his bandits that travelers should fear, not the pale 11-year-old who works for them. Gruff became a surrogate father to Goldy **after** [signalling sequence] her mother was burned for witchcraft a few years earlier, and the woods have been her home ever since. **But** [signalling opposition and a change in the storyline] her life is upended again **when** [signalling cause] she helps a boy, Tommy, escape Gruff’s men only for him to be intercepted by the person she fears most in the world —the evil preacher who killed her mother. Forging a path of destruction, the manic preacher hunts Goldy and Tommy with the single-minded purpose of cleansing them of witchcraft’s evil **until** [signalling chronology] an inevitable confrontation brings all to a head. (BO3-M2-S1)

Captain Alfred is delighted to bring home a duck egg to his wife. He places it in his fiddle case and whimsically names the soon-to-be-hatched youngster Alfred Fiddleduckling. **When** [signalling cause] a nasty storm hits and destroys the boat, sending everyone off in different directions, it appears that all is lost. Captain Alfred’s wife waits anxiously at home for her husband’s return. Little Alfred hatches, and he finds himself alone in the fiddle case. In searching for someone or something to hang on to, he discovers the fiddle floating **nearby** [signalling location]. Alfred revels in this unusual object and goes to work playing it with his wing. **Soon** [signalling chronology], he realizes that the music he creates brings comfort to others besides himself and may even provide a way home for some. (SLJ10-M2-S1)

Reviewers used transition words to connect each story event and show chronology. Transition words are also utilised to bring cohesion to the storyline.

ii Exclamatory Sentences or Questions

Secondly, six of the twenty reviews (30%) used sentences ending with exclamation marks (in bold) or question marks (underlined) to convey the drama or suspense of the story in the reviewed book, such as in the following examples:

It was a rainy afternoon, and Vee the canary had been waiting outside Murray MacMurray's detective office all day. The pigeon's heart hadn't been into sleuthing since his partner skipped town, but he couldn't ignore the yellow bird any longer. **Vee, desperate for help, divulges that two of her friends have been birdnapped!** When Vee herself goes missing a few weeks later, Murray knows he has to take the case. Clues and rumors of a feather thief lead him downtown, where a confrontation with the bird behind the disappearances gives Murray a shock. Will he be able to rescue the victims of this crime ring and nab its boss? (BO6-M2-S1)

Wakening to a terrible storm, 12-year-old Oliver Cromwell Pitts finds his English seaside house flooded and his lawyer father gone off to London, leaving the child bereft, penniless, and facing the unsavory possibility of being remanded to the children's poorhouse. Alas, that is exactly what happens. Happily, circumstances and quick wits allow him to flee the dreadful place, but, his life now in danger, he must escape to London. But how? Because of his flight and the fact that he has, er, borrowed some money, he's wanted by the authorities and must travel secretly, and the road to the capital is long and fraught with danger—there will be no relying on the kindness of strangers. Will he find his way to London? (BO10-M2-S1)

The use of exclamatory sentences and questions evokes readers' curiosity and interest. This encourages the reader to get more information about the book or to purchase the book. It stimulates curiosity without giving too much away about the plot, character or the conclusion of the story.

iii Use of Present Tense

Thirdly, all twenty reviews used present tense in its Book Talk or Plot Summary, such as in the following examples (present tense underlined for better clarity):

Bookish, quiet Sophie lives in a mostly white, middle-class neighborhood in L.A. with her class-conscious parents and older sister, Lily, who can pass for white. Life seems fairly easy, though she's certainly no stranger to the cruelty of racism. But in the summer of 1965, as the Watts riots fill the news, several changes shake up Sophie's world: she finds evidence of her father's infidelity; her sister starts dating a darker-skinned man, whose experience of being black is much different from theirs; and she personally sees the unfairness of widespread racism when she auditions for a play at the community center. (BO7-M2-S1)

It's 1983, and David's got worries: his impending bar mitzvah, his constantly competing Chinese and Jewish grandmothers, the cute girl who makes him nervous, and his popular new friend, who dislikes David's longtime best friend—plus, it's the height of the Cold War, and nuclear annihilation could hit at any second. (SLJ6-M2-S1)

The use of present tense helps in giving readers an immersive experience, causing readers to feel as if they are in the story themselves.

In summary, this step (M2-S1: Providing General View of the Content of the Book) was realised by transition words, exclamatory sentences or questions and the use of present tense. These linguistic features were used to realise this step's communicative purpose of informing readers of the storyline of the reviewed book and the movie's (M2: Outlining the Book) overall communicative purpose of informing about the book content. However, these linguistic features also function as a teaser, by engaging readers' interest, feelings and curiosity.

4.3.1.3 Move 3: Highlighting Parts of the Book

This move only has one obligatory step, which is Step 1: Providing Focused Evaluation. The linguistic features specific to the step were adjectives and adverbs, complex nominal phrases, direct quotations, and publishing and design terminologies;

and the step was usually in present tense, but could change to future tense. These linguistic features functioned to convey the reviewer's evaluation of the reviewed book's content and design. However, the use of complex nominal phrases and the modal verb 'will' when predicting reader reaction could also have a promotional function.

(a) *Step 1: Providing Focused Evaluation*

This step was usually signalled in the review body by phrases incorporating the author's name or publishing or design terminologies, such as in the following examples:

First-time novelist **Cajoleas** writes with the ease of a seasoned author.... (BO3-M3-S1) [phrase incorporating author's name]

Ering's gorgeous paintings highlight the magic contained in.... (SLJ10-M3-S1) [phrase incorporating author's name]

A stand-alone **sequel** to *A Nest for Celeste* (2010), this **chapter book** has.... (BO1-M3-S1) [phrase incorporating publishing terminologies]

David's lightly anxious tone; the progressively funny handful of short, **dialogue-based scenes per chapter**; the realistically kooky.... (SLJ6-M3-S1) [phrase incorporating publishing terminologies]

The smart, clean **art** with smooth bold **lines** offers so much to observe.... (SLJ2-M3-S1) [adjectival phrases incorporating design terminologies]

Though this work is similar in look and tone to typical **comic strips** (bulging-eyed, **caricaturelike characters** with exaggerated expressions; occasional slapstick violence; **motion lines**), there's a sophistication.... (SLJ7-M3-S1) [phrase incorporating design terms]

These phrases incorporating the author's name or publishing or design terminologies mark the ending of the storyline description and the beginning of the evaluation section. Although both Move 2 (Outlining the Book) and Move 3 (Highlighting Parts of the Book) contain evaluative linguistic features, it is Move 3's incorporation of the author's name or of publishing and design terminologies which facilitates differentiation of these moves.

The linguistic features used in this step included adjectives and adverbs, complex nominal phrases, direct quotations, publishing and design terminologies, and this step was usually in present tense, but could change to future tense. These linguistic features are elaborated on in the following sub-sections.

i Adjectives and Adverbs

All twenty reviews contained either adjectives (in bold) or adverbs (underlined), or both, in evaluating the book's content, characters or illustrations, such as in the following examples:

A stand-alone sequel to *A Nest for Celeste* (2010), this chapter book has everything that made its predecessor so **enjoyable**: an **inviting** format, **good** storytelling, and at least one large, beautifully drawn shaded pencil illustration on each double-page spread. (BO1-M3-S1)

One hopes so, for our hero Oliver is an unusually **appealing** character, whom we applaud while decrying his enemies, who are deliciously **evil**, **unctuous**, and **depraved**. In using Oliver as his first-person narrator, Avi does a **superb** job of suggesting the style and syntax of eighteenth-century speech, while telling an ingeniously plotted Dickensian story filled with suspense, surprises, and ultimately satisfaction. (BO10-M3-S1)

Beautifully written with **brehtaking** observations about life, those we love, and the things around us, this story is sure to make readers young and old pause to consider Erick's predicament—and their own lives. (SLJ1-M3-S1)

Adjectives and adverbs were also extensively used in Moves 2 and 4. In Move 2 (Outlining the Book), these evaluative elements were used to describe characters and events in the description of the storyline, while in Move 4 (Providing Closing Evaluation of the Book), adjectives and adverbs were used to provide concluding evaluation.

ii Complex Nominal Phrases

Complex nominal phrases usually consist of a noun head with at least two adjectives linearly arranged in a pre-modifier position. The typical syntactic structure is “**(Modifier) Head (Qualifier)** where (M) is realized primarily in terms of a series of linearly arranged attributes as follows: (Det) (adj) (adj) (adj) (adj) ... H (Q)” (Bhatia, 1993, p. 149). Bhatia also associated complex nominal phrases with advertising, as this nominal expression is particularly suitable for packing in as many positive adjectival attributes as possible, for product-detailing. An apt example given by Bhatia (1993) is “The world’s first packless, cordless, lightweight, compact, integrated video light” (p. 149).

