

Sensitizing ESL Learners to Genre

Jasti Appa Swami

Birla Institute of Technology and Science, Pilani, India

<jastiappaswami@gmail.com>

Abstract

This article evaluates the efficacy of explicit genre-based instruction by sensitizing the ESL learners to the concept of genre. The main questions addressed are: How does sensitizing ESL learners to the rhetorical move structure of a genre, the communicative purposes of these moves, and linguistic features that realize these moves help them to become confident writers? What impact does this sensitization have on the learners? To answer these questions, an experiment was carried out by identifying two genres--sales promotion and job application letters--and a text-type--academic essays. This was done for two different groups of students with two different needs--English for Specific Academic Purposes and English for General Academic Purposes. Pre- and post-tests were conducted. An analysis of these test scripts revealed that the students improved not only their confidence to handle genres but also their attitude toward language learning, as explicit instruction provided them with "a concrete opportunity to acquire conceptual and cultural frameworks to undertake writing tasks beyond the courses in which such teaching occurs" (Cheng, 2006, p. 77). The findings drawn from the analysis were also crosschecked for corroboration with the students' responses on the questionnaire and observations recorded in the teaching journal. The findings suggest that knowledge of genre and the generic features works as a powerful pedagogical tool for teachers and it benefits students as well.

Introduction

There has been a proliferation of research in genre analysis and genre theory ever since the publication of Swales' (1990) groundbreaking work on the subject. Yet, the research in genre analysis and theory does not seem to have adequately addressed the doubts raised by certain critics such as Freedman (1994) and Leki (1995), who questioned the feasibility of explicit teaching of genres without examining the grounds for believing that such explications will in fact enhance learning. There was a call by Hyon (1996), urging ESL researchers to carry out more genre research studies on the effects of explicit genre training on non-native students' (NNS) reading and writing

abilities, in order to counter the criticism and establish a solid base for the genre-based instruction in the ESL/EFL curriculum.

The need for the explicit teaching of rhetorical structure in ESL/EFL, however, was identified as far back as 1975 by Selinker. This need was further highlighted by others such as Carrell (1983), Crookes (1986), Swales, (1981, 1990), Hyland (1990), and Marshall (1991). Though, subsequently, a few studies (Mustafa, 1995; Henry & Roseberry, 1999) have investigated the impact of genre-based pedagogy, these do not seem to have adequately addressed the apprehensions of the critics cited earlier. Recognizing this gap, the present study makes a modest attempt to evaluate the efficacy of genre-based pedagogy by choosing a set of genres--the sales promotion letter (SPL), the job application letter (JAL), and the academic essay (AE)--that may prepare students for their future careers. Further, this study becomes significant because there appears to be little evidence in the previous research of having included a set of genres together in a single study for evaluating the efficacy of genre-based instruction. While studies such as Marshall (1991) and Mustafa (1995) focus on a single genre--term paper and report writing, respectively, Henry and Roseberry (1999) sensitized learners to parts of the academic essay--introduction and conclusion.

In India, too, English language pedagogy has paid scant attention to raising learners' consciousness to the discursive and generic features of writing. This study attempts to fill the gap by sensitizing learners to explicit genre which would enable them to not only approach writing with more confidence but to become independent learners beyond the courses.

The Study

This study attempts to answer the following research questions:

- How does sensitizing ESL learners to the rhetorical move structure of a genre, the communicative purposes of these moves, and linguistic features that realize these moves help them to become confident writers?
- What impact does this sensitization have on learners?

Participants

The participants of the study were drawn from two institutions in Hyderabad—on institute of finance ("F") and one of languages ("L"). The participants drawn from "F" were from various parts of India, studying for their postgraduate diploma in insurance and risk management (PGDIRM), with diverse backgrounds in humanities, social sciences, commerce, and engineering. The participants from "L" represent most parts of the state of Andhra Pradesh, India, with similar backgrounds, although there were predominant numbers from engineering.

As part of their first semester curriculum, the students at "F" were required to do a twelve-hour module on written communication relating to their future pre-job and

post-job needs. This module aimed at improving their English for specific needs in their disciplinary context (ESAP). Similarly, the participants at "L" were required to submit five academic essays on different topics for which six-hours of instruction on the academic essay was planned. The aim of this instruction was to improve their English for general academic purposes (EGAP).

