



**A CORPUS-BASED GENRE ANALYSIS OF MOVIE  
REVIEWS ON WEBSITES**

**BY**

**PIYANAT AMPAIGOON**

**AN INDEPENDENT STUDY SUBMITTED IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE  
OF MASTER OF ARTS IN ENGLISH LANGUAGE TEACHING  
LANGUAGE INSTITUTE  
THAMMASAT UNIVERSITY  
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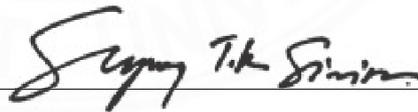
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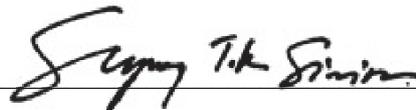
(Associate Professor Supong Tangkiengsirisin, Ph.D.)

Member and Advisor



(Associate Professor Supakorn Phoocharoensil, Ph.D.)

Director



(Associate Professor Supong Tangkiengsirisin, Ph.D.)

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## **ABSTRACT**

Online movie reviews serve as crucial sources of information for moviegoers when making decisions, yet little is known about the format and writing style employed in these reviews. This study aims to investigate the rhetorical move patterns in the genre of online movie reviews from two well-known websites, namely Metacritic and RogerEbert.com. Additionally, the study seeks to explore the frequent usage of lexical bundles in each move to determine the most commonly employed three-word lexical bundles in this genre. The main objectives of this research are to provide a deeper understanding of the functioning of online movie reviews, conduct linguistic analysis, and examine the various communication functions used within the discourse. The corpus for this study comprises 30 movie reviews sourced from Metacritic and RogerEbert.com. Each review falls within the range of 600 to 1,300 words and specifically focuses on drama movies released between 2018 and 2022, either in theaters or through online streaming. To analyze the data regarding rhetorical moves, the framework proposed by De Jong and Burgers (2013) has been applied. AntConc was utilized to identify the most frequently occurring three-word lexical bundles in each move, with concordance lines presented for reference. The findings of the study indicate that Move 4 is the most commonly used move in online movie reviews, followed by Move 2 in second place. Moves 3 and 1 appear in the corpus in the subsequent order, while Move 5 is utilized only to a limited extent, serving the purpose

of informing the viewer about the film.

**Keywords:** Online movie reviews, Rhetorical pattern, Move, Lexical bundles, Corpus



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Piyanat Ampaigoon

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

A movie refers to a story or event recorded by the camera in a set of moving images and shown in a theater or on television. Many synonyms refer to the same meaning as the word “movie,” such as film, motion picture, moving picture, picture, photoplay, or flick (slang). A movie or film is one of the tools that humans use to communicate their experiences; movies are thus an artistic expression of the human mind (Ramrao, 2016). People can experience the ideas, perceptions, feelings, or atmosphere expressed through the moving image on the screen, and a movie can be a reflection of people’s life and perspectives, and this might have psychological and emotional effects on them. Ramrao (2016) also states that films usually apply the spoken aspect of communication, which is a crucial factor enabling humans to gain wisdom throughout the lifespan.

Movies can be involved with human life in multiple aspects from everyday life activities to the international level. Films are cultural products produced by specific cultures around the world, which aim to facilitate international dialogue between cultures; films can also deliver both entertainment and historical purposes. Globalization has underscored the significance of films as a universal language, fostering a shared experience among people from diverse nations. This visual medium serves as a potent tool for communication, bridging the gap between individuals from different corners of the world. Moreover, films play a crucial role in the realm of tourism, serving as a valuable resource that helps shape travelers' perceptions of various destinations. They can be effectively employed as a marketing tool to enhance the demand for tourism (Ahmed, 2022). The emergence of film-induced tourism has introduced a novel form of cultural exploration, successfully promoting locations within countries to attract tourists. This strategy has been successfully implemented in several nations, including the United Kingdom, United States, New Zealand, and South Korea (Rewtrakunphaiboon, 2009). As a result, numerous places across the globe have gained renown and become iconic following the release of certain films, thereby

significantly boosting tourism in various countries. Undoubtedly, films exert a powerful influence on people's lives across multiple dimensions.

These days, watching movies is one of the significant parts of life in modern society (Michel, Roebbers & Schneider, 2007). Films have become a popular topic in conversation among family, friends, and colleagues, and discussions of films can lead to new ideas and ways of living. The film industry is one of the industries that has the most progressive development when compared to other industries. Young (2000) revealed that the film industry has developed since the end of the 19 century and enjoyed rapid growth; people in the modern world usually spend their free time watching movies. According to Portal (2018), box offices in North America received more than 11 billion US dollars in 2016 and 2017. Although the number of people going to cinemas has declined since the pandemic, online streaming and home entertainment has become more popular, with subscriptions to online streaming reaching 1.3 billion worldwide in 2022, rising 14% from 2020 (Johnson, 2022).

There is compelling evidence to support the profound influence of movie reviews on consumers. Individuals often rely on reputable sources of reviews to determine which movies are most worth watching. According to statistics, 63 percent of adults in the United States rely on reviews to a significant extent before deciding to watch a movie (Roddel, 2022). Professional evaluations tend to carry more weight than those from general users, as readers attach greater importance to the opinions of experts. These reviews, whether positive or negative, can directly impact the readers as well as the movie producers. People gather information from expert reviewers and form judgmental perceptions based on these assessments (Pentheny, 2015). Numerous studies have demonstrated a strong association between positive reviews and movie success. For instance, Simmons' study (cited by Eliashberg & Shugan, 1997) revealed that one-third of the audience selects films based on favorable reviews by critics (p. 70). Additionally, empirical research has shown that reading movie reviews significantly increases the frequency of movie attendance (Azuela-Flores, Fernández-Blanco, & Sanzo-Pérez, 2012). Negative reviews tend to have a more pronounced impact on readers than positive ones (Eagan, 2018). Consequently, it can be concluded that reviews possess a direct and far-reaching influence on moviegoers.

Empirical studies clearly demonstrate the impact of movie reviews on viewers' attitudes and their decision-making process regarding which movies to watch. This study aims to examine the rhetorical style and patterns utilized in movie review writing, specifically focusing on highly reputable movie review websites. Movie reviews typically critique various elements, such as acting, production, screenwriting, directing, and more. These reviews engage readers by providing ratings or scores and conveying viewpoints in written form (James, 2017). To achieve the objectives of this study, a corpus-based genre analysis (Swale, 1990; Bhatia, 1993) will be employed. The study seeks to explore the occurrence of rhetorical patterns within movie reviews, examine their communication functions towards readers, and identify the most frequently used lexical bundles in each section. The corpus consists of review articles sourced from renowned movie review websites, namely Roger Ebert and Metacritic. These platforms are unique and intriguing, as they not only provide total scores for movies but also feature opinions from expert critics. The corpus-based analysis will investigate the distribution and functionality of linguistic features, including move analysis, communication functions in the reviews, and commonly used words in each section.

Review writing serves as a valuable medium for teaching foreign languages, particularly when expert critics or reviewers write the reviews. These reviews serve as excellent resources for students studying English for Specific Purposes (ESP) or English for Academic Purposes (EAP). Movie-related topics can capture students' attention in class, while films offer opportunities to learn about culture, new vocabulary, terminologies, and phraseology (Csajbok-Twerefou, 2010). Reading professional reviews enables students to broaden their understanding of review writing and incorporate new themes and ideas into their own writing. Moreover, teaching students how to write professional reviews can be integrated into an ESP classroom using a genre-based approach. This approach enhances students' sensitivity and awareness of different writing genres, providing practical skills in diverse forms of writing (Rahman, 2011). This study places a specific emphasis on writing movie reviews, with the primary focus being on the frequency of occurrence of move patterns in reviews from two popular websites, as well as the communicative functions within each section. This study also aims to enhance teachers' and students' understanding of lexical knowledge in the movie industry and the common words used within this genre.

## 1.2 Research Objectives

- 1) To explore the rhetorical patterns of online movie reviews.
- 2) To identify the most frequent lexical bundles that are used in each move in online movie reviews.

## 1.3 Research Questions

- 1) What are the rhetoric patterns of online movie reviews?
- 2) What are the most frequent lexical bundles that are used in each move in online movie reviews?

## 1.4 Definition of Terms

1) Online movie review is a movie review text written by expert critics from two well-known online websites, i.e., Roger Ebert and Metacritic; this study focuses on their rhetorical patterns and the most frequent lexical bundles in each move.

2) Genre-based analysis means identifying the rhetorical features of different written genres for academic purposes.

3) Rhetorical pattern refers to the narrative structure applied in a chosen movie review texts; it can be divided into different moves.

4) Move refers to each step of the rhetorical pattern in a movie review text; each move has a different function and communication purpose.

5) Lexical bundles refer to word groups that occur frequently enough together to be considered as single multiword units and that are used in texts for a specific discursal or pragmatic purpose.

6) Corpus refers to a collection of written texts saved as a text file. In this study, this term refers to 30 movie reviews from two websites, with each review having a word range between 600-1,300 words.

7) Frequency refers to the occurrence of move patterns and words in a corpus.

## 1.5 Scope of the Study

This study emphasizes the rhetorical patterns in the genre of movie reviews and explores the frequency of occurrence of each move in the corpus data. The corpus data is based on selected movie reviews written by professional critic reviewers from two

reputable online websites, i.e., Roger Ebert and Metacritic. The corpus consists of total 30 movie reviews, divided into 15 reviews from each website which were randomly selected from positive and negative reviews, with each review article having a length of 600-1,300 words. The study focused solely on movie reviews from 2018 through 2022. Dramas are the movie review genre that will be the subject of this investigation, and the study uses the same set of 15 drama movies from both sites in total 30 movie reviews. Furthermore, this study focuses on the frequency of the lexical bundles applied in this type of genre and considers the context surrounding the words. The research instrument AntConc will be employed in this study to identify the most frequent words and lexical bundles in each movie. Then, all the lexical bundles will be analyzed to reveal the associations with the surrounding context.

### **1.6 Significance of the Study**

1) The results of this study will assist students in gaining more understanding of reading and writing in the genre of movie reviews.

2) The results of this study will be beneficial for teachers in ESP or EAP classrooms in terms of applying the movie review genre in genre-based teaching in the classroom.

3) The results of this study will allow students to analyze reviews and understand the agenda behind the reviews. Thus, students can also make informed judgments after reading a review.

4) The results of this study will help students to increase their lexical knowledge, which can be helpful when they write movie reviews by themselves.

### **1.7 Limitations of the Study**

Three limitations of this study are worth mentioning.

1) The number of words in each review was not be an exact number, varying from 600 to 1,300 words; in light of this.

2) The movie reviewers were selected from the movies released between the years 2018 and 2022. The results from the corpus analysis might be applicable only in that specific period.

3) The study acknowledges that the inclusion of both positive and negative movie reviews was beyond the researcher's control. Some reviews contained mixed feedback, incorporating both positive and negative comments. However, for this study, reviews were selected from various perspectives, including reviews from both sides.

4) This study focused on movie reviews in the drama genre. It is worth noting that it is quite difficult to find only pure drama reviews because many movies are a combination of other genres like comedy, family, and romance. However, this study focuses on drama as the main genre and applied the filter for genre movies in the two websites.

### **1.8 Organization of the Study**

This study is divided into five chapters. Chapter one provides the introduction and background of this study; it also states the research questions and purposes of this study. Chapter two contains the literature review of the related topics to create a solid background for the study. Chapter three describes the research methodology, in which the research instruments and procedures are included; the researcher also explains the applied framework and how the corpus data was interpreted. Chapter four reveals the findings of this study, and the frequency of the moves and lexical bundles occurring in the reviews are shown in this section. Lastly, chapter five presents the conclusion, along with the discussion, the limitations, the recommendations for further studies, and the pedagogical implications.

## **CHAPTER 2**

### **LITERATURE REVIEW**

The objectives of this study are to investigate the move structure in the genre of movie review and to identify the functions of the move in the aspect of communication. Moreover, the most frequent lexical bundles appearing in the movie review of each move will be considered in this study as well. In this section, the related literature is reviewed to identify the approach applied in this study. The organization of this part contains four topics as follows:

- 2.1 Writing reviews and movie reviews
- 2.2 Genres and genre analysis
- 2.3 Move structure of movie reviews
- 2.4 Lexical bundles
- 2.5 Previous related studies

#### **2.1 Writing reviews and movie reviews**

##### ***2.1.1 Writing reviews***

Dewry and John (1974) provided a definition of a review as a critical evaluation of any type of phenomenon. Reviews can be expressed in written or spoken form, and they encompass various aspects of our world, including literature, fashion, music, restaurants, movies, and more. Typically, reviews reflect the personal perspectives of writers towards the subject, and readers must independently assess and base their decisions on careful consideration. Berger (2014) mentioned that writing reviews can motivate consumers by initiating a social exchange. Consumers weigh the value of the incentives against the costs associated with taking action, such as time, effort, or opportunity costs, and make a determination on whether there is a net benefit. However, it is important to note that writing reviews often involves persuasive attempts that can elicit motivated resistance in consumer behavior or opinions (Fransen et al., 2015). Dewry and John (1974) also outlined three main benefits of reading reviews.

1) Readers who want a concise summary of the content can benefit from reading reviews. It includes all pertinent justifications for the subject, such as broader viewpoints, justifications, or objectives.

2) Reviews offer a critical assessment of the subject matter. This has to do with how you feel about the piece of writing you are reviewing—whether you think it is powerful or convincing.

3) Reviews frequently indicate whether the audience will find it enjoyable.

With the advancement of technology, people are becoming increasingly reliant on the internet. As a result, written reviews have transitioned into online platforms. De Jong and Burgers (2013) emphasize that online reviews are a form of word-of-mouth (WOM) that can significantly impact marketing strategies. When utilized effectively, online reviews serve as a free WOM marketing tool that can help businesses attract new customers and establish a strong reputation (Zhang and Yang, 2019). Online reviews are the most prevalent type of electronic word-of-mouth (eWOM), encompassing various media and websites (Tsao et al., 2015). eWOM refers to unofficial communications transmitted via internet-based technologies, discussing the features, functions, and providers of specific goods and services (Litvin et al., 2008, p. 461). According to Hu et al. (2011), online customer review ratings accurately reflect customers' product experiences and provide honest feedback. As consumers grow increasingly tired of conventional information sources, online customer reviews have become a popular source of information on the Internet (Godes and Mayzlin, 2004) and can influence the purchasing decisions of potential customers (Ludwig et al., 2013). Due to their impact on consumer behavior and the potential to affect business profitability, online customer evaluations have received significant attention from both academia and industry (Ludwig et al., 2013; Tsao et al., 2015) (Anderson, 2012; Ye et al., 2009). Moe and Schweidel (2012) suggest that individuals tend to examine previous reviews from other customers and adjust their own evaluations accordingly, indicating a social influence on the rating selection.

