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A GENRE ANALYSIS OF ESP BOOK REVIEWS AND ITS REFLECTIONS INTO GENRE-BASED INSTRUCTION

Ömer Gökhan ULUM

Adana Science and Technology University
omergokhanulum@gmail.com

ABSTRACT

This study firstly aims at specifying and presenting the frequency of different types of rhetorical moves employed in ESP book reviews, and then highlighting the importance of comprehending genre knowledge of the profession that ELT post-graduate students will set out in future, as this knowledge is essential to their professional career. With this in mind, 12 ESP book reviews (N = 12) from the most appreciated academic journals were randomly selected. The results of the study have indicated that all the analysed ESP book reviews include specific steps from rhetorical moves such as defining the general topic of the book, providing a general view of the organization of the book, providing focused evaluation, finding the book useful, etc., while some group of move steps are not included in some reviews. Besides, lexis, particularly keywords, and grammar structures are seen to be included at different frequencies in the study. ELT instructors may benefit from the findings of this study in their genre-based writing courses.

Keywords: *ESP, genre analysis, book review, genre based instruction*

INTRODUCTION

Genre analysis is prompted by a wish to comprehend the communicative features of discourse by investigating how people administer language to take part in specific communicative cases. Analysing genres means describing how texts are formed in terms of move, stage and strategy, and figuring out the characteristics in specific texts to recognise their communicative objectives. Studying genres discovers knowledge of the writers, readers, speakers and listeners in a specific society and aids to find out how they are connected to users' communicative goals. Besides, it supplies definitions on how and why linguistic selections are realised on the basis of social, cultural, and psychological setting; thus, it can also assist language instruction (Hyland, 2004). Academic discourse studies in English have a rather short past (Stašková, n.d). Proficiency of academic discourse is vital for students to attain success academically in lieu of the repeated assessment of knowledge and skills in oral and writing productions. In higher education context, students require to grasp specific genres to present knowledge and learn the writing standards of the academic discourse society (Ting et al., 2013). Students following a university program are in need of proficiency in both written and spoken language to utilize academic discourse and to master the programme. Academic discourse or genre is a detailed discourse with particular principles and practices which can differ among genres. Those who are linguistically competent may still not be able to make out complicated genres and may call for help from the ESP instructor (Osman, 2004). The simplest assumption of the genre-based phenomena is based on functional language by means of which people get things done (Paltridge, 2004); however, even the postgraduate

students may not have the required skills in genre-based analysis or genre-based activities. With all these in mind, this study was conducted to analyse ESP book reviews according to the principles of book review genre analysis and to have implications on the base of genre based instruction for postgraduate ELT students. The study specifically sought to answer the following research questions:

1. What are the rhetorical, lexical and grammatical moves that appear within in the ESP book reviews?
2. What implications can be driven out of ESP book review genre analysis on the base of genre based instruction for postgraduate ELT students?

Genre Analysis

A piling number of research studies are based on genre to evaluate academic and professional communication and to define how individuals of a group use language (Luzón, 2005). Genre analysis can be seen in two diverse views: it may be perceived as a reflection of the complicated realities of the world of systematised communication, or it may be conceived as a pedagogically productive and suitable mean of designing language teaching programmes, often located in simulated settings of classroom activities (Bhatia, 2002). Each genre is a proof of an achievement in a particular communicative purpose employing conventionalized knowledge of linguistic and discourse resources (Bhatia, 1993). For instance, we have cases when people own activities employed totally by talk, as in a telephone conversation, and other activities when talk does not occur or occurs incidentally, as in a football match (Levinson, 1979). Genres are seen in both spoken and written contexts. In the recorded history, the genres of texts such as novels, letters and newspaper articles have been properly known by experts and non-experts. Yet, the term genre could easily be regarded as more intricate. Not only the above-mentioned pieces of texts have their own genre, but also any type of text would follow some genre. Over the recent years a high number of linguistic specialists have been doing considerable research within the area of genre analysis of non-fictional texts (Arhus, 2005). A genre is a group of communicative events in which types or occurrences of genres vary in their prototypes. The discourse community's classification of genres is a significant supply of insight while the basic criteria that transforms a pile of communicative incidents into a genre is some shared set of communicative aims (Swales, 1990).

