

### Example Summary (IMRD) Style Abstract

Source: Applied Linguistics 22 (2), 2001

**1 (Introduction)** This article investigates EFL learner use of high frequency verbs, and in particular use of the verb MAKE, a major representative of this group. The main questions addressed are: do learners tend to over or under use these verbs? Are high-frequency verbs error-prone or safe? What part does transfer play in the misuse of these verbs? **2 (Methods)** To answer these questions, authentic learner data have been compared with native speaker data using computerized corpora and linguistic software tools to speed up the initial stage of the linguistic analysis. The article focuses on what proves to be the two most distinctive uses of MAKE, viz. the delexical and causative uses. **3 (Results)** Results show that EFL learners, even at an advanced proficiency level, have great difficulty with a high frequency verb such as MAKE. They also demonstrate that some of these problems are shared by the two groups of learners under consideration (Swedish- and French-speaking learners) while others seem to be L1-related. **4 (Discussion)** In the conclusion, the pedagogical implications of the study are discussed and suggestions made for using concordance-based exercises as a way of raising learners' awareness of the complexity of high-frequency verbs.

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**I [Establishing a territory]** Since the early 1980s, in much of the work within a genre-analytic approach, communicative goal or purpose has been used as an important and often primary criterion for deciding whether a particular discourse falls within a particular generic category (book review, sales letter, cross-examination, etc.). **II [Establishing a niche]** However, as the number of genre studies has increased, and as genre theory has become more complex, the concept of "communicative purpose" has also become more complex, multiple, variable and generally hard to get at. We believe that one consequence of these developments has gone largely unnoticed: that uncertainties surrounding communicative purpose undermine its claimed role as a means of assigning genre membership. **III [Occupying the niche]** In this paper we discuss this paradox, illustrate the difficulties that can arise, and then suggest a procedure whereby "communicative purpose" can be retained as a viable and valuable concept.