Empirical evidence suggests that the content and writing style of reviews have a direct impact on consumers' attitudes. Cohen et al. (2008) highlight that affective cues expressed in verbatim language, such as phrases like "I love this book" or "worst book I ever read," can influence respondents' opinions. The heuristic nature of online

information processing allows the affective content within review texts to shape behavior (Das, Martinez-Jerez, and Tufano, 2005; Jones, Ravid, and Rafaeli, 2004). Both highly positive and negative reviews can significantly impact the interpretation of a review's content (Streitfeld, 2011). Ireland and Pennebaker (2010) proposed a theory in social psychology suggesting that the language used in an author's profile can influence how evaluations of the review are interpreted.

In summary, reviews encompass the evaluation process of various works, including artistic endeavors, such as literature, books, and movies, where reviewers express their personal opinions. Reviews can take different forms, including written and spoken. Importantly, reviews directly influence consumers who read or listen to them, and the content and linguistic style of the reviews have a significant impact on the attitudes of consumers.

### ***2.1.2 Movie reviews***

A movie, also referred to as a film, is considered a form of art. Tan (2022) argues in his study that films should be regarded in the same manner as literature, music, or painting. A movie is not merely a mechanical recording of frames but instead the result of a complex process that demands exceptional artistic skill and understanding. Ramrao (2016) further asserts that movies are an artistic expression of human intellect and serve as a tool for sharing experiences. Nowadays, movies have a profound influence on people's perspectives and beliefs due to the popularity of cinema entertainment, leading to the prevalence of movie reviews among moviegoers. Movie reviews impact viewers' thoughts, particularly those who seek cognitive closure and rely on reviews from fellow viewers (Pentheny, 2015).

According to De Jong and Burgers (2013), online reviews serve as a platform for word-of-mouth, written by both professional and consumer critics, and these reviews significantly affect movie revenues. The concept of word-of-mouth is often defined as the indication of something being good or bad (Hunston, 2004: 157). Many studies on evaluative valence in word-of-mouth use movie ratings as indicators of sentiment, suggesting that evaluation is perceived as a scalar process (Martin and White, 2005). As movies gain popularity, the genre of movie reviews, written by expert critics, largely adopted the norms of literary reviews (Taboada, 2011). Nevertheless,

Taboada (2011) also highlights that online movie reviews can be written by non-professional reviewers to educate their peers.

Movie critic reviews serve as influencers and predictors in the film industry. As influencers, critics' reviews have an immediate impact on box office results, commonly known as the influencer effect. Predictors, on the other hand, can forecast long-term movie success without necessarily affecting immediate outcomes (Eagan, 2018). Basuroy, Chatterjee, and Ravid (2003) discovered a strong correlation in their study between both positive and negative reviews and box office earnings within an eight-week period, suggesting that critics' reviews can fulfill both influencer and predictor roles.

The format of movie reviews is often relatively simple. They provide descriptions and evaluations using formulaic terms to assess various aspects of the film, such as "story," "director," "character," and other elements like cinematography, sets, and sound (Leggett, 2005, p. 5). Hsu and Podolny (2004) examined movie reviews from two sources — The New York Times and Variety — and found that professional reviewers commonly focused on three aspects: narrative, screenplay, and subject matter in their descriptions. Additionally, Taboada (2011) analyzed 50 movie reviews posted on Epinions, collected between the end of 2003 and the beginning of 2004, and identified two essential steps typically included in reviews: a general description of the story and an assessment. The study also outlined five stages commonly found in a typical movie review, as shown in Figure 2.1.

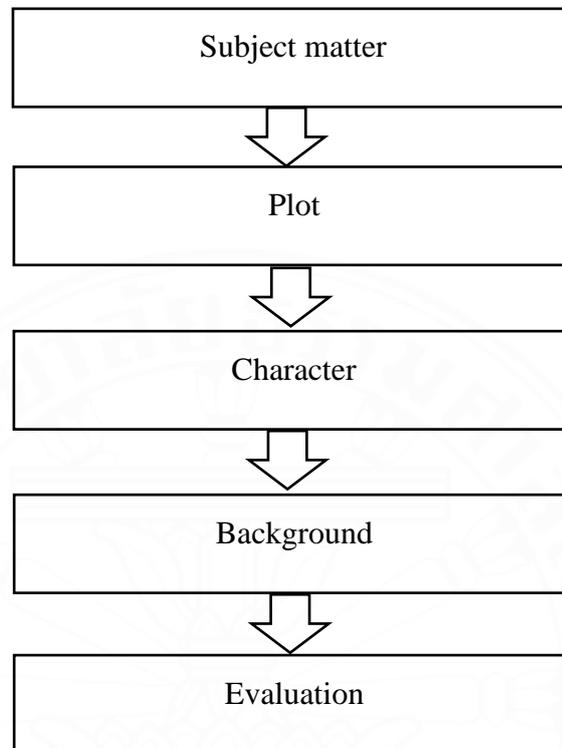
In conclusion, movie reviews provide reviewers' opinions and attitudes toward a movie. These reviews can influence a movie's success as influencers or predictors at the box office. The structure of movie reviews is typically straightforward, discussing various aspects of the film, such as the plot, background, characters, and cinematography, from different perspectives.

### ***2.1.3 Movie review sites***

Movie review sites are a great place to figure out what a movie is about. Sites can be a good place to learn about how critics think about a movie and what they feel after watching it. The more knowledge you can amass about a movie, the more prepared you will be to decide whether to watch it. Movie review websites can have a significant

**Figure 2.1**

*Stages in movie reviews adopt from Taboada (2011)*

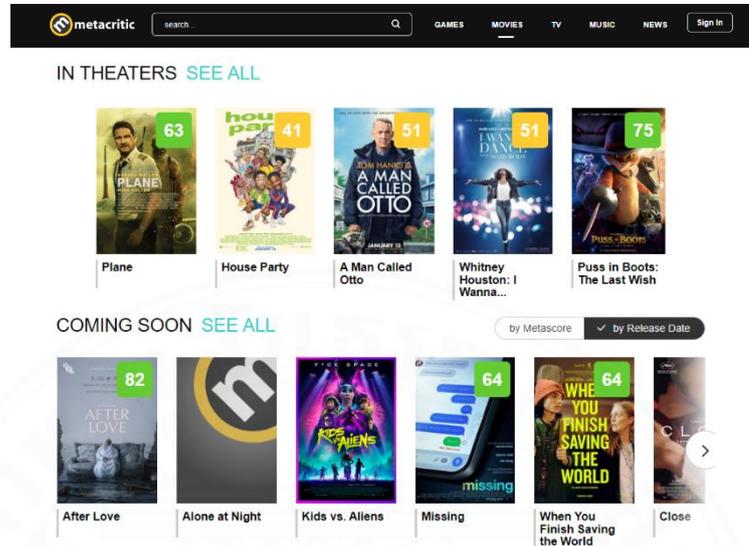


impact on a movie's consumer impact, even though they do not have any impact on box office sales.

Before consumers invest their time and money in a movie, a review enables them to ascertain whether other people found the film to be enjoyable.

According to Raindance (2013), there is a gathering of many sites about movie reviews which are the best sources to find out information about the movie. These sites, which include IMDB, Rotten Tomatoes, Guardian, etc. However, Metacritic and Roger Ebert, are the focus of this study.

Metacritic is a website that compiles reviews of movies, TV series, music albums, video games, and books, with the weighted average score displayed in the review. This website was created by Jason Dietz, Marc Doyle, and Julie Doyle Roberts in 1999, and has been owned by Fandom, Inc. since 2022.

**Figure 2.2***Metacritic website*

The main feature of the review on Metacritic website is the metascore, which is a weighted score. The score also indicates the favorability level of the people who already watched the movies.

**Figure 2.3***Score index from Metacritic site*

General Meaning of Score	Movies, TV & Music	Games
Universal Acclaim	81 - 100	90 - 100
Generally Favorable Reviews	61 - 80	75 - 89
Mixed or Average Reviews	40 - 60	50 - 74
Generally Unfavorable Reviews	20 - 39	20 - 49
Overwhelming Dislike	0 - 19	0 - 19

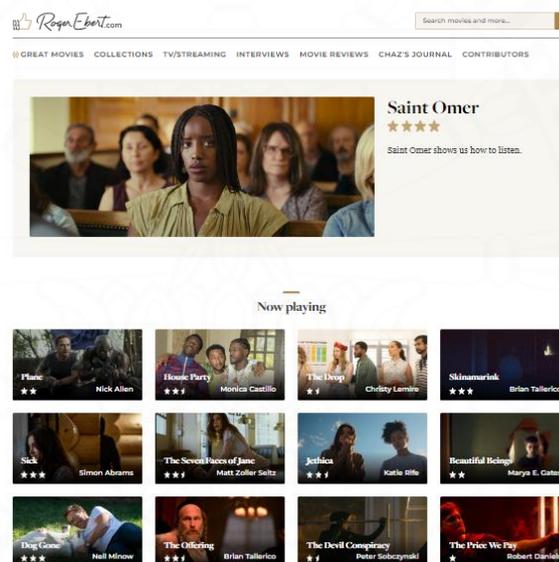
*Note:* The figure from <https://www.metacritic.com/about-metascores>

Moving to another well-known and reputable site “RogerEbert.com”, Roger Ebert is one of the well-known critics in the field of film criticism. The Chicago Sun-Times employed Roger Ebert as a movie critic from 1967 until his passing in 2013. He

received the Pulitzer Prize for excellent criticism in 1975. Although he has passed away, the legacy of his movie reviews can be seen from professional reviewers on the sites. The reviews on this website are written by professional critics. The movies on the website are assigned a specific number of stars, which indicates the level of favorability given by the reviewer. The lowest level is denoted by 'no star,' while the highest level is represented by four stars. Additionally, the website provides concise information about the reviewers who offer their critiques.

## Figure 2.4

*RogerEbert.com website*



### 2.1.4 Drama movies

In this study, the focus is on movie reviews within the drama genre, aiming to examine how reviewers construct their critiques and identify recurring rhetorical patterns. Drama films can be characterized as a genre that emphasizes the realistic portrayal of characters' emotional and interpersonal growth, with the primary objective of authentically depicting the hardships individuals face (Buffam, 2011). Bisbey (2019) defines drama films as serious stories that depict realistic characters engaged in conflicts with themselves, others, or natural forces. The drama genre often showcases the best, worst, and everything in between of human nature. At critical stages of their lives, characters in drama films experience conflicts that aim to evoke intense emotions

in the audience. The success of a drama hinges on the audience's ability to connect with the emotions portrayed in the storyline and understand the underlying issues (Suraj, 2013).

Suraj (2013) also emphasizes the construction of drama films, highlighting the need for audience engagement through a compelling storyline that incorporates impactful scenes where the main characters confront controversial issues within the plot. A well-executed drama film evokes high levels of emotion, leaving a profound impact on the audience at key moments in the narrative. In contemporary cinema, categorizing a film into a single genre has become challenging, as many movies blend elements from multiple genres. According to Suraj (2013), dramas adhere to four codes and conventions: 1) portraying real-world circumstances and believable individuals; 2) crafting dramatic plots that elicit emotional responses and allow for audience identification with the characters; 3) presenting character conflicts grounded in believable struggles and suffering; and 4) featuring unfortunate outcomes such as the death of a family member or divorce. Additionally, Bisbey (2019) mentions various sub-genres within the drama genre, such as historical dramas, comedy-dramas, biographies, melodramas, and teen dramas. Buffam (2011) further classifies drama films into sub-genres: biographies, courtroom, dramas, historical dramas, melodramas, period pieces, political dramas, romantic dramas, and tragedies.

To put it briefly, dramas typically depict the story of a main character in a serious and realistic setting, exploring conflicts that arise within the individual, with others, and in their surrounding environment. The genre seeks to evoke intense emotional responses from the audience, leaving a lasting impact and fostering a strong connection to the storyline.

## **2.2 Genre and genre analysis**

### ***2.2.1 Definition of genre***

The term "genre" is a versatile term used in various fields, and its definition often relies on the specific context. Generally, genre refers to a particular artistic composition, such as music or literature, distinguished by shared characteristics in form, style, or subject matter. Frow (2014) describes genre as "a set of established and organized constraints on the production and interpretation of meaning" (107). Genres

function as a means of action and encompass codes, conventions, and usage within social institutions. As individuals existing within a given culture, our participation in a genre shapes our expectations in life (Jauss, 1982). Hughes (2004) offers a concise definition of genre as "the categorization and grouping of texts based on formal, thematic, or stylistic criteria" (p. 912). He also notes that texts can conform to or deviate from the "structures of an established and identifiable genre" (p. 913). Another definition posits that genre depends on the purpose, and people often categorize texts as genres in their everyday lives (Chandler, 1997). Hodge and Kress (1988) define "genre" as "a type of text that emerges from recurring social situations, and it is shaped by the characteristics of the participants and the objectives of that situation." Additionally, genre is commonly employed in academic fields such as linguistics, literary studies, and rhetoric. In this context, genre signifies a category of artistic works, including music, literature, art, or other forms of entertainment, characterized by shared patterns of features. The presentation of these works can be written, spoken, or in audio-visual formats (Narksonthi, 2022).

In writing, genre can be defined as a narrative type that can be read or written. Each story typically serves a specific purpose, and the genre reflects this purpose while engaging the readers. These stories often convey ideas, news, and emotions. Writing encompasses multiple genres, such as short fiction, life stories, story spin-offs, and story reinterpretations. Swales (1981, 1990), a prominent researcher in genre analysis, describes genre as "a specific form of discourse that can be written or spoken, with or without literary content" (Swales, 1990, p. 31). Moreover, Bhatia (2014) identifies four aspects in categorizing genres, as outlined below:

1) Genre is a noticeable communicative event whose purpose can be commonly identified by the members of the academic community (p.13).

2) Genre is a structured form generated by the people in the academic community in which they have an agreement in the understanding and communicative goals; the genre usually belongs to a part of their lives.

3) The different types of genres have restrictions in terms of intent, positions, form, and functional value. Within specific genre restrictions, writers in a community must adhere to a given standard of discipline.

4) There are different constraints in different types of genres in which experts accomplish their personal goals within the context of socially accepted aims.

