English for Specific Purposes 64 (2021) 26–36

Contents lists available at ScienceDirect

English for Specific Purposes

journal homepage: http://ees.elsevier.com/esp/default.asp

The place of language in the theoretical tenets, textbooks, and classroom practices in the ESP genre-based approach to teaching writing

An Cheng

Department of English, Oklahoma State University, 205 Morrill Hall, Stillwater, OK, 74078, United States

ARTICLE INFO

Article history:
Available online 6 August 2021

Keywords:
The genre-based approach to teaching writing
Lexicogrammatical features
Genre-based textbooks
Genre-based classroom practices
The goals of genre-based teaching

1. The blind spots

Genres are "conceptual and curricular building blocks of 'the right size'" (Swales & Luebs, 2002, p. 136), genre pedagogy is "one of the most theorized curricular orientations in L2 writing" (Belcher, 2012, p. 136), and genre-related topics have figured prominently in the research literature (Tardy, 2017). Among the approaches to analyzing and teaching genres (see Bawarshi & Reiff, 2010; Hyon, 2018), the ESP genre-based approach may be familiar to many L2 writing teachers and ESP practitioners. Within this approach, genre is defined as "a class of communicative events" (Swales, 1990, p. 58). The communicative purposes that a genre performs, as recognized and expected by the expert members of the discourse community using the genre, constitute the rationale for the genre and drive the analysis of the rhetorical moves and the linguistic features in the genre. The ESP approach to genre has its unique ways of analyzing and teaching genres supported by specific types of textbooks and

E-mail address: an.cheng@okstate.edu.

https://doi.org/10.1016/j.esp.2021.07.001
0889-4906/

classroom practices. Linguistic features, often called lexico-grammatical features within this approach (Bhatia, 1993), occupy a prominent place in this approach (Hyon, 2018) and are the topic of this paper.

Despite the descriptions of genre-based teaching (e.g., Bawarshi & Reiff, 2010; Tardy, 2019a) and of the ESP genre-based approach (e.g., Cheng, 2018; Hyon, 2018), many teachers still wish "they understood genre better" (Tardy, 2019a, p. 8). Tardy (2019b), for example, noticed that 100% of the students in her graduate seminar on L2 writing considered the five-paragraph essay a genre (Tardy argues convincingly that it is not a genre). Implementing genre-based teaching is also challenging to L2 writing teachers, especially novice teachers (Li, Ma, Zhao, & Hu, 2020; Tardy, 2017).

Since "genre-based writing still remains unknown to many writing instructors" (Caplan & Farling, 2017, p. 565), to what extent these instructors are familiar with the place of lexico-grammatical features in the ESP genre-based approach is an open question. In fact, Tardy (2017) noticed that the six teachers of lower-level university writing classes she studied faced "difficulty" and expressed "some lack of confidence in their own abilities to integrate discussions of language into writing instruction" when they attempted to implement genre-based teaching (p. 76).

Even prominent scholars of L2 writing may discuss genre and genre-based writing in a way that reveals conceptual blind spots. For example, in a *Disciplinary Dialogues* article, Polio (2019) pinpoints the inadequate attention to linguistic features as a problem in L2 writing instruction. "Including explicit language instruction in genre-based classes" is suggested as a solution to this problem (p. 3). Polio's description of genre-based classes, however, reveals several concerning conceptual blind spots. First, Polio (2019) singles out the "language focus boxes" (p. 3) in a classic ESP genre-based textbook (Swales & Feak, 2012) as examples of linguistic features having been effectively attended to in genre-based instruction. To me, as important as these "language focus boxes" are, they are not the only, and I would even argue, not the most significant way of attending to linguistic features in ESP genre-based pedagogical materials because linguistic features have been attended to in other more remarkable ways, as I will elaborate on later in this article. To what extent are teachers of L2 writing familiar with how linguistic features have been attended to in places other than in the "language focus boxes" in this and other pedagogical materials? To what extent are they aware of how linguistic features presented in the "language focus boxes" or in other places interact with other dimensions of genre analysis, such as rhetorical organizations or rhetorical contexts, that are also integral to ESP genre-based teaching?

Moreover, after pointing out what she noticed as the supposedly satisfactory focus on language in genre-based pedagogical materials, Polio suggests that such a focus on language still "needs to be better translated into classroom practices" (p. 3). Better how? To what extent are teachers of L2 writing familiar with how the focus on linguistic features has been "translated into classroom practices" within the ESP genre-based approach?

Finally, Polio (2019) bases her conclusion about the lack of attention to language in L2 writing instruction on what she noticed as the lack of improvement on language in *undergraduate* students' essays, her observation of two *undergraduate* writing classes, and her analysis of a textbook used in these *undergraduate* classes. The type of genre-based materials that she suggests as a solution to the problem, at least from the sources she cites in her article (Cortes, 2013; Swales, 1990; Swales & Feak, 2012), are those that typically target *graduate* student writers. The mismatch between the problem and the solution raises the question of whether teachers are familiar with how linguistic features have been focused on in different types–undergraduate versus graduate, for example–of genre-based classes. This question becomes pressing given the challenges for implementing genre pedagogies in early university writing classes targeting the "novice tertiary student, relatively new to college or university, and naive about academic languages, texts, and cultures" (Johns, 2008, p. 238; see also Johns, 2019; Tardy, 2017). I will address this issue by discussing not only graduate-level writing classes where the ESP genre-based approach has been most prominently applied but also some of the genre-based pedagogical practices targeting undergraduate students (e.g., Caplan, 2019; Yayli, 2011).

In sum, conceptual blind spots and knowledge gaps still exist about the ESP genre-based approach. These blind spots and gaps include viewing language in genre-based pedagogy as prominently represented in the "language focus boxes," as is the case of a prominent scholar like Polio (2019, p. 3), and being unsure about how to integrate language into their writing classes, as is the case of the novice writing teachers studied by Tardy (2017). Such blind spots and gaps necessitate a closer look at the place of linguistic or lexico-grammatical features in the theoretical tenets, textbooks, and classroom practices in the ESP genre-based approach to teaching writing. Focusing on the ESP genre-based approach is important because, among the three genre-based approaches to teaching writing (Hyon, 2018), the ESP approach is likely to be the one many teachers of L2 writing are interested in. Such an interest can be seen in a large-scale study of student learning within this approach (Deng, Chen, & Zhang, 2014), the description of two novice teachers' efforts to adopt such an approach (Li et al., 2020), and the reference to it by prominent scholars (e.g., Polio, 2019) as well as by the writing teachers who expressed difficulty in integrating language into genre-based teaching (Tardy, 2017).