Teaching Materials

As stated earlier, the sales promotion letter, the letter of job application, and the academic essay were identified as the needed by learners. For the SPL and the JAL, teaching materials were adapted from Bhatia (1993). For the AE, teaching materials were developed based on the macrostructure of expository text-type outlined in Henry and Roseberry (1997).

For the SPL, three sample texts were chosen--two were adapted from Bhatia (1993, pp. 184 and 190-1) and one was an authentic letter modified to suit the purpose. Three handouts were prepared for each sample--one for modeling with the letter as it was, the next one is with the generic moves marked against sections of the text, and the last one for students' independent identification of the generic moves with a view to familiarizing them with the move structure of the genre in focus. To draw learners' attention to linguistic features that realize the moves in the genre, a handout and a task from Bhatia were used.

For the JAL, only two sample texts were used--one was adapted from Bhatia (1993, p. 62) and the other was made up for this purpose--assuming that the students would carry forward the awareness of the SPL gained in the previous sessions. For each sample text, two handouts were prepared. One handout was used as a sample of the target genre highlighting the move structure. The other was used to let the learners identify the moves independently. To show cross-cultural differences, a handout with different textual segments corresponding to moves was also used.

For the AE, two sample texts were used--one from Henry and Roseberry (1999, p. 199) and the other from Swales and Feak (1995, pp. 52-53). Three tasks were designed. The first two were jumbled paragraphs of sample texts that asked students not only to reorder them but also to give reasons as to how they arrived at that order. The last task required students to identify and mark the move structure independently. In addition to these, a handout with the rhetorical moves and steps marked in the sample text was used. To draw learners' attention to the linguistic features of the text, two handouts highlighting the grammatical ties and lexical ties that bind the text together were also used.

Teaching Methods

An eighteen-hour instruction module was designed to raise learners' awareness of genre analysis. Six hours of instruction was conducted for each genre following the pre-test. During this instruction, the students were sensitized to the schematic

structure, overall communicative purposes of each genre and that of their individual moves, linguistic features and variations in move structure, if any, due to cultural differences, and so forth. The instruction module took the following form:

- Stage 1 --Exposing learners to samples of the target genre
- Stage 2--Guiding learners to analyze the move structure
- Stage 3--Developing learners' sensitivity to the move structure
- Stage 4--Guiding learners to exploit this awareness to write the genre in hand

The experiment was carried out according to the schedule given below. This schedule was followed for all the three genres, and hence it stretched to eighteen hours of instruction.

Table 1. The Schedule for GBI

| Hour | Activities to Raise Learners' Awareness to Genre |
|-------------|--|
| 1 | Introduction to the module on written communication/brainstorming for ideas to write pre-test in the case of the academic essay Administering pre-test Stage 1 Exposing sample 1 of the target genre Generating discussion by providing a task that draws attention to genre knowledge and generic features |
| 2 | Introducing Moves Discussing moves and their communicative purposes Discussing the corresponding relation between the labeling of moves and their communicative purposes Discussing linguistic features associated with these moves/binding the text together (AE) |
| 3 | Stage 2 Providing sample 2 of the target genre to identify moves in it Comparing with the earlier one for the sequence of moves Identifying linguistic features associated with moves/binding the text together (AE) |
| 4 | Stage 3 Discussing obligatory and optional moves (Discussing cross-cultural differences influencing move structure) (Providing sample 3 to identify moves independently) Comparing moves with earlier ones for the sequence Identifying linguistic features in the moves |
| 5 | Stage 4 Discussing variation in the move structure across samples Discussing variation in the use of language in moves across samples |
| 6 | Providing practice on the use of linguistic variations to realize moves Constructing the genre with raised awareness for the same task in the pre-test |

In the first hour, the students were briefed about the module and its objectives. For AE, a brainstorming session was held. Following this, a pre-test was conducted, and the scripts were collected. During Stage 1, students were exposed to Sample 1 of the target genre. After going through the Sample 1, the students with ESAP needs were asked some questions that drew their attention to genre knowledge and generic features. Students with EGAP needs were provided with the sample in jumbled form, and were asked to reassemble it. The students were encouraged to discuss their answers in pairs. This activity familiarized them with the genres. To enable them to express their familiarity and understanding of the genres, they were introduced to the move structure marked on a handout. The handout was discussed by drawing the learners' attention to the relation between the labeling of the moves and their communicative purposes, and the linguistic features associated with the moves.