Genre-Based Instruction

Genre indicates deep, socially perceived means of using a language. It is based on the hypothesis that the characteristics of the same set of texts are based on the social context of their formation and use, and that those characteristics can be introduced in such a way that relates a text to others like it (Hyland, 2003). Many definitions or descriptions on precise discipline-based genre examples and diverse instructional recommendations have been formed by ESP genre research. Yet, what learners acquire from these genre explanations and the emerging instructional suggestions as well as how students promote as writers of genres in ESP genre-related writing instruction is still a less-progressed extent of research (Cheng, 2006). Genre-based pedagogy in writing is based on the assumption that each writer generates his or her texts personally; however, the texts constantly refer to a social setting and to other texts as well (Knapp and Watkins, 2005). Genre introduces teachers and students a diverse perspective of writing, as well as presenting them a number of instructional practices. Contrary to process models, genre-based education aids learners within a contextual structure for writing, which highlights the messages and text-types. Genre-based instruction, at its core, supplies writers with an explicit

comprehension of how texts in the given genres are formed and the reason why they are written in the ways they are. Students have to know the lexico-grammatical patterns to form a well-done and proper text while the teacher's mission is to help learners to be aware of the target genres and the explicit grammar of linguistic options. Supplying writers with the essential grammar knowledge transforms writing instruction – from the tacit experimental form to an intentional use of language and choice (Hyland, 2003).

Data Collection

The data for this study were collected from twelve ESP book reviews in total. The book reviews were selected from articles in a journal index with large circulation. The main reason for selecting these materials is due to the fact that a book review is a kind of analysis from a critical perspective. That is to say, the communicative objective of a book review, in our case an ESP book review, is to evaluate knowledge production (Motta-Roth, 1996). In a study on genre analysis, Motta-Roth (1995) worked on book reviews in such fields as linguistics, economics, and chemistry. In her study, she examined each book review focusing on the appearances of rhetorical moves and move cycles related to book review genre. When it comes to my analysis of ESP book reviews, I have perused all steps of moves adapted from the framework of Motta-Roth (1995) as seen in Table 1. Then I classified moves as introducing the book, outlining the book, highlighting parts of the book, and providing closing evaluation of the book. Besides, the frequencies of lexical and grammatical patterns were counted by means of *Complete Lexical Tutor v.8 for Data-driven Language Learning on the Web* and *Hemingway Editor (online)*.

Instruments

As stated above, the twelve ESP book reviews selected for the study were chosen among the most prestigious journals. The framework of Motta-Roth (1995), *lexutor* online word counting program and *Hemingway Editor* were used to analyze the collected data.

Move	Step	Description	Code
Move 1		INTRODUCING THE BOOK	M1
	Step 1	Defining the general topic of the book	M1S1
	Step 2	Informing about potential readership	M1S2
	Step 3	Informing about the author	M1S3
	Step 4	Inserting book in the market	M1S4
	Step 5	Informing about the materials	M1S5
	Step 6	Informing about the layout	M1S6
	Step 7	Informing about the usability of the book	M1S7
Move 2		OUTLINING THE BOOK	
	Step 1	Providing general view of the organization of the book	M2S1
	Step 2	Stating the topic of each chapter	M2S2
	Step 3	Supporting citations	M2S3
	Step 4	Other books referred	M2S4
Move 3		HIGHLIGHTING PARTS OF THE BOOK	
	Step 1	Providing focused evaluation	M3S1
Move 4		PROVIDING CLOSING EVALUATION OF THE BOOK	
	Step 1	Recommending the book	M4S1
	Step 2	Disqualifying the book	M4S2
	Step 3	Shortcomings of the book	M4S3
	Step 4	Recommending the book despite indicated shortcomings	M4S4
	Step 5	Recommendations for future works and resources	M4S5
	Step 6	Finding the book useful	M4S6
	Step 7	Recommendations to develop the book	M4S7

Table 1. Framework for the Analysis of Moves

Data Analysis and Results

As a first step, each kind of emerging rhetorical move from the book reviews were figured out through analyzing each review one by one and they were categorized into moves with steps. At a second stage, lexical patterns of genre analysis were counted to have an understanding of their frequencies. At a third stage, grammatical patterns of genre analysis were examined to have a view on their emergences.

Rhetorical Moves

This group of genres consists of 4 moves with steps categorized into *introducing the book*, *outlining the book*, *highlighting parts of the book*, and *providing closing evaluation of the book* with each emerging codes. In Table 2, we observe the codes of emergences employed in the ESP book reviews.

