

## Promoting Genre Awareness in the EFL Classroom

Several weeks after I had first arrived in Senegal as an American foreign service officer, a colleague phoned and asked me to come to the Embassy's Information Resource Center, as some students from out of town wanted to speak with me. Before leaving my office, I glanced at my calendar to see if I had perhaps forgotten this meeting; but no, nothing had been scheduled. Still, as I'm always happy to chat with students who are eager to speak English, I agreed to meet them. Entering the center, I was greeted by an energetic group of about 20 students, each representing a different English club in their town. They had banded together to travel two hours to Dakar to visit the library and to invite me to a conference, which they were organizing for the following month. I asked them for details, and their spokesperson described the event that they were organizing.

When the student finished, my colleague, who is Senegalese, explained to them that while we were delighted to see them, the *proper* procedure for

inviting foreigners would have been to send us an email detailing the purpose of the event and proposing how they wanted us to help. I said that I would be happy to attend, if my schedule allowed, but I would need to receive an appropriate email invitation. Thus, an impromptu event ended up being a mini-cultural exchange opportunity. My colleague tried to teach the students about how things are *normally* done in the United States, while for me it was a small window into what is *normal* in Senegalese culture.

On a broad level this was an issue of cross-cultural differences. However, more specifically and more relevant to English teachers, this was an issue of genre awareness. Genre awareness is the ability to select and use an appropriate genre based on a number of factors, including the purpose of communication, the context, and the people involved. Genre awareness is the "rhetorical flexibility necessary for adapting...to ever-evolving contexts" (Johns 2008, 238). In this situation, with the purpose being to invite and solicit assistance

from a foreigner, the students thought that the most appropriate genre to select was a spoken presentation. On the other hand, my colleague and I thought that a written invitation was the most appropriate genre.

While genre theory actually describes both written and spoken communication, genre pedagogy is most often used to teach academic and professional writing. Hyland (2008, 543) argues that “today, genre is one of the most important and influential concepts in literacy education.” Countless articles have been written both analyzing different genres and promoting genre-based pedagogy for English for Specific Purposes (ESP) and English for Academic Purposes (EAP) classes (see for example Bhatia 1997; Hyland 2004; Swales and Feak 2000). More recently, teachers have begun to explore how they can also utilize genre theories and approaches in their general English as a Foreign Language (EFL) classrooms. For example, Paltridge (2001) presents numerous ways to use genre pedagogy in the EFL classroom, Yan (2005) suggests blending genre and process approaches in EFL classes, and Bax (2006) discusses using genre as a guiding principle for EFL syllabus design. Others discuss implementing a genre-based approach in different contexts: Firkins, Forey, and Sengupta (2007) discuss working with low-level students; Myskow and Gordon (2010) describe using a genre approach with high school students to teach them how to write college application letters; and Swami (2008) outlines a study to sensitize students to genre structures.

However, fewer articles in the literature discuss the challenges many EFL teachers face if they wish to adopt a genre-based pedagogy. This article attempts to address these issues and propose possible solutions. First, I will briefly outline genre theory and set out some broad definitions of genre. I will also discuss how genre knowledge is acquired and how it has been taught in ESP and EAP. Following this, I will highlight two challenges to using this pedagogy in a general EFL class. Finally, I will argue that despite these challenges, teachers can still introduce this critical knowledge to their students by integrating genre awareness activities—three of which I describe—into their classes.

## Overview of the genre approach

Research articles about genre began emerging in the early 1980s, in part as a reaction against both product and process writing approaches that were, and still are, popular in writing classes. In product approaches, the main focus is on presenting decontextualized prescriptive text models and on teaching students how to replicate these idealized models, such as the five-paragraph essay. In process writing approaches, the primary focus is on the individual writer and on teaching student writers a variety of decontextualized strategies, such as brainstorming, drafting, and self-editing. Genre researchers, on the other hand, argue that all texts depend on the context in which they are used. The purpose of the communication and the context, including the audience, the topic, and the mode, directly shape the organization and the language of a text. Genre proponents “aim to draw together language, content, and the context of discourse production and interpretation” (Paltridge 2001, 2). The main belief “is that we don’t just *write*, we write *something* to achieve some *purpose*: it is a way of getting something done” (Hyland 2003, 18; italics in the original).