During Stage 2, students were provided with Sample 2 of the SPL and the JAL, and were asked to identify and mark the moves in it (the instructor gave help only to the SPL). However, in the case of the AE, students were provided with a task that drew their attention to how variation in the communicative purpose can change the move structure resulting in a different text-type. After this, they were asked to compare the sequence of the moves with that of the previous sample so as to enable them to understand that certain moves occur in a particular order, and certain others need not occur in that order or could be omitted. The students were also encouraged to notice the differences and similarities between the linguistic features between the two samples. This enabled them to understand that there are different linguistic strategies to realize the moves and their communicative purposes.

Building on the knowledge that certain moves occur in a particular order and others need not or could be omitted, during Stage 3, students were made aware of obligatory and optional moves. They were also made aware of how cross-cultural differences (in the case of the SPL and the JAL) can influence the inclusion of specific moves to achieve communicative ends. During this stage, they were also provided with Sample 3, and were asked to identify and mark the moves independently. This was followed by comparing the move sequence and linguistic variation with the previous samples, providing students with a rich understanding of the genre as a whole.

During the last stage, variation in the move structure and linguistic features were discussed across samples. This was followed by some tasks that provided practice to students in making the linguistic choices to realize the moves with a specific communicative end. In the case of AE, students were provided with practice on the use of linguistic ties that bring in cohesion to the text. All these provided them with holistic perspective of the genres. Finally, a post-test was conducted to assess their awareness of the genre knowledge and the improvement in their writing.

Data Collection

Pre- and Post-tests

Three writing tasks on the three teaching items--two genres and one expository text--were designed and given to the students before and after the instruction in order to compare their entry- and exit-level genre awareness. No feedback was given to the students on the pre-test. During instruction, the students were encouraged to work on a series of tasks that aimed to heighten their awareness of genre. Their responses to these tasks were discussed in class and appropriate feedback was given. The students did not write any genres during the instruction.

After sensitizing the learners to the genre and its macrostructure, they were given a test to evaluate the impact of genre-based instruction (GBI) on their writing. Students with ESAP needs were given the same test they took before the instruction to see if they could reflect in their writing their awareness of genre and improve their writing. EGAP learners, however, were asked to revise and improve upon their pre-test write-up drawing on their awareness of macrostructure, communicative purpose, and linguistic features of the academic essay (AE).

To corroborate the students' performance on the pre- and post-tests, two more research tools--the questionnaire and the teaching journal--were also included in the study.

Questionnaire

The objective of the questionnaire was to crosscheck the students' performance on the pre and post-tests across the three genres with the responses on the questionnaire.

Two questionnaires were used for this purpose. Questionnaire 1 had two parts with two genres: the sales promotional letter (SPL) and the letter of job application (JAL). The first part contained four close-ended questions and one open-ended question, while the second had three close-ended questions and one open-ended question. The questions in the second part, however, were linear in nature and referred to the student's transfer of awareness from the SPL to the JAL, since the students were taught these in the same order.

Questionnaire 2 was independent, and was administered to a different group of students. It contained questions relating to the last genre, that is, the AE. There were four close-ended questions and one open-ended question.

Areas covered in the questionnaires were:

1. Awareness of the genre
2. Awareness of the moves
3. Awareness of communicative purpose
4. Genre specific vocabulary

5. Transformation resulting from instruction

Teaching Journal

The objective of the teaching journal was to record the students' increasing familiarity and awareness of the genres through the tasks they worked on during the intervention programme, and to know whether this familiarity and awareness helped them write the post-test better. This information was recorded after each session. This also enabled the researcher to reflect on the previous sessions and improve the ones that followed.

Discussion

With zero- or low-level awareness of genre in the pre-test, the students have grown to be confident writers. Their writing reflects the generic features in their post-test, after having been sensitized to the rhetorical move structure, the communicative purpose, and linguistic features that realize the move structure. This has been possible because the genre-based instruction seems to have enabled the learners to gain insights into the working of the genre. The genre-sensitivity developed through this instruction has empowered them not only to understand the rhetorical move structure of the target genre but also to identify the moves and the strategies generally used to achieve their communicative purpose. To gain self-confidence in handling genres, learners need to develop four distinct areas of competence: knowledge of the code, acquisition of genre knowledge which includes understanding the conventionalized schematic structure, the communicative purposes of genres and the communicative goal-oriented purposes associated with specific uses of genres, sensitivity to cognitive structures, and exploitation of generic knowledge (Bhatia, 1997, p. 136). There is evidence in the analysis for the learners' development of these four areas of competence that has enabled them to handle the genres with confidence.