In my data, twelve out of twenty reviews (60%) utilized complex nominal phrases in M3-S1: Providing Focused Evaluation, such as in the following examples:

Amid classic middle-grade topics, English deftly weaves a **vivid, nuanced story** about the complexity of black identity and the broad implications of prejudice. (BO7-M3-S1)

The **smart, clean art** with **smooth bold lines** offers so much to observe and puzzle through while telling the complex story effortlessly without the use of text. (SLJ2-M3-S1)

The **loose, sketchy illustrations**, beautifully rendered in watercolor and ink, rely on an **earthy, muted palette** to bring soothingly domestic scenes to life. Details such as Lester, Skip’s cat, who can be found on most spreads, and a reminder on the calendar to replace a hearing aid battery add to the **homey, familiar feeling**. The result is an authentic portrait of a **loving, diverse family**. (SLJ9-M3-S1)

Reviewers used complex nominal phrases to fit in as many adjectives as possible as they evaluated the book content, illustrations and design.

iii Direct Quotations

Four out of twenty reviews (20%) contained direct quotations from the book, such as in the following examples:

McLaren's tongue-in-cheek pastiche revels in hard-boiled tropes, from Murray's ever-present fedora and first-person narration ("**Business was slow, just the way I liked it**"). (BO6-M3-S1)

Henry and Oscar send barbs back and forth in a flurry of amusing and unusual language, and the metaphors fly ("**his sword was as swift and swishy as a hummingbird caught in a washing machine.**"). (SLJ8-M3-S1)

Reviewers used direct quotations from the book to provide examples for evaluation given. Direct quotations enable the exact reproduction of distinctive or unorthodox phrasing, besides giving readers an idea of the book's actual content.

iv Publishing and Design Terminologies

Four of the twenty reviews (20%) contained publishing terminologies, such as 'double-page spread', 'posthumous publication' and 'endpapers'. The following are three examples:

The last page celebrates a mother's feelings for her daughter, reminding her that she is loved—a section made especially touching by the fact that, for Amy Krouse Rosenthal, this is a **posthumous publication**. (BO2-M3-S1)

Much of the story's humor and cleverness is born out in the digital illustrations, which are full of detail and variety: **double-page spreads** mix with paneled scenes, and pun-laden newspaper clippings will reward keen-eyed readers with laughs. Additionally, entertaining **endpapers** display the pigeon PI's guides for investigation. (BO6-M3-S1)

Details such as Lester, Skip's cat, who can be found on most **spreads**, and a reminder on the calendar to replace a hearing aid battery add to the homey, familiar feeling. (SLJ9-M3-S1)

Additionally, six of the twenty reviews (30%) utilized design terminologies, such as ‘gouache’, ‘paneled scenes’ and ‘motion lines’ as reviewers evaluated the book’s illustrations, design, layout and medium. The following are three examples:

A Canadian writer, Larsen has a quiet, natural way with words that allows kids to slip right into the boy’s experience. The artwork, created in **gouache** with **digital editing**, portrays the boy’s biracial family, suggests the setting without getting too caught up in details, and reinforces the importance of hockey in the boy’s life. (BO5-M3-S1)

Bui’s cinematic illustrations make use of **panels** and **weighted lines**, evoking the perfect background or facial expression for each piece of text. The **text placement** and **composition of the illustrations** allow each occurrence or observation to be its own distinct event, stringing together the small, discrete moments that make up a life, a memory, and a history into a cohesive whole. (SLJ3-M3-S1)

Though this work is similar in look and tone to typical comic strips (bulging-eyed, **caricaturelike characters** with exaggerated expressions; occasional slapstick violence; **motion lines**), there’s a sophistication to the art that recalls the author/illustrator’s roots as a celebrated filmmaker and cartoonist. Renner sets the individual scenes against a white **backdrop**, free of borders, resulting in a clean design, and the use of color, texture, and shading is top-notch. (SLJ7-M3-S1)

Reviewers used publishing and design terminologies to make accurate references to the book content and design while evaluating. These terminologies could be unfamiliar to the general public, but the use of such terminologies enable an accurate representation and description of the book.

v *Present and Future Tense*

All twenty reviews used present tense (in bold) while evaluating. However, in the following two reviews, this present tense changed to future tense (underlined) when predicting reader reaction:

The ending **is** [present tense] profound and moving and entirely unlike that of the Disney version. The artwork **is** marvelous, dominated by watery blues and greens; radiant depictions of everything from candles and jewels to sunlight and the sea

lend the illustrations a luminous quality. Andersen fans will [change to future tense] be mesmerized, and newcomers will want to see what they've been missing. (SLJ5-M3-S1)

Henry and Oscar **send** [present tense] barbs back and forth in a flurry of amusing and unusual language, and the metaphors **fly** (“his sword was as swift and swishy as a hummingbird caught in a washing machine.”). Readers will [change to future tense] chuckle out loud at the outlandish predicaments that the characters face. Henry **is** [change back to present tense] sympathetic as an artist scared to share his gift, and in the end he **learns** to trust both his friends and the caring adults in his life. (SLJ8-M3-S1)

Reviewers used different tenses when evaluating. Present tense was used presumably to indicate evaluation was current and applicable to readers, while future tense was used when predicting reader reaction. It is noteworthy that the modal ‘will’ was used in such predictions, as ‘will’ is a very strong modal verb in logical possibility. As such, the use of ‘will’ implies a strong prediction of readers’ enjoyment and appreciation of the reviewed book, thus promoting the book for purchase.

In summary, this step (M3-S1: Providing Focused Evaluation) was realised by adjectives and adverbs, complex nominal phrases, direct quotations, publishing and design terminologies, and this step was usually in present tense, but could change to future tense. These linguistic features were used to realise this step’s communicative purpose of evaluating the content and design of the reviewed book and the movie’s (M3: Highlighting Parts of the Book) overall communicative purpose of evaluating the book content. However, this step’s use of complex nominal phrases and the modal verb ‘will’ when predicting reader reaction could imply a secondary communicative purpose of promoting the book for purchase.

4.3.1.4 Move 4: Providing Closing Evaluation of the Book

This move only has one obligatory step, which is Step 1A: Definitely Recommending the Book. The linguistic features specific to the step were ellipses, noun and prepositional phrases indicating suitable readership and noun or prepositional phrases indicating value or recommendation to libraries. These linguistic features functioned to convey the reviewer's closing evaluation of the book, specifically in relation to libraries, in as concise a manner as possible. However, the use of ellipses in forming imperatives and the apparent utilisation of the USP marketing strategy could also have a promotional function.

(a) *Step 1A: Definitely Recommending the Book*

This step was signalled by the capitalised and bolded word 'VERDICT' in SLJ reviews, such as in the following examples:

VERDICT Giggle-inducing, light, and charmingly realistic fiction that will resonate with a wide variety of readers. (SLJ6-M4-S1A)

VERDICT A perfect title to hand to young readers looking for laughs along with a wild and crazy adventure. (SLJ8-M4-S1A)

For BO reviews, this step was usually the last sentence in the review and in four reviews, this step was signalled by an ellipsis.

The linguistic features used in this step included ellipses, noun and prepositional phrases indicating suitable readership and noun or prepositional phrases indicating value or recommendation to libraries. These linguistic features are elaborated on in the following sub-sections.

i Ellipses

Ten out of twenty reviews (50%) used ellipses (in bold; the word ‘VERDICT’ being non-bolded in the following examples and future examples to avoid confusion), such as in the following examples:

Ø [This book is] An inviting entry into historical fiction. (BO1-M4-S1A)

VERDICT **Ø** [This is] A book full of emotion that addresses the needs of all human hearts. **Ø** [This book should be] A first purchase for most picture book collections. (SLJ10-M4-S1A)

Significantly, two reviews’ use of ellipsis formed part of an imperative:

VERDICT **Ø** [You should] Hand this one to readers eager to be swept away by a beautiful and authentic retelling; for most graphic novel collections. (SLJ5-M4-S1A)

Ø [You should] Stay tuned. (BO9-M4-S1A)

Reviewers used ellipses to save space and avoid repetition while providing definite recommendation of the book. In the case of the imperatives, the use of ellipses enables reviewers to direct readers to purchase the book or to follow the series without using the second-person pronoun ‘you’, which readers may perceive as coming on too strong.