Knowledge about the genre is significant in three major geographical areas: Australia, the United Kingdom, and the United States. The influence of genre study continues to impact the world (Lee, 2013). Hyland (2002b, p. 17) revealed three approaches related to genre study: systemic functional, ESP perspective, and new rhetoric. Based on these prominent approaches, it can be concluded that genre-based approaches uncover patterns and associations in texts (Devitt, 1993, p. 580). Readers can categorize the type of text they read based on their knowledge of the genre (Devitt, 1993, p. 580-581). Different genre approaches have distinct focal points. Firstly, the Sydney School approach (systemic functional view) emphasizes that "genre is a staged, goal-oriented social process" (Martin, 1992, p. 505; 2009, p. 10). Meanwhile, the ESP perspective is typically based on the "class of communicative events" (Swales, 1990, p. 58), and the new rhetoric approach is based on 'genre as social actions,' where significant emphasis is placed on "social purposes or actions" (Hyon, 1996, p. 696). On the other hand, Hyon (1995, p. 37) has summarized the connections among these three approaches, stating that all these traditional approaches emphasize textual patterns occurring in similar contexts, focusing not only on goal attainment but also on social processes.

Taking everything into consideration, genre can be defined in a comprehensible manner as a group of communication-related activities, all of which have the same communication goal (Swales, 1990). Swales' definition influences the schematic structure of discourse and how writers make decisions regarding the content and style of their work. Bhatia (1993) has drawn attention to the definition of genre by explaining that genre is a successful event that can achieve communicative objectives, and linguistic and discourse resources can be applied.

The genre is a high structure and recognizable communicative event or activity aiming to achieve the communicative purpose in a specific community. All in all, Swales and Feak (2009, as cited in Al-Khasawneh, 2017, p. 1) define genre as a style of writing or conversation intended to serve a variety of communicative objectives, and

understanding the various genres can help writers successfully use linguistic qualities and communicate.

### **Figure 2.5**

*The definitions of genre in approaches to analyzing language in a genre*

Systematic functional view: A genre means a purposeful social process in which participants can communicate by applying language in traditional and step-by-step patterns.

An ESP perspective: A genre is a group of communication events that are connected by universal themes shared by all members of a certain community. These goals serve as the genre's foundation and explain how it is organized and what options for material and presentation it offers.

New rhetoric perspective: This approach focuses on attempting to draw linkages between genre and recurring circumstances and identifying the recurrent rhetorical actions of the genre.

Hyland (2002b, p.17)

### **2.2.2 Types of genres**

In recent years, numerous researchers have been exploring various types and aspects of genre, and extensive studies have investigated genre approaches across a wide range of topics, spanning from academic to non-academic fields. Initially, Bazerman (1984) examined the construction of article abstracts in each section. Building on Swales' work (1984, 1990), he investigated the moves and structures of research articles in each section, from the introduction to the discussion stage. Besides the focus on the academic domain, scholars have also delved into non-academic genres. For example, studies have explored genres such as letters of application (Bhatia, 1993, 2004; Henry & Roseberry, 2001), letters to journal editors (Flowerdew & Dudley-Evans, 2002), legal writing (Bhatia, 1983, 1993), as well as promotional and reporting genres (Bhatia, 2004).

Nowadays, globalization plays a crucial role in people's daily lives. The online world has become an integral part of our lives, and it is undeniable that a significant number of individuals rely on the Internet in various ways. As technology advances, interest in the genre of the World Wide Web has grown substantially. The content found in web blogs, which mainly focuses on creators' interests, has drawn increased attention towards genre analysis (Herring et al., 2004). One particular genre of interest in the modern world is online reviews. Online reviews are a form of word-of-mouth (WOM), which constitutes one of the most influential strategies in the realm of marketing. Within the domain of movie reviews, a sub-genre of the review genre, the value of movie reviews has been demonstrated through marketing studies. It has been established that word-of-mouth (WOM) from both professional and consumer critics significantly impacts movie sales (De Jong and Burgers, 2013). Therefore, in this study, particular emphasis will be placed on the movie review genre within the context of online reviews.

### **2.2.3 Genre analysis**

Many researchers have defined genre analysis. Based on the original definition in the pioneering work of Swales (1990), genre is defined as a characteristic of a type of discourse that can be spoken or written form, with or without goals for the literary. Following Bhatia (1993), genre analysis can be considered in terms of four criteria to define the term:

- 1) a communication that takes place with a certain set of goals
- 2) the structure of the genre
- 3) restrictions on the genre-specific contributions that are permissible
- 4) Participants in the specific discourse community or genre are aware of these goals and frequently use them.

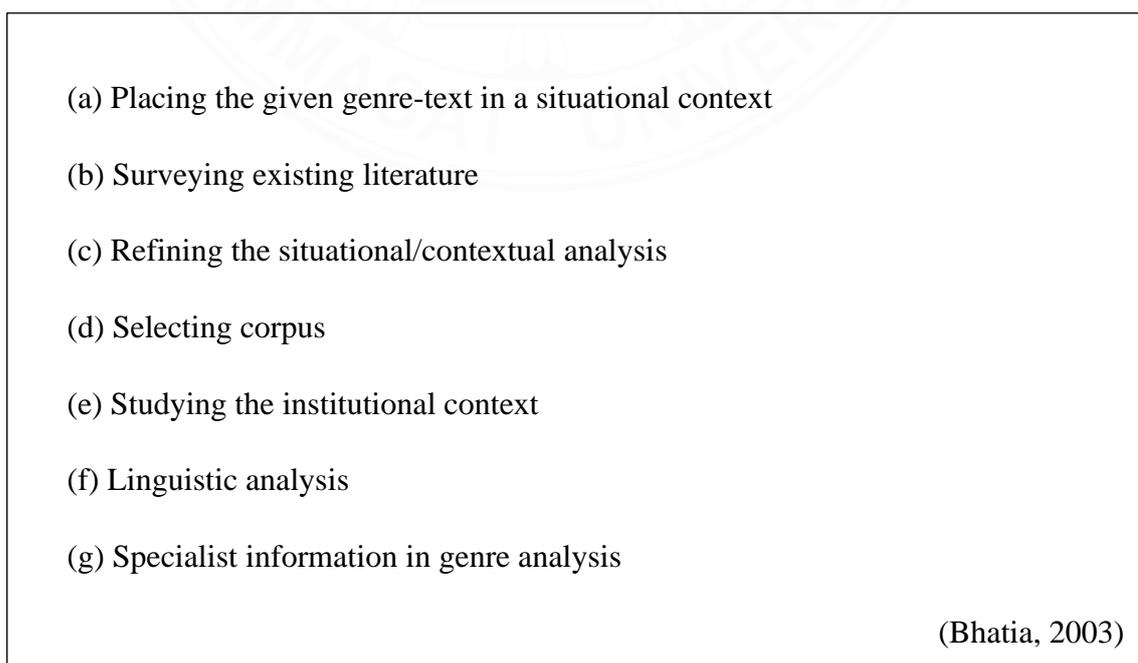
Bhatia (1997, p. 181) provides the definition of genre analysis as the "study of situated linguistic behavior in institutionalized academic or professional settings." Genre analysis integrates various frameworks to analyze a range of textual genres created, understood, and used by members of different disciplinary groups in academic, professional, workplace, and other institutional contexts (Bhatia, 2017). An important correction to solely text-based techniques involves the cooperation and collaboration of

experts from multiple communities (Barton, 2004; Bhatia et al., 2008, 2012). Furthermore, Bhatia (2017) discusses in *Methodological Issues in Genre Analysis* that the justification for such a broad spectrum of changes in communication involves not only stringing words together in a grammatically correct and rhetorically coherent textual form but also recognizing the conventions adhered to by members of a certain discourse community in their everyday meaning-sharing and negotiation in professional contexts.

In conclusion, genre analysis is the study of the regularities in identifying specific genres and understanding their explanations in the realm of text. The main objective is to comprehend how texts are created, used, and interpreted in context to achieve communication goals (Bhatia, 2002). Supporting Bhatia's concept of genre analysis, Lakic (1997) affirms that it is an approach to studying discourse and text analysis in the field of ESP, with the findings contributing to a common rhetorical fashion for academic writing. Consequently, genre analysis plays an important role in developing writing and reading skills (p. 15). Additionally, Bhatia (2003) emphasizes the performance of genre analysis by proposing a seven-step model, which includes the steps illustrated in Figure 2.6.

**Figure 2.6**

*The seven-step model of new genre analysis*



Later, Dudley-Evans (1993) expressed that the main objective of genre analysis is identifying the linguistic forms and features which are applied in the communicative context. Genre analysis can be used as a tool to determine the similarities and differences in the element appearing in each text type; for example, the utilization of purpose, form, audience, and language features has been highlighted in genre analysis (Ghasempour & Farnia, 2017, p. 740). Bhatia (2015) emphasized the significance of genre analysis in applied linguistics, citing his own application of genre analysis to explore corporate disclosure documents and practices. The study of textual forms in various contexts can be legitimately investigated and analyzed using discourse and genre analysis, making them significant components of applied linguistics. Moreover, genre analysis has emerged as a key influencer in language teaching and learning across disciplines such as law, engineering, and business (Bhatia, 2014).

ESP (English for Specific Purposes) serves as the primary source of inspiration for genre analysis, which has influenced approaches to teaching languages, particularly in business communication and other professional contexts (Bhatia, 2015). In the context of ESP, Dudley-Evans (2002) highlights genre analysis as a crucial approach in text analysis that can be beneficial for teaching English for specific purposes. Genres are now used in both academic and professional settings to analyze and teach non-native language learners in both spoken and written language (Bhatia, 2014). According to the current understanding of genre analysis in ESP, discourse and genre analysis greatly enhance our understanding of organizational and institutional practices in academic and professional contexts (Bhatia, 2012). Moreover, Bruce (2010) presents a dual approach, combining ESP and SFL (Systemic Functional Linguistics), that views every genre as a social genre defined by overall social purposes and as a cognitive genre focusing on rhetorical purposes such as argumentation, explanation, and narration. The genre analysis approach is commonly applied to study the structure and language used in texts within the same community (Narksonthi, 2022). Qin (2000) contends that the purpose of genre analysis is to "study the communication objectives of discourse and strategies for language use" (p. 42).

Swales' influential works on the introduction part of research articles (Swales, 1981, 1990) and the work of many other researchers have employed structural move analysis to investigate generic genre patterns in various contexts, including academic

research articles (Hopkins & Dudley-Evans, 1988), magazines and newspapers (Nwogu, 1997), public reports (Harvey, 1995), letters of application (Henry & Roseberry, 2001), and dissertation acknowledgments (Hyland, 2004), among others. Nwogu (1997) identifies two types of genre analysis: lexical-grammatical features and rhetorical features. The analysis of lexical-grammatical features focuses on linguistic elements such as word classes, tense, or phrases used, and evaluates their frequency and specific functions. On the other hand, the analysis of rhetorical features emphasizes the move structures in the text. Santos (1996) mentions the presence of smaller units called "rhetorical elements" within each move. A move can be identified as a text segment comprising a collection of linguistic characteristics that indicate the substance of the discourse and provide the segment with a consistent orientation (Nwogu, 1997).

In summary, genre analysis can be defined as a method of analyzing specific types or styles of writing to understand their norms, expectations, goals, and intended audiences. The importance of genre analysis lies in helping writers comprehend the common patterns and features associated with each genre, enabling them to accurately organize language and write professionally within a specific genre. Genre analysis serves as a technique for understanding and adapting to writing in new situations and contexts, improving effective communication and ensuring appropriate engagement with the audience and rhetorical situation. In today's digital and multimodal era, where genres incorporate digital and multimodal components, genre analysis has evolved to address real-world issues, taking on new shapes and roles (Xia, 2020). Furthermore, Narksonthi (2022) highlights the move as a wide range of low-level and rhetorical functions that authors can employ to achieve their goals. The subsequent section will discuss the related research and definition of move structures.

## **2.3 Move structures of movie reviews**

### ***2.3.1 Move and move structures***

There is a sub-unit in genre analysis known as a "move," which is commonly used to express the communicative function of a text. A move refers to the fluid movement in the discourse found in all types of texts (Sinclair & Coulthard, 1975, p. 21; Swales, 1981, 1990). To support this notion, Flowerdew (2002, p. 95) and

Flowerdew and Dudley-Evans (2002, p. 469) suggested breaking down texts into moves and providing a template of its schematic structure in genre analysis. A move can be defined as a logical maneuver employed by communicators in oral or written discourse (Mirador, 2000). It can consist of one sentence or multiple sentences, but they must all serve the same purpose (Macken-Horarik, 2002:23; Mirador, 2000:48). Mirador (2000) also notes that moves are often sequential, with one move frequently preceding or following another, although not all moves are applied simultaneously, and some may be optional.

In the context of genre analysis, which involves a group of communication events with the same set of communication goals, the definition of a move informs and constrains the choice of material, style, and the schematic structure of the discourse (Swales, 1990). Swales (1990) asserts that a move is a functional unit that serves one or more distinct functions and is commonly employed to identify textual regularities. Kanoksilapatham (2003) further explains that a move is a textual component that indicates a specific communicative purpose, supporting both the author's goals and the main principles of the genre. Nwogu (1997) adds that a move gathers linguistic characteristics within a text segment, providing it with a consistent orientation and identifying the discourse being discussed. In the analysis of academic research articles (RAs), moves are represented by hierarchically ordered text sections, with each section further broken down into moves and steps (Kanoksilapatham, 2005, p. 271).