2. Lexico-grammatical features in the theoretical tenets of the ESP genre-based approach

In the ESP genre-based approach, focusing on lexico-grammatical features is integral to the theoretical tenets of the approach, and lexico-grammatical features are seen as inseparable from "genre conventions" (Polio, 2019, p. 1) or from "macro-level issues" (Tardy, 2017, p. 76). The inseparability may not be familiar to all. For example, Polio's (2019) claim that some writing instructors focus on "genre conventions" (p. 1), arguably at the expense of language, hints at the perception that linguistic features and genre conventions are divisible. Similarly, some graduate instructors' observation that integrating language into writing classes is challenging because of the need to focus on "macro-level issues such as … organization, rhetoric, and revision" suggests the view that lexico-grammatical features are detachable from "macro-level issues" (Tardy,

2017, p. 76). Therefore, the place of lexico-grammatical features in the theoretical tenets of the ESP genre-based approach needs some explication.

The ESP genre-based approach defines genre as structured communicative events engaged in by specific discourse communities whose members share broad communicative purposes (Swales, 1990). The "structured" part of genre in the definition means that analyzing the samples of a genre for instructional purposes typically involves examining the rhetorical organization, or the schematic structure, of the genre. Analyzing the rhetorical organization in a genre often entails studying closely the "moves," which are defined as a stretch of text that performs a "bounded communicative act" that achieves "one main communicative objective" (Swales & Feak, 2000, p. 35). For example, a research article abstract is likely to have a rhetorical organization that consists of such moves as to provide the background to the project, to present the research questions or purposes, to explain the "methods/materials/subjects/procedures," to provide the findings or results, and to offer a discussion and conclusion with implications and recommendations, as noted in Swales and Feak (2009, p. 5).

This research article abstract example is applicable to teaching writing to graduate students or advanced undergraduate students who are ready to learn disciplinary genres. Caplan (2019) offers examples that are more applicable to teaching writing to pre-matriculation intensive English program students or early undergraduate students "enrolled in no content classes" (Johns, 2019, p. 134), a pedagogical situation more comparable to that in Polio (2019) or Tardy (2017). Caplan (2019) suggests that, for these early university students, we can teach genres such as "restaurant reviews, product descriptions for online retail sites, and real estate listings" (p. 15). Among them, online product reviews "typically follow a regular structure" with such rhetorical moves as "establishing the authors' credibility, describing the product, evaluating key features, and making a recommendation" (p. 16). The restaurant review genre includes such rhetorical moves as to "introduce the restaurant and state the focus of the review," to provide "background information" about the history of the restaurant, to describe the restaurant for the readers to "visualize the space," to describe the key characteristics of the restaurant (e.g., food, setting, and service), and to "persuade the readers to try or avoid the restaurant" (Caplan & Farling, 2017, p. 569).

Meanwhile, and crucially, identifying the moves in a target genre cannot be separated from analyzing the linguistic features, or lexico-grammatical features as they are often called within the ESP genre-based approach (Bhatia, 1993; Hyon, 2018), that perform the move in question. The inseparability, potentially confusing, as noted earlier, needs to be carefully unpacked. Specifically, a move is defined functionally, rather than formally or in terms of lexico-grammatical features. To identify a move means to study the communicative purposes that a stretch of text perferms, and the stretch of text in question could be a phrase, a sentence, several sentences, a paragraph, and even multiple paragraphs. Analyzing a move involves asking the question of what the stretch of text at issue *does*. What the stretch of text *does* may be different from what it manifests at the surface level in terms of lexico-grammatical features, or what it *says*. When introducing the concept of moves, I often invoke the distinction between what scholars in pragmatics have referred to as locutionary versus illocutionary force (Austin, 1962) to draw students' attention to the distinction between what a stretch of text *says* versus what it *does*. For example, "Is there any salt?" at the dinner table is a yes-or-no question in terms of its semantic and syntactic properties (what it *says* on the surface, or its locutionary force) while the real communicative purpose is to ask someone to pass the salt (what the utterance *does*, or its illocutionary force). "We received an unusually high number of applications for the Fall term," to take an example from Swales and Feak (2012, p. 10), may look like a statement (what it *says*, or its locutionary force) on the surface, but it performs the communicative purpose of buffering for the bad news soon to be conveyed to an applicant whose graduate school application has been rejected (what it *does*). "Don't let appearances fool you … This place is perfect for groups or a casual date night" (an example from grammarly.com) may be a stretch of text that does not include the word "we," "recommend," "you," or "should," but it performs the rhetorical move of persuading the readers to try a restaurant, to follow up with Caplan and Farling's (2017) example of teaching restaurant reviews as a genre to undergraduate students. In genre-focused teaching, students should be continuously trained to identify how a stretch of text under discussion has performed certain conventionalized purposes, or what it *does*. The purposes are conventionalized because they are often understood and expected by the seasoned or expert members of the discourse community where the genre at issue is used.

Nevertheless, any rhetorical move, though defined and identified functionally, as explained above, is ultimately realized linguistically. Therefore, after students have identified a rhetorical move through examining its communicative purposes, they need to analyze the lexico-grammatical features, or the "vocabulary and grammatical patterns that help to express the genres' moves" (Hyon, 2018, p. 51), carefully. These lexico-grammatical features include recurring words, phrases, and various syntactic constructions that are common, unique, and important to the move in question. ESP genre-based researchers and practitioners prefer a top-down approach where moves are identified first through analyzing the communicative purposes before lexico-grammatical features are examined systematically. Doing so can avoid "a circularity of the identification of rhetorical moves and linguistic realizations" (Pho, 2008, p. 233; Swales, 2002). Paltridge (2019), for example, emphasizes starting "with the whole text" and moving from there to focus on grammar and language, rather than having grammar and language as the point of departure" (p. 1) so as to "place grammar instruction in contexts which are both meaningful and recognizable for learners" (p. 1). Some teachers relatively new to the genre-focused approach have also adopted such a top-down approach in their teaching of research genres (Li et al., 2020).