Table 2. Rhetorical Moves of Book Review Genre

Book Reviews	Title	Emerged Moves
1	Resources for Teaching English for Specific Purposes	M1S1, M1S2, M1S6, M2S1, M2S2, M2S3, M2S4, M3S1, M4S1, M4S3, M4S5, M4S6, M4S7
2	Focus on Electrical Engineering in ESP	M1S1, M1S2, M1S3, M1S5, M2S1, M2S2, M3S1, M4S1, M4S6
3	Basturkmen, H., Developing Courses in English for Specific Purposes	M1S1, M1S2, M2S1, M2S2, M2S3, M3S1, M4S1, M4S3, M4S4, M4S6, M4S7
4	Review of "Needs analysis for language course design. A holistic approach to ESP"	M1S1, M1S2, M1S5, M2S1, M2S2, M2S3, M3S1, M4S1, M4S3, M4S4, M4S6
5	Review ~ Email English	M1S1, M1S2, M1S4, M1S5, M1S6, M1S7, M2S1, M2S2, M3S1, M4S1, M4S6
6	How to write ESP materials	M1S1, M1S2, M1S3, M2S1, M3S1, M4S1, M4S6
7	Oxford English for Careers: Tourism 3 Student's Book	M1S1, M1S2, M1S4, M2S1, M2S2, M2S4, M3S1, M4S1, M4S3, M4S6

8	Review: English for Theologians	M1S1, M1S2, M1S3, M1S4, M1S5, M2S1, M2S2, M3S1, M4S1, M4S6
9	English for Football	M1S1, M1S2, M1S6, M2S1, M2S2, M3S1, M4S1, M4S6
10	Review ~ How to Write ESP Materials	M1S1, M1S2, M1S4, M1S7, M2S1, M2S2, M3S1, M4S1, M4S3, M4S4, M4S6
11	Review ~ Key Words for the Oil and Gas Industry	M1S1, M1S2, M1S6, M2S1, M2S2, M3S1, M4S1, M4S5, M4S6, M4S7
12	Review ~ English for Academic Study: Writing	M1S1, M1S2, M1S4, M1S5, M2S1, M2S2, M2S4, M3S1, M4S1, M4S3, M4S4, M4S6

By looking at the first book review in Table 2, we can clearly see that three steps (M1S1, M1S2, M1S6) emerge in the move *introducing the book*, four steps (M2S1, M2S2, M2S3, M2S4) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and five steps (M4S1, M4S3, M4S5, M4S6, M4S7) emerge in the move *providing closing evaluation of the book*.

When it comes to the second book review, it is clearly observed that four steps (M1S1, M1S2, M1S3, M1S5) emerge in the move *introducing the book*, two steps (M2S1, M2S2) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and two steps (M4S1, M4S6) emerge in the move *providing closing evaluation of the book*.

Regarding the third book review, it is seen that two steps (M1S1, M1S2) emerge in the move *introducing the book*, three steps (M2S1, M2S2, M2S3) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and five steps (M4S1, M4S3, M4S4, M4S6, M4S7) emerge in the move *providing closing evaluation of the book*.

Besides, it is clearly illustrated that in the fifth book review, six steps (M1S1, M1S2, M1S4, M1S5, M1S6, M1S7) emerge in the move *introducing the book*, two steps (M2S1, M2S2) emerge in the move *outlining the book* and one step (M3S1) emerges in the move *highlighting parts of the book* while two steps (M4S1, M4S6) emerge in the move *providing closing evaluation of the book*.

Furthermore, from Table 2, we can see that in the sixth book review three steps (M1S1, M1S2, M1S3) emerge in the move *introducing the book*, one step (M2S1) emerges in the move *outlining the book* while one step (M3S1) emerges in the move *highlighting parts of the book* as well, and two steps (M4S1, M4S6) emerge in the move *providing closing evaluation of the book*.

Additionally, it is easily displayed in seventh book review that three steps (M1S1, M1S2, M1S4) emerge in the move *introducing the book*, three steps (M2S1, M2S2, M2S4) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and three steps (M4S1, M4S3, M4S6) emerge in the move *providing closing evaluation of the book*.

From Table 2, we can see that five steps (M1S1, M1S2, M1S3, M1S4, M1S5) emerge in the move *introducing the book*, two steps (M2S1, M2S2) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and two steps (M4S1, M4S6) emerge in the move *providing closing evaluation of the book* in the eighth book review.