Ellipses were also used in other moves (Moves 1, 3 and 5) and steps (M1-S1: Providing Bibliographic Information, M3-S1: Providing Focused Evaluation, and M5-S1: Informing about the Publishing of the Review).

ii Propositional Phrases or Nouns Indicating Suitable Readership

Nine out of twenty reviews (45%) used prepositional phrases (in bold) or nouns (underlined) to indicate the book's suitable readership. The following are four examples:

Sure to be a hit **for mothers and daughters of all ages** for its warm, supportive message. (BO2-M4-S1A)

VERDICT Perfect **for young lovers of science, science fiction, monsters, Halloween, and the Day of the Dead**; recommended **for those who have experienced the loss of a treasured loved one, no matter what age**. (SLJ1-M4-S1A)

VERDICT Giggle-inducing, light, and charmingly realistic fiction that will resonate **with a wide variety of readers**. (SLJ6-M4-S1A)

VERDICT Bound to keep adults and kids alike laughing, this is a winning selection **for comic book fans, reluctant readers, and those who enjoy subversive comedy**. (SLJ7-M4-S1A)

Reviewers used prepositional phrases or nouns to describe the categories of readers to whom the book would appeal to. The OCBR genre appears to focus on suitable readership, rather than on evaluation of children's response to the book, which Harrington (1993) stated was the desire of children's librarians. This could be because there are even more children's books being published nowadays, resulting in librarians not even wanting to know children's general response to a book. Instead, they want to know who the book is suitable for, so that they are able to directly assess the suitability of the book for their library. Librarians are ultimately interested in books' targeted audience as they cater to different readers' needs.

iii Phrases Indicating Value or Recommendation to Libraries

Six out of twenty reviews (30%) used phrases to indicate the reviewed book's value to libraries (in bold) or the reviewer's recommendation to libraries (underlined):

A satisfying slice of life that is all the more valuable for **helping libraries fill the ongoing demand for sports stories in picture-book collections.** (BO5-M4-S1A)

VERDICT Whether being explored for pleasure or for academic purposes, this title **will add value to any library collection, especially ones that have copies of its predecessor.** (SLJ2-M4-S1A)

VERDICT This gentle coming-of-age story is filled with loving, important aspects of the immigrant experience and is a first purchase for all libraries. (SLJ3-M4-S1A)

VERDICT Hand this one to readers eager to be swept away by a beautiful and authentic retelling; for most graphic novel collections. (SLJ5-M4-S1A)
[prepositional phrase indicating recommendation to libraries]

VERDICT With intricate images to pore over, this enchanting and original title is **ideal for one-on-one sharing** and the perfect antidote for children dreading their first overnight trip. Superb. (SLJ9-M4-S1A) [noun phrase indicating book's value to libraries]

VERDICT A book full of emotion that addresses the needs of all human hearts. A first purchase for most picture book collections. (SLJ10-M4-S1A)
[prepositional phrase indicating recommendation to libraries]

Reviewers used these phrases in this closing-up move to specifically relate evaluation to its target audience of librarians, specifically recommending purchase for most or all libraries.

In the course of analysing this step, I made an incidental discovery. The pointing out of a reviewed book's distinctive value and the subsequent strong recommendation of purchase appeared to go beyond positive evaluation to promotion. This seems to indicate a marketing strategy called 'Unique Selling Proposition', which is further elaborated on in Section 4.3.1.9.

In summary, this step (M4-S1A: Definitely Recommending the Book) was realised by ellipses, prepositional phrases or nouns indicating suitable readership, and phrases indicating value or recommendation to libraries. These linguistic features were used to realise this closing-up step's communicative purpose of providing final evaluation, specifically in relation to libraries, in as concise a manner as possible. The linguistic features also realised this move's (M4: Providing Closing Evaluation of the Book) overall communicative purpose of concluding the review with a definite appraisal. However, this step's usage of an ellipsis in forming an imperative and the apparent utilisation of the USP marketing strategy seems to imply a secondary communicative purpose of promoting the book for purchase.

4.3.1.5 Move 5: Providing Information about the Review

This move has two obligatory steps, which are Step 1: Informing about the Publishing of the Review and Step 2: Identifying the Reviewer. The linguistic features specific to this move were formulaic phrases and proper nouns, which functioned to inform about the review in as concise a manner as possible.

(a) Step 1: Informing about the Publishing of the Review

This step was signalled by the capitalized word 'REVIEW' (in BO reviews) or by the noun phrase 'This review was published in... ' (in SLJ reviews).

In terms of location, this step was located before the review text in BO reviews, while in SLJ reviews, this step was located at the end of the review after Step 2: Identifying the Reviewer. Despite the differing formats and locations, both review sources used this step for the same function of informing readers where and when the review was first published.

The linguistic feature specific to this move was formulaic phrases, whereby the phrases used to inform about the review's publishing details followed a predetermined format.

i Formulaic Phrases

All twenty reviews used formulaic phrases in this step, such as in the following examples:

REVIEW. First published October 27, 2017 (Booklist Online). (BO1-M5-S1)

REVIEW. First published September 15, 2017 (Booklist). (BO2-M5-S1)

This review was published in the School Library Journal October 2017 issue. (SLJ1-M5-S1)

This review was published in the School Library Journal September 2017 issue. (SLJ2-M5-S1)

For BO reviews, this step's formulaic phrase followed the following format: 'REVIEW. First published (month, date, year / month, year) (medium)'. Meanwhile, SLJ reviews' formulaic phrase for this step followed the following format: 'This review was published in the School Library Journal (month, year) issue'.

Reviewers used formulaic phrases to provide information about the review in a consistent manner. This helped regular readers to pick out pertinent information at a glance.

As such, this step (M5-S1: Informing about the Publishing of the Review) was realised by the use of formulaic phrases. This linguistic feature was utilised to realise the step's

communicative purpose of informing readers about the publishing details of the review, in a consistent, standardized manner.

(b) *Step 2: Identifying the Reviewer*

This step was signalled by a hyphen, such as in the following examples (examples quote both Move 4 and this step to provide context):

An inviting entry into historical fiction.— Carolyn Phelan (BO1-M4-S1A & BO1-M5-S2)

Goldeline’s heart-pounding race through the woods reveals a complex, magical world that will give readers much to contemplate.— Julia Smith (BO2-M4-S1A & BO2-M5-S2)

VERDICT Perfect for young lovers of science, science fiction, monsters, Halloween, and the Day of the Dead; recommended for those who have experienced the loss of a treasured loved one, no matter what age.—Selenia Paz, Helen Hall Library, League City, TX (SLJ1-M4-S1A & SLJ1-M5-S2)

VERDICT Whether being explored for pleasure or for academic purposes, this title will add value to any library collection, especially ones that have copies of its predecessor.—Julie Roach, Cambridge Public Library, MA (SLJ2-M4-S1A & SLJ1-M5-S2)

In both review sources, this step appeared in the review body, right after M4-S1A: Definitely Recommending the Book. The linguistic feature specific to this step was proper nouns.

i Proper Nouns

All twenty reviews used proper nouns in this step in its identification of the reviewer, institution or state, such as in the following examples:

— **Carolyn Phelan** (BO1-M5-S2)

— **Lolly Gepson** (BO1-M5-S2)

–**Selenia Paz, Helen Hall Library, League City, TX** (SLJ1-M5-S2)

–**Rhona Campbell, Georgetown Day School, Washington, DC** (SLJ6-M5-S2)

BO reviewers identified themselves merely with their first name and last name, while SLJ reviewers identified their institutions as well, following this format: ‘–First name, last name, library/school/academy name, city, state’. SLJ’s additional information is probably due to SLJ’s usage of volunteer reviewers who can sign up online.

Thus, this step (M5-S1: Identifying the Reviewer) was realised by the use of proper nouns. This linguistic feature supports this step’s communicative purpose of giving specific information about the reviewer, and his or her background.

In summary, this move (M5: Providing Information about the Review) was realised by the use of ellipses and proper nouns. These linguistic features were utilised to realise the move’s overall communicative purpose of informing about the review in as concise a manner as possible.

Subsequent sub-sections present other noteworthy linguistic features which were used in two or more moves.

4.3.1.6 Dialogue with Readers

Three out of twenty reviews (15%) simulated a dialogue with readers:

Things are looking up for the Wonderland Motel. Not only did P. T. and his friend Gloria save the family business by forestalling foreclosure in *Welcome to Wonderland* (2016), they've persuaded a Hollywood director to shoot his new film there. **What could go wrong? Nearly everything!** A pop star who can't act is upstaged by a monkey who can. Filming stops when the monkey is kidnapped. And the oily, land-hungry entrepreneur who owns the luxury hotel next door is making tempting offers to buy the vintage motel. Only an all-out battle of wits and gumption can save the movie and the Wonderland. (BO9-M2-S1) [This question-and-answer in this Book Talk functions to stimulate curiosity and excitement.]