The students' increased confidence, as evidenced in the post-test, could be a result of the fact that the genres chosen for sensitization have immediate relevance to their needs. As a result of this, they have evinced interest in gaining control over them. The students' readiness for learning is exploited to bring in genre awareness, which has helped them not only to write confidently but also to process various other texts broadly relating to these genres. This finding is in line with what Mansfield (1993) says about genre-based instruction preparing students for real world writing, and therefore creating interest in the ESP classroom and providing students with the confidence to handle specialist genres.

The findings also reveal that there is a positive impact on the learners. A perceptible change in the students' ability to negotiate with the writing of the three texts chosen for the study suggests that there is a positive impact on the learners, a finding that garners support from a number of studies (Hyland, 1990; Mustafa, 1995; Henry & Roseberry, 1998 & 1999; Flowerdew 2000; Sengupta, 1999; Hyon, 2001). Effecting this improvement in the students has a lot to do with developing cognitive processes. The development of cognitive processes in the study has been done through a number

of tasks that required students to reflect and think critically about the order of the moves, their communicative purposes, linguistic realizations, and cross-cultural differences. The impact of sensitization may also be seen in the students' ability to transfer their awareness of the sales promotion letter to the effective writing of the job application letter in the pre-test. Their responses on the job application letter and questionnaire, and their performance in the post-test also suggest that there is a transfer of awareness. This could be one of the reasons for the job application letter in the post-test to read better than the sales promotion letter in the post-test.

Also, during the intervention programme, discussion generated through a series of questions on the similarities and differences between the sales promotion letter vs. the job application letter, and the academic essay vs. the newspaper feature enabled the students to perceive the differences in the readership, purpose, and linguistic features.

Pedagogical Implications

The pedagogical implications drawn from the findings of the study are in line with Coffin's (2001) assertion that knowledge of genre and generic features works as a powerful pedagogical tool.

1. Awareness of genre helps students to be clear about the organizational structure.

By exposing learners to the target genre and drawing their attention to the rhetorical move structure, it is possible to have them organize the content into identifiable moves that guide the reader to realize the communicative purpose of the genre. The students' recognition and inclusion of the intended moves in the post-test vindicate the contribution of genre awareness to the students' clarity of the organizational structure. The ability to identify and describe the moves and their typical textual features can also be transferred to processing various other texts as the students are better placed to locate information in them quickly.

Students can also be trained to reconstruct a text from a set of jumbled paragraphs by identifying the salient moves, just as the tasks employed in the study for sensitizing the move structure of AE. Colour coding of the move structure will also help learners to understand the schematic structure of the genre.

2. Genre knowledge develops students' clarity about communicative purpose.

Communicative purpose is an important--often the primary--criterion in the identification of genre, notwithstanding the extensive text-in-context inquiry proposed in Askerhave and Swales (2001). That students are clear about the communicative purposes of the genres and the moves that make genres is reflected in their post-tests. Their ability to reflect the crucial moves in the SPL and the JAL, and in the AE, stating the central idea in the introduction, developing each idea in the CI with supporting ideas as separate paragraphs, and then showing commitment to the CI in

the conclusion speaks for the impact of the genre sensitization to the communicative purpose.

So, it is possible to conclude that genre knowledge develops students' clarity about the communicative purpose.

3. Students become aware of reader expectations of a text.

The subjects signaled two kinds of reader expectations in their post-tests. First, they indicated the needs of the SPL and JAL readers, and their claim to fulfill those needs by projecting their potential value in terms of product detailing/self-appraisal. Second, the learners signaled textual features in terms of organizational structure with appropriate linguistic ties so as to enable the readers to see logic and flow of thought in the text. Learners being made aware that writing is embedded in a social-cultural context and that contextual parameters--field, tenor and mode--helped determine the choices and constraints of text production. This awareness made the students "locate participant relationships at the heart of language use and assume that every successful text will display the writer's awareness of its context and the readers who form part of the context" (Hyland, 2003, p. 21).

Therefore, activating reader expectations in terms of relevant content and the textual features that smoothly guide the reader to purposeful communication can be achieved when students' consciousness is raised to the generic features.