## What is a genre?

In his seminal book on genre, Swales (1990, 58) defined genre as “a class of communicative events, the members of which share some set of communicative purposes.” Hyland (2008, 543) defines genre as “a term for grouping texts together, representing how writers typically use language to respond to recurring situations”; he notes that genre “is based on the idea that members of a community usually have little difficulty in recognising similarities in the texts they use frequently and are able to draw on their repeated experiences with such texts to read, understand and perhaps write them relatively easily.” From a slightly different perspective, Martin (1992) defines genres as staged, goal-oriented, purposeful social processes. Martin, Christie, and Rothery (1987) explain that genres are staged because they use typical schematic or organizational structures; they are goal-oriented because they are used to get things done, and they are social because members of the culture interact through them.

Personally, I find it easiest to think about genres as “socio-cognitive schemas” (Johns 2008, 239). When looking at a common process or situation, we each have a schema of the steps and language involved in the process. For example, if you think about going to a restaurant, you would probably think about entering the restaurant, having the host ask you how many people are in the group, being seated, receiving the menu, and ordering. In reality these items may change slightly; for example, in some restaurants you seat yourself, and in other restaurants there are no menus. Thus, your schema and one occurrence of going to a restaurant are not the same. Genres work in a similar fashion. If I say to you “recipe,” you will have a prototype in your mind of what content this includes and the order in which the content is presented, perhaps starting with a list of ingredients, followed by step-by-step instructions. This schema in your mind is not an actual recipe. Actual recipes are *texts*. A genre represents a group of texts that all share a communicative purpose. They do not need to be identical, just as every restaurant experience is not identical. However, in order to achieve their communicative purpose, they tend to share similar discourse structures and to use language in similar ways.

In terms of discourse structure, a particular genre will follow a series of steps, or moves, to achieve the communicative purpose. In a recipe, the moves are the name of the dish, a brief description of the dish (optional), a list of ingredients and amounts, the steps for cooking, and the number of people the dish serves (optional). While this is a rather rudimentary analysis, there is substantial literature analyzing the precise moves of specific genres. To give you a clearer idea of the level of detail in such analyses, I will describe Hyland’s analysis of PhD and MA dissertation acknowledgements. (A dissertation acknowledgement is the *thank you* section at the beginning of the document.) Hyland (2008) found that samples of this genre all followed the exact same pattern consisting of three moves: a reflecting move, a thanking move, and an optional, announcing move. In the reflecting move, the author looks back at his or her life and states why the degree is important. Next, in the thanking move, there are four sub-moves. In

the first sub-move, the author states that it is important to thank many people. Then in the next three sub-moves, the author thanks people for their academic support, thanks people for resources and money, and finally thanks his or her loved ones. In the final, optional, announcing move, the author takes responsibility for any errors there might be in the dissertation. This structure, with these specific moves, in this order, was common to the vast majority of the 240 acknowledgements that Hyland examined. While some flexibility occurs, such as the presence or absence of the final announcing move, this structure is a fundamental distinguishing feature of this particular genre.

In addition to sharing a particular move structure, genres also tend to utilize particular lexico-grammatical patterns to achieve their purposes. Genre analysis, incorporating discourse analysis and corpus analysis, examines the lexico-grammatical tendencies and patterns for particular genres. For example, Biber and Conrad (2009) compared the general linguistic features of newspapers, academic prose, and conversation. They found that in terms of lexical features, nominalizations and prepositional phrases were very common in newspapers and academic prose, but were rare or less common in conversation. Personal pronouns were rare in newspapers and academic prose, but extremely common in conversation. In terms of verb forms, the researchers found that the passive voice was used between 15 and 25 percent of the time in newspapers and academic prose, but was rarely used in conversation. Moreover, modal verbs, while common in conversations, were uncommon in newspapers and academic prose.

While these are rather broad features pertaining to the differences between speech and formal writing, I hope that even this brief overview illustrates how information about genres might be helpful to writing teachers. If a teacher knows the types of lexical forms and patterns, the types of verb tenses, and the types of sentence structures used in a particular genre, then the teacher will have a better idea of what to teach to improve the students’ writing skills. For example, based on the analysis above, if you want your students to write effective academic texts, then you may need to focus several classes on how to form and

use nominalizations. If you are teaching journalists to write for newspapers, then you will want to include lessons on the passive voice.