It reminds us, who may have forgotten, why reading is such high entertainment and pleasure. **Please, sir, may we have some more? (Yes: a sequel is promised.)** (BO10-M4-S1) [This question-and-answer in the final evaluation of the book functions to highlight the reviewer's enjoyment of the book and to inform the fact of a planned sequel to the reviewed book.]

The proverbial fox may be a menace to the henhouse—but not the hero of this work. The titular character lacks gumption, guile, or cunning, and the chickens send him running each time he ventures into the farmyard. Taking pity on the fox, the wolf proposes playing the long game: stealing eggs and eventually eating the hatched chickens. The fox successfully makes off with the eggs, but things get complicated when the chicks emerge and **(surprise, surprise!)** assume that the fox is their mother. (SLJ7-M2-S1) [This exclamatory expression in the midst of the Book Talk functions to indicate the reviewer's feelings of non-surprise – such an interpretation is based on the reviewer's subsequent evaluation.]

All three reviews' simulated dialogue have differing contexts and purposes, but each example functions to engage with readers. Additionally, all three examples portray or reflect three different relationships, whereby (1) the first example is merely a question-and-answer contained within the Book Talk itself; (2) the second example comprises the reviewer asking a question of the author, before self-answering the question for readers; and (3) the third example is a tongue-in-cheek aside by the reviewer to readers.

4.3.1.7 Phrases Indicating Unique Selling Proposition (USP) Strategy

Three of the twenty reviews (15%) contained different grammatical phrases which pointed out the reviewed book's distinctive value to libraries (in bold) and encouraged all libraries to purchase it (underlined):

This title **stands alone but pairing it with the first work makes it all the more magical, particularly because the end brings the story into a breathtaking circle**. The final page showing a girl finding the lost red book in the snow is from the beginning of the previous volume, deepening the intrigue around the red book and its time sequence while providing many opportunities for discussion and creative thinking. VERDICT Whether being explored for pleasure or for academic purposes, this title **will add value to any library collection, especially ones that have copies of its predecessor**. (SLJ3-M3-S1 & SLJ3-M4-S1A)

VERDICT This gentle coming-of-age story is **filled with loving, important aspects of the immigrant experience and is a first purchase for all libraries**. (SLJ3-M4-S1A)

A satisfying slice of life that is **all the more valuable for helping libraries fill the ongoing demand for sports stories in picture-book collections**. (BO5-M4-S1A) [Encouragement to purchase the book is subtler in this example, nevertheless it is strongly implied]

The three examples seem to indicate the USP (Unique Selling Proposition) marketing strategy, which is based on the idea that effective advertising involves pointing out the product or service's unique characteristic or its meaningful and distinctive benefit to consumers (Frazer, 1983).

These examples differed from other positive evaluation due to the pervasive usage of adjectives or verbs indicating quality (in bold) and adjectives or verbs of quantity (underlined):

This title stands alone but pairing it with the first work makes it all the more **magical**, particularly because the end brings the story into a **breathtaking** circle. The final page showing a girl finding the lost red book in the snow is from the beginning of the previous volume, **deepening the intrigue** around the red book and its time sequence while providing many opportunities for discussion and

creative thinking. VERDICT Whether being explored for pleasure or for academic purposes, this title will **add value** to any library collection, especially ones that have copies of its predecessor. (SLJ3-M3-S1 & SLJ3-M4-S1A)

VERDICT This gentle coming-of-age story is filled with loving, **important** aspects of the immigrant experience and is a **first** purchase for all libraries. (SLJ3-M4-S1A)

A **satisfying** slice of life that is **all the more valuable** for helping libraries fill the ongoing demand for sports stories in picture-book collections. (BO5-M4-S1A)

Reviewers also used highly emotive language, which could sway and influence readers towards purchasing the book:

This title stands alone but pairing it with the first work **makes it all the more magical**, particularly because the end **brings the story into a breathtaking circle**. The final page showing a girl finding the lost red book in the snow is from the beginning of the previous volume, **deepening the intrigue around the red book and its time sequence** while providing many opportunities for discussion and creative thinking. VERDICT Whether being **explored for pleasure** or for academic purposes, this title will add value to any library collection, especially ones that have copies of its predecessor. (SLJ3-M3-S1 & SLJ3-M4-S1A)

VERDICT This **gentle coming-of-age story** is **filled with loving, important aspects of the immigrant experience** and is a first purchase for all libraries. (SLJ3-M4-S1A)

A **satisfying slice of life** that is **all the more valuable** for helping libraries fill the ongoing demand for sports stories in picture-book collections. (BO5-M4-S1A)

By highlighting the meaningful and distinctive value of the book to libraries, such as a book filling an ongoing demand in libraries or an implied gap in library collections, all three reviews strongly promoted the purchase of their respective books.

4.3.1.8 Summary of Linguistic Analysis

Based on the linguistic analysis, linguistic features specific to the OCBR genre functioned to inform, evaluate, save space, engage with readers and also promote book

purchase. This realises the genre's main communicative purposes of informing and evaluating, while indicating a secondary promotional purpose as well.

4.3.2 Use of Visuals in Online Children's Book Reviews

Visual analysis was carried out by analysing all twenty reviews for the use of visuals. Then, each visual was analysed for its function and determined whether it formed a new move, formed a new step, or contributed to an existing step.

Based on visual analysis, there were three types of visuals, which were subsumed under two moves: Move 1 (Introducing the Book) and Move 4 (Providing Closing Evaluation of the Book).

4.3.2.1 Move 1: Introducing the Book

Two types of visuals were identified and subsumed under this move:

1. Icons of the formats which the reviewed book is available in, which contributed to existing Step 1: Providing Bibliographic Information; and
2. The image of the book's front cover, which formed a new Step 2: Providing Front Cover Image of the Book.

(a) *Step 1: Providing Bibliographic Information*

i Book Format Icons

All ten BO reviews (50%) contained icons representing the formats which the reviewed book was available in (SLJ reviews did not contain book format icons), such as in the following figure:



Figure 4.3 Example of Book Format Icons [BO3-M1-S1]

Book format information was already listed out linguistically in the bibliographic information section. However, the use of these icons enables librarians to see at a glance the types of formats the reviewed book can be purchased in. Thus, this visual contributes to M1-S1: Providing Bibliographic Information's communicative purpose of informing about the book details.

(b) *Step 2: Providing Front Cover Image of the Book*

i Front Cover Image

All twenty reviews provided a front cover image of the book under review. Motta-Roth's (1995) rhetorical structure for academic book reviews did not account for this visual, presumably because academic book reviews did not provide a front cover image of the book under review, due to a greater focus on the book's content. However, as

children's books are filled with visuals and colours, all children's book reviews provided a front cover image of the book, necessitating an accounting for this visual. As this visual could not be subsumed under any existing step, this visual formed the new Step 2: Providing Front Cover Image of the Book (under Move 1: Introducing the Book).

In my data, the front cover image also tended to reflect the style and quality of the illustrations within the book reviewed, such as in the following example:

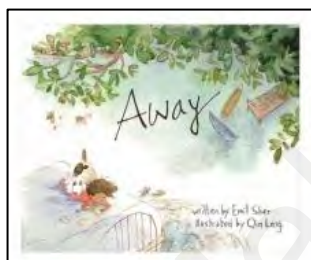


Figure 4.4: Example of Front Cover Image [SLJ9-M1-S2]

The front cover image in Figure 4.4 reflects the illustrations within the reviewed book, which the reviewer describes as “loose, sketchy illustrations, beautifully rendered in watercolor and ink, [which] rely on an earthy, muted palette” (Dar, 2017, February 27).

This visual is very important in purchasing decisions as the front cover of books can be a very big determinant for young children in the selection of books to read. Thus, providing a front cover image of the book contributes to Move 1's communicative purpose of informing about the book.

However, it is striking that all twenty reviews included a front cover image and all of these twenty visuals were full-coloured. According to a study by Dooley and Harkins (1970), colour is able to capture more attention than black-and-white. Advertising research also has suggested that colour increases the effectiveness of advertisements, as

compared to black-and-white advertisements (Hoyer, Leone, & Cobb, 1986; Percy & Rossiter, 1983; Rossiter & Bellman, 2005). Thus, this visual could also have a slight promotional intent.