4. Students become conscious users of language.

The respondents exhibited growing control of the genres by using appropriate associated linguistic features. Although there are a few form-related errors--even in the post-tests--these errors should not be equated with either grammatical accuracy but genre-specific syntactic possibilities. Mere grammatical accuracy without genre-specific linguistic features fails to contribute to the success of the communicative purpose of the genre. More importantly, it is imperative for the genre teachers to keep in mind that "pure descriptive linguistic tasks towards genre-specific explanations of why such linguistic features are used and to what effect" (Bhatia, 1997, p. 140). And Bhatia further maintains " [T]he approach to genre analysis and materials design seeks to clarify rather than prescribe" (1997, p. 140).

Learners can be made aware of the generic features before their consciousness is raised to lexico-grammatical features associated with the genre. This would help them to take advantage of the awareness of the communicative purpose, conventionalized social schematic structure, and role-relationships and reader expectations for dealing with lexico-grammatical features.

5. Learners develop holistic view of the text.

Genre sensitivity enables learners to develop holistic perspective of the text. The writer is aware of the move structure and the contributions of moves to the overall communicative purpose of the text. This study provides evidence for this change in the students' perception. Instances of their having developed a holistic perspective of the text include: the inclusion of the CI in the introduction of the AE, developing each of the ideas stated in the CI as a separate paragraph with supporting ideas, and relating the ideas to each other in a cohesive way, and showing commitment to the CI by revisiting the ideas and expanding them to link to the IT in their post-test. Similarly, the post-tests of the other two genres exhibit the students' development of this view.

The students understood the rationale behind each of the moves in the text and were able to relate them to the text's topic in a logical way by exploiting genre knowledge.

6. Students can transfer their genre awareness to other situations.

Sensitizing learners to genre helps them to transfer their awareness of genre to other situations. The students' ability to transfer their awareness of the SPL to the writing of the pre and post-tests of the JAL in this study indicates the possibility of learning transfer or transferability of skills from one to the other, especially due to the promotional nature of the two genres.

Hyon (2001) reports that genre-based reading instruction is transferable to writing abilities as it provides students with frameworks for composing their own written work. If this is possible, this should be possible vice-versa as well, and in fact, even across genres too. It may also be possible for bilingual/multilingual students to transfer their awareness of genre gained in one language to another language.

7. Students can improve self-confidence and attitude towards language learning.

Genre-based instruction provides students with adequate confidence to handle specialist genres, as it deals with real world writing that draws learners' interest. In addition, genre-based pedagogy improves student attitudes towards language learning by providing opportunities to use the language in real writing situations. The students in the study also demonstrated their improved attitude towards language learning by appreciating the genre-based approach. Hsu (2006), Flowerdew (2000) and Henry and Roseberry (1998) have reported this improvement in their studies as well. The main reasons for the improvement in students' attitude may be ascribed to the efficacy of genre-based pedagogy which makes "genres of power visible and attainable and thus enhancing learners' career opportunities and providing access to greater range of life choices" (Hyland, 2004, p. 24).

Therefore, it could be argued that sensitizing learners to genre not only improves learners' self-confidence and attitude towards language learning but also enhances their career opportunities by providing access to greater range of life choices.

Conclusion

This study has established that sensitizing learners to genre provides them with adequate confidence to effectively handle writing in academic settings. The genre sensitivity developed through genre-based instruction has not only enabled the learners of this study to gain insight into the working of the genre, but also empowered them to understand the rhetorical move structure of the target genre and to identify the moves and the strategies generally used to achieve their communicative purpose. Raised awareness in students has also helped them to think critically and experiment with genre conventions to achieve pragmatic success in their writing contexts.

The study has also reported a positive impact on the learners. A direct result of the instruction is their ability to transfer their awareness to other situations and the improvement in their attitude towards language learning.

About the Author

Jasti Appa Swami is Lecturer in English at Birla Institute of Technology and Science, Pilani, Rajasthan, India. He holds a doctoral degree in ELT. He has developed self-instructional materials for distance undergraduate and graduate learners. His research interests include genre analysis, academic writing, managerial communication, materials writing, and action research.