Numerous authors have conducted this type of genre analysis. For example, just to name a few, there are analyses of sales letters (Bhatia 1993), graduate level writing (Swales and Feak 2000), essay introductions (Henry and Roseberry 1999), and emails and text messages (Biber and Conrad 2009). In each analysis, the authors present the typical moves of the genre—that is, the overall organization of the parts of the genre and the purpose of each part. These authors also discuss the types of lexico-grammatical patterns that are common to the genre. Each analysis reveals specific features of the individual genre, giving writing teachers a wealth of information about the particular types of writing that they wish to teach.

### **Discourse communities and acquiring genres**

When we are born and raised in a particular culture, our conventionalized ways of communicating seem obvious or natural to us. Our knowledge about these conventions is implicit, and these conventions are not necessarily ever explicitly taught to us. We learn the conventions by being part of that culture. We learn how to tell stories, how to tell jokes, how to write postcards, and how to write thank-you notes, by listening, reading, and observing. Stories, jokes, postcards, and thank-you notes are all part of our common repertoire of genres. All readers and writers who have the same repertoire share certain knowledge. They understand the communicative and social purposes of a text, they understand the social roles embodied in the text, they know the context in which the text is used, they know the type of content to be presented, and they know the formal text features that will occur (Johns 1997).

However, genres differ from culture to culture. In contrast to American genres, for example, Mexican wedding invitations often include not only the bride and bridegroom's names and the names of their parents, but also all the names of participants in the ceremony (Johns 1997). Brazilian obituary pages include thank-you notices for those who helped the family of the deceased, but they

do not usually include information about the cause or time of death (Johns 1997). Moreover, certain genres may not exist in certain cultures. For example, sympathy cards are not generally used in China (Gerot 1995); the purpose *expressing sympathy* is not combined with the text type *personal note*. Chinese students encountering this genre in North America may find such cards quite strange.

Therefore, when we enter a new culture or a new sub-culture we may need to learn new genres. For example, when you became a teacher, you needed to learn the structure and features of a lesson plan. And while you are probably very good at writing lesson plans, if I asked you to write a *Request for Proposal*, you would probably not know where to begin, unless you had experience working in a business that bids on contracts. If I asked you to write a *Tenant Estoppel Certificate*, you would probably not know what it even looked like, unless you were a real-estate lawyer. Business and law are sub-cultures, or discourse communities, that have their own particular genres. If you wish to be a member of these communities, you need to learn the conventions of these unfamiliar genres.

In much the same way, when our ESP students want to work in a particular occupation or when our EAP students want to attend a university in the United States, they also need to learn new genres (Johns 1997). However, this is a complex challenge because genres vary tremendously depending on the specific context and the particular discourse community. In the professional world “physicists don’t write like philosophers nor lawyers like applied linguists.... Communities have different ideas about what is worth communicating, how it can be communicated, what readers are likely to know, how they might be persuaded, and so on” (Hyland 2008, 549). In the academic world, what an essay looks like for history students is substantially different from what an essay looks like for chemistry students. Discussing her first-year university students who had been schooled in writing five-paragraph essays, Johns (2008, 247) notes that they each had to learn “an important lesson: ‘essay’ in academic classes doesn’t always mean Five Paragraph Essay. In fact, it seldom does.”

### **Teaching genres**

In terms of how to apply genre theory to the classroom, opinions vary greatly. Researchers from what is known as New Rhetoric Studies argue that genres cannot be taught. They point out that genres are so changeable and so context-dependent that it makes no sense to teach them outside of that particular context (Johns 2008). On the other hand, researchers and practitioners, mainly from the ESP and Sydney schools, argue that students who are already disadvantaged by being second language learners need explicit instruction in genre, if they are to succeed. Just as Delpit (1988) argued, over 20 years ago, that to succeed in school African-American students need to be explicitly taught the hidden “rules of the game,” these educators argue that EFL students need explicit instruction in genre patterns, features, and variations if they are to succeed academically and professionally (Hyland 2003). (See Hyon 1996 for an excellent overview of the three genre schools mentioned here.) With this aim in mind, leading researchers working in ESP and EAP have analyzed a wide range of specific genres in detail. Based on these detailed analyses, teachers can teach students the organizational and lexico-grammatical patterns of particular genres.