4.3.2.2 Move 4: Providing Closing Evaluation of the Book

One type of visual was identified and subsumed under this move: a star signalling endorsement by the review journal, which formed a new Step 2: Featuring Endorsement.

(a) Step 2: Featuring Endorsement



i Star Signalling Endorsement

Fourteen out of twenty reviews (70%) contained a star signalling endorsement by the review journal, which is overtly promotional. Motta-Roth's (1995) rhetorical structure for academic book reviews did not account for this visual, presumably because academic book reviews did not feature any stars signalling endorsement, due to the differing purposes of academic book reviews and OCBR. Unlike academic book reviews which only aim to introduce and evaluate new publications, OCBR seek to help librarians wade through the vast number of children's books published every single year and decide which books to purchase. Hence, stars signalling endorsement provide a way for OCBR reviewers to easily highlight outstanding books to busy librarians. As this visual could not be subsumed under any existing step, this visual formed the new Step 2: Featuring Endorsement (under Move 4: Providing Closing Evaluation of the Book).

The labelling of this step adopted the term 'endorsement' from Move 6: Endorsements/Testimonials in Kathpalia's (1992) rhetorical structure for advertisements.

Kathpalia (1992) defined endorsements or testimonials as “uninitiated evaluations from outside sources” (p. 229), which included awards or seals of approval given by independent organizations for products meeting established standards (Kathpalia, 1992). As the ‘stars’ are a kind of award by *Booklist Online* and *School Library Journal*, which are independent organizations, this term was thus deemed suitable to be adopted.

Featuring an endorsement of the book is not obligatory per se, but 70% of this study’s data featured a star signalling endorsement, due to *School Library Journal*’s undisclosed policy of featuring starred reviews whenever they reviewed just one title. Thus, this study’s data was skewed into making this step obligatory.

Both BO and SLJ used this visual ( for BO and  for SLJ) in certain reviews to indicate an outstanding title. Thus, this visual was determined to be evaluative, specifically supporting Move 4’s communicative purpose of providing closing evaluation of the book. Hence, even though this visual was located at the beginning of the review, next to the book format icons and the front cover image, it was categorised under Move 4.

This step is helpful for librarians who are not looking for reviews on specific titles, but are looking for exceptional books to recommend to children or students. As the star indicates outstanding titles, this step inadvertently recommends purchase of the book; thus, it is overtly promotional.

4.3.2.3 Summary of Visual Analysis

In summary, none of the visuals formed a move, whether by itself or with the text. Two visuals (the front cover image and star signalling endorsement) formed a step by itself (M1-S2: Providing Front Cover Image of the Book and M4-S2: Featuring Endorsement), while one visual (the book format icons) contributed to an existing step (M1-S1: Providing Bibliographic Information). Visuals played a more supporting role in this study's data, though one visual (the star signalling endorsement) played a prominent role in marking outstanding books for librarians who are just skimming through reviews.

Table 4.10 presents the occurrences of all three visuals in the twenty reviews:

Table 4.10 Occurrences of Visuals in Data

Review	Book Format Icons	Front Cover Image	Star Signalling Endorsement
BO1	/	/	
BO2	/	/	
BO3	/	/	/
BO4	/	/	
BO5	/	/	
BO6	/	/	/
BO7	/	/	/
BO8	/	/	
BO9	/	/	
BO10	/	/	/
SLJ1		/	/
SLJ2		/	/
SLJ3		/	/
SLJ4		/	/
SLJ5		/	/
SLJ6		/	/
SLJ7		/	/
SLJ8		/	/
SLJ9		/	/
SLJ10		/	/
Total	10	20	14

As per Table 4.10, the first visual (book format icons) is only present in BO reviews, the second visual (front cover image) is present in all twenty reviews and the third visual (star signalling endorsement) is present in some BO reviews and all of the SLJ reviews. Thus, book format icons would be a BO stylistic element, front cover images are an obligatory element in both sources, and endorsement stars are obligatory to be reported on, if given.

Based on the findings of the visual analysis, the visuals were utilised in the twenty OCBR to inform about the book, reflect and recognise final evaluation of outstanding books, and also promote book purchase. This realises the genre's main communicative purposes of informing and evaluating, and also establishes a secondary promotional purpose in the OCBR genre.

4.3.3 Summary of Analysis of Rhetorical Strategies

The linguistic and visual analyses have shown that the OCBR genre utilises similar informational and evaluative elements as academic book reviews. However, OCBR also contain the following differing elements:

1. Publishing and design terminologies;
2. Phrases indicating a reviewed book's value, or a recommendation to libraries;
3. Phrases indicating the marketing domain's USP strategy;
4. Full-colour front cover images of the reviewed book; and
5. The use of a star to signal endorsement by the review journal.

These characteristics make OCBR identifiable as a separate genre from academic book reviews, and establish the presence of a promotional communicative purpose in this genre (further discussed in the following sub-section).

4.4 Communicative Purposes of Online Children's Book Reviews

Based on the rhetorical structure analysis and analysis of rhetorical strategies, the OCBR genre have four communicative purposes:

1. To inform about the book;
2. To evaluate the book;
3. To promote the book for purchase; and
4. To inform about the review.

Further explanation is given on each of these four communicative purposes in the following sub-sections.

4.4.1 To Inform about the Book

OCBR inform about the book under review, whether about its bibliographic information or about its content.

Moves 1 and 2 realise this communicative purpose, whereby Move 1 realises the communicative purpose of informing about the book's bibliographic information, while Move 2 realises the communicative purpose of informing about the book's content. Move 1 is in turn realised by linguistic features such as proper nouns, ISBN numbers and abbreviations, and visuals such as book format icons and the front cover image of the book under review. Meanwhile, Move 2 is realised by linguistic features such as transition words, exclamatory sentences or questions and the use of present tense, as the reviewer outlines the plot of the fiction book under review.

Informing is crucial to the OCBR genre as it enables librarians to make their own judgments about the book under review, instead of relying on the reviewer's evaluation

alone. Subsequently, with the bibliographic information provided, librarians can proceed to purchase the book, if desired.

4.4.2 To Evaluate the Book

OCBR provide evaluation of the reviewed book's content, whether positive or negative.

Moves 3 and 4 realise this communicative purpose, whereby Move 3 highlights positive or negative evaluation of the book content, while Move 4 provides closing evaluation of the book. Move 3 is in turn realised by linguistic features such as adjectives, adverbs, complex nominal phrases (to fit in as many adjectives as possible), direct quotations (to illustrate specific evaluation), publishing and design terminologies (to enable accurate references to the book content and design while evaluating) and the use of present or future tense. Meanwhile, Move 4 is realised by linguistic features such as ellipses (to enable a concise final evaluation of the book), prepositional phrases or nouns indicating readership, phrases indicating the book's value or the reviewer's recommendation to libraries, and one type of visual: stars signalling endorsement.

As a review would not be a review if it did not contain evaluation, this second communicative purpose is crucial. In fact, Motta-Roth (1995) considered texts that were solely descriptive as not representative of the genre. According to her, as evaluation is central to book reviews, evaluative language should appear in reviews very explicitly and be "the rule, not the exception, in this genre" (p. 55).

4.4.3 To Promote the Book for Purchase

OCBR also promote the purchase of the book under review, whether subtly or overtly. However, this is not a main communicative purpose, but merely a peripheral communicative purpose.

No specific move realises this communicative purpose, as promoting is a peripheral communicative purpose. However, certain linguistic features and visuals realise this communicative purpose to varying degrees.

Firstly, phrases indicating the use of the USP strategy and the stars signalling endorsement overtly promote the book for purchase. Meanwhile, linguistic features such as complex nominal phrases, the use of modal verb ‘will’ when predicting reader reaction, ellipses forming part of imperatives and full-colour front cover visuals can be related to the advertising field.

Secondly, linguistic features such as exclamatory sentences or questions (to engage readers’ interest or to evoke curiosity and feelings), the use of present tense in the Book Talk or Plot Summary (to give readers an immersive experience) and the simulation of a dialogue with readers (to engage with readers) could be argued to be promotional due to the desire to engage with readers and evoke their curiosity, feelings and interest.

Thirdly, the inclusion of bibliographic information in reviews may seem merely informational, but Matson’s (2008) study considered how earlier reviews did not contain any bibliographic information at all. As such, the insertion of bibliographic information might actually reflect the increasingly promotional purposes inherent in reviews.

Thus, a promotional communicative purpose definitely exists in OCBR. However, informing and evaluating are still the main communicative purposes of the genre. Thus, the OCBR genre is still not an outright member of the promotional genre colony,

confirming Bhatia's (2004) categorisation of book reviews as a mere peripheral member of the genre colony. The establishment of this communicative purpose is significant to the understanding of the OCBR genre, as book reviews are commonly assumed to only provide objective and neutral evaluation.