With this preferred top-down approach, after rhetorical moves such as to summarize or report key results and to comment on the key results in the discussion sections of research articles have been identified, lexico-grammatical features such as present tense verbs (the experimental results demonstrate ...) and hedging devices (our preliminary findings … suggest that …) often used to perform the moves in question are concentrated on when teaching and learning the genre in question (see Cheng, 2018, page 91, for a framework that guides this process). Similarly, to continue with the example by Caplan and Farling

(2017) who proposed that undergraduate students be taught genres such as restaurant reviews, after the move to describe the key characteristics of a restaurant, such as food, setting, and service, has been identified, instructors can lead students to analyze the lexico-grammatical features common, important, or unique to this move. One such feature that could be highlighted for students is the adjectives for describing food, such as overcooked, delicious, below average, disappointing, terrible. For the move to persuade the readers to try or avoid the restaurant, instructors could guide students to analyze recurring lexico-grammatical features such as the subjunctive mood sentences (I would try ….) or infinitive sentences (Don't forget to try …), among other common, unique, or important lexico-grammatical features.

Meanwhile, analyzing the rhetorical context (readers, writers, purposes, and others) of a genre in question enriches the understanding of the conventionalized rhetorical organization–the move pattern–in the genre and the lexico-grammatical features that perform the moves. A deeper understanding of the rhetorical organization and the lexico-grammatical features in the genre in question can deepen students' understanding of the rhetorical context of that genre. The three dimensions of genre analysis–rhetorical organizations, lexico-grammatical features, and rhetorical contexts–propell the discovery of one another. The inseparability of the three in genre analysis "forms a circle of potentially meaningful and productive analysis" (Cheng, 2018, p. 43). The interconnectedness of "the contextual level (such as, who the writing is for and what readers' expectations are for the writing)," "the discourse level (such as, how the texts are organized)," and "the level of language (such as, features of grammar and vocabulary)" (Paltridge, 2019, p. 1) has also been emphasized by scholars such as Hyon (2018), Tardy (2019a), Yasuda (2011), and Yayli (2011), among many others.

3. Lexico-grammatical features in ESP genre-based textbooks

When highlighting the perceived lack of focus on language in L2 writing instruction, Polio (2019) critiques a textbook used in the classes she observed. Polio (2019) surmises that the minimal focus on language with language support relegated to the appendix, as noted in the textbook she analyzed, is probably common among L2 writing textbooks.

The focus on language in the textbooks within the ESP genre-based tradition serves as a striking exception to this observation. The emphasis on lexico-grammatical features in the textbooks in the ESP genre-based tradition is based on, and it further exemplifies, the theoretical tenets of the ESP approach to genre-based pedagogies I pointed out in Section 2. How lexico-grammatical features have been concentrated on in genre-based textbooks may not be apparent to some L2 writing teachers and researchers. These teachers and researchers may only be seeing isolated "language focus boxes" in these textbooks as the main indicator of these textbooks' attention to language, as seems to be the case in Polio (2019, p. 3), and, thus, may not understand how these "language focus boxes" cohere with other aspects in ESP genre-based textbooks. Therefore, I will elaborate on how textbooks targeting graduate-level writing as well as those targeting undergraduate classes have concentrated on lexico-grammatical features.

In the textbooks that epitomize the ESP genre-based pedagogical approach (e.g., Swales & Feak, 2012), pedagogical "tasks that highlight rhetorical organization patterns are almost always accompanied by tasks that draw the readers' attention to the lexico-grammatical features underpinning the rhetorical organization in question" (Cheng, 2018, p. 65). For example, Feak and Swales (2011) present the moves in empirical research article introductions that consist of "establishing a research territory," "establishing a niche," and "presenting the present work" (p. 55). The textbook then zooms in on the lexico-grammatical features crucial for performing these and other related moves. These features include the integral and non-integral citation forms with examples such as "Smith (...) describes …." (as an example of an integral citation). Other lexico-grammatical features include reporting verbs (e.g., "analyze," "argue," and others; see pages 63–65), sentences for highlighting agreement or disagreement (e.g., "while there is general agreement on…, there is considerable disagreement …"; page 71, see also pages 67 to 73), and words or phases that highlight the opening of research gaps (e.g., "nevertheless"; see page 80) and the filling of such gaps (e.g., "the aim of this paper is to …"; see page 84), among many others.

Indeed, the numerous examples of lexico-grammatical features, as I summarize in Cheng (2018), in addition to the more than 50 language focus boxes, in the five volumes by Swales and his co-author Feak (e.g., 2012) exemplify the intensive and expert attention to lexico-grammatical features in ESP genre-based textbooks. These lexico-grammatical features are never treated in isolation, as some may perceive them to be that way (e.g., Polio's [2019, p. 3] reference to "language focus boxes"). Instead, they are always linked to the rhetorical moves and the rhetorical context as consistent with the theoretical tenets of the ESP genre-based approach described in Section 2. Other textbooks such as Bitchener (2010), Cargill and O'Connor (2013), and Paltridge and Starfield (2020) also pay close attention to numerous lexico-grammatical features in a manner consistent with the theoretical tenets of the ESP genre-based approach (see more about these three textbooks in Table 1).

The textbooks highlighted above exemplify those that target graduate-level writing (e.g., Paltridge & Starfield, 2020; Swales & Feak, 2012). The situation related to textbooks that target undergraduate students, especially undergraduate students who have not entered their respective disciplinary community, is rather complex. As noted by Tardy (2017), a genre-based writing textbook for first-year undergraduate students that successfully incorporates "a focus on language through genre exploration" (p. 76) is still missing from the market. In fact, Johns describes how she "devoted five years to the development of a genre-based textbook for first year university students" and "failed miserably in the effort" (2008, pp. 237–238). Meanwhile, after studying the instructors of early undergraduate writing classes, Tardy (2017) noticed that "somewhat surprisingly … none of the teachers expressed a desire for such a textbook." Instead, "they appreciated the opportunity to develop their own activities and materials" (p. 77), especially if they are offered some pre-service teacher support on how to integrate language into genre exploration in first-year writing classes.

These instructors' wish to develop their own activities and materials may yield the best opportunity for developing undergraduate-level genre-focused materials. Compared with graduate students who already know what genres to produce with textbooks that target these genres (e.g., Swales & Feak, 2012), for undergraduate students, "the appropriate choice of genre depends on the context of the course and the current and future needs of the students," as noted by Caplan who works with students in an intensive English program (2019, p. 14). Such an observation is consistent with the argument that needs analysis should serve as the first step in an ESP genre-based course (Hyon, 2018). Some have pointed out that "not every genre … needs to be relevant to students," but, in general, "most of the genres that are explored and composed in a class should have some relation to the students' goals" when selecting genres to teach (Tardy, 2019a, p. 26). To students who "do not yet have the experience or content knowledge to write in the disciplinary genres of an undergraduate engineering class or an MBA seminar," Caplan (2019, p. 15) has taught such genres as restaurant reviews, product descriptions for online retail sites, real estate listings, as well as "key genres or part-genres … that are found across academia and can be taught in [pre-matriculation undergraduate classes] using meaningful content" (p. 15). Tardy (2019a) also proposes a list of genres suitable for these students.