### **Challenges for EFL teachers**

When we move genre-based pedagogy from ESP/EAP to EFL, we are faced with several challenges. First of all, how can teachers predict what genres their students will need to learn? If, as the research shows, genres are dependent on the discourse community, then how can a teacher working with a group of students at the secondary school level know which genres to teach? Obviously, in any one class some students may go on to study physics, while others may go on to study history or law.

In response to this challenge, some researchers have proposed a core set of general school genres, or macro-genres, arguing that these are useful for students to learn because they can be combined in a variety of ways. These school genres include such things as narrative, recount, argument, report, and description (Hyland 2003). In this approach the claim “is that if students can control and

produce a few decontextualized ‘genres’ such as ‘exposition’, ‘discussion’, and ‘historical recount’, they can produce texts in the genres of a culture” (Johns 2008, 245). Still, while “these KEY GENRES are certainly a beginning, stepping stones for preparedness” (Johns 2008, 245; capitalization in the original), this type of approach may not teach students enough about how to employ and adapt these patterns to different contexts. More longitudinal studies will be needed to see if learning this core set of text patterns can help students adapt their writing to a wide variety of contexts.

A second challenge to using a genre-based approach in the general EFL setting is less theoretical and more practical. Knowledge about genre depends on analysis of authentic texts. Unlike product approaches, which tend to prescribe one way to write a paragraph or essay and give students one sample model to follow, genre approaches analyze many authentic text samples to find commonalities. This means that if teachers wish to analyze a particular genre with their students, they need either access to prior studies or access to a number of authentic texts. With the increasing reach of the Internet, gaining this access is becoming more and more feasible for many teachers around the world. However, there are also many other teachers with very limited access to any resources, let alone a stockpile of authentic texts. While there is no one solution to this dilemma, I would recommend that teachers ask their students and communities for help overcoming this challenge. If at the beginning of the school year you ask your students and colleagues to bring you any and all printed materials in English that they can find, including such things as food labels, advertisements, and cell phone manuals, then you may be able to develop a personal collection of authentic genres.

### **Genre awareness**

Given the challenges of teaching genre, what should EFL teachers do? Personally, I believe that some explicit instruction in the school genres mentioned above may be useful. In addition to this, I believe that all teachers should incorporate a range of genre awareness activities in their classes. Genre awareness activities ask students to notice how language

works in relation to the context. As noted earlier, genre awareness aims “to assist students in developing the rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-evolving contexts” (Johns 2008, 238). This approach, also known as consciousness-raising, “assists students both to create text and reflect on writing by helping them to focus on how a text works as discourse rather than on its content” (Hyland 2003, 87). For a good introduction to a wide range of genre awareness activities that EFL teachers can use, I would highly recommend *Genre and the Language Learning Classroom* by Brian Paltridge (2001). Paltridge encourages teachers to think of using activities that focus on three levels: (1) Genre and Context, (2) Genre and Discourse, and (3) Genre and Language. I will follow his organization to suggest a range of activities that teachers might use.

### Genre and context awareness activities

Genre and context awareness activities ask students to focus mainly on the purpose of the communication and the people involved. Types of activities could include noticing how language becomes more or less formal depending on the audience; discussing what topics may be taboo in certain contexts or with certain people; listing genres and stating when using them is appropriate, for instance, when it is appropriate to send an email vs. sending an SMS; brainstorming lists of genres used in different professions; searching through piles of authentic texts and stating what the genre is and what its purpose is. Or, as in the example that follows, discussing which genres can be used with different people and for different purposes.

#### Text / Audience / Purpose activity

**Step 1:** Explain to students that we write in different ways for different purposes. Explain that we have certain words for ways of writing. Choose the name of a genre that students will be familiar with to explain the concept. An example might be a letter. Have students discuss what a letter is, why we write letters and to whom we might write letters.

**Step 2:** Divide students into small groups. Write *Text Type* on the board. Under that heading, list the following types on the board:

Personal Letter, Business Letter, Memo, Recipe, Note, Essay, Report, Email, Story, Postcard, Advertisement, Poster, Thank-you Card, Accident Report, and SMS Text Message.

Ask the students to read through the list and discuss with their group what each text type is. Answer any questions students have.