Furthermore, Yang and Allison (2003) note that in ESP genre analysis, a move is a semantic unit of text pursuing a common goal. They also state that the idea of "move" encompasses a section of text's function and purpose on a more general level, meanwhile "step" offers a more thorough rhetorical means of understanding the purpose of a move. Kanoksilapatham (2012) adds that a text portion with a communication function that has its rhetorical structure and is composed of stages is referred to as a rhetorical move. As a result, "a lower-level text unit than the move provides a detailed view on the alternatives open to the writer in setting out the moves," is how the term "step" is defined. Dudley-Evans and St. John (1998) define the term "move" and "step" as shown below:

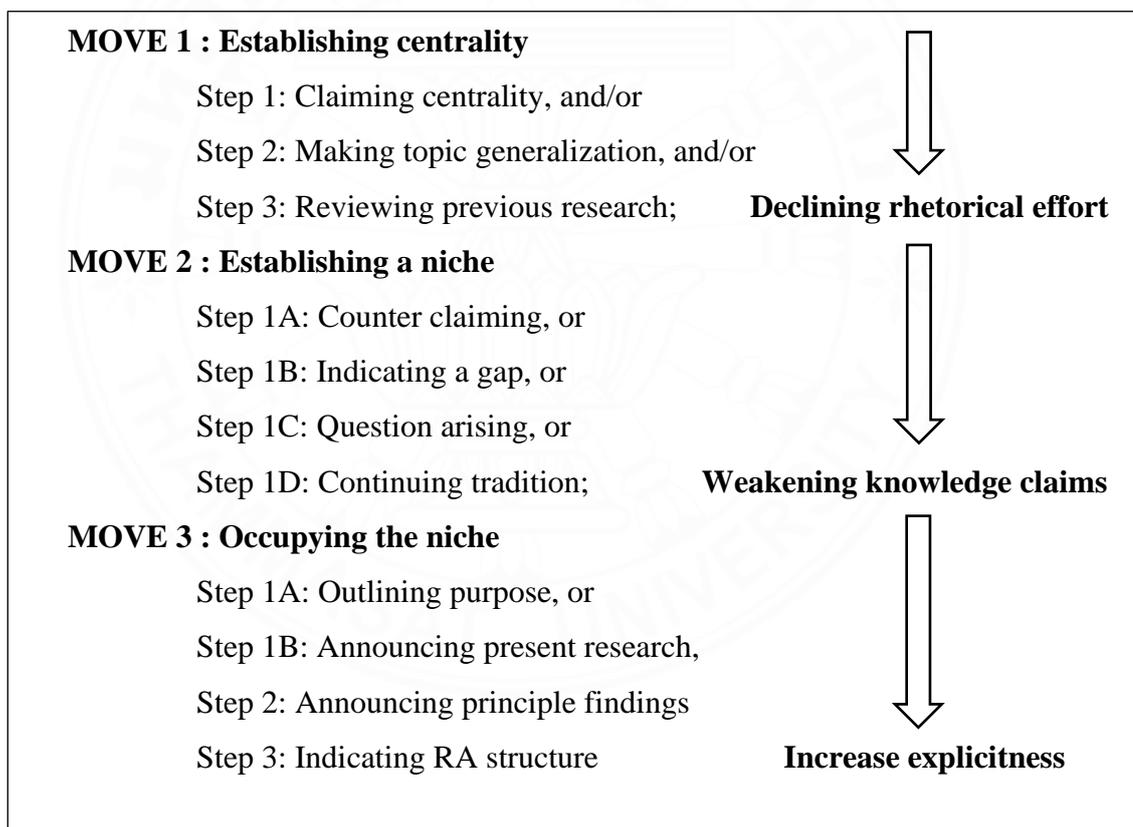
1) Move refers to a unit that corresponds to the author's aim and the information that the author wants to convey.

2) Step refers to a more in-depth look at the alternatives available to the author when laying out the moves in a lower-level text unit than a move.

The "move-step" paradigm as a useful tool for functional genre analysis has been purposed by Swale (1981, 1990), and he identifies three move–structures (establishing a territory, establishing a niche, and occupying the niche). However, he revised it into a three-move analysis of the CARS model (1981, p.30), as illustrated in figure 2.7.

**Figure 2.7**

*The CARS Model (Swales, 1990, p.141)*



According to Swale (1981), a "move" is a text element that can be used for a variety of purposes, including describing movies. As a result, analyzing the many techniques and tactics employed in the critique genre can show the various sessions that are used. Briefly, move structures are described as the characteristics of the text section for a certain purpose of communicative events with recognized and discernible

communicative goals in a specific community. The use of move structures is not just for academic writing, moves can be used and discovered when writing critiques of works of art, film, and music.

### ***2.3.2 Move structures of movie reviews***

In this study, the emphasis is placed on the movie review genre, specifically on the structural elements and steps involved in writing a review. The first priority is to establish explicit rules for the move structure that should be followed in order to assess the reliability of the discourse (Krippendorff, 2004). Since there are numerous unfamiliar genres that have only been minimally investigated by researchers, Bhatia (1993) proposed seven steps to analyze the structural form of untouched genres, as detailed in Figure 2.8.

Several studies have been conducted on the rhetorical structure and patterns in the review genre. Motta-Roth (1995) examined the rhetorical structure and pattern of book reviews in three fields: linguistics, economics, and chemistry. Khunkitti (2005) investigated the patterns and structures of 59 book reviews in English-related fields. Shifting focus to the movie review genre, critics utilize sentences to guide readers in their movie choices, employing persuasive phrases as well (Narksonthi, 2022). Rana and Khan (2018) explored the move patterns of movie reviews in newspapers, utilizing the BCU approach (Biber Connor Upton approach). They developed a model consisting of five principal moves to apply to the movie review genre: Move 1 - Introduction of the movie, Move 2 - Summary of the movie, Move 3 - Analysis of the movie, Move 4 - Creative elements in the movie, and Move 5 - Opinion making. However, this model was developed specifically for movie reviews in Pakistani newspapers, focusing on the context of local movies.

About movie reviews on websites, Charoenchasri (2005) studied the moves, sub-moves, and steps appearing in the movie reviews from IMDB website, and the results revealed that there were five moves in the movie reviews from the site; move 1, Introducing the movie; move 2, describing the movie's storyline; move 3, providing comments; move 4, concluding the review; and move 5, offering other information. Recently, Narksonthi (2022) applied the framework of De Jong and Burgers (2013) in analyzing the move structure and pattern of the movie reviews from two well-known

websites; IMDB and Rotten Tomatoes, with the differences between the move patterns from two movie review websites being the focus. De Jong and Burgers offered a framework for move patterns for the movie review genre and the model is divided into two types of moves: descriptive move and evaluative move. The details of De Jong and Burgers' framework (2013) of descriptive move structures are shown in Table 2.1.

### Figure 2.8

*Bhatia's seven steps to analyze unfamiliar genre*

1. Placing the given genre text in situational context.
2. Surveying existing literature.
3. Refining the situational/ contextual analysis
  - Genres must be interacted.
  - Genres best suit environment, cultures, and history of communities.
4. Selecting and analyzing corpus
  - Genres have some attributes that distinguish them from other genres.
  - Criteria used to analyze genres according to corpus are different.
5. Studying the institutional context.
6. Levels of linguistic analysis
  - Level 1 – the quantitative analyses of lexico-grammatical features.
  - Level 2 – the analyses of text- patterning or textualization.
  - Level 3 – the analyses of structural interpretation or genres
7. Specialist information genre analysis.

(Bhatia, 1993, p.22-36)

**Table 2.1**

*De Jong and Burgers' (2013) framework of descriptive move structures in movie reviews*

Descriptive move	Details of strategy
Move 1: Giving practical information about the movie	<ul style="list-style-type: none"> <li>- Information about the movie theater</li> <li>- Information about the movie itself</li> <li>- Information about the review</li> <li>- Information about the critic of the review</li> </ul>
Move 2: Describing the movie	Describing the movie <ul style="list-style-type: none"> <li>- Describing the story</li> <li>- Describing the characters</li> <li>- Describing filmic elements</li> </ul>
Move 3: Placing the movie in context	Parts of the movie: <ul style="list-style-type: none"> <li>- Describing the characters               <ol style="list-style-type: none"> <li>1) Based on the movie as a whole</li> <li>2) Based on the subject</li> <li>3) Based on the actors</li> <li>4) Based on the director and film studio</li> </ol> </li> </ul> AND: Comparison of material: <ul style="list-style-type: none"> <li>- Comparison with a different specific movie</li> </ul>

Moreover, De Jong and Burgers propose an additional type of move, an evaluative move, which contains two sub units. Further details can be found in table 2.2.

**Table 2.2**

*De Jong and Burgers' (2013) framework of evaluative move structures in movie reviews*

Evaluative move	Details of strategy
Move 4: - Giving criticism	Giving criticism <ul style="list-style-type: none"> <li>- About the movie as a whole</li> <li>- About the filmmakers</li> <li>- About filmic elements</li> <li>- About the story</li> </ul>
Move 5: Recommending the movie to the reader	Recommend (group 1): <ul style="list-style-type: none"> <li>- Indicate that the reader must see the movie</li> <li>- Indicate that the reader should not see the movie</li> </ul>
	BECAUSE OF: Arguments (group 2): <ul style="list-style-type: none"> <li>- Argument as to the movie as a whole</li> <li>- Argument as to the filmmakers</li> <li>- Argument as to filmic elements</li> <li>- Argument as to the story</li> <li>- Argument as to the characters</li> </ul>

In this study, the focus is analyzing the move structures and patterns of movie reviews from two websites; Metacritic and RogerEbert.com. According to the De Jong and Burgers' framework, this framework model is the most suitable as a rule and the process of analyzing following this framework. Narksonthi's study (2022) applied the framework of De Jong and Bergers to analyze the move patterns in two different websites in which the content of movie reviews was quite similar. Moreover, this framework also states clear details about each step, which allows this study to be more comprehensible and accessible for those who are interested in this field.

## 2.4 Lexical bundles

According to Biber et al. (1999), the term "lexical bundles" refers to recurring word combinations that can be considered expanded collocations—groups of words that occur together statistically frequently. Lexical bundles are multiword units that are used in texts for specific discursal or pragmatic purposes (Chen & Baker, 2010, p. 30). After a continuous lexical bundle, there is a space where authors or speakers can insert words relevant to the current piece. Lexical bundles can be reused in different scenarios, thanks to the post-bundle slot (Biber et al., 2004, p. 377). Jalali & Ghayoomi (2010) clarified that any word sequences considered lexical bundles need to occur approximately ten times per million words across five different texts. However, recent research has indicated that while these parameters are a reasonable starting point for identifying lexical bundles, they must be adjusted based on the size and specialization level of the corpora being studied (Cortes, 2004, 2006; Hyland, 2008a; Jalali & Ghayoomi, 2010).

Lexical bundles have been examined in terms of both their structural makeup and their functional purposes. The types of lexical bundle structures are closely related to specific registers. In the academic field, lexical bundles often appear in the form of noun phrases with part of a prepositional phrase, whereas verbal and clausal units make up 45 percent of the lexical bundles in daily conversation (Biber et al., 1999). Furthermore, Biber, Conrad, and Cortes (2004) developed a functional taxonomy of lexical bundles, identifying three principal functions: (1) stance expression, (2) discourse organizers, and (3) referential expressions. Wannaruk (2017) also noted a strong relationship between these two dimensions of lexical bundles (structural and functional), with verb phrases commonly serving as stance expressions and discourse organizers, while noun phrases are typically used as referential expressions.

Previous studies on lexical bundles have investigated various aspects. Hyland (2008b) examined the use of lexical bundles in research papers, master's theses, and doctoral dissertations across different disciplines. Jalali and Ghayoomi (2010) compared three academic genres within the field of applied linguistics, finding distinctions in how much each category of writers relied on specific bundles. Cortes (2004) explored the use of lexical bundles in published scholarly publications compared to student writing in the disciplines of biology and history, revealing that college

students used these target lexical bundles less frequently. Chen and Baker (2010) investigated the use of lexical bundles among three groups of academic writers: native academic writers, Chinese students, and native peers. The results indicated that Chinese students and native peers utilized verb phrases as discourse markers more often than natives, while the native group preferred noun phrases as referential markers. Staples, Egbert, Biber, and McNair (2013) found that writers of English as a second language did not consistently use lexical bundles more appropriately as their skill levels improved. Even published academics writing in their second language struggled with the correct use of lexical bundles, which deprives students and researchers of an important tool for generating text and partially excludes them from the discourse community they aspire to join. The observed mismatch between non-expert and expert native-speaker texts is somewhat expected (Salazar, 2014).

Furthermore, Coxhead and Byrd (2007) proposed several benefits of using lexical bundles, including: 1) advanced students finding writing tasks easier because they can compose sentences in larger, pre-made pieces instead of constructing them word-by-word; 2) providing students with clear indications of academic writing conventions and reader expectations since lexical bundles are common in academic writing; and 3) helping students understand the relationship between syntax and lexis by examining the various components involved in lexical bundles.

In summary, lexical bundles are sequences of words in which the words collocate and occur in groups of more than three words. They play a role in conveying meaning to readers or listeners. Lexical bundles should appear more than 10 times per million words in a text. In this study, the researcher will focus on the most frequently appearing lexical bundles in each section of online movie reviews from two websites.

## **2.5 Previous related studies**

There are several previous studies that investigated the move structures and patterns in the genre of review, especially in movie reviews.

In the book review study conducted by Dachoviboon (2019), a genre analysis of book reviews was performed, specifically focusing on the comparison between professional critics and consumer critics. The study examined 25 reviews from

professional writers and 25 reviews from ordinary consumers. The findings revealed that reviews from experts tended to be more structured and less personal.

Nodoushan & Montazeran (2012) conducted a study on structural move analysis in book reviews. They analyzed 60 book reviews published in applied linguistics journals to identify any significant differences in the treatment of rhetorical moves among native, ESL, and EFL authors. The applied moves in the book review genre, as identified by Motta Roth (1995), included Move 1 (Introduction of the book), Move 2 (Outlining the book), Move 4 (Providing closing evaluation of the book), and Move 3 (Highlighting parts of the book), in respective order of prevalence

Shifting to online reviews, a genre analysis of weblogs was conducted by Herring et al. (2004). The study collected 203 randomly-selected weblogs and compared their characteristics with widely held beliefs about the nature of weblogs, revealing significant discrepancies between them.

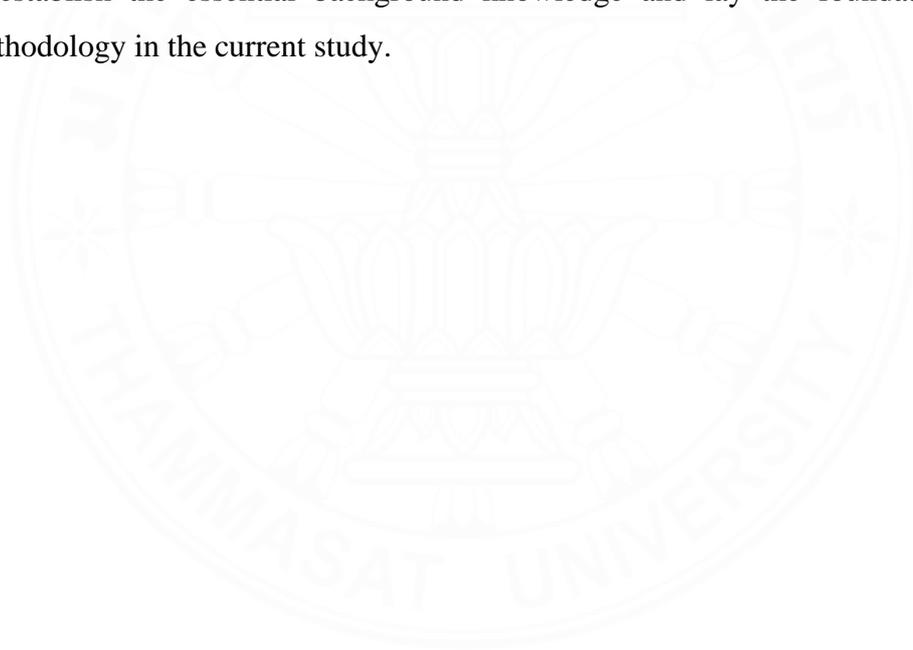
In the context of movie reviews, Rana and Khan (2018) examined the discourse of movie reviews in newspapers. They applied move analysis (based on Swales, 1990; Bhatia, 1993) and the move analysis model by Biber et al. (2007) to analyze movie reviews from *The Express Tribune* and *The News*, two prominent newspapers in Pakistan. The study focused on rhetorical moves, communicative functions within each move, and the most frequent collocations. The findings indicated that Move 5 (opinion-making) was the most frequent move occurrence in movie reviews, followed by Move 1 (introduction of the movie).