4.4.4 To Inform about the Review

OCBR also inform about the review itself, whereby M5-S1: Informing about the Publishing of the Review informs about where and when the review was published, while M5-S2: Identifying the Reviewer informs about who wrote the review.

Move 5, Step 1 is in turn realised by formulaic phrases containing the location and date of the review, while Move 5, Step 2 is realised by proper nouns. Although this communicative purpose is a very minor communicative purpose of the OCBR genre, it is one that is becoming more necessary in today's technological age. With the Internet, the same review can be published in both the print journal and online. Besides that, on the Internet, anyone can contribute a review or heavily criticise a product or service on a platform such as *Amazon*, while remaining anonymous or using a fake name. It is probably in such a context that OCBR find it necessary to inform about the review and reviewer.

In summary, the OCBR genre has two main communicative purposes: (1) to inform about and (2) to evaluate the book; a peripheral communicative purpose: (3) to promote

the book for purchase; and a minor communicative purpose: (4) to inform about the review. These findings are further discussed in the following sub-section.

4.5 Discussion

The findings of this research establish the OCBR genre's main communicative purposes as informing and evaluating. However, there is a definite promotional communicative purpose too, especially if elements outside of the review text area are considered. Such elements include overtly promotional links to purchase the book under review, whether links to online shopping cart tools specifically catering to librarians or links to online bookstores. However, such links are also present in BO reviews; SLJ has none. The following figure is an example of these links:



Figure 4.5: Example of Book Purchase Links

In each BO review, there are easy links to purchase the book. For librarians, the 'Add to List' link adds the current title to a list which can then be transferred to *Baker & Taylor's* or *Ingram's iPage* (online shopping cart tools). Alternatively, readers can

purchase books directly from Amazon.com, Abebooks.com, barnesandnoble.com and indiebound.org by clicking on the relevant link.

Furthermore, the BO website states that its reviews aim “to help libraries decide what to buy and to help library patrons and students decide what to read, view, or listen to” (Booklist Online, n.d.-a). Hence, it only reviews material recommended for purchase (recommended-only policy). Meanwhile, SLJ also aims to be a selection tool for public and school libraries (School Library Journal, n.d.-c), though SLJ does feature non-starred reviews which contain negative evaluation and recommends against purchasing the book.

However, this study’s findings also highlight the need for a review of the definition and understanding of the term ‘promotional’. If ‘promotional’ is defined as “promoting a product or service to a potential customer” (Bhatia, 2004, p. 60), that would mean even Motta-Roth’s (1995) academic book reviews are promotional, or at least the reviews in her study which recommend purchase.

Would the line separating reporting genres from promotional genres be drawn at ‘advertising’ then? According to Kathpalia (1992), advertisements function to inform and promote, with the end goal of selling an idea, product or service to a target group. If considered in this sense, children’s book reviews in librarian review journals would not be advertising, because they do not sell the book under review. However, this standpoint would then call into question publishing houses’ reviews of books published by themselves. Would their positive reviews be considered advertising then? If so, can that review be trusted?

The possible existence of such and other private intentions, point to the increasingly crucial need for a critical genre analysis approach in analysing contemporary genres.

Secondly, findings indicate the presence of three discourses in the data, specifically publishing discourse (the obligatory use of bibliographic information and terminologies), promotional discourse (the use of phrases indicating USP strategy, full-colour images of reviewed book's front cover and star signalling endorsement) and discourse in blurbs (the use of Book Talks which function like a teaser, and which also contain exclamatory sentences or questions).

Such a variety of discourses present in just one genre highlights the need to understand discursive resources utilised in genres, as per Bhatia's (1993) earlier summarised definition of 'genre': "each genre is an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and *discursive resources*" (p. 16, emphasis mine). With interdiscursivity pervading more and more contemporary genres, genre analysts may need to turn to more specialist informants during analysis, particularly in mixed genres.

Thirdly, from a theoretical perspective, if we follow Bhatia's (1993) assertion that major or minor changes in a genre's communicative purpose(s) would result in the formation of a new genre or sub-genres respectively, this may mean the formation of sub-genres in the OCBR genre. For example, one sub-genre could be made up of reviews promoting the purchase of the reviewed book, while another sub-genre could consist of reviews which only contain negative evaluation and do not promote the book for purchase.

This would differentiate websites which only feature reviews of recommended books, such as *Booklist Online* and *The Children's Book Review* (<https://www.thechildrensbookreview.com/>) from websites which feature reviews of both

recommended and non-recommended books, such as *School Library Journal* and *Kirkus Reviews* (<https://www.kirkusreviews.com/>). As such, there is a need to fully survey the whole field of children's book reviewing or book reviewing in general to establish the main communicative purposes of the genre, in order to determine the need to establish sub-genres.

4.6 Summary

The findings of this research have been presented and discussed. Chapter 5 concludes this study.

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CHAPTER 5: CONCLUSION

5.1 Introduction

The research is summarised and concluded in this chapter. An overview of the study is given, followed by a concise answer to each of the three research questions, based on this research's findings. The study is then concluded, with implications of this study discussed, and recommendations made for future studies.

5.2 Overview of the Study

With the huge number of children's books being published every year, book reviews are key texts in the librarian community for purchasing decisions. However, current book reviews may be influenced by monetary gains or may be overly promotional. Additionally, the communicative purposes of book reviews are not clear. Hence, this study utilised the Genre Analysis (GA) approach to analyse the genre of online children's book reviews (OCBR) and to establish a generic description of the genre. It attempts to study what really constitutes a children's book review. To this end, the genre's communicative purposes, rhetorical structure and rhetorical strategies were analysed.

To recapitulate, the three research questions in this study were:

1. What are the communicative purposes of OCBR?
2. What is the rhetorical structure of OCBR?
3. What are the linguistic features and visuals used to realise the rhetorical structure and communicative purposes of OCBR?

Past literature was reviewed to determine the main discourse community and communicative purposes of children's book reviews. Subsequently, two librarian

professional review journals (*Booklist Online* and *School Library Journal*) were selected for this study. The reviews were selected based on Nwogu's (1989) selection criteria.

Twenty OCBR were then randomly selected from the two review journals. Analyses were carried out to establish the rhetorical structure, the use of linguistic features and visuals to realise the rhetorical structure and the communicative purposes of the genre. Based on the rhetorical structure analysis and analysis of rhetorical strategies, the genre's communicative purposes were determined.

5.3 Communicative Purposes of Online Children's Book Reviews

Based on the review of literature, the rhetorical structure analysis and analysis of rhetorical strategies, a typical online children's book review has the following four communicative purposes:

1. To inform about the book
2. To evaluate the book
3. To promote the book for purchase
4. To inform about the review

The first two are the genre's main communicative purposes and they are similar to Motta-Roth's (1995) academic book reviews' communicative purposes. Like academic book reviews, OCBR also function to inform readers about new books recently published and to provide evaluation for them. However, unlike academic book reviews, OCBR have a peripheral third communicative purpose which is to promote the book, and a minor fourth communicative purpose of informing about the review.

Firstly, OCBR inform about the book through (1) its background information (whether bibliographic information, potential readership or an expected high-demand); or (2) the description of the book's content (whether its synopsis, main characters, illustrations or design).

Secondly, evaluation on the book occurs throughout children's book reviews, whether positive or negative, or a combination of both. However, in this study, due to *Booklist Online*'s recommended-only policy and the *School Library Journal*'s reviews all being starred reviews, there were only positive evaluations or a mixture of positive and negative evaluations. Notwithstanding, all twenty reviews contained evaluation.

Thirdly, the distinctive element in this study is the establishment of a promotional purpose in the OCBR genre. Unlike Motta-Roth's (1995) study and previous studies on academic book reviews, my research has shown that there exists a promotional communicative purpose in OCBR. There are two possible explanations for this phenomenon.

According to Matson (2008), this promotional purpose has been inherent in children's book reviews from its very inception, when Anne Carroll Moore started her regular column reviewing children's books. Her main intent was to guide parents in selecting good books for their children and to promote children's books (Matson, 2008). Even as expectations changed over the years and librarians began expecting systematic reviews of recent children's books published (Matson, 2008), this promotional purpose could have stayed as an inherent part of OCBR.