**Step 3:** Write *Audience* on the board; under that heading, write the following list: Friend, Teacher, Customer, Colleague, Boss, Parents, General Public, Children, President of a Company, Stranger, Police, and President of the Country.

Explain that these are all types of audiences whom we might write to. Ask students to come up with possible combinations of: Text Type + Audience. Explain that some combinations are possible [memo + boss = you might write a memo to your boss], and some combinations are not possible or at least not likely [memo + family ≠ you would not write a memo to your family]. Have students make a list of all possible combinations. There is no one-to-one correspondence; different text types can be used for different audiences. For example, you can write a postcard to your friends, to your family, and to your colleagues.

When students have finished writing, ask them to explain why some combinations are possible and why some combinations are not possible. You may even wish to ask them which combinations are actually inappropriate but would be amusing, such as SMS Message + President of the Country.

**Step 4 (optional):** For higher-level groups, write the word *Purposes* on the board. Under that heading, write the following list: To inform, To entertain, To instruct, To explain, To persuade, To amuse, To complain, To compliment, To express love, To request, To describe, and To criticize.

Ask the groups to come up with a list of possible combinations of: Text Type + Audience + Purpose. Again there is no one-to-one correspondence; memos can be used to persuade, to complain, and/or to explain.

When students have finished listing combinations, ask them to explain why some combinations are possible and why some are not. Again you may wish to ask the students which combinations are actually inappropriate, but would be amusing or challenging, such as Business Letter + To express love.

**Step 5:** Finally, ask students to tell you which genres they most frequently use in their first language. Ask students to tell you with which audiences and for which purposes they use these genres. For example, you could ask them if they ever email their parents or send SMS messages to their teachers. Ask them to think about why they use the genres in particular ways. At the end of the activity, point out to students that by noticing how genres vary, both in their L1 and in English, they will learn more about language and how to use it appropriately.

### Genre and discourse awareness activities

At the next level, discourse awareness activities focus on how genres are structured in different ways, using different moves to achieve the communicative purpose. Types of activities could be comparing a number of authentic texts from the same genre—say, recipes—and discovering what they have in common in terms of structure; giving students texts with pieces missing, such as stories with no endings, and having students discuss what is wrong and why; scrambling up texts and having students put them in the correct order; presenting models of texts that follow different discourse patterns and discussing why that pattern either is or is not effective. Or you can have students examine and practice one particular discourse pattern, as in the example below. This activity examines the problem/solution pattern, most commonly used to promote or sell things.

#### Problem/Solution activity

For each group of students, you will need one copy of the *Job Seminar* worksheet (see Appendix A) cut into strips, one copy of the *Sprate Plan* worksheet (see Appendix B), and one copy of the *Stress Management* worksheet (see Appendix C).

**Step 1:** Explain to students that in writing, ordering information is very important. One common discourse pattern is problem/solution. This pattern is used in a wide variety of genres, including print advertisements and promotional posters. The discourse structure usually has the following moves:

**Situation** – What is the situation? (optional move)

**Problem** – What aspects of the situation

require a response? *or* What is the problem?

**Response** – What is the solution to the problem?

**Evaluation of response** – How is the solution to be evaluated? (optional move)

**Step 2:** Give each group of students the cut-up *Job Seminar* worksheet. Ask the students to put the statements in the correct order; knowing that it is a problem/solution structure ahead of time should help them. This type of activity helps to build students' awareness about cohesive aspects of text, how sentences connect to one another.

**Step 3:** After the students are finished, they can compare their answers. Discuss how they knew how to order the sentences and highlight the problem/solution pattern of the text.

**Step 4:** Give the students the *Sprate Plan* worksheet. Explain that this is an advertisement for a long-distance phone company. Ask them to read the solution and to imagine what the problem might be. Using the first model as a guide, ask the students to write the title and problem sections. Allow the groups to compare their work and discuss any similarities or differences that they see.

**Step 5:** Give the students the *Stress Management* worksheet. Explain that this is a poster advertising a seminar to manage stress. Ask the students to read the title and the problem and to imagine what the solution might be. Using the first model as a guide, ask the students to complete the poster. Allow the groups to compare their work and discuss any similarities or differences that they see.