Charoenchasri (2007) explored the rhetorical pattern of movie reviews on IMDb websites. The study examined 25 IMDb reviews from films released in 2006. Five moves were identified: Move 1 (Introducing the movie), Move 2 (Describing the movie's storyline), Move 3 (Providing comments), Move 4 (Concluding the review), and Move 5 (Offering other information). Move 1 was found to be the most prominent and frequently used move in the corpus.

De Jong and Burgers (2013) conducted a genre analysis of internet film reviews, comparing the tactics used by professional reviewers and normal consumers. They collected 72 online movie reviews and identified descriptive and evaluative moves in their analysis. The findings revealed significant differences between the evaluations provided by professional and consumer critics. Move 4 (Providing

Criticism), Move 2 (Describing the Movie), Move 1 (Providing Practical Information), and Move 3 (Placing the Movie in Context) were the most prevalent rhetorical strategies. Move 5 (Recommending the movie to the reader) was the least used strategy. Narksonthi (2022) applied the move structure model from De Jong and Burgers' study to analyze the move structure of online movie reviews from Rotten Tomatoes and IMDb. The findings showed that Move 4 (Offering Critique), Move 2 (Describing the Movie), and Move 3 (Offering Practical Information) were the top three rhetorical strategies used on both websites.

In summary, this chapter provided an overview of previous research and background knowledge relevant to the current subject, including genre analysis, book reviews, movie reviews, moves, move analysis, and related studies. The chapter aimed to establish the essential background knowledge and lay the foundation for the methodology in the current study.



## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

This study aims to investigate the rhetorical or move structures in online movie reviews from two well-known websites: Metacritic and RogerEbert.com. This study was carried out using the method of corpus-based genre analysis to examine the moves and the communicative function of each move. To achieve the research goal, this study is based on the genre analysis framework of Swale (1990) and Bhatia (1993). Importantly, this study also adapts the move structure from De Jong and Burgers (2013) in analyzing the move patterns of movie reviews.

#### **3.1 Methods**

This study was created to accomplish the research objectives using both qualitative and quantitative research methods. In the quantitative analysis of data, specialized corpus data was created, and then it was statistically analyzed to investigate the frequency of occurrences in each move. Moreover, the quantitative method was applied to analyze the frequency of the lexical bundles appearing in each move of online movie reviews. The objective of this part is to identify their lexico-grammatical features. For the qualitative method, this study aims to examine the linguistic features of communicative functions in each move in online movie reviews from the two websites.

#### **3.2 Corpus data**

The specialized corpus data in this study was constructed by online movie reviews from two well-known websites: Metacritic and RogerEbert.com. Movie reviews were selected from year 2018-2022 from Metacritic and RogerEbert.com. The genre of a movie review to be focused on in this study is drama, and all reviews were written by professional reviewers from each website. The movie reviews that appeared on Metacritic and those that appeared on RogerEbert.com were separated into two groups. For each corpus, there were 30 English movie reviews: 15 reviews from

Metacritic, and 15 reviews from RogerEbert.com, which are shown in Table 3.1. Each movie review has a range of about 600-1,300 words.

**Table 3.1**

*The names and word count of movie reviews from the two websites.*

No	Movie's name	Year	Word count	
			Metacritic	Roger Ebert.com
1	Women Talking	2022	608	1,269
2	Joyride		611	682
3	The Whale		644	1,053
4	Promising Young Woman	2021	665	928
5	CODA		1,270	945
6	Don't Look Up		658	1,109
7	Nomadland	2020	837	940
8	Hillbilly Elegy		1,005	1,264
9	Driveways		823	917
10	The Farewell	2019	851	804
11	The Professor and the Madman		915	1,121
12	The Goldfinch		707	717
13	Bohemian Rhapsody	2018	633	1,182
14	The Hate u Give		661	1,090
15	Green Book		851	1,075
Total			26,835	

In addition, there are two more criteria for selecting the movie reviews from the two websites. The details of each step can be found below:

1) All selected movie reviews were saved as content on the website, which was later transformed into a word document. Every text, sentence, and paragraph had a specific purpose.

2) To facilitate the identification and easy access, each sentence, paragraph, and line of text was individually coded

### **3.3 Research Instruments**

The framework of the move model from De Jong and Burgers (2013) is applied in this study to analyze the data and communicative function in each move. Three reasons to indicate that the De Jong and Burgers (2013)'s model is the most suitable to analyze the data in this study are as follows:

1) The move model from De Jong and Burgers (2013) is the most comprehensible model among other models of movie reviews. The model was developed to analyze the rhetorical structures in online movie reviews, which they compared between professional and consumer reviewers. Therefore, the model is specifically for the movie review genre.

2) The move model from De Jong and Burgers (2013) categorizes the structure into two principal moves: descriptive and evaluative moves. As a result, this allows the move analysis process to be easier and more understandable. The details of each step are clearer than those in other models.

3) The move model from De Jong and Burgers has been applied in Narksonthi's (2022) study, which performed a move analysis of movie reviews from Rotten Tomatoes and IMDB. The background of the study is quite similar to this study.

Moreover, the AntConc program was chosen in this study to identify and rank the most frequent lexical bundle in each move. AntConc is a well-known program that is used in multiple tasks, such as counting the number of running words, or ranking the most frequent words occurring in the corpus (Srichai, 2016). In this study, this program allowed the researcher to generate the results for ranking the words in order and examine the lexical bundles and concordance lines in the texts.

### **3.4 Research Procedures**

Both quantitative and qualitative methods were applied to analyze the corpus data in this study; the details of each step can be seen in the following:

1) Analyze the movie reviews in the corpus data based on De Jong and Burgers' (2013) model to identify the move patterns in the movie review genre.

2) Identify the frequency of the move occurrences in the corpus data; the frequency of moves encoded in movie reviews is identified manually.

3) Analyze each move individually to examine the frequency of lexical bundles that appear in the move; this study focuses on three-word bundles. The AntConc program was used in this step to identify the most frequent lexical bundle in each move.

### 3.5 Data Analysis

To achieve the objectives of this study, the four main steps in analyzing the collected data the details in each step can be found below:

#### 3.5.1 Analyzing Move Structure

The 30 drama movie reviews were selected from the two websites: Metacritic and RogerEbert.com. The reviews were divided into 15 reviews from Metacritic and other 15 reviews from RogerEber.com. The English reviews were assigned to the text segment to analyze whether there is one sentence or more than one sentence in each segment. Importantly, the rhetorical structure or move order was identified based on the move model guideline from De Jong and Burgers (2013).

**Table 3.2**

*De Jong and Burgers' (2013) framework of move structures in movie reviews*

Descriptive move	Details of strategy
Move 1: Giving practical information about the movie	- Information about the movie theater - Information about the movie itself - Information about the review - Information about the critic of the review
Move 2: Describing the movie	Describing the movie - Describing the story - Describing the characters

	- Describing filmic element
Move 3: Placing the movie in context	Part of the movie: - Describing the characters 1) Based on the movie as a whole 2) Based on the subject 3) Based on the actors 4) Based on the director and film studio
	AND: Comparison material: - Compare with a different specific movie
Evaluative move	Details of strategy
Move 4: Giving criticism	- About the movie as a whole - About the filmmakers - About filmic elements - About the story - About the characters
Move 5: Recommending the movie to the reader	Recommend (group 1): - Indicate that the reader must see the movie - Indicate that the reader should not see the movie
	BECAUSE OF: Arguments (group 2): - Argument as to the movie as a whole - Argument as to the filmmakers - Argument as to filmic elements - Argument as to the story

	- Argument as to the characters
--	---------------------------------

### ***3.5.2 The Procedure of Inter-Coder Reliability***

In the current study, move boundaries were determined based on the purpose or content of texts, however, the function-based approach can be challenged for being too subjective (Paltridge, 1994). Therefore, in the current study, inter-coder reliability was conducted to ensure a high level of agreement in the analysis of rhetorical moves. Inter-coder reliability refers to the extent to which the researcher and additional reader(s) assigned moves and steps to all semantic functional units in the texts. Following the methodology proposed by Kwan (2006), 10% of the corpus was coded by inter-coders. Furthermore, Huimin (2014) coded 22% of the entire corpus to establish inter-rater reliability.

In the present study, two independent coders verified the study's findings, including the identification of rhetorical moves, to enhance the validity and dependability of the analysis of rhetorical move structures. To achieve this, 20% of the entire corpus, which amounts to six online movie reviews, were coded by the inter-raters who possess expertise in the subject matter. The percentage of agreement was calculated using the formula  $A/(A+D) \times 100$ , where A represents the number of agreements and D represents the number of disagreements. According to Cohen (1960), an acceptable agreement level is typically set at 80% or higher. In cases of disagreement, the coders engaged in discussions and negotiations to reach a resolution. In this study, the percentage of agreement reached 91.46%.

### ***3.5.3 Identify the Frequency of Each Move Occurrence***

Moving on to the next step, the frequency of each occurrence of the identified rhetorical moves was determined based on the framework proposed by De Jong and Burgers. These five main moves were identified in the previous step, and their respective frequencies were discussed in this stage. Additionally, an analysis form was utilized, and specific details can be found in Table 3.2.

**Table 3.3**

*The form of identifying the frequency of moves, sub-moves, and steps for the movie reviews.*

No	Movie's name	Website	The frequency of move structures				
			Descriptive moves			Evaluative moves	
			Move 1	Move 2:	Move 3:	Move 4	Move 5:
1		Metacritic					
2							
3							
· · 15							
1		RogerEbert					
2							
3							
· · · 15							

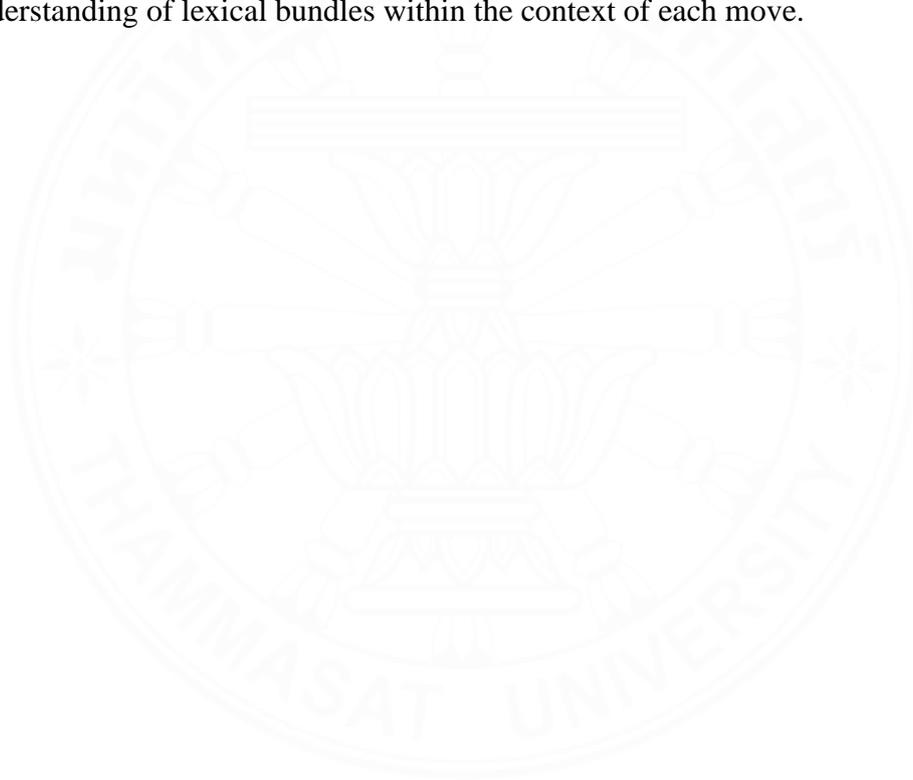
#### ***3.5.4 Identifying the Most Frequent Lexical Bundle Used in Each Move***

The lexical bundle with three words were the focus in this step. The most frequent lexical bundle used in each move were identified in this step, showing their frequency of occurrences presented and discussed respectively. The AntConc was applied in this step to find the frequency of the lexical bundles in each move of the movie reviews

#### ***3.5.5 Analyzing the Lexical Bundle Used in Each Move***

Textual content cannot be evaluated solely based on frequency; it is essential to delve deeper into the knowledge surrounding the lexical bundles used within each move. To accomplish this, the tool AntConc will be employed to identify the

occurrences of lexical bundles and determine the high-frequency ones utilized in each move. This analysis aims to uncover meaningful insights into the texts. In addition, a concordance analysis was conducted in this study to explore further information within the texts and investigate the occurrences of lexical bundles. The focus of this analysis was to highlight the association between keywords and their contextual usage. Specifically, this study aims to examine how the most frequent lexical bundles contribute to each move in the movie reviews, emphasizing their significance in shaping the overall meaning. By employing both the AntConc tool and conducting concordance analysis, this study goes beyond mere frequency analysis and delves into the nuanced understanding of lexical bundles within the context of each move.



## CHAPTER 4

### RESULTS

The objectives of this study are to investigate the rhetorical styles used in online film reviews from Metacritic and RogerEbert.com, and to determine which lexical bundles are utilized the most frequently in each move of online movie reviews. In this chapter, the results of the rhetorical moves in online movie reviews from the two websites and the most frequent lexical bundle found in each move of the reviews will be presented, respectively.

#### 4.1 Rhetorical moves of online movie reviews

To answer the first question, the corpus of this study was created from 30 online movie reviews from two well-known movie review websites: Metacritic and RogerEbert.com. There were 15 reviews of drama movies from each website, and the movies were released between 2018 and 2022. The rhetorical move analysis is based on the framework of De Jong & Burgers (2013), which consist of 5 moves: Move 1 (Giving practical information), Move 2 (Describing the movie), Move 3 (Placing the movie in the context), Move 4 (Giving criticism) and Move 5 (Recommending the movie to the reader). The description of each move and some examples found in the corpus are shown below.