Alternatively, the establishment of a promotional purpose in the OCBR genre could be an instance of what Bhatia (2004) described as an invasion of the territorial integrity of numerous genres by the advertising genre. According to him, this invasion was caused by the “explosion of information technology, the use of new media and also the overpowering influence of promotional activities in today’s competitive world.” (p. 88). Additionally, Bhatia (2004) related how this colonization process often resulted in the formation of a hybrid genre, which would explain his categorisation of book reviews as a mixed genre, “partly-promotional, partly information-giving or opinion-giving” (p. 62). These mixed purposes are definitely evident in OCBR.

However, the first explanation would seem to be more likely as the promotional intent may be relevant to the OCBR genre. Unlike academic scholars who evaluate new publications in their respective fields from a theoretical viewpoint, with the view of expanding or developing theories further, professional review journals like BO and SLJ are merely catering to librarians’ need of finding the right books to add to their library collections. This would explain BO’s recommended-only policy and both BO’s and SLJ’s use of stars to signal endorsement, which aim to help librarians to decide which books to purchase for their libraries.

Elements of promotional purpose were found in M3-S1: Providing Focused Evaluation, M4-S1A: Definitely Recommending the Book and M4-S2: Featuring Endorsement. These steps contained promotional elements as these steps frequently contained positive evaluation, a definite recommendation of the book and an endorsement of the book. This was also due to a purposeful omission of negative evaluation, which was caused by BO’s recommended-only policy and all ten SLJ reviews featuring outstanding books (starred reviews).

Lastly, OCBR inform about the review itself, specifically (1) its publishing details (the medium and date published); and (2) its reviewer (name, institution and state). The existence of this new peripheral communicative purpose reflects one effect of the Internet on traditional genres, whereby publishing details must be included in the online versions of children’s book reviews to keep records straight of reviews published in both hardcopy and softcopy forms. The identification of the reviewer could also be more important in today’s Internet world where Internet users can anonymously publish scathing or untruthful reviews of products or services, with no possible backlash. However, on the other side of the coin, such identification of reviewers could also cripple reviews, with reviewers not daring to be critical in their reviews (Stinson, 2016).

5.4 Rhetorical Structure of Online Children’s Book Reviews

Table 5.1 presents the typified rhetorical structure of OCBR which comprises 5 moves and 8 steps (same table as Table 4.9):

Table 5.1 Rhetorical Structure of Online Children’s Book Reviews

Move	Step
Move 1: Introducing the Book	Step 1 Providing Bibliographic Information Step 2 Providing Front Cover Image of the Book
Move 2: Outlining the Book	Step 1 Providing General View of the Content of the Book
Move 3: Highlighting Parts of the Book	Step 1 Providing Focused Evaluation
Move 4: Providing Closing Evaluation of the Book	Step 1A Definitely Recommending the Book OR Step 1B Recommending the Book Despite Indicated Shortcomings Step 2 Featuring Endorsement (if any)
Move 5: Providing Information about the Review	Step 1 Informing about the Publishing of the Review Step 2 Identifying the Reviewer

The phrase ‘if any’ in parenthesis in Move 4, Step 2 is to make clear the fact that a review is not obliged to feature an endorsement of the book, yet is obliged to feature endorsement of a book, if given.

All four moves in Motta-Roth's (1995) amended rhetorical structure were present and obligatory in this study's data. This was probably because both studies' data comprised the same review material (books), resulting in OCBR being structured very similarly to academic book reviews. However, certain differences still existed between the rhetorical structure of this study's OCBR and Motta-Roth's (1995) academic book reviews, which are elaborated on in the following paragraphs.

Firstly, seven of Motta-Roth's (1995) original steps (categorised under three moves: Moves 1, 2 and 4) were found to be non-obligatory in this study, due to certain reasons which are explained in each respective move:

1. Move 1: Introducing the Book - All five of Motta-Roth's (1995) Move 1's steps were non-obligatory in my data due to BO and SLJ reviews being of shorter length. As such, reviewers focused more on the reviewed book's storyline, hence omitting these steps of introducing the book. My data was also non-academic; hence reviewers did not need to insert the reviewed book in the field for theoretical connection (Step 5: Inserting Book in the Field);
2. Move 2: Outlining the Book - M2-S2: Citing Extra-Text Material was non-obligatory in my data due to the incidental fact that all twenty reviewed books tended to be for higher educational levels (Grades 4-6) with more words and less illustrations and design (incidental because my data was selected at random); and
3. Move 4: Providing Closing Evaluation of the Book - M4-S1B: Recommending the Book Despite Indicated Shortcomings was non-obligatory in my data due to BO's recommended-only policy and SLJ's unwritten policy of featuring starred books in reviews containing only one book. Thus, this step was only found in one review in my data.

Secondly, one of Motta-Roth's (1995) original steps was amended and one step was omitted as it was non-existent in my data:

1. M4-S1A: Definitely Recommending/Disqualifying the Book was amended to become M4-S1A: Definitely Recommending the Book because none of the reviews in my study definitely disqualified the book under review. This was due to BO's recommended-only policy and all ten SLJ reviews in my data featuring outstanding books (starred reviews). This led to all twenty reviews either providing definite recommendation of the reviewed book or recommending the reviewed book in spite of weaknesses pointed out; and
2. M1-S4: Making Topic Generalisations was omitted because it was non-existent in my data due to the non-academic nature of OCBR and OCBR's length of reviews being shorter than academic book reviews. This resulted in none of the reviewers making any accepted facts or general statements about children's literature.

Thirdly, a new move and seven new steps were identified in my study's data (the reasons for identifying the new move or step are as summarised in parenthesis):

1. Move 5: Providing Information about the Review [Motta-Roth (1995) did not account for review information even though it was present in all twenty reviews];
2. Move 1, Step 1: Providing Bibliographic Information [Motta-Roth (1995) did not account for bibliographic information even though it was present in all twenty reviews];

3. Move 1, Step 2: Providing Front Cover Image of the Book (A front cover image was present in all twenty reviews, and presumably was non-existent in academic book reviews);
4. Move 1, Step 7: Informing about Expected High Demand (This step is specific to OCBR for librarians and could not be subsumed under any existing step);
5. Move 2, Step 3: S3 Describing Layout, Medium or Design of the Book (Unlike academic books, children's books feature creative design, medium and layout);
6. Move 4, Step 2: Featuring Endorsement (Academic book reviews presumably did not feature any icons for endorsement);
7. Move 5, Step 1 Informing about the Publishing of the Review (The online medium enables the same review to be published in both a print journal and on an online website, necessitating record-keeping); and
8. Move 5, Step 2: Identifying the Reviewer [Motta-Roth (1995) did not account for reviewer identification even though it was present in all twenty reviews].

In summary, the differences between Motta-Roth's (1995) rhetorical structure and my rhetorical structure could be due to my data comprising children's book reviews, its online medium, the reviews' main audience being librarians, OCBR's shorter length, and visuals featuring more and more prominently in contemporary genres.

5.5 Use of Linguistic Features and Visuals in Online Children's Book Reviews

A number of linguistic features which are specific to the OCBR genre were identified in this study. They include ISBN numbers, abbreviations, transition words, exclamatory

sentences, questions, adjectives, adverbs, complex nominal phrases, publishing and design terminologies, ellipses, prepositional phrases or nouns indicating suitable readership, phrases indicating value or recommendation to libraries, dialogue with readers and phrases indicating Unique Selling Proposition (USP) strategy. These linguistic features mainly functioned to inform, save space and evaluate, though some linguistic features could be argued to be promotional.

However, one linguistic feature overtly functioned to promote book purchase [phrases indicating Unique Selling Proposition (USP) strategy]. These phrases pointed out the distinctive value of the reviewed book to libraries before ending with a strong recommendation for book purchase. The use of this linguistic feature could be merely due to a reviewer's strong conviction of the value of the reviewed book; or the use of this linguistic feature could be a strong indication of the invasion of the review genre's territorial integrity by the advertising and marketing genre related earlier in Section 5.3.

Apart from linguistic features, three types of visuals were also identified in the twenty reviews. Two types of visuals (front cover image of the book and star signalling endorsement) formed a step by itself, while one type of visual (book format icons) contributed to an existing step. The visuals mainly played a supporting role, although the star signalling endorsement played an overt promotional role.

None of the visuals formed a move by itself. This is presumably because visuals are not the main feature in OCBR, hence provision of the reviewed book's front cover image is considered sufficient.

However, the presence of few visuals in BO and SLJ could stem from the following three practical reasons as well: Firstly, as contemporary professional review journals are expected to provide a systematic review of children's books recently published (Matson, 2008), review journals have a large number of books to review. Thus, reviewers focus on the review of the book, and do not provide additional visuals of the book content.