The results obtained for the ninth book review suggest that three steps (M1S1, M1S2, M1S6) emerge in the move *introducing the book*, two steps (M2S1, M2S2) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and two steps (M4S1, M4S6) emerge in the move *providing closing evaluation of the book*.

For the tenth book review, it can easily be understood that four steps (M1S1, M1S2, M1S4, M1S7) emerge in the move *introducing the book*, two steps (M2S1, M2S2) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and four steps (M4S1, M4S3, M4S4, M4S6) emerge in the move *providing closing evaluation of the book*.

The eleventh book review contains three steps (M1S1, M1S2, M1S6) in the move *introducing the book*, two steps (M2S1, M2S2) in the move *outlining the book*, one step (M3S1) in the move *highlighting parts of the book*, and four steps (M4S1, M4S5, M4S6, M4S7) in the move *providing closing evaluation of the book*.

Lastly, by looking at the twelfth book review, one can clearly understand that four steps (M1S1, M1S2, M1S4, M1S5) emerge in the move *introducing the book*, three steps (M2S1, M2S2, M2S4) emerge in the move *outlining the book*, one step (M3S1) emerges in the move *highlighting parts of the book*, and four steps (M4S1, M4S3, M4S4, M4S6) emerge in the move *providing closing evaluation of the book*.

Lexical Patterns of Genre Analysis

This group of genres consists of the most frequently used 20 content words related to the theme of the book reviews. In Table 3, we observe the frequencies and percentages of the first 20 words emerged most frequently in the ESP book reviews.

Table 3. The Most Frequently Used Content Words

Word	Frequency	Percentage
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1. ESP	110	% 0.82
2. Book	108	% 0.80
3. English	101	% 0.75
4. Language	74	% 0.55
5. Students	63	% 0.47
6. Course	61	% 0.45
7. Writing	48	% 0.36
8. Needs	44	% 0.33
9. Professional	41	% 0.30
10. Teaching	39	% 0.29
11. Chapter	36	% 0.27
12. Communication	36	% 0.27
13. Unit	34	% 0.25
14. Engineering	33	% 0.25
15. Analysis	32	% 0.24
16. Materials	32	% 0.24
17. Reading	31	% 0.23
18. Units	30	% 0.22
19. Academic	29	% 0.22
20. Activities	28	% 0.21

In the overall ESP book reviews, there are 13.438 words in total. By looking at Table 3, we can easily understand that the most frequently used content words are ESP (0.82), book (0.80), English (0.75), language (0.55), students (0.47), course (0.45), writing (0.36), needs (0.33), professional (0.30), teaching (0.29), chapter (0.27), communication (0.27), unit (0.25), engineering (0.25), analysis (0.24), materials (0.24), reading (0.23), units (0.22), academic (0.22), activities (0.21). The higher ranking a word has, the more weight (importance) it owns in the analyzed body of texts. Therefore, the word “ESP” has the highest weight in these book reviews. Hence, the pedagogical implication is that teachers should consider the highest ranking content words as a priority since they constitute the vocabulary which is most often used in authentic texts.

Grammatical Patterns of Genre Analysis

The Emergence of Tenses in the Reviewed Books

This group of genres consists of the frequencies and percentages of tenses starting from the highest range to the lowest one. In Table 4, we observe the frequencies and percentages of the tenses in English emerged in the ESP book reviews.

Table 4. The Emergence of Tenses in the Reviewed Books

Tense	Frequency	Percentage
Simple Present Tense	386	% 71.74
Present Modals	60	% 11.15
Simple Past Tense	47	% 8.73
Present Perfect Tense	30	% 5.57
Future Tense	9	% 1.67
Present Continuous Tense	3	% 0.55
Past Perfect Tense	2	% 0.37
Perfect Modals	1	% 0.18
Total	538	% 100

As it can be observed from Table 4, regarding the emergence of tenses in the book reviews, the highest frequency of usage refers to Simple Present Tense (% 71.74) which is pursued by Present Modals (% 11.15). Following them, the emergences of tenses decreases as in Simple Past Tense (% 8.73), Present Perfect Tense (% 5.57), Future Tense (% 1.67), Present Continuous Tense (% 0.55), Past Perfect Tense (% 0.37), and Perfect Modals (% 0.18).

The Emergence of Relative Pronouns in the Reviewed Books

This group of genres consists of the frequencies and percentages of relative pronouns starting from the highest range to the lowest one. In Table 5, we observe the frequencies and percentages of the relative pronouns emerged in the ESP book reviews.