The context-dependent nature of genre choices means that instructors could prepare their own genre-focused teaching materials. Such a task may sound daunting at the beginning. However, the basic principle is not beyond the grasp of most teachers who are willing to study closely "how the different moves [in the genre one chooses to teach] were usually expressed and what [lexico-grammatical] features stood out as a result of their *frequency* and *importance*" (Hyland, 2004, p. 204; my emphasis). Teachers can start by collecting multiple samples of the genre in question (for example, multiple restaurant reviews from different websites, as noted in Tardy, 2019a), analyze the recurring rhetorical moves in the genre (for example, to persuade the readers to try or avoid a restaurant, as noted in the previous section), and examine the frequent and important linguistic features used in the move in question. These common and important features may include subjunctive mood (I would try ….) or infinitive (Don't forget to try …) sentences for persuading the readers to try or avoid a restaurant or the adjectives, adjective clauses, and sensory verbs used to perform the move of enabling the readers to visualize the restaurant (see Caplan & Farling, 2017, p. 569, for additional examples). Tardy (2019a) also suggests that teachers focus on the lexico-grammatical features unique to a move in question. Using such an inductive, guided-discovery approach, teachers can guide and work with their undergraduate students to develop a list of lexico-grammatical features frequently used, unique, and important in any rhetorical move in questions and use such lists as the teaching materials to teach the genre under discussion.

Although this article focuses on the ESP genre-based approach for reasons discussed previously, lexico-grammatical features have also been an inherent part of the undergraduate writing textbooks within other genre-based pedagogical approaches. Knowing how these other approaches attend to lexico-grammatical features will benefit ESP genre-based teachers. In the textbook that exemplifies the New Rhetoric approach to analyzing and teaching genre, Devitt, Reiff, and Bawarshi (2004) present a genre analysis framework with these guiding questions that draw students' attention to lexico-grammatical features:

- "What types of **sentences** do texts in the genre typically use? How long are they? Are they simple or complex, passive or active? Are the sentences varied? Do they share a certain style?
- What **diction** (types of words) is most common? Is a type of jargon used? Is slang used? How would you describe the writer's voice?
- What can you learn about the actions being performed through the genre by observing its language patterns?" (p. 94; original emphasis).

Although targeting L1 undergraduate students, Devitt et al.'s (2004) use of these questions to engage students in inductive, guided discovery of the lexico-grammatical features in the genre at issue is consistent with the basic approach to analyzing lexico-grammatical features in the ESP genre-based approach and is applicable to teaching writing to L2 undergraduate students. In fact, their textbook includes the analysis of the lexico-grammatical features in a range of academic and professional genres that could also be taught to L2 undergraduate students.

Some theoretical concepts underpinning the Systemic Functional Linguistics (SFL) School of genre, such as theme versus rheme, mode/field/tenor, the context of situation versus the context of culture, or register versus genre, may be alienating and may present an "accessibility" problem for teachers. Polio (2019, p. 3) points out this problem, and the accessibility problem has also been noticed by Tardy (2017) who studied novice teachers' adoption of genre-based teaching. However, this school includes highly accessible, classroom-oriented descriptions of linguistic features in types of texts such as narratives and argumentative essays that do not invoke extensively a lot of the challenging underpinning theoretical concepts (e.g., Knapp & Watkins, 2005). These types of texts, as noted by Polio (2019), are often taught in L2 undergraduate writing classes. For example, when analyzing argumentative essays, Knapp and Watkins (2005) present the grammatical features of arguing that include mental verbs ("I *like*…"), different types of connectives (temporal, causal, comparative, and those used in concluding statements), linguistic devices to help one move from a personal voice to an impersonal voice (from "*I* think we should…" as an example of a personal voice to "packaging *is* essential in …" as an example of an impersonal voice), modality ("you *should* put rubbish in the bin"), and nominalizations ("this is the best *application* of modern *technology*") (p. 188–190; original italicized emphases) (see more in Table 1). The numerous linguistic features presented by researchers within this approach

could become the lexico-grammatical resources that ESP genre-based practitioners can tap into to teach writing to undergraduate students.

In sum, lexico-grammatical features have been abundantly and expertly concentrated on in the textbooks adopting genre-based pedagogies, in contrast to the perceived lack of attention to linguistic features in L2 writing textbooks, as noted by Polio (2019). Even in pedagogical situations where textbooks are still not readily available, such as the lack of an ESP genre-based textbook for early undergraduate students, the principle of inductive, guided discovery that focuses on frequent, unique, and important linguistic features in rhetorical moves can help teachers develop pedagogical materials of their own, something that teachers of undergraduate writing classes may actually prefer, as noted in Tardy (2017).

4. Lexico-grammatical features in ESP genre-based classroom practices

Other than textbooks, reports of classroom practices have pointed to the close attention to lexico-grammatical features in ESP genre-based writing classes. For example, I propose a classroom-based genre analysis framework driven by the inductive, discovery-based approach to guiding students to analyze and use lexico-grammatical features (Cheng, 2018). This framework includes several questions that draw students' attention to the rhetorical organization in any genre sample one analyzes in and out of class. These questions on the rhetorical organization in the genre in question are followed by questions that zero in on the lexico-grammatical features in the genre under discussion. These language-focused questions include:

- "What are the words, phrases, sentences, or other features in this sample that have been used by the authors to perform each of the moves and steps that you have identified above?"
- "Have these words, phrases, or sentences served the purposes in the moves (and steps) effectively? Have they met your needs as a reader? Why or why not" (Cheng, 2018, p. 91)

Such a discovery-based approach that connects lexico-grammatical features coherently with the rhetorical organization and the rhetorical context of the genre being analyzed has allowed some of my previous students to explore how lexico-grammatical features help them understand and produce the discipline-specific genres or part-genres they were learning (Cheng, 2011).

Although my proposed inductive, discovery-based framework is described in the context of teaching graduate-level research writing, the approach itself could potentially be used to guide students to analyze and learn any genre in graduate or undergraduate classes.

In the rest of this subsection, I will present some of the reported classroom practices in graduate-level writing classes before examining the practices in undergraduate classes.