##### 4.1.1 Move 1 (*Giving practical information*)

According to the framework, Move 1 rhetorical technique was used by the critics to provide general information about the film, movie theater, the review, and the critic of the movie review. The incidences of this move in online movie reviews in the study's corpus are 11.17%. Here are some examples of the first move that appeared in the corpus. The significant words, phrases, or sentences indicating the move can be seen in the bold letters.

Example 1:

*“ There’s a much lesser version of the true story of “Nomadland,” **based on the book***

*by Jessica Bruder, that does all of this, melodramatizing Fern’s story into one of redemption.”*

Nomadland (2020), Source: WWW.RogerEbert.com

Example 2:

*“The film (now streaming on Netflix) adapts Vance’s own bestselling memoir, and Vanessa Taylor’s script struggles to fit in a far-flung life story.”*

Hillbilly Elegy (2020), Source: WWW.Metacritic.com

Example 3:

*“The title of the book and movie refers to a painting that was on exhibit at the Metropolitan Museum of Modern Art on the day that Theo Decker’s life changed forever.”*

The Goldfinch (2019), Source: WWW.Metacritic.com

Interestingly, there are sentences indicating the platform and date from which the readers can watch the movies by themselves. These sentences belong to Move 1, which shows general information about how and when to watch the movie. The details of these sentences can be seen in Table 4.1.

**Table 4.1**

*The sentences inform the readers about how and when to watch the movies.*

Movie	Source	Sentence
Women Talking (2022)	Metacritic	<i>‘Women Talking’ is in cinemas from 10 February</i>
Women Talking (2022)	RogerEbert.com	<i>Now playing in limited theaters and available everywhere on January 20th.</i>
Joyride (2022)	Metacritic	<i>‘Joyride’ is in cinemas from 29 July</i>
Joyride (2022)	RogerEbert.com	<i>Now playing in theaters and available on VOD.</i>

The Whale (2022)	Metacritic	<i>'The Whale' is in cinemas from 3 February</i>
The Whale (2022)	RogerEbert.com	<i>Now playing in theaters.</i>
Promising Young Woman (2021)	Metacritic	<i>Promising Young Woman is released on 16 April on Sky Cinema and Now.</i>
CODA (2021)	RogerEbert.com	<i>On Apple TV+ today.</i>
Don't Look Up (2021)	Metacritic	<i>Don't Look Up is in cinemas from 10 December and on Netflix from 24 December.</i>
Don't Look Up (2021)	RogerEbert.com	<i>Now playing in select theaters and available on Netflix on December 24.</i>
Hillbilly Elegy (2020)	RogerEbert.com	<i>Available in select theaters today and on Netflix on November 25th.</i>
Driveway (2020)	RogerEbert.com	<i>Premieres today on VOD and digital.</i>
The Hate u Give (2018)	RogerEbert.com	<i>"The Hate u Give" is currently streaming for free on various digital platforms.</i>

Moreover, there are two sentences from two reviews to show where the critics wrote the review, which could be considered as general information in move 1; the sentences can be seen in Table 4.2.

**Table 4.2**

*The sentences indicate where the reviews were written.*

Movie	Source	Sentence
Promising Young Woman (2021)	RogerEbert.com	<i>This review was filed from the 2020 Sundance Film Festival.</i>

The Goldfinch (2019)	RogerEbert.com	<i>This review was filed from the Toronto International Film Festival on September 9, 2019.</i>
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#### 4.1.2 Move 2 (Describing the movie)

The second move is employed to describe the synopsis, the characters, and other film features to the reader. The frequency of the occurrences of move 2 in the study's corpus accounted for 32.81%. Besides, the significant words, phrases, or sentences indicating the move can be seen in the bold letters. Here are examples of Move 2 (describing the movie) found in the corpus:

Example 4:

*"**She is a med-school dropout and emotionally wounded sociopath** who lives at home with her parents and spends her evenings in clubs, pretending to be falling-down drunk in order to entice predatory men to take her back to their place, each murmuring tender reassurances to the effect that he is a "nice guy." Cassandra has a surprise in store for these men."*

Promising Young Woman (2021), Source: WWW.Metacritic.com

Example 5:

*"**Leonardo DiCaprio plays nerdy, bearded astronomer Dr Randall Mindy**, nervous of human interaction and addicted to Xanax. Jennifer Lawrence is his smart, emotionally spiky grad student Kate Dibiasky. Meryl Streep is the panto-villain president, Jonah Hill her son and chief-of-staff, and Mark Rylance is the creepy Brit tech mogul Sir Peter Isherwell."*

Don't Look Up (2021), Source: WWW.Metacritic.com

Example 6:

*"Both the book and movie follow **Starr Carter, a black teenager well-versed in code-switching between her black community in Garden Heights and the prep school** her parents send her and her siblings to in the ostentatiously white and wealthy Williamson neighborhood."*

The Hate u Give (2018), Source: WWW.RogerEbert.com

Example 7:

*“A brash and affable lug of a guy with big appetites and an even bigger loyalty to his wife (a lovely Linda Cardellini) and two young sons, **Tony is content staying in the same section of the Bronx where he’s always lived.** An ever-present cigarette dangles from his mouth as he mangles the English language. **Working as a bouncer at the Copacabana nightclub and gambling here and there for extra cash,** he remains just enough on the periphery of the mob to keep himself out of real danger. (In an early moment indicating his sense of right and wrong, he’d rather pawn his watch to make ends meet before Christmas than do a job for some fellas for easy money.)”*

Green Book (2018), Source: WWW.RogerEbert.com

#### **4.1.3 Move 3 (Placing the movie in the context)**

This rhetorical move is used to contextualize the film and build a connection between the context of its creation and the evaluation object (the film). In addition, this move can be categorized into 2 strategies: 1) The part of the movie that is being compared, and 2) The comparison with the related materials. This move can be found in this corpus about 18.10%. The examples of this move can be seen below and the significant words, phrases, or sentences indicating the move can be seen in the bold letters:

Example 8:

*“The Ivy League is an awful place full of constant affront to J.D.'s roots. And yet, the dangling promise of a high-paying law gig is the entire plot engine. **J.D. must drive to his ruined hometown, take care of mom — and get back in time for a job interview that will promote him into a bourgeois elite.** Weird flex, but okay.”*

Hillbilly Elegy (2020), Source: WWW.Metacritic.com

Example 9:

*“**The wedding banquet features a steady parade of family members** delivering terrible speeches, putting on awful musical performances, getting seriously drunk and/or breaking into crying jags. Even what is arguably the most intense scene in the movie feels just slightly absurd, because there are a couple of people in the room who*

*shouldn't be there but have no idea how to exit gracefully — so they just stand there, still as statues.”*

The Farewell (2019), Source: WWW.Metacritic.com

As can be seen from Examples 8-9, this step is where the critics write about the part of the movie, which could be a scene or one element in the movie, and then the critic would make comments in the next move.

Example 10:

*“What’s new here—and it makes all the difference in the world—is the cast. **While the family in the well-meaning original were played by hearing cast members** (with the exception of the brother brought to life by deaf actor Luca Gelberg), they are all portrayed by real-life deaf performers in Heder’s movie—a sensational group consisting of legendary Oscar winner Marlee Matlin, scene-stealing Troy Kotsur and Daniel Durant—infusing her adaptation with a rare, inherent kind of authenticity.”*

CODA (2021), Source: WWW.RogerEbert.com

Example 11:

*“It reminded me a bit of Takashi Miike’s subzero horror **Audition**, and yet also **The Philadelphia Story**, when Katharine Hepburn awakens hungover and amnesiac after her drunken evening with James Stewart, and is told by him that nothing happened: “You were a little worse, or the better, for wine. And there are rules about that.” Are there?*

Promising Young Woman (2021), Source: WWW.Metacritic.com

Example 12:

*“This year has been a watershed moment for the portrayals of black lives on the big screen. **From the fantastical (“Black Panther,” “A Wrinkle in Time”) to the biographical (“BlacKkKlansman”), the absurd (“Sorry to Bother You”) to the sobering (“Blindspotting”),** black imagery has rarely been so prevalent yet so varied.”*

The Hate u Give (2018), Source: WWW.Metacritic.com

In Examples 10-12, there is a comparison between the element or a scene in the movie with other materials (it can be other movies) before they move on to the critique in the next move. In Example 3, the critic compares the cast crews between the original

version and the new version of the movie. Meanwhile, there are comparisons between the elements in the movie with the previous movies which they have in common in Examples 11 and 12.

#### 4.1.4 Move 4 (*Giving criticism*)

This evaluative move is the most frequently employed in this movie reviews corpus. This strategy was employed frequently in the critic reviews, which were assessments written from a subjective viewpoint. The critics used this structure of the film to comment on the actors, directors, story, and characters as well as the holistic picture. This move can be found in the corpus as 37.75%. Examples of this move can be seen below, and the significant words, phrases, or sentences indicating the move are in bold letters:

Example 13:

*“One of the strongest elements of the film is the debate itself, much of which is lifted wholesale from the book. There is a thrill in watching a group of people hashing things out, arguing with a purpose.”*

Women Talking (2022), Source: WWW.RogerEbert.com

Example 14:

*“It’s a beautiful film just to experience, and it’s not just in “beauty shots.” **Everything about the visual language of "Nomadland" is striking**—just the way Richards and Zhao slowly glide their camera with Fern through a community of van-dwellers can feel lyrical while somehow never losing the truth and grit of the moment either. It’s honestly hard to figure out how Zhao has made a film that’s this beautiful in its compositions and somehow still feels like it has dirt under its fingernails.”*

Nomadland (2020), Source: WWW.RogerEbert.com

Example 15:

*“Still, you expect professionalism from even his lesser efforts, and **Hillbilly Elegy feels expensively out of control, crisscrossing listless scenes with hysterical overacting.** Some point has been missed. This is a violent, sorrowful tale bent awkwardly into moving-biopic shape.”*

Hillbilly Elegy (2020), Source: WWW.Metacritic.com

Example 16:

*“The Professor and the Madman” then gets worse when it works toward its true intent, which is to vindicate these men, losing sight of its initial hunt for knowledge in the process. It’s less about the Dictionary or its importance than it is positing Professor Murray and Dr. Minor as underdogs—one fighting for his editing gig, the other in grave need of protection from progressively harmful rehabilitation techniques—and the story tries to sell us on cheap pity for the men’s potential.”*

The Professor and the Madman (2019), Source: WWW.RogerEbert.com

Example 17:

*“The main pleasure of “Green Book” comes from watching Tony and Doc banter as they make their way from town to town—trading small talk, getting to know each other and getting on each other’s nerves. Their distinct opinions on fried chicken and Little Richard, for example, defy traditional stereotypes. Quite often, their burgeoning friendship plays out exactly the way you expect it will.”*

Green Book (2018), Source: WWW.RogerEbert.com

#### **4.1.5 Move 5 (Recommending the movie to the reader)**

This move can be applied to persuade the readers to watch the movie by showing the recommendation from the critics. The results revealed that this move, accounting for only 0.17%, is rarely found in the corpus. The significant words, phrases, or sentences indicating the move are in bold letters.

Example 18:

*“It’s the kind of film you should probably see if only to have an informed, thoughtful discussion about it, but it’s also one you probably won’t want to watch.”*

The Whale (2022), Source: WWW.RogerEbert.com

Example 19:

*“If you miss this film, you are robbing yourself of one of the great movie-watching experiences of your life.”*

Nomadland (2020), Source: WWW.Metacritic.com

#### 4.1.6 Frequency and percentage of the rhetorical moves

The use of rhetorical move structures in English movie reviews that appeared on the two websites was examined in terms of how frequently they were used. Each move can be found at a different frequency level, and some moves are employed by the reviewers more than others. The details of the frequency of each move are shown in Table 4.3 with the following descriptions:

**Table 4.3**

*Percentages of move and frequencies of occurrences on two movie review websites.*

<b>Move</b>	<b>Percentages of Move Frequencies (%)</b>	<b>Rank order</b>
Move 1: Giving practical information	11.17	4
Move 2: Describing movie	32.81	2
Move 3: Placing the movie in a context	18.10	3
Move 4: Giving criticism	37.75	1
Move 5: Recommending the movie to the reader	0.17	5
<b>Total</b>	<b>100</b>	

Based on the frequency data presented in Table 4.3, the occurrences of rhetorical moves in the online movie reviews from two well-known websites exhibit variations. The most prevalent move observed in the corpus was Move 4 (giving criticism), constituting 37.75% of the total occurrences. Following closely was Move 2 (describing the movie), which was employed by critics in approximately 32.81% of the instances. These two moves, Move 4 and Move 2, emerged as the most frequently employed moves in the online movie reviews sourced from both Metacritic and Roger Ebert website. Furthermore, Move 3 (placing the movie in the context) accounted for 18.10% of the occurrences, while Move 1 (giving practical information) represented 11.17% of the total. Finally, the least frequent move observed in this corpus was Move 5 (recommending movies to the readers), comprising only 0.17% of the entire corpus.

Consequently, the findings can be ranked based on the frequency, from the most to the least frequent move, as follows:

1. Move 4 (giving criticism)
2. Move 2 (describing movie)
3. Move 3 (placing movie in a context)
4. Move 1 (giving practical information)
5. Move 5 (recommending movie to the readers)

#### **4.2 Lexical bundles in each move of online movie reviews**

Based on the corpus analysis, the most frequently employed lexical bundles within each move were identified as keywords to uncover the rhetorical pattern. This study specifically focuses on three-word lexical bundles. The findings of the lexical bundles, including their percentage of occurrences in the corpus and normalized frequency (per million words), are presented in Table 4.4. To ensure the reliability of the lexical bundles' occurrences within each text, it is recommended by Amnuai (2012) that each corpus should contain a minimum of three texts utilizing the selected lexical bundles. In this study, particular emphasis is given to the frequent lexical bundles that occur in at least two texts within the corpus. The list of lexical bundles meeting this criterion can be found in Table 4.4. Furthermore, the context of the concordance lines for the most frequently occurring lexical bundle within each move will be discussed in the subsequent chapter. Additionally, it is important to note that the selected lexical bundles should have a normalized frequency of more than 40 occurrences per one million words in the corpus, as indicated by the normalized frequency of the lexical bundles' occurrences in the corpora (Wright, 2019).