Table 5. The Emergence of Relative Pronouns in the Reviewed Books

Relative Pronouns	Frequency	Percentage
that	118	% 0.88
which	54	% 0.40

who	25	% 0.19
when	18	% 0.13
where	12	% 0.09

From Table 2, we can see that the most frequently emerged relative pronoun is *that* (% 0.88). Then, the relative pronoun *which* (% 0.40) comes as the second highest emerged item. Following them, the relative pronouns *who* (% 0.19), *when* (% 0.13), and *where* (% 0.09) appear in a descending order.

The Emergence of Passive Voice in the Reviewed Books

This group of genres consists of the frequencies and percentages of active and passive statements. In Table 6, we observe the frequencies and percentages of the passive voice emerged in the ESP book reviews.

Table 6. The Emergence of Passive Voice in the Reviewed Books

Passive Voice	Frequency	Percentage
Active statements	332	% 68.17
Passive statements	155	% 31.82
Total	487	% 100

From the table we can observe that the passive voice emerges with a percentage of 31.82 while the active statements occur with a percentage of 68.17.

Suggestions for Genre-Based Instructions (GBI)

This paper reports on a genre analysis of ESP book reviews to have implications for postgraduate ELT students for GBI to teach writing for specific purposes. The following implications for GBI are adapted from the study of Osman (2004). After having taken the course, based on such a book review genre, the postgraduate students will be able to diagnose the basic framework of the book review genres, comprehend the mental practices contained in forming the book review genres, define linguistic characteristics employed to grasp the communicative function, and be able to form the genres that are based on the codes and the linguistic characteristics mentioned. At an ELT postgraduate program, for instance, the mentor might ask the students to analyze book reviews. The task is to figure out and form book review genres. The steps that the mentor can pursue in GBI on book review genre analysis are as follows:

Step 1. Direct the students to comprehend the code of the book review genre, let them out to the models of the book review genre.

Step 2. Direct the students to grasp the knowledge of the book review genre through analyzing structural patterns.

Step 3. Supply the students with exercise to form book review genre, so that they become aware of the mental formation of book review genres.

Step 4. Appoint the students to individually form book review genres.

Discussion and Conclusion

The study found out that, as rhetorical book review moves, all authors defined the general topic of the book, referred to potential readership, introduced the organization of the book, clarified the focused evaluation, recommended the book they reviewed, and found the book useful while there were other moves as well scattered among the book reviews. In this study, the most commonly used content words are related to ESP book review genre, for instance, the words *ESP, book, English, language, students, course, writing, needs, professional and teaching*. Investigating and teaching the keywords of a specific genre can help instructors and students comprehend the weight ('keyness'), topic ('aboutness') and cultures of the words employed in that genre (Yang, 2012). Besides, when it comes to the dominantly used tense in the analyzed book reviews, Simple Present Tense is the case. LeBlanc (2003) clarifies tense issue as "whether you are dealing with fiction, poetry, or nonfiction literature, use the present tense (also called the literary present tense) to discuss the actions and thoughts presented in the text. Do this because literature exists as a present phenomenon regardless of whether or not its author is alive". Furthermore, passive sentences were less than active ones in the analyzed book reviews. Woolley (1907) suggests not to use the passive voice when such use makes a statement clumsy and wordy. By using the passive voice, the agent of the verb should not be left vaguely indicated, whenever it should be clearly identified. Here in this study, the administration of passive voice was taken into account, as this grammar structure was introduced as a language characteristic of description texts as put forward by Derewianka (2012). Additionally, the relative pronoun *that* is the most emerging pronoun in the book reviews. Choosing between the pronouns *which* and *that* is mainly directed by the genre of communication, as well as the level of stylistic formality (Moon, 2012). It is recommended that ESP instructors deal with the required grammar and contexts of the keywords instead of dealing with the common lexical and grammatical patterns (Yang, 2012). Genre-based instruction is linked with the idea that genres are peculiar to specific cultures, it reminds the instructors that their students may not share this knowledge with them and requires from instructors to go beyond syntactic structures, vocabulary, and also it composes to integrate in their teaching the ways language is employed in particular settings (Sadeghi, Hassani and Hemmati, 2013). ELT instructors may benefit from the findings of this study in their genre-based writing courses. In other words, the findings of this study on the specified moves related to the book review genre in terms of rhetorical, lexical and grammatical dimensions may have implications for ELT lecturers in their GBI.

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