Flowerdew (2016) guided her graduate student writers in the sciences at a university in Hong Kong to analyze the lexico-grammatical features that perform the typical moves in research grant proposals (p. 5). These lexico-grammatical features include sentences such as "***the identification of*** subgroups of … ***will allow a more effective*** …" to signal the "benefits + other potential applications" move (p. 8), "we *expect*" to perform the "anticipated results" move (p. 4), and "***the importance*** of …. is ***presently increasing rapidly*** …" to enact the "'real world' territory" move (p. 9; all original emphases), among many others.

Paltridge (2019) describes how he taught tenses, a lexico-grammatical feature he noticed that graduate research students often struggle with when writing literature reviews. He presented to his students a chart resembling that on page 134 of Paltridge and Starfield (2020). The chart includes examples of the tenses used in literature reviews and the reasons for using these tenses. He then asked his students to compare and contrast the tenses used in a literature review sample provided to them with the examples of the tenses in the chart. His students then discussed the results of the comparison in groups and with the whole class before considering how they might change the tenses in the literature reviews they wrote. Paltridge (2019) believes that lexico-grammatical features other than tenses could be taught similarly in graduate-level writing classes.

In a graduate-level research writing class targeting the needs of Chinese scientists writing in English for international publication, Cargill, as described in Li, Flowerdew, and Cargill (2018), "integrated the teaching of rhetorical moves with the teaching of language features" through various tasks. These tasks include asking her students to "construct a sentence-template" from the moves students noticed as appearing in journal article introductions and to attend to "signal words," among other tasks (p. 120 and p. 121).

Charles (2007) taught the two-part rhetorical pattern often used by academic writers to first anticipate and then defend against others' criticisms of one's research to graduate student writers. Charles (2007) guided her graduate student writers to perform controlled, context-sensitive corpus searches of lexico-grammatical features related to this rhetorical pattern (e.g., "while I acknowledged that…." for anticipating a criticism and "such political actor subjects are not the focus of interest in this study" for defending against the criticism [p. 294]). When teaching research writing to graduate-level student writers in China, Cargill also incorporated corpus searches into her class where she taught students to "search on particular words/expressions in a corpus in class" (Li et al., 2018, p. 121), usually after the rhetorical moves in which the words and expressions appear have been analyzed.

Jiehui was a focal teacher who adopted the ESP genre-based approach in a graduate-level research writing class studied by Li et al. (2020). He went through "the extract [from a research article collected by a student] sentence by sentence, explaining both structure *and language*" to the whole class (p. 7; my emphasis). He also asked his students to "choose an article in [each

student's] discipline. Identify the moves in its Introduction and label them, and for each move, *indicate sentence no.(s), analyze the tense use, and record phrases and patterns"* (p. 7, my emphasis). Even though Jiehui was relatively new to the ESP genre-based approach, his classroom practices point to his efforts to highlight "language learning points as teaching points" and to focus on "the issue of language during instruction" (p. 8).

Jing was another focal teacher in a graduate-level writing class reported in Li et al.'s study (2020). She highlighted the use of the present and the past tense when teaching the moves in research abstracts. When teaching "Move 1 Presenting background information" in journal article introductions, she highlighted several lexico-grammatical features, including using terminology specific to one's area, adopting the present verb tense, and using locative and temporal adverbials to contextualize the paper one reviews (see the sample slide in Li et al., 2020, p. 6).

In undergraduate writing classes, Flowerdew (1993) engaged undergraduate students at a university in Hong Kong who needed to "be competent in a number of genres" (p. 306) in their own genre analysis. Students were led to discover lexico-grammatical features such as articles and auxiliary verbs, the subject + verb structure, and nominalization, among others, often used in the news article genre. Other classroom practices to help the undergraduate students in his program "discover [a target genre's] prototypical features and the sorts of variation" (p. 310) include using concordancing to discover the most frequent verbs and "their preferred grammatical forms and functions" in sales letters, among other pedagogical practices and the lexico-grammatical features these practices focused on (p. 312).

Pang (2002) adopted a genre-based approach to teaching such genres as "interview, film review, narrative, editorial, TV documentary, and casual conversation" (p. 148) to first-year undergraduate students at a university in Hong Kong. Pang (2002) engaged his students in "detailed lexical, grammatical, and syntactic analyses" of such lexico-grammatical features as "writer attitudes and opinions… shown in the use of words and expressions, meanings conveyed by conjunctions, stylistic effects of embedded structures, and the use of tenses" in the moves in the film review genre (p. 153). Pang (2002) noticed that his students "showed excitement in discovering … that different genres are characterized by different grammatical features" (p. 153). The hypothesis that "by learning to study the lexico-grammatical features of texts of a certain genre, learners should be more capable to write in that genre" is "valid to some extent," according to Pang (2002, p. 158).

When teaching the application letter genre to 13 second-year undergraduate students at the University of Brunei Darussalam, Henry (2007) presented a corpus of 40 application letters as a website for his students to access a fairly complex set of lexico-grammatical features related to each of the moves in this genre. For example, through clicking on a particular hyperlink, his students would learn that the "promotion" move was realized "with seven different verbs ..., each with its own grammar pattern" (p. 467). Similarly, the "ending politely" move was realized in six types of syntactically varied sentences. He found that his students applied the lexico-grammatical features found in the corpus to achieve their communicative goals in their own letters of application.

When teaching writing to 32 first-year undergraduate students at a university in Turkey, Yayli (2011) adopted a genre-based approach that emphasized "reflection, discovery and critical thinking" (p. 124). She asked her students to focus on the lexico-grammatical features, among other aspects, when analyzing and writing genres such as emails, recipes, informational and argumentative essays, CVs, and letters of complaint. She offered written comments on the lexico-grammatical features in her students' analysis and writing. She noticed that her students benefited from the attention to lexico-grammatical features in this class. For example, a focal student avoided using "threatening expressions" when composing a letter of complaint although the student noticed "such examples in the samples" (p. 126). The student made this conscious choice after considering the rhetorical effects of such expressions. Another student made "more conscious selection of lexico-grammatical items or of formal language features" based on her understanding of the rhetorical purpose of the writing task at hand (p. 126). A third student paid close attention to "transitions and transitory sentences [that] played a bigger role in bridge-building between the moves and made it easy for [her readers] to identify the main purposes" when she wrote her essay (p. 126). Most notably, her students were reportedly able to transfer the lexico-grammatical features they had noticed in their analysis of one genre to their writing of a different genre. For example, as noted by a focal student: "In each genre analysis stage, I learnt some new vocabulary and structures… [and] tried to use them in the following genres as well… For instance, the structure 'I was wandering [sic] if you could' … in formal e-mail samples did not exist in the letter of complaint samples but I still used it in my letter of complaint because the contexts are similar in those genres" (p. 127).

Table 1 lists and expands on some of the representative textbooks and classroom practices described in Section 3 and Section 4.

5. The "last-mile" problem and pedagogical and research opportunities

The central place of linguistic, or lexico-grammatical, features in the theoretical tenets, textbooks, and classroom practices within the ESP genre-based approach, as discussed in this article, opens up some pedagogical and research opportunities.

One such opportunity is related to the "last mile" problem. According to Xu (2019), even though the genre-based approach to teaching writing can raise students' awareness of the "patterns in lexico-grammatical features," it needs to solve this "last mile" problem: how can we help student writers "commit the language options to … memory … [in order] to facilitate a fluent and idiomatic control of language" (pp. 124–125)?

Genre-focused teachers, especially those within the ESP tradition, often define the goal of instruction as rhetorical consciousness-raising (Cheng, 2018; Swales, 1990). In other words, they may be more interested in how lexico-grammatical features can serve as the "pathways to genre" for their students to understand the interactions among lexico-grammatical

Table 1
A list of the representative textbooks and classroom practices that pay special attention to lexico-grammatical features as reviewed in Section 3 and Section 4.

Author	Context	Target genre	lexico-grammatical features
Bitchener (2010)	Graduate	These and dissertation sections: abstract, introduction, literature review, methodology, results, discussion of results, and conclusion	Numerous lexico-grammatical features specific to each of the sections: for example, the use of appropriate tenses in abstracts; active versus passive voice, adjectives, first person pronouns, contrastive vocabulary and structures, and meta-discourse/meta-text in introductions; cohesive techniques and reporting verbs in literature reviews; tenses and hedging in results; and modal verbs and subordination in conclusions, among many others.
Caplan (2019)	Pre-matriculation undergraduate	"Restaurant reviews, product descriptions for online retail sites, … real estate listings, … fundraising letters, online discussion boards, case analyses, and movie pitch, … [and] key genres or part-genres … that are found across academia and can be taught [in pre-matriculation undergraduate classes] using meaningful content" (p. 15)	"Students need to explore and understand the … language of the genre they will write" (p. 19). Instructors need to "inductively" engage "students in the analysis of multiple model texts with the awareness of … variations, evolutions, and innovations … in the genre" (p. 18).
Caplan and Farling (2017)	Pre-matriculation undergraduate	"Online product reviews, professional emails, … restaurant reviews" (p. 564), "auction postings," "complaint letters," and "a cultural guide" (p. 570).	"Strong adjectives," "personal pronouns," "present perfect tense verbs," "past tense verbs," "adjective clauses," "sensory verbs," "adverb clauses," "modal verbs," and "specific vocabulary for taste, textures, and smells" for the restaurant review genre (p. 569). Relative clauses as well as descriptive adjectives and adverbs in online product reviews.
Cargill and O'Connor (2013)	Graduate	RA part-genres: the title, the abstract, the introduction, the method, the results, and the discussion.	Numerous lexico-grammatical features specific to each part-genre: for example, verb tenses and location/highlight statements in the results section, passive and active voice sentences in the method section, noun phrases in titles, and many others.
Charles (2007)	Graduate	The discussion part-genre (the rhetorical pattern for defending one's research against others' criticisms).	Various linguistic realizations of concession, contrast, and justification that perform the two-part rhetorical pattern of anticipating and defending against criticisms.
Devitt et al. (2004)	Undergraduate	Analysis papers, argument papers, researched position papers, resumes, job application letters, proposals, reports, letters to the editors, and editorials.	Many lexico-grammatical features specific to each genre: for example, qualifying words to modulate claims in analysis paper ("seems, usually, can be seen as, in many ways, may also") (p. 283); avoiding words with emotional overtones and slanted and biased language in argumentative papers; sentences for incorporating source materials in researched position papers, and fragments in resumes, among many others.
Feak and Swales (2011)	Graduate	Introductions in RAs, short reports, proposals, and dissertations	Numerous linguistic features related to this part-genre: for example, integral and non-integral citation forms, reporting verbs, sentences for highlighting agreement or disagreement, words or phases that highlight the opening of research gaps and the filling of such gaps, among many others.
Flowerdew (1993)	Undergraduate	Short news items, sales letters, and technical manuals, among others	Auxiliary verbs, nominalization, most frequently verbs and their grammatical

(*continued on next page*)

Table 1 (*continued*)

Author	Context	Target genre	lexico-grammatical features
			forms and functions, imperatives, and verb tenses, among others.
Flowerdew (2016)	Graduate	Research grant proposal abstracts	Numerous "prototypical phrases for key functions" (p. 8): for example, "*aim to* for goals, … *will be used* for methods, … *we expect* for anticipated results" (p. 4) and a wide variety of lexico-grammatical features that "signalled particular moves" (p. 9).
Henry (2007)	Undergraduate	Letters of application	"The important syntactic patterns and collocations found in each of the moves" (p. 465): for example, students' attention was drawn to seven different verbs, each with its own grammar pattern, that perform the Promotion move. Students were also alerted to various grammatical options associated with words such as "considered," "experience," and "enclose," among many others.
Knapp and Watkins (2005)	Undergraduate	The genres of describing, explaining, instructing, arguing, and narrating	Numerous lexico-grammatical features specific to each genre: for example, common nouns, action verbs, temporal connectives, imperatives, and other features in the genre of instructing.
Li et al. (2018)	Graduate	"The sections of the IMRD research article genre" (p. 119).	The course focused on "language features characterizing the individual sections" through tasks such as constructing "a sentence template" and focusing on "signal words" (p. 120). The instructor engaged students in corpus analysis of verbs and their tenses, active versus passive voice, personal pronouns, and noun phrases, among other features.
Li et al. (2020)	Graduate	"The main sections of an AIMRaD article" (p. 5).	The instructors explained present verb tense and frequent use of locative and temporal adverbials in the introduction and the abstract sections. They also engaged students in the analysis of tense use and various "language learning points" (p. 8). They encouraged students to write down stock phrases and patterns. They corrected and brought to students' attention the various language errors in students' writing.
Paltridge (2019)	Graduate	Literature review.	Verb tenses.
Paltridge and Starfield (2020)	Graduate	Chapters in a dissertation.	Numerous lexico-grammatical features associated with the moves in each of chapters.
Pang (2002)	Undergraduate	Film reviews	"Detailed lexical, grammatical, and syntactical analyses" of "writer attitudes and opinions… shown in the use of words and expressions, meanings conveyed by conjunctions, stylistic effects of embedded structures, and the use of tenses" (p. 153).
Swales and Feak (2012) and other books in the Swales and Feak series from the University of Michigan Press.	Graduate	Multiple academic genres	Numerous lexico-grammatical features related to the genres in question; see a detailed review of how these textbooks cover lexico-grammatical features in Cheng (2018).
Yayli (2011)	Undergraduate	Emails, recipes, informational and argumentative essays, CVs, and letters of complaint	With an emphasis on "discovery and reflection" (p. 125), the instructor encouraged her students to "observe and practice" different lexico-grammatical features related to the genres in question.

features, rhetorical organization, and rhetorical context (Cheng, 2011, p. 69). They may be more invested in helping their students develop and tap their own lexico-grammatical resources to make and negotiate meanings when writing than in the "fluent and idiomatic control of language" (Xu, 2019, p. 125).

The "last mile" problem raises the question of what constitutes the adequate goal for genre-based instruction. One should raise students' rhetorical consciousness of the lexico-grammatical features in the target genres and train students to be skillful and rhetorically aware learners of genres. Meanwhile, should one help students develop "fluent and idiomatic control" of these lexico-grammatical features (Xu, 2019, p. 215), enhance students' syntactic and lexical complexity and accuracy (Polio, 2019), or encourage students to acquire "memorized [linguistic] sequences" to be used in their writing (Xu, 2019, p. 119)? This question is a highly complex one because it cuts into other theoretical debates about whether the goal of genre-based instruction is genre acquisition versus genre awareness (Hyon, 2018; Johns, 2008; Tardy, 2019a). The viability of such a goal also depends to a large extent on a genre-focused class being a narrow angle versus wide angle one. Entangled in these other debates, this question deserves serious theoretical attention.

If the goal of ESP genre-based instruction should be expanded to include developing students' "fluent and idiomatic control of language" (Xu, 2019, p. 125) and increasing students' syntactic and lexical complexity and accuracy, how can we help our student writers achieve this newly expanded goal? Xu (2019) proposes the "repeated reading of valued texts and learning texts by heart" for student writers to develop "a memory base of the sequences embedded in co-text" (p. 127). She presents a convincing argument and the example of a successful student who reportedly adopted such a method (2019). However, many teachers and learners, including those in China with a tradition of emphasizing memorization in educational settings, may not find the emphasis on reciting and memorizing lexico-grammatical features in genre samples tenable, as noted by Xu herself (2019; see also Li et al., 2020).

What may be some other methods of helping students develop their control of lexico-grammatical features? Some practices reported in the literature suggest certain possibilities. For example, Jing, one of the two focal teachers Li et al. (2020) studied, adopted pedagogical practices that she believes can help students notice their "gaps in language use," such as error correction exercises (p. 10). Jiehui, the other focal teacher in Li et al. (2020), frequently highlighted and praised language use in sample texts that he perceived to be especially effective. Notably, both teachers asked their students to collect and reuse "stock phrases" (p. 10) or urged their students to "build a phrase book" of "reusable words and turns of phrases" (p. 10). These are all thought-provoking examples and potentially useful pedagogical practices. Hyon (2018) also describes in detail a range of "text production activities" (p. 144), including the controlled practice of a genre feature, scaffolded or interpretive text production, and process activities. Even though these activities do not focus exclusively on the production of lexico-grammatical features, their possible impact on helping students to gain fluent and idiomatic control of language deserves to be studied by ESP genre-based researchers and teachers.

Indeed, these and other classroom practices that focus on lexico-grammatical features, as reported in this article (e.g., Charles, 2007; Henry, 2007; Li et al., 2018; Yayli, 2011), could also be adopted and then studied closely in various pedagogical settings. When researching on these and other related practices, the following can be the guiding questions:

- What, if anything, motivates ESP genre-based practitioners to focus on lexico-grammatical features? Which lexico-grammatical features, if any, do they focus on teaching?
- How do practitioners focus on lexico-grammatical features? Do they analyze lexico-grammatical features in isolation from the other two dimensions of genre-based teaching (the rhetorical organization and the rhetorical context of a given genre), thus indicating a problematic understanding of the basic tenets of genre-based teaching?
- Do these teachers, by contrast, integrate language into the other two dimensions of genre-based teaching, thus showing that their focus on language is part of their well-informed decision-making processes?
- Do they push their students to develop a fluent and idiomatic control of the lexico-grammatical features that they have noticed through their genre analysis?

Relatedly, one can study how students studying writing in genre-based classes focus on lexico-grammatical features with these similar guiding questions:

- What, if anything, motivates these students to focus on learning lexico-grammatical features? Which lexico-grammatical features do they focus on learning?
- Do these learners focus on lexico-grammatical features in isolation from the other two dimensions of genre-based teaching (the rhetorical organization and the rhetorical context of a genre in question), thus indicating a problematic understanding of the basic tenets of genre-based learning?
- Or do these learners integrate language into the other two dimensions of genre-based teaching, thus showing that their focus on language is part of their awareness of how genre could guide their learning of writing?
- In addition to developing their rhetorical consciousness, do these students aim for a fluent and idiomatic control of language and achieve a high level of syntactic and lexical complexity and accuracy when they write?

Focusing on these and other similar research questions will help bring research on the teaching of writing in general and on teaching writing using the genre-based approach in particular to a new and much more sophisticated level and will help

enhance the understanding of teachers and researchers anywhere about the genre-based approach to teaching writing, about teaching writing, and about language learning in general.