**Table 4.4**

*The frequent lexical bundles found at least two texts in each move and their normalized frequency per one million words.*

No	Move/Lexical Bundle	Percentage of occurrences	Normalized frequency (per million word)
<b>Move 1 Giving Practical Information</b>			
1	film is based	13.33 (4 texts)	1,222.87
2	the film is a couple of the kind of story of a in cinemas from	10 (3 texts)	917.15
3	the kind of the title of the story of and available on of the book in selected theatres on Netflix on on various digital movie about the	6.67 (2 texts)	611.43
<b>Move 2 Describing the movie</b>			
1	a couple of	16.67 (5 texts)	583.70
2	the end of is about to	13.33 (4 texts)	466.96
3	of the film in the beginning	10 (3 texts)	350.22

4	and a half of the men of the word in love with is part of to help her	6.67 (2 texts)	233.48
Move 3 Placing the movie in a context			
1	one of the	10 (3 texts)	624.21
2	the end of the kind of the subject matter of the things of the world is one of is that there with this family one of them on the road	6.67 (2 texts)	416.41
Move 4 Giving Criticism			
1	a film that	13.33 (4 texts)	403.10
2	the film is the story of the actor is of the film of the year	10 (3 texts)	302.33

3	<p>the movie is the kind of the rest of the score by of the best of some of of the most a movie that the dialogue is a parody of a scene in a collection of and plenty of to the role to marvel at in the story in touch with in ways that it feels like it is understandable</p>	6.67 (2 texts)	201.55
Move 5 Recommending the movie to the readers			
1	film you should	10 (3 texts)	37,500.00
2	<p>you should watch you miss this you should not of your life should not miss should watch this</p>	6.67 (2 texts)	25,000.00

## CHAPTER 5

### DISCUSSION, CONCLUSION, AND RECOMMENDATIONS

Moving to the final part of the study, the discussion of the results and the conclusion about the rhetorical moves and the most frequent lexical bundles in each move are included in this chapter. There are five parts in this chapter. First, there will be a piece of brief information about a summary of the findings of rhetorical moves and lexical bundles found in the corpus. In the next section, there will be a discussion of the results of the occurrences of the rhetorical move in the online movie reviews from Metacritic and RogerEbert.com, also the most frequent lexical bundles found in each move and its context in the reviews, followed by the conclusion of this study. Next, the implications of this study for the English classroom will be mentioned. Recommendations for further researchers who are interested in this field of review will be mentioned in the last part.

#### 5.1 Summary of the results

The findings in this study can be divided into two parts to answer each research question. The details of the findings can be seen as follows:

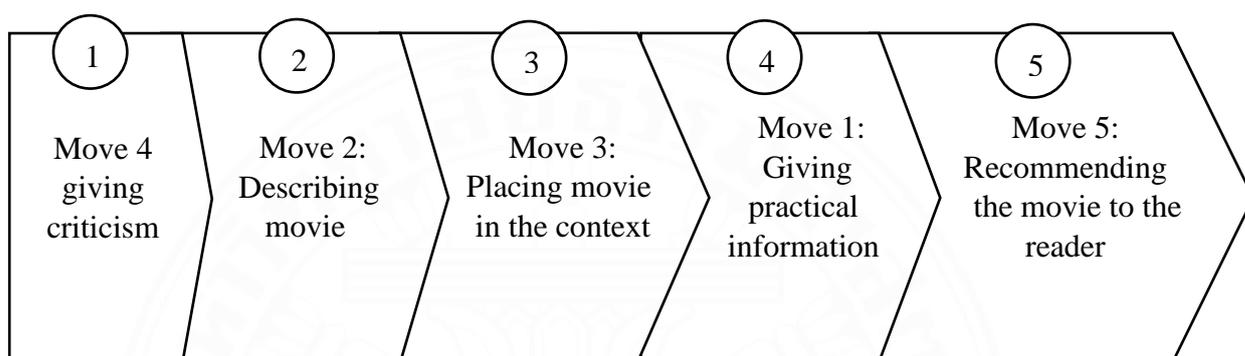
##### *5.1.1 Rhetorical moves of online movie reviews*

According to the framework of De Jong & Burgers, all five moves are employed by the online movie reviews in the corpus at a different frequency. The most frequent move applied in the corpus is move 4 (giving criticism) and the least frequent move is move 5 (recommending the movie to the readers). The order of the frequency of the move found in the corpus is displayed in Figure 5.1 from the highest to the lowest frequent moves. Each move occurred with different frequencies. That is, Move 4 is the most frequently applied in online movie reviews and it is found at (37.75%) in the corpus, Move 2 is in the next position and its frequency accounts for 32.81%. Moves 3 and 1 are found in the corpus about 18.10% and 11.17%, respectively. Only the minority of the reviews employ Move 5 to make suggestions to the reader about the movie, and this move is found in only 0.17% of the total. Interestingly, there were

rhetorical devices blended with other rhetorical devices in critics' evaluations of the movies.

**Figure 5.1**

*Order of the occurrences of moves employed in the corpus (from the highest to the lowest)*



### **5.1.2 The most frequent lexical bundles employed in each move**

Moving to the other results, each move in the online movie reviews was considered separately to figure out the most frequent lexical bundles. This study focuses only on the three-word lexical bundles and the surrounding context of each lexical bundle would be discussed in the next section. There were two criteria used to determine the most common lexical bundles found in the corpus: 1) The most frequent lexical bundles in each move need to appear in at least three texts in the corpus, and 2) The occurrences of each lexical bundle must be more than 40 times per one million words when its frequency is compared to the normalized frequency. The most frequent lexical bundles found in each move can be seen in Table 5.1 below.

**Table 5.1**

*The most frequent lexical bundles in each move*

<b>Move</b>	<b>The most lexical bundles</b>
Move 1: Giving practical information	Film is based...
Move 2: Describing the movie	A couple of...
Move 3: Placing movie in a context	One of the...

Move 4: Giving criticism	A film that...
Move 5: Recommending the movie to the readers	Film you should ....

## 5.2 Discussion

Based on the results, the discussion of the findings falls into two major aspects: the discussion about the rhetorical move in this type of genre and the most frequent lexical bundles employed in each move.

### 5.2.1 *The discussion about the rhetorical move of online movie reviews*

According to the findings in Figure 5.1, all five rhetorical moves identified by De Jong and Burgers (2013) move structures were present in online English movie reviews from the 2 websites. The percentages of frequency of each move are different and some moves are used more frequently than others.

The findings on the move analysis regarding the employment of move structures on the datasets of online English movie reviews have been revealed. Move 4 (giving criticism) is the most employed in the corpus, and Move 2 (describing the movie) is in second place. These two moves can be considered the obligatory moves in this kind of genre. This is in line with Narksonthi (2022), who also reported a similar result that Move 4 and Move 2 are the most crucial part of the online movie review genre as both moves were employed by the online movie reviews in the first and second position in her study as well. The findings of this study also accord with Rana & Khan (2018), who examined the rhetorical moves applied in the movie reviews in Pakistani newspapers based on the Biber Conner Upton (BCU) framework. Their results revealed that the most frequent move that appeared in the corpus is move 5 or opinion making; this move can be considered as same as move 4 in the framework of De Jong & Burgers (2013), which accounted for 29.6%. The characteristics of this move have been described as a discussion of the strong and weak points of a movie. Therefore, Move 4 (giving criticism or opinion making about the movie) can be found in the highest frequency from this study and the two previous studies.

This suggests that the opinion-making aspect is an inherent part of the movie review genre. Offering criticism holds more significance than other subjects as it

influences the decision of moviegoers on whether a movie is worth watching. It provides insight into the quality of the movie. A study by Eagan (2018) supports the importance of criticism in movie reviews. Eagan explored the impact of word-of-mouth on the popularity of Hollywood films, which studios often use to ensure a profitable return on investment. The results revealed that movies with favorable reviews made more money than those with unfavorable reviews. The difference in average opening weekend revenue between films with bad reviews and those with good reviews was \$23 million, while the total domestic gross revenue differential was \$83 million. This highlights the significance of expressing opinions in movie reviews. Another study, conducted by Zhang et al. (2016), suggested that the quantity of positive expert reviews has a beneficial impact on how hotels are rated by future reviewers.

On the other hand, comparing online movie reviews with other genres reveals differences in the frequency of employing certain rhetorical moves. For example, in a study on book reviews by Nodoushan & Montazeran (2012), it was found that move 1, which introduces the book, was the most frequently employed move. This differs from movie reviews, where giving criticism (move 4) might hold more value. Similarly, Dachoviboon (2019) found that move 1, the introduction, was the most common in book reviews from The New York Times and Amazon.com. These findings suggest that the value placed on giving opinions varies between movie reviews and book reviews, with the latter focusing more on introducing the review.

Regarding move 1, which provides practical information about the movie, it ranked fourth in frequency, accounting for approximately 11.17% of the online movie reviews from the two websites. This is consistent with Narksonthi's study, where move 1 was employed in around 10% of the movie reviews on both IMDB and Rotten Tomatoes. However, in newspaper reviews, move 1 appeared in 26.6% of cases (Rana & Khan, 2018). The difference in occurrence could be attributed to the source of the websites. Notably, a pattern was observed in move 1, where some texts concluded with information about where to watch the movie or the date of its release, while others mentioned the place where the critic wrote the review.

Lastly, move 5, which involves recommending the movie to readers, was rarely seen in the online movie reviews, accounting for only 0.17% of the corpus. This conforms with previous research by Narksonthi (2022) and Rana & Khan (2018), where

move 5 was found in only 6% and 2.9% of the movie reviews, respectively. It can be inferred that move 4, the giving criticism move, incorporates elements of recommendation, making move 5 less crucial in this genre.

Charoenchasri (2007) conducted a study on online movie reviews from the IMDB website, dividing the moves into five categories: move 1 (introducing the movie), move 2 (describing the movie storyline), move 3 (providing comments), move 4 (concluding the review), and move 5 (offering other information). It was found that a frequently observed pattern in this genre was move 1 > move 3 > move 4 > move 5, present in 28% of the total texts in the corpus. However, there was no consistent pattern identified as each critic from both websites had their own unique style without following specific previous patterns. The positions of moves in the reviews were often interchangeable, with moves occurring within the same paragraph multiple times. Furthermore, the study also discovered the presence of mixed moves, which combine at least two moves, within the same paragraph of online movie reviews. This finding indicates a flexible approach to move structure in this genre.

Overall, these findings shed light on the characteristics of rhetorical moves in online movie reviews and highlight the importance of expressing opinions and providing criticism in this genre.

Example 1:

*“[Move 4] One of the strongest elements of the film is the debate itself, much of which is lifted wholesale from the book. There's a thrill in watching a group of people hashing things out, arguing with a purpose. [Move 3] "12 Angry Men" has the same structure. And there's a scene in Jafar Panahi's "No Bears" where an entire village gathers together to decide what to do about their visiting guest (Panahi himself). On the wildland border of Iran and Turkey, in that small stone structure, is democracy at work. That's what happens in "Women Talking." [Move 4] Ground needs to be conceded in order to move on but moving on doesn't happen in a straight line.”*

Women Talking (2022), Source: WWW.RogerEbert.com

According to example 1, there are the occurrences of move 4 in two parts in which the critic gives their opinion on the movie; *“One of the strongest elements of the film is the debate itself, much of which is lifted wholesale from the book. There's a thrill in watching a group of people hashing things out, arguing with a purpose.”* And *“Ground needs to be conceded in order to move on but moving on doesn't happen in a straight line.”* In the same paragraph, there is a comparison between the scene in the movie with the scene in the legendary movie like “12 angry men” to show that the same phenomenon that happens in both movies.

Example 2:

*“[Move 3] It takes a certain kind of touch, a populist brilliance, to know that “Milk was a bad choice” could help launch a comedy empire. Adam McKay had that when he scoured through the many improvised lines of “Anchorman,” and co-created what will probably be known as the last movement of American blockbuster comedy. And he continued that touch with the unmitigated triumph “The Big Short,” venturing to educate moviegoers about the housing crisis using movie stars and furious monologues. [Move 1] But McKay is mightily thwarted by the larger scope of “Don’t Look Up,” a hybrid of his comedic and dramatic instincts that only dreams of being insightful about social media, technology, global warming, celebrity, and in general, human existence. [Move 4] A disastrous movie, “Don’t Look Up” shows McKay as the most out of touch he’s ever been with what is clever, or how to get his audience to care.”*

Don’t Look Up (2021), Source: WWW.RogerEbert.com

As we can see from the second example, there is a combination of three moves in the same paragraph. In the first part, move 3 is employed to compare the movie with the previous works from this director like “Anchorman” and “The big short”. This comparison leads to the general information which explains the main theme of his recent movie (move 1) in the following step. The critic also provides a brief comment to show the feeling of the overall movie.

Example 3:

*“[Move 4] The more I think about this scene—the problems of which could fill an entire dissertation—the angrier I get. [Move 1] "Bohemian Rhapsody"—written by Anthony McCarten ("The Theory of Everything", "Darkest Hour") and directed by Bryan Singer (with uncredited director Dexter Fletcher, who took over after Singer was fired)—wants me to watch the costume ball scene and think, "Wow, I'm scared for Freddie. [Move 2] Freddie needs the stability of his (married, straight) band members to counteract the SUPER gay world he's living in." [Move 4] I struggled with this scene, I tried to give the filmmakers the benefit of the doubt. But what's onscreen is what is intended. We are meant to side with the band members, we are meant to look at Freddie with the same discomfort about him acting so, well, gay. It's unforgivable.”*

Bohemian Rhapsody (2018), Source: WWW.RogerEbert.com

This example shows that a paragraph can have 4 moves that the critic would like to apply in the review. The paragraph starts with the writer describing the feeling with one scene in the movie. Then, the reviewer gives the information about the writer and director of the movie which can be counted as move 1. The next sentence describes the main character in the movie (move 2) and ends with a comment related to the scene in the movie (move 4).

As a written review and critique of the film on many issues, this rhetorical move can coexist with other rhetorical moves. This may lead critics to mix this rhetorical move with others.

### ***5.2.2 The discussion about the most frequent lexical bundles employed in each move***

This study also focuses on the lexical bundles employed in each move from the corpora. This corpus consists of 30 online movie reviews from the two websites: Metacritic and RogerEbert.com, and each text have a length in the period of 600-1,300 words. All reviews were released between the years 2018-2022, and all movies in the reviews were drama movies. The total words of the review are 26,643 words. This study applied the AntConc program to analyze the most frequent three-word lexical bundles in each move. According to Amnuai (2012), each corpus should have at least three texts that use the selected lexical bundles for the occurrences of those words in each text. In

addition, the corpus should contain more than 40 instances of the chosen lexical bundles for every million words (Wright, 2019). Then, an analysis of concordance lines was carried out to investigate the occurrences of lexical bundles to discover additional information in the texts. The concordance analysis emphasized connecting the term to the context, and this study looked at how the most common lexical bundles affect each action in the movie reviews.