Secondly, both BO and SLJ produce monthly print issues and keep an updated online database of reviews. This would mean tight timelines for each monthly issue containing a large number of reviews, besides the additional work of adding these print reviews into the online database. Thus, BO and SLJ may have decided on the low number of visuals for standardization purposes, besides enabling more reviews to be included in the monthly print issue.

Thirdly, SLJ reviews are largely contributed by volunteer reviewers (School Library Journal, n.d.-b), hence it is presumed that the SLJ core team receives and processes all these written reviews, thus it would make sense that they would only provide the reviewed book's front cover image for reference. In summary, professional review journals may feature few visuals due to the large volume of reviews they are expected to evaluate and process, within a tight timeline.

5.6 Conclusion

Based on the three research questions analysed and answered in this study, it can be concluded that informing and evaluating are the main communicative purposes of the OCBR genre.

However, there are two additional communicative purposes in OCBR. Firstly, a promotional communicative purpose was established, particularly in the use of phrases

indicating Unique Selling Proposition (USP) strategy (a marketing strategy) and in the presence of one step (M4-S2: Featuring Endorsement), which is similar to a step from Kathpalia's (1992) rhetorical structure for advertisements (Move 6: Endorsement/Testimonials). Secondly, OCBR also inform about the review itself, to keep track of reviews which are published in both mediums: in the print journal and on the online website.

The findings on the OCBR genre confirms Bhatia's (2004) categorization of book reviews as peripheral members of the promotional genre colony. It also confirms Bhatia (2004)'s notion that book reviews are a type of mixed genre: partly informative, partly evaluative and partly promotional.

5.7 Implications of the Study

Unlike contemporary understanding of the term 'review' and expectations which librarians, teachers and parents may have of book reviews, this study has found that OCBR have a definite promotional intent. Certain linguistic features and at least one visual work together to promote the book for purchase. As such, librarians, teachers and parents should refer to more than one reference point when purchasing books for children under their care.

Secondly, with the establishment of the typified rhetorical structure for the OCBR genre, novice reviewers or new review sources can employ this structure in learning how to craft proper book reviews, specifically for librarians. Even though this study's rhetorical structure was established based on only two review sources and may not reflect the rhetorical structure of OCBR in general, it can still be used as a starting point. For example, in Malaysia, the federal library could use this study's structure to develop a

rheterical structure specific to the Malaysian context and to the needs of state libraries or smaller libraries. This Malaysian structure could then be followed by librarian reviewers all over Malaysia (Malaysia could consider creating a system like *School Library Journal's* system of volunteer reviewers), resulting in a collection of reviews which can truly guide Malaysian librarians in developing their library collections. Additionally, Malaysia and other countries where English is a second language could refer to this study's structure in learning how to write quality reviews of local children's books, which meet international standards. These reviews could then be added to the online repertoire of existing OCBR for local and international libraries to further diversify their collections.

Thirdly, the linguistic findings indicate a high level of interdiscursivity. Pedagogically, this would mean English for Specific Purposes (ESP) instructors need to incorporate vocabulary knowledge from a few fields (such as librarianship, literature, publishing and design) in their course to enable learners to produce effective OCBR.

Finally, in terms of research, the determination of a promotional communicative purpose in the OCBR genre establishes it as a mixed genre, with possibly conflicting communicative purposes. As more mixed genres appear in today's complex world, this study's findings highlight the crucial need to use Critical Genre Analysis approach to identify private or organizational intentions in order to paint a more accurate and complete picture of such complex, hybridized genres.

5.8 Recommendations for Further Research

In relation to this study and its limitations, a bigger sample from a larger number of professional review journals would better verify this study's findings, and sampling from more diverse sources, such as review websites and personal weblogs, would lead to a

more comprehensive generic description of the genre, especially in terms of its online nature.

Besides that, conducting a more thorough and deeper visual analysis could provide a deeper understanding of the importance of visuals in children's book reviews in today's multimodal world. The framework by Kress and van Leeuwen (1996) for analysing compositional structure and visual images could be used.

Additionally, delving into a fuller analysis involving elements in the area outside of the review text area would better account for the online medium of OCBR. Askehave and Nielsen's (2005) analysis of the navigating mode could be suitable for this purpose.

Future studies should also heed Bhatia (2004) in moving away from an overwhelming focus on linguistic analysis, and assigning more importance to the social and cognitive facets of the OCBR genre. This can be achieved by adopting his multi-dimensional analytical perspective, which is illustrated in the following figure:

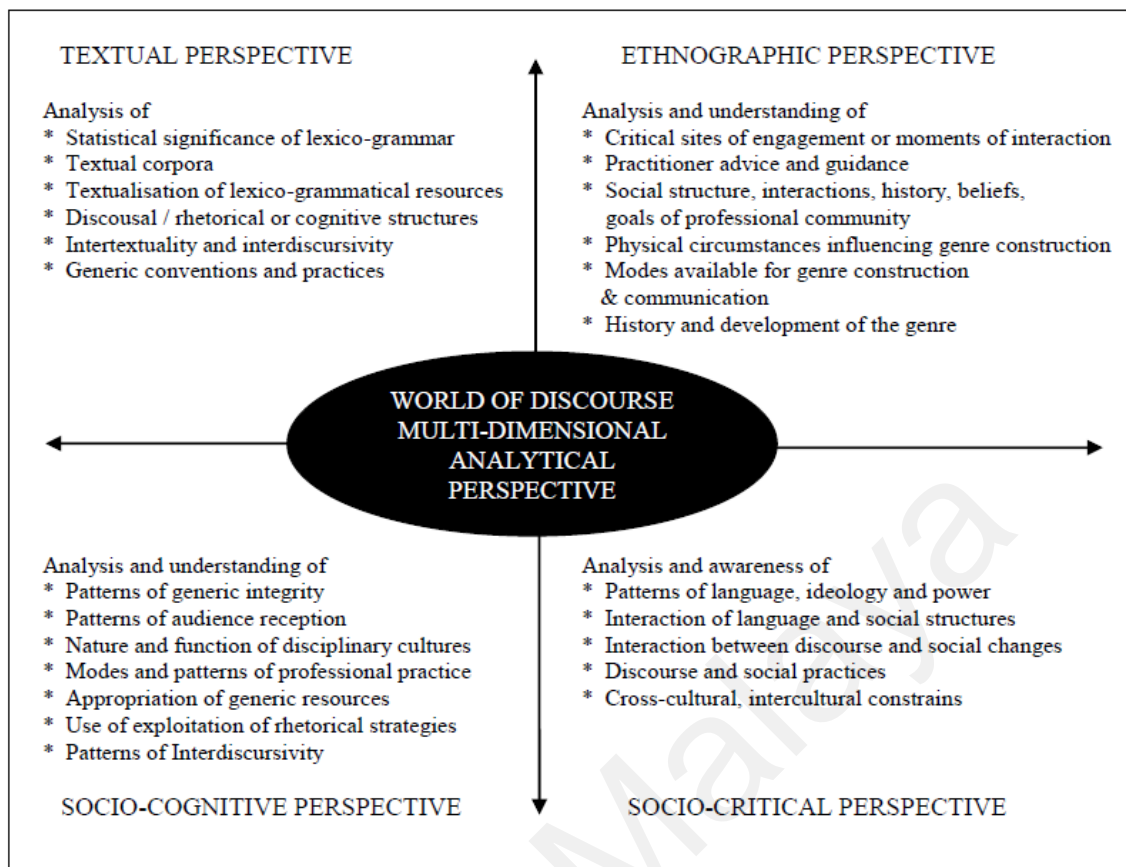


Figure 5.1 Bhatia's (2004) Multi-Dimensional Analytical Perspective

(Source: Bhatia, 2004, p. 163)

Besides that, the promotional purposes of children's book reviews can also be explored further in a variety of directions, such as (1) determining whether one can discern between positive evaluation stemming from a profit motive and positive evaluation without any direct or indirect monetary benefits to the reviewer; (2) investigating whether professional review journals have any bias towards reviewing titles by publishers who advertise in their journal over publishers who do not advertise; and (3) extending Matson's (2008) research on the historical role of bibliographic information to contemporary times, to ascertain whether bibliographic information used in today's reviews are informative or promotional in nature.

Lastly, in terms of research, it might be enlightening to compare the OCBR genre with other hybrid genres, such as advertorials, which emerged from the informative editorial

genre. Specifically, advertisers exploited the editorial genre in order to camouflage the overt nature of advertisements, while the children's book review genre was mixed in purposes from its very inception (Matson, 2008). As such, exploring and comparing these two genres might contribute new understanding to hybrid genres.

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