**Step 6:** Finally, remind students that the problem/solution discourse pattern is one way to organize a text. Ask the students if they know of any other discourse patterns (such as enumeration, compare/contrast, cause/effect, sequential) and where they might find them (e.g., in newspapers, science reports, instructions). At the end of the activity, remind students that noticing how genres are organized and learning different discourse patterns will help them to become better writers.

### Genre and language awareness activities

Genre and language awareness activities focus on the ways different lexico-grammat-

ical structures and patterns are used in different genres to achieve the communicative purpose. Such activities include examining an authentic text, highlighting the use and number of particular parts of speech (e.g., personal pronouns or nouns), and discussing their use (e.g., why we use many personal pronouns in conversation but not in scientific texts); transforming an informal text into a formal text to suit a new audience; comparing several texts from the same genre and discussing which tenses are used and why; focusing on which genres have many nominalizations and why this is so. Or, as in the example below, you could ask students to transform spoken texts into their appropriate written equivalents.

### Spoken vs. written language activity

You will need to find two authentic texts, one spoken and one written, about the same topic. Examples are:

- a video of a cooking show vs. a recipe in a cookbook
- a taped weather report from the radio vs. a weather report from the newspaper
- a video or tape recording of the evening's news vs. a newspaper
- a video of a sporting event vs. the report of the event in the newspaper

Transcripts of the spoken texts are useful. When making transcripts, ensure that you transcribe exactly what is said instead of polishing it up to look like “proper” English.

**Step 1:** Introduce the topic (e.g., cooking, weather, news, sports). Introduce the purpose of the activity (to find linguistic differences between speaking and writing).

**Step 2:** Play the spoken text. A transcript of the text can be given to the students. Have students discuss the order of the information (what came first, second, third); have them look at the language used:

- How many personal pronouns—*I, you, he*, etc.—were used?
- What tenses were used?
- Was the information in sentences or phrases?
- Did the speaker repeat himself/herself or hesitate?
- How much detail was given?

**Step 3:** Give students the written text. Have them discuss the order of information in

the written text, and have them examine the language in the written text.

**Step 4:** Ask students to compare and contrast the two texts: What do they have in common? What is different about them?

Discuss how speech and writing differ. (See Appendix D for suggestions.)

**Step 5:** Ask groups of students to transform a spoken text into a written one. First introduce the particular genre that you want them to write. Provide the students with several authentic models, and highlight the discourse pattern and lexico-grammatical features. Next, either let students listen to the spoken text several times, or give them the transcript of a spoken text. Then ask them to produce the written versions.

Sample tasks: (1) Have students listen to a weather report that contains the predicted temperatures for a number of different cities. Ask them to write the weather report for a newspaper. (2) Have students listen to someone complaining about a situation. Ask them to take notes and then write a letter of complaint about the situation. (3) Have students watch a show about how to do something (a cooking show or home repair show). Ask them to write the procedures for what they saw.

**Step 6:** At the end of the activity, ask students to summarize what they learned about the difference between spoken and written language. (Remind them that written language is not just spoken language written down.) Discuss with the students why it is important, when they are writing, to be aware of these differences.

### Conclusion

Over the past 20 years, genre theory and genre-based pedagogy have transformed the way ESP and EAP teachers teach writing. This influential pedagogy is starting to be adopted by EFL teachers. However, EFL teachers, working with large heterogeneous classes, face the challenge of selecting which genres to teach. One option is to introduce basic school discourse patterns, such as narrative, description, and recount, as a way of teaching genres. Another important option is to incorporate genre awareness activities into your classroom. By exploring different genre types, in relation to their purposes, the context, the discourse organization, and

lexico-grammatical patterns, students can be encouraged to notice how language works. If they can better notice and describe similarities and differences among genres, then they may be better equipped to write in a wide variety of contexts. I have presented three sample genre awareness activities focusing on context, discourse, and language. Many more activities are possible, and I encourage interested teachers to explore *Genre and the Language Learning Classroom* (Paltridge 2001) and *Second Language Writing* (Hyland 2003) for further suggestions. But also remember that you, too, can be a genre analyst. Armed with two basic questions—*What do these texts from this particular genre have in common?* and *Why?*—you can become more aware of how genres work and then share this awareness with your students.