There are several three-word lexical bundles found in each move, which can be different depending on the context. In move 1 (giving practical information), there are the lexical bundles to talk about the general information about the film or movie such as “film is based”, “the film is” or “movie is about” which the word “film” can be used frequently to provide the introduction of the general details of the movie. According to Rana & Khan (2018), the word “film” and “movie” is the most frequent word in each move. For example, the word “film” is the most frequent word in move 1 (introduction of the movie), move 2 (summary of the movie), and move 5 (opinion making). Meanwhile, the word “movie” occurs in the highest frequency in move 3 (analysis the movie). These two words also appear frequently in the three-word lexical bundles in this study which the result reveals that “film is based”, “the film is”, “movie about the”, “of the film”, “a film that”, “a movie that”, etc.

Compared to lexical bundles in academic writing, the characteristics of lexical bundles in movie reviews are distinct due to differences in moves and the specific objectives they serve. Wannaruk (2017) examined the occurrences of lexical bundles in each move of academic writing in the field of engineering, revealing 16 distinct moves. Each move contains different lexical bundles that fulfill the functions of the respective moves. For instance, in move 2 (Preparing for the present study), common lexical bundles like “...still remains unknown” or “Few studies have...” serve to introduce the present study based on the background discussed in the preceding move. The subsequent section will delve into the most frequent lexical bundles in each move and their occurrences in the corpus.

Beginning with move 1 (giving practical information), it is evident that this move encompasses 3,271 words in the study. Move 1 is employed in approximately 11.17% of all texts in the corpus. Notably, the most frequent three-word lexical bundle in this move is “film is based,” occurring in four texts with a normed frequency of

1,222.87 per million words. In move 1, which focuses on providing general information about the film, the aim is to establish the movie's background before introducing the storyline and comments to the readers. The lexical bundle "film is based" is commonly used to describe the source of the film, such as the director or writer's inspiration, or to provide information about adaptations. For example, in the movie "The Whale" (Metacritic), the sentence "The film is based on a play by Samuel D Hunter" utilizes the lexical bundle to convey the origin of the film. Similarly, in the movie "Women Talking" (Metacritic), the sentence "Miriam Toews wrote a novel about it in 2018, on which this film is based" employs the lexical bundle to indicate the film's adaptation. Further examples of concordances for the lexical bundle "film is based" can be found in Figure 5.2 below.

**Figure 5.2**

*The concordance lines of the lexical bundle “film is based” employed in move 1*

KWIC	Plot	File	Cluster	N-Gram	Collocate	Word	Keyword	Wordcloud
Total Hits: 4 Page Size 100 hits 1 to 4 of 4 hits								
File	Left Context			Hit	Right Context			
1 Move 1.docx	minutes. 'Women Talking' is in cinemas from 10 February 2. This			film is based	on the novel of Canadian author , who			
2 Move 1.docx	when he was a more conventionally shaped leading man. The			film is based	on a play by Samuel D Hunter.			
3 Move 1.docx	a far-flung life story. 16. The film version which this			film is based	on of J.D. Vance's memoir "			
4 Move 1.docx	Toews wrote a novel about it in 2018, on which this			film is based.	Dir: Sarah Polley. Starring: Rooney Mara, Claire			

The given examples confirm that this lexical bundle has been used in move 1 to indicate the original source which can be a play or novel before it becomes the movie on the screen.

Moving to move 2 (describing the movie), this move has a word count of about 8,566 words and it can be found in about 32.81% of the texts in the corpora. For the most three-word lexical bundle, “a couple of” is the most frequently used in this rhetorical move, which appears in five texts from the total 30 texts and has a normed frequency of 583.70 times per one million words. The purpose of this move is to describe the storyline and the characters in the movie; this can provide some brief information to the readers so that they can have some background before the part of opinion making. The lexical bundle “a couple of” has been applied in many contexts to explain one part of the whole synopsis of the movie. The example of concordance lines of the phrase “a couple of” is displayed in Figure 5.3.

**Figure 5.3**

*The concordance lines of the lexical bundle “a couple of” employed in move 2*

File	Left Context	Hit	Right Context
1 Move 2.docx	J.D.'s grandmother Mamaw (Glenn Close) made it out	a couple of	generations earlier and settled in Middletown, Ohio,
2 Move 2.docx	of his mother, with zero interest in rough-housing with	a couple of	his temporary pre-teen neighbors. (Christine Ebersole
3 Move 2.docx	even though it would take him away from them for	a couple of	months. Ali's Dr. Don Shirley, a
4 Move 2.docx	racism against them, as evidenced by his early reaction to	a couple of	plumbers working in his home. Clearly, all
5 Move 2.docx	play smaller roles but make very large impressions. shows up	a couple of	times as "Scarface Janz," heading up a

According to Figure 5.3, the phrase “a couple of” can be used in move 2 in a different context. Three of five lines indicate the number of something that appeared in the movie, which can be evident from lines 1, 2, and 4; “*a couple of generations*”, “*a couple of his temporary pre-teen neighbors*”, and “*a couple of plumbers*”. Meanwhile, “a couple of” can intend to propose a period in lines 2 and 5; “*a couple of months*” and “*a couple of times*”.

Move 3 is about placing the movie in the context which this move usually mentions a scene or an element in the movie before connecting the descriptive move with the evaluative move; the comparison of the element of the film with previous movies or other materials can be frequently seen in this move as well. Move 3 in this study consists of 4,803 words, and this move accounted for 18.10% of the total in the corpus. “One of the” is the most frequent lexical bundle that appears in this move; the phrase is employed by three texts and accounted for 624.21 in normed frequency per one million words. Figure 5.4 shows an example of concordance lines for the word “one of the”.

The phrase “one of the” found in the corpus usually applies to describe the scene in the movie before the critic makes the connection with the evaluative move in the next step. Move 3 is about making the connection between the descriptive move and the evaluative move.

**Figure 5.4**

*The concordance lines of the lexical bundle “one of the” employed in move 3*

File	Left Context	Hit	Right Context
1 Move 3.docx	do, like recently in Hulu’s series “The First” 23. When	one of the	Barbours wonders whether Theo, once in Las
2 Move 3.docx	community (all men)—who got suspicious and decided to follow	one of the	men at night, thereby catching him in
3 Move 3.docx	to die” on a “Sesame Street”-like show is funny. 13. “	One of the	things I love most about this life

The most frequent rhetorical move employed by the online movie reviews from the two websites is move 4 (giving criticism). This study has found this move in the highest frequency; its frequency accounted for 37.75%, and this can be considered a compulsory move in this review genre. Moreover, this move also has the most word count, and its total words in this move are 9,923 words. The most frequent three-word lexical bundle that appears in this move is “a film that.” This phrase can be seen in the study’s corpus four times, with a normed frequency of about 403.10. This phrase is employed in many different contexts, and all of them intend to discuss the film — their applications are shown in the concordance lines in Figure 5.5.

**Figure 5.5**

*The concordance lines of the lexical bundle “a film that” employed in move 4*

File	Left Context	Hit	Right Context
1 Move 4.docx	the loneliness and sadness of her situation. The result is	a film that	earns its emotions, which come from genuine,
2 Move 4.docx	dd couple provide rich, hilarious and heartwarming material for	a film that	will leave you cheering. Witty and warm
3 Move 4.docx	ck. “Promising Young Woman” is as confident as its protagonist,	a film that	s willing to be a little messy
4 Move 4.docx	s honestly hard to figure out how Zhao has made	a film that	s this beautiful in its compositions and

According to the definition of move 4, this move is used to provide the comment that critics have about the film, most of the comments would be about discussing the strengths and weaknesses that the film has. The collocations of this lexical bundle are “*The result is a film that earns its emotions, which come...,*” “*.... and heartwarming material for a film that will leave you cheering*”, “*a film that’s willing to be a little messy and...*”, and “*Zhao has made a film that’s this beautiful in its...*”. The context of the phrase “a film that” in move 4 clearly states that the whole

discussion in this movie revolves around the good and bad points in the movie, so the phrase can be seen repeatedly.

Moving to the last move, move 5 is a suggestion of the movie in the reviews to the readers. This move has been applied in the online movie reviews in the corpus only 0.17%, while move 5 in the corpus comprises only 80 words. Interestingly, all move 5 in the review has the same common three-word lexical bundle, which is “film you should”. This phrase is used to show the recommendation to watch the movie in the review, which appears in three texts and had a normed frequency of 37,500.00 per one million words. All the concordance lines of this bundle are displayed in Figure 5.6.

**Figure 5.6**

*The concordance lines of the lexical bundle “film you should” employed in move 5*

File	Left Context	Hit	Right Context
1 Move 5.docx	should watch with your naked eyes once. This is the	film you should	not miss for any reasons
2 Move 5.docx	It's the kind of	film you should	probably see if only to have an
3 Move 5.docx	of the great movie-watching experiences of your life. This	film you should	watch with your naked eyes once. This

As we can see in Figure 5.6, the bundle “film you should” is mostly used in a positive way to suggest the movie to the reader. The collocations of this lexical bundle like “...*film you should not miss*...”, “...*film you should probably see* ...”, and “...*film you should watch*.” show the positive opinion that the critics have toward the movie. Their objective is to confirm that the movie is worth watching and the reader would not be wasting their time watching this movie.

### 5.3 Conclusion

This study specifically examines online movie reviews from two prominent websites: Metacritic and RogerEbert.com. Previous research indicates that an increasing number of individuals rely on movie reviews to determine which films are worth their time and money, with consumers ranging from moderately influenced to highly influenced by these reviews (Roddel, 2022). Additionally, moviegoers' decision-making processes are influenced by reviews, particularly those who seek cognitive closure and prefer reviews from fellow moviegoers (Pentheny, 2015). The empirical evidence demonstrates the growing significance of movie reviews in shaping

moviegoers' choices, making the topic of movie reviews beneficial for students seeking a comprehensive understanding of writing in this genre.

Therefore, this study places a strong emphasis on analyzing the rhetorical patterns found in online movie reviews. The research aims to assist novice movie reviewers in improving their reading and writing skills within the movie review genre, as well as help ESP or EAP teachers incorporate this genre into their genre-based instruction. Furthermore, students' lexical knowledge will be enhanced through this study, which will prove beneficial when they write their own movie reviews. The study has two objectives: investigating the rhetorical styles used in internet film reviews and identifying the most frequently used lexical clusters in each section of the online movie reviews.

The corpus for this study was compiled from 30 online movie reviews, with 15 reviews sourced from Metacritic and the remaining 15 from RogerEbert.com. The reviews in the corpus focused on drama movies released in cinemas or through online streaming platforms between 2018 and 2022. Each review ranged from 600 to 1,300 words in length. To facilitate identification of the communication purpose of each paragraph, sentence, and line of text, a unique identifier was assigned to each.

During the analytical process, the framework developed by De Jong and Burgers (2013) was employed to determine the purpose of each move. The framework consists of two main moves: the descriptive move and the evaluative move. The descriptive move comprises three sub-moves: Move 1 (Giving general information), Move 2 (Describing the movie), and Move 3 (Placing the movie in the context). The evaluative move consists of two sub-moves: Move 4 (Giving criticism) and Move 5 (Recommending the movie to the reader). Additionally, the AntConc tool was utilized in the subsequent step to identify and rank the most prevalent lexical bundles in each move.

The results of this study focused on two aspects: the occurrence of rhetorical patterns in online movie reviews from the two websites and the most frequently used three-word lexical bundles in each move of the reviews.

#### **5.4 Pedagogical Implications**

The findings of this study can benefit ESP or EAP writing classes in the genre of a movie review in terms of raising their awareness about the rhetorical patterns employed in the movie review genre, and it can imply the different cultures and languages in the review tasks. The concept and framework of the writing style with this kind of genre can assist teachers and students in understanding the nature of the reviews and how to accomplish the goal in their review writing. Also, the current findings may be helpful to students and scholars who are researching effective movie review writing. As a result, after reading a review, students can reach the correct conclusion. The findings of this study will aid students in writing movie reviews, as they can decide to follow the rhetorical patterns from the previous reviews, and the frequent lexical bundles in each movie would enable them to choose the most common and appropriate words.

#### **5.5 Limitations and Recommendations**

This study specifically focuses on examining the rhetorical patterns and lexical bundles utilized in the genre of online movie reviews. The corpus was derived exclusively from two websites: Metacritic and RogerEbert.com. However, it is important to acknowledge certain limitations, including the text length, review year, and the specific type of movies covered. This study specifically concentrates on drama movie reviews and does not consider the distinctions between positive and negative reviews.

For future research, it would be beneficial to expand the scope of the genre to include other types of movie reviews in order to investigate whether the rhetorical patterns still adhere to the established framework. Subsequent studies could also focus solely on the rhetorical patterns of positive or negative reviews to explore the differences in rhetorical structure and writing style tone. Additionally, it should be noted that this study only analyzes a limited corpus of 30 reviews. Therefore, it is recommended for future researchers to increase the number of reviews in the corpus to enhance the reliability of the results. Furthermore, exploring movie reviews from additional sources could be a valuable avenue for future research.

Moreover, there are several other linguistic aspects to explore within the genre of online movie reviews, such as mood and tone, tense and voice, connectors, hedging, cohesiveness, and more. Investigating these topics would be advantageous for students in ESP or EAP classes, as it would provide them with a better understanding of reviews and enable them to draw appropriate conclusions based on their readings.



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**APPENDIX**  
**DRAMA MOVIE REVIEWS FROM 2 WEBSITES**

1. Movie Reviews from WWW.Metacritic.com

*1.1 Movie released in 2022*

Women Talking (608 words)

Joyride (611 words)

The Whale (644 words)

*1.2 Movie released in 2021*

Promising Young Woman (665 words)

CODA (1,270 words)

Don't Look Up (658 words)

*1.3 Movie released in 2020*

Nomadland (837 words)

Hillbilly elegy (1,005 words)

Driveways (823 words)

*1.4 Movie released in 2019*

The Farewell (851 words)

The Professor and the Madman (915 words)

The Goldfinch (707 words)

### *1.5 Movie released in 2018*

Bohemian Rhapsody (633 words)

The Hate u Give (661 words)

Green Book (851 words)

## 2. Movie Reviews from WWW.Rogerebert.com

### *2.1 Movie released in 2022*

Women Talking (1,269 words)

Joyride (682 words)

The Whale (1,053 words)

### *2.2 Movie released in 2021*

Promising Young Woman (928 words)

CODA (945 words)

Don't Look Up (1,109 words)

### *2.3 Movie released in 2020*

Nomadland (940 words)

Hillbilly elegy (1,464 words)

Driveways (917 words)

### *2.4 Movie released in 2019*

The Farewell (804 words)

The Professor and the Madman (1,121 words)

The Goldfinch (717 words)

*2.5 Movie released in 2018*

Bohemian Rhapsody (1,182 words)

The Hate u Give (1,090 words)

Green Book (1,075 words)