References

- Askerhave, I. & Swales, J. (2001). Genre identification and communicative purpose: A problem and a possible solution. *Applied Linguistics* 22(2), 195-212.
- Bhatia, V. K. (1993). *Analyzing genre: Language use in professional settings*. London: Longman.
- Bhatia, V.K. (2001). Applied genre analysis: A multi-perspective model. *Iberica* 3, 3-17.
- Carrell, L.P. (1982). Cohesion is not coherence. *TESOL Quarterly* 16(4), 479-488.
- Cheng, A. (2006). Understanding learners and learning in ESP genre-based writing instruction. *English for Specific Purposes* 25, 76-89.
- Coffin, C. (2001) Theoretical approaches to written language. In A. Burns & C. Coffin (eds.) *Analyzing English in a global context*, (pp. 93–122). London and New York: Routledge.
- Crookes, G. (1986). Towards a validated analysis of scientific text structure. *Applied Linguistics* 7(1), 57-70.

Dudley-Evans, T. (2001). English for specific purposes. In R. Carter & D. Nunan (Eds.) *The Cambridge guide to teaching English to speakers of other languages*, (pp. 131-136). Cambridge: Cambridge University Press.

Dudley-Evans, T. & Henderson, W. (1990). The organisation of article introductions: Evidence of change in economics writing. In W. Henderson & A. Dudley-Evans, *The Language of Economics: ELT Documents 134* (pp. 67-78). Modern English Publications.

Flowerdew, J. (1993). An educational, or process, approach to the teaching of professional genres. *English Language Teaching Journal* 47(4), 305-315.

Flowerdew, J. & Dudley-Evans, A. (2002). Genre analysis of editorial letters to international journal contributors. *Applied Linguistics* 23(4), 463-489.

Flowerdew, L. (2000). Using a genre-based framework to teach organizational structure in academic writing. *English Language Teaching Journal* 54(4), 369-378.

Freedman, A. (1993). Show and tell? The relationship between teaching and learning new genres. *Research in the Teaching of English* 27, 222-2521.

Hammond, J. & Macken-Horarik, M. (1999). Critical literacy: Challenges and questions for ESL classrooms. *TESOL Quarterly* 33, 529-544.

Henry, A. & Roseberry, R.L. (1996). A corpus-based investigation of the language and linguistic patterns of one genre and the implications for language teaching. *Research in the Teaching of English* 30(4), 472-489.

Henry, A. & Roseberry, R.L. (1997). An investigation of the functions, strategies, and linguistic features of the introductions and conclusions of essays. *System* 25(4), 479-495.

Henry, A. & Roseberry, R.L. (1999). Raising awareness of the generic structure and linguistic features of essay introductions. *Language Awareness* 8(3&4), 190-200.

Henry, A. & Roseberry, R.L. (2001). A narrow-angled corpus analysis of moves and strategies of the genre: Letter of application. *English for Specific Purposes* 20, 153-167.

Holmes, R. (1997). Genre analysis and the social sciences: An investigation of the structure of research article discussion sections in three disciplines. *English for Specific Purposes* 16, 321-337.

Hopkins, A. & Dudley-Evans, T. (1988). A genre-based investigation of the discussion sections in articles and dissertations. *English for Specific Purposes* 7, 113-127.

- Hsu, W. (2006). Easing into research literacy through a genre and courseware approach. *Electronic Journal of Foreign Language Teaching* 3(1), 70-89.
- Hyland, K. (1990). A genre description of the argumentative essay. *RELC Journal* 21(1), 66-77.
- Hyland, K. (2002). Genre: Language, context, and literacy. *Annual Review of Applied Linguistics* 22, 113-135.
- Hyland, K. (2004). *Genre and second language writers*. Ann Arbor: University of Michigan Press.
- Hyon, S. (2001). Long-term effects of genre-based instruction: A follow-up study of an EAP reading course. *English for Specific Purposes* 20, 417-438.
- Hyon, S. (1996). Genre in three traditions: Implications for ESL. *TESOL Quarterly* 30(4), 693-722.
- Leki, I. (1998). *Academic writing: Exploring processes and strategies*. Cambridge: Cambridge University Press.
- Marshall, S. (1991). A genre-based approach to the teaching of report-writing. *English for Specific Purposes* 14, 247-256.
- Mustafa, Z. (1995). The effect of genre awareness on linguistic transfer. *English for Specific Purposes* 14(3), 247-256.
- Selinker, L., Swain, M., & Dumas, G. (1975) The interlanguage hypothesis extended to children. *Language Learning* 25, 139-152.
- Sengupta, S. (1999). Rhetorical consciousness raising in the L2 reading classroom. *Journal of Second Language Writing* 8(3), 291-319.
- Swales, J.M. (1990). *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.

© Copyright rests with authors. Please cite TESL-EJ appropriately.