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## Appendix A Job Seminar Worksheet

*Promoting Genre Awareness in the EFL Classroom • Diane Millar*

Copy and cut the following strips horizontally. You will need one set of strips for each pair of students.

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### Job Search and Career Planning Seminars

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Do **YOU** want to grow with the company but aren't sure what direction you should take? Do you read internal job postings but not apply for the jobs because you are not sure how to write a resume or fill in the required application form? Do you go for interviews but feel nervous about answering the questions?

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The Human Resources Department is considering offering two three-hour seminars for employees who would like to learn more about our job posting policy, career planning, and job search techniques. The seminars would be offered on employees' own time (evenings or weekends) and would cover the following topics:

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#### Session 1—Career Planning

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In this session you would learn how to:

- set goals, priorities, and timelines
- document your skills and abilities
- analyze your personality and interests
- determine the type of job that suits you best
- create a learning plan

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#### Session 2—Job Search Techniques

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In this session you would learn how to:

- write a great resume
- complete an application form
- develop strong cover letters
- prepare for an interview
- answer common interview questions

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If you would be interested in attending one or both of these sessions, please fill out one of the attached forms and leave it in the labeled envelope. If there is enough interest in the sessions, dates will be scheduled and interested employees will be contacted.

(Adapted from Millar 2002)

## Appendix B Sprate Plan Worksheet

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*Title:*

*Statement of Problem:*

*Solution and Details about Solution:*

If you are worried about long-distance phone charges, then switch to SPRATE's plan.

This plan is better than the competition's because it offers:

- Better daytime and international rates
- Rewards programs – including Air Miles and Club X Points
- 10% additional savings on daytime calls

*What to do next:*

Take advantage of this offer now. To switch to SPRATE's plan, call 1-800-SPRATES today!

(Adapted from Millar 2002)

## Appendix C Stress Management Worksheet

Promoting Genre Awareness in the EFL Classroom • Diane Millar

*Title:*

**Free Stress Management Seminar Offered**

*Statement of Problem:*

Are you tired all the time? Can't sleep at night?  
Are you worried about your job?  
Do you often get frustrated and lose your temper?

*Solution and Details about Solution:*

*What to do next:*

If you are interested,

(Adapted from Millar 2002)

## Appendix D Primary Features of Spoken and Written Texts

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Features	Spoken Texts tend to:	Written Texts tend to:
Discourse Level (context and organization)	<ul style="list-style-type: none"> <li>• be produced in context with the listener</li> <li>• be produced in conjunction with other speakers</li> <li>• develop topics based implicitly on shared knowledge</li> <li>• have repetition, reformulation, and refinement between speakers</li> </ul>	<ul style="list-style-type: none"> <li>• be produced at a distance from the reader</li> <li>• be presented as the product of a single participant (though possibly produced collaboratively)</li> <li>• develop topics explicitly based on the author's choice</li> <li>• have an explicit indication of text organization</li> </ul>
Grammar and Sentence Level	<ul style="list-style-type: none"> <li>• use simple and short clauses with little elaborate embedding</li> <li>• have a high incidence of coordinated clauses (<i>and, but</i>)</li> <li>• have indicators of interpersonal dynamics (tag questions, interruptions, unfinished clauses) and indication of presence of speaker (first person pronouns)</li> <li>• use active verb forms</li> <li>• have ellipsis of subject, auxiliary verbs, and higher use of contractions</li> </ul>	<ul style="list-style-type: none"> <li>• use full sentences with longer and more complex clauses, more embedded phrases and clauses</li> <li>• have a high incidence of varied clause relations, including subordinating conjunctions (<i>whereas, if, because</i>) and sentence adverbials (<i>however, in addition</i>)</li> <li>• have few markers of interpersonal dynamics, with an often neutral presence of author</li> <li>• use more passive verb forms</li> <li>• have explicit cohesive ties</li> </ul>

## Primary Features of Spoken and Written Texts *(continued)*

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Lexis and Word Level	<ul style="list-style-type: none"><li>• have low lexical density</li><li>• use general vocabulary and more idioms</li><li>• use terms dependent on the context (<i>this one, that one, it</i>)</li></ul>	<ul style="list-style-type: none"><li>• have high lexical density, with many nominalizations</li><li>• use complex vocabulary and more abstract terms</li><li>• use explicit referents</li></ul>
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