References

Austin, J. L. (1962). *How to do things with words*. Oxford, UK: Oxford University Press.
Bawarshi, A. S., & Reiff, M. J. (2010). *Genre: An introduction to history, theory, research, and pedagogy*. West Lafayette, IN: Parlor Press.
Belcher, D. (2012). Considering what we know and need to know about second language writing. *Applied Linguistics Review, 3*, 131-150.
Bhatia, V. K. (1993). *Analysing genre: Language use in professional settings*. London, England: Longman.
Bitchener, J. (2010). *Writing an applied linguistics thesis or dissertation: A guide to presenting empirical research*. New York, NY: Palgrave MacMillan.
Caplan, N. A. (2019). Have we always taught the five-paragraph essays? In N. A. Caplan, & A. M. Johns (Eds.), *Changing practices for the L2 writing classroom: Moving beyond the five-paragraph essay* (pp. 2-23) Ann Arbor: University of Michigan Press.
Caplan, N. A., & Farling, M. (2017). A dozen heads are better than one: Collaborative writing in genre-based pedagogy. *TESOL Journal, 8*, 564-581.
Cargill, M., & O'Connor, P. (2013). *Writing scientific research articles: Strategy and steps* (2nd ed.). Hoboken, NJ: Wiley-Blackwell.
Charles, M. (2007). Reconciling top-down and bottom-up approaches to graduate writing: Using a corpus to teach rhetorical functions. *Journal of English for Academic Purposes, 6*, 289-302.
Cheng, A. (2011). Language features as the pathways to genre: Students' attention to non-prototypical features and its implications. *Journal of Second Language Writing, 20*, 69-82.
Cheng, A. (2018). *Genre and graduate-level research writing*. Ann Arbor: University of Michigan Press.
Cortes, V. (2013). The purpose of this study is to: Connecting lexical bundles and moves in research article introductions. *Journal of English for Academic Purposes, 12*, 33-43.
Deng, L., Chen, Q., & Zhang, Y. (2014). *Developing Chinese EFL learners' generic competence: A genre-based and process genre approach*. New York, NY: Springer.
Devitt, A. J., Reiff, M. J., & Bawarshi, A. S. (2004). *Scenes of writing: Strategies for composing with genres*. New York, NY: Pearson/Longman.
Feak, C. B., & Swales, J. M. (2011). *Creating contexts: Writing introductions across genres*. Ann Arbor: University of Michigan Press.
Flowerdew, L. (1993). An educational, or process, approach to the teaching of professional genres. *ELT Journal, 47*, 305-316.
Flowerdew, L. (2016). A genre-inspired and lexico-grammatical approach for helping postgraduate students craft research grant proposals. *English for Specific Purposes, 42*, 1-12.
Henry, A. (2007). Evaluating language learners' response to web-based, data-driven, genre teaching materials. *English for Specific Purposes, 26*, 462-484.
Hyland, K. (2004). *Genre and second language writing*. Ann Arbor: University of Michigan Press.
Hyon, S. (2018). *Introducing genre and English for specific purposes*. New York, NY: Routledge.
Johns, A. M. (2008). Genre awareness for the novice academic student: An ongoing quest. *Language Teaching, 41*, 237-252.
Johns, A. M. (2019). Writing in the interstices: Assisting novice undergraduates in analyzing authentic writing tasks. In N. A. Caplan, & A. M. Johns (Eds.), *Changing practices for the L2 writing classroom: Moving beyond the five-paragraph essay* (pp. 133-149). Ann Arbor: University of Michigan Press.
Knapp, P., & Watkins, M. (2005). *Genre, text, grammar: Technologies for teaching and assessing writing*. Sydney, Australia: University of New South Wales Press.
Li, Y., Flowerdew, J., & Cargill, M. (2018). Teaching English for research publication purposes to science students in China: A case study of an experienced teacher in the classroom. *Journal of English for Academic Purposes, 35*, 116-129.
Li, Y., Ma, X., Zhao, J., & Hu, J. (2020). Graduate-level research writing instruction: Two Chinese EAP teachers' localized ESP genre-based pedagogy. *Journal of English for Academic Purposes, 43*, 1-15.
Paltridge, B. (2019). Focusing on language in second language writing classrooms: Rethinking the approach. *Journal of Second Language Writing, 46*, 1-2.
Paltridge, B., & Starfield, S. (2020). *Thesis and dissertation writing in a second language: A handbook for students and their supervisors* (2nd ed.). New York, NY: Routledge.
Pang, T. T. T. (2002). Textual analysis and contextual awareness building: A comparison of two approaches to teaching genre. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 145-161). Mahwah, NJ: Lawrence Erlbaum Associates.
Pho, P. D. (2008). Research article abstracts in applied linguistics and educational technology: A study of linguistic realizations of rhetorical structure and authorial stance. *Discourse Studies, 10*, 231-250.
Polio, C. (2019). Keeping the language in second language writing instruction. *Journal of Second Language Writing, 46*, 1-5.
Swales, J. M. (1990). *Genre analysis: English in academic and research settings*. Cambridge, England: Cambridge University Press.
Swales, J. M. (2002). Integrated and fragmented worlds: EAP materials and corpus linguistics. In J. Flowerdew (Ed.), *Academic discourse* (pp. 150-164). London, England: Longman/Pearson.
Swales, J. M., & Feak, C. B. (2000). *English in today's research world: A writing guide*. Ann Arbor: University of Michigan Press.
Swales, J. M., & Feak, C. B. (2009). *Abstracts and the writing of abstracts*. Ann Arbor: University of Michigan Press.
Swales, J. M., & Feak, C. B. (2012). *Academic writing for graduate students: Essential tasks and skills* (3rd ed.). Ann Arbor: University of Michigan Press.
Swales, J. M., & Luebs, M. A. (2002). Genre analysis and the advanced second language writer. In E. Barton, & G. Stygall (Eds.), *Discourse studies in composition* (pp. 135-154). Cresskill, NJ: Hampton Press.
Tardy, C. M. (2017). The challenge of genre in the academic writing classroom: Implications for L2 writing teacher education. In J. Bitchener, N. Storch, & R. Wette (Eds.), *Teaching writing for academic purposes to multilingual students: Instructional approaches* (pp. 69-83). New York, NY: Routledge.
Tardy, C. M. (2019a). *Genre-based writing: What every ESL teacher needs to know*. Ann Arbor: University of Michigan press.
Tardy, C. M. (2019b). Is the five-paragraph essay a genre? In N. A. Caplan, & A. M. Johns (Eds.), *Changing practices for the L2 writing classroom: Moving beyond the five-paragraph essay* (pp. 24-41) Ann Arbor: University of Michigan Press.
Xu, F. (2019). Learning the language to write for publication: The nexus between the linguistic approach and the genre approach. In P. Habibie, & K. Hyland (Eds.), *Novice writers and scholarly publication: Authors, mentors, gatekeepers* (pp. 117-134). New York: Palgrave MacMillan.
Yasuda, S. (2011). Genre-based tasks in foreign language writing: Developing writers' genre awareness, linguistic knowledge, and writing competence. *Journal of Second Language Writing, 20*, 111-133.
Yayli, D. (2011). From genre awareness to cross-genre awareness: A study in an EFL context. *Journal of English for Academic Purposes, 10*, 121-129.

An Cheng is Professor of English at Oklahoma State University, USA. His research focuses on the genre-based framework of teaching and learning writing. His publications have appeared in many prominent journals. He is the author of *Genre and Graduate-level Research Writing* published by the University of Michigan Press in 2018.