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The effect of the genre-based approach on KFL advanced learners' writing and reading

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# **The effect of the genre-based approach on KFL advanced learners' writing and reading**

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Thesis submitted for the degree of PhD

2023

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## Abstract

This study aims to provide a theoretical and pedagogical insight into the effects of genre-based literacy instruction on Korean foreign language learners' reading and writing development. The research into the effects of genre-based instruction on foreign language students' development investigates whether genre teaching has the potential to improve the student's reading and writing skills, as well as the presence and influence of genre knowledge and awareness in the language students. This study recommends that in order to aid in the development of a more sophisticated and advanced understanding of language use, students must be exposed to genre instruction across four different Korean genre categories such as academic theses, news articles, explanation texts and travel essays this allows for the development of genre awareness, knowledge of rhetorical features, improved lexicogrammatical choice, improvement in overall writing structure and comprehension of genre texts amongst the language students. While students are educated in the different genres this study will focus on how students' perception of genre changed over time based on the Systemic Functional Linguistics school and the English for Academic Purposes school of thoughts' approaches to genre, and the overall improvements in their reading and writing skills. Both the SFL and EAP approaches have influenced the design of the genre-based classroom used in the experiment, the theoretical framework underlying the understanding of genre-based instruction, and the development of appropriate genre-based class materials.

The research was conducted through a quasi-experimental classroom study with four genre groups (two explicit genre teaching classes, one implicit genre teaching class, and a control group class with zero genre-based instruction) consisting of seventeen Korean language undergraduate and post-graduate students at the University of SOAS in London. My experiment included two explicit genre-based instruction classes and one implicit genre-based

instruction class to determine the best approach to including genre in a foreign language classroom. And I included a control group class which received zero genre-based instruction to test the validity of genre-based teaching.

The experimental classes were divided into four to five-person classes. The data consists of the participant's responses during a pre-class interview, a post-class interview, writing assignments, and a reading test, and it is also accompanied by research journals for each class. To design a genre-based teaching plan I adopted the model of the teaching-learning cycle (Feez, 1998) to scaffold students' writing and to build on genre knowledge, genre-based materials in which schematic structures and genre-specific language elements of the reading texts were presented to the students.

The main findings from the experiment showed that through the comparison between the genre-based instruction experimental class groups in comparison to the non-genre-based control group classroom; the two groups of students who were instructed with the explicit genre-based approach produced higher quality genre writing than both the implicit genre-based class and the control group that was given no genre instruction. The implicit approach also affected students' acquisition of genre knowledge and helped them to improve their writing, with the knowledge obtained from example genre texts. However, implicit genre instruction only improved the students' use of vocabulary and their implementation of new grammar phrases in their writing. These results were shown in the way that the students made better lexicogrammar choices and correctly implemented the structural rules for each genre text. For the assessment of the student's reading development, in the comparison between the groups, the explicitly taught genre-based students were able to identify more genre characteristics, understand the location of crucial genre characteristics within the text and showcased more confidence in reading comprehension than the implicitly taught students and the students who received no genre instruction. The results suggest that genre-based instruction, particularly

explicit teaching instruction has the potential to be effective in improving foreign language students' reading and writing abilities. In order to fully understand the effects of genre-based instruction I found that genre knowledge and awareness should be addressed as they play a significant role in the students' learning by enabling them to fulfil the requirements of each genre text type. The pedagogical implications of this study provide recommendations for the framework for a genre-based literacy course design and the development of the participant's materials for advanced Korean language courses in the UK.

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## **Chapter 1: Introduction**

### 1.1 Objectives

This study aims to provide a theoretical and pedagogical insight into the effects of genre-based literacy instruction teaching method on foreign language learners' progression of reading, and writing, genre knowledge and genre awareness. This study recommends the development of a more sophisticated and advanced understanding of language uses across different genres for students' development of genre rhetorical awareness, overall writing structure, lexico grammatical choice and genre lexis choice for Korean as foreign language learners. This study will conduct genre experimental classroom research to showcase the pedagogical possibilities and to determine whether genre pedagogy has the potential to increase students' literacy skills overall and build both genre knowledge and genre awareness, and the results will determine whether genre-based instruction should be implemented in the Korean education field. Moreover, this study aims to investigate essential elements of genre-based classroom design and materials and their roles in facilitating foreign language learners' reading and writing development.

Genre-based instruction is an important approach in the field of language education, particularly for English for Academic Purposes (EAP henceforth) and in English for Specific Purposes (ESP henceforth). Many genre scholars insist that genre-based education has the potential to help students become skilful readers and writers of the target genres included in their education by raising students' genre awareness and knowledge (detailed in Chapter 2).

Due to its effectiveness, research on genre-based instruction actively involves research in the diverse foreign and second language education field. There is also a wide range of studies dedicated to the terms of genre, genre knowledge, genre awareness, genre classroom and genre materials, such as Iwasaki and Kumagai's (2015)'s genre-based material development in

Japanese as a foreign language, Colombi (2009)'s genre-based research on developing academic registers in the Spanish language for heritage speakers, and Byrnes (2009)'s research on German as a second language writing ability. In the Korean as a Foreign Language (KFL henceforth) field there are also several research studies on genre analysis and pedagogical approaches. Due to the potential pedagogical value of genre-based instruction, genre-based approaches are one of the most interesting and influential concepts in language teaching and research across language education (Hyland 2004).

Looking at the term *genre* it was defined for a long time as written or spoken texts, with a focus on textual regularities, conventions of form, content, and the classification of text into categories and subcategories. Genre has been theorised from different perspectives in literary studies, linguistics, pedagogy, and literary education. Genre or genre theory has been developed in literacy education significantly by the scholar, Freedman (1994), he expanded the definition of the term by suggesting it be defined not only by textual regularities or the classification of text but asserting it should be looked at beyond the text itself. For example, he stated that “genre is an organising concept for our cultural practices and genre is, place occasion, function, behaviour, and interactional structure (Freedman 1994).” Although his concept of genre has little impact on literacy education (Knapp and Watkins 2005), this perspective reconceptualised the term, differentiating it substantially from its traditional use. The Systemic Functional Linguistics school (SFL henceforth) was responsible for substantial changes in the perception of genre, and significantly developed detailed pedagogical approaches for second and foreign language classes.

The SFL emphasises the importance of the use of genre in social settings, describing the rhetorical structures that have evolved to serve communicative purposes within specific cultural contexts. SFL researchers such as Martin (1992: 505) believe that genre texts are, “a staged, goal-oriented social process,” his view of genre is highly related to social processes,

community members are staged, the linguistic repertoire in genre text steps gives the text meaning, and genre texts have the purpose of participating in social processes, such as the use of language in culture to interact with people.

SFL research stressed the fact that language is a system of choices made to participate in social events, they evolve and share similar patterns of rhetorical structures and words. Recent theories also recognise genre not only for the importance of linguistic and practical similarities but also for its use of language in particular social and cultural settings (Freedman and Medway 2003). Genre, in other words, is now more commonly defined as ‘powerful, ideologically active, meaning, and social actions’ (Bawarshi and Reiff 2010:4). From this perspective genre can be understood as a form of cultural knowledge and a conceptual framework that allows us to understand different social situations. Genre scholars today are more interested in how and why users came to terms with certain formal genre features, such as the purpose of use, social expectations, social locations, and the practices adopted by the reader and writers. Therefore, the SFL view of genre is more micro than traditional literacy studies, such as, the texts include a range of materials from recipes and instruction manuals to scientific and academic texts, rather than looking at macro genres such as narration, description, and exposition. The SFL genre scholars believe that it is beneficial in the process of teaching literacy to foreign language learners because it provides teachers with an approach to literacy instruction as a practical tool for teaching genre as a social process in their classrooms. The characteristics of *genre-based instruction* are addressing the ways in which meaning is socially constructed, which helps the learners have an easier time accessing the social context (Hyland 2003). This approach is more realistic and is an accessible teaching method to overcome any of the limitations a language instructor would have felt before, such as the differences between learning a language in the classroom and the use of language in society. Even the advanced students when introduced to new grammatical phrases, had issues understanding the use of

register, and had a hard time implementing these elements into their actual genre writing. Genre-based pedagogy can be one of the possible teaching methods that can solve this pedagogical issue due to the clear pedagogical purposes which provide both first and second-language learners with access to different genres through explicit grammar linguistic choices and structure features, where the instructor suggests the lexical grammatical patterns that are typically used to express meaning in the real world based on authentic genre texts.

This is one of the reasons that genre-based teaching has the educational potential to help to increase learners' pragmatic knowledge on the use of appropriate registers and implement the use of grammar phrases and lexis into their writing. One of the main challenges for advanced learners in the UK based on my own teaching experience is to speak Korean while considering the social position and relationship between the listener and the third person you are talking about, which are important elements because the Korean language is systematically expressed with grammar and special lexis such as different sentence endings and honorific suffixes depending on the social places and relationships (Yeon and Brown, 2019). Writing Korean genre texts also requires the use of honorifics, and politeness and includes some written structural conventions in Korean society, for example, in writing a business email, there are some fixed expressions that need to be used in the context of business and specific email structural features that are necessary, such as certain ways to begin and end the email. Implementing the appropriate use of register into learners' writing, through genre-based instruction could be worth teaching at the UK university level based on the reasons listed previously. Moreover, genre pedagogy emphasises students' development of rhetorical consciousness and helps them to apply their knowledge to their writing, once they have required the consciousness of writing strategy, that genre scholars Swales (1981) and Carrell (1983) state comes with the implementation of explicitly teaching genre rhetorical structures because

it helps the instructor identify what the learners are required to understand in genre reading and writing.

With all this in mind, the first objective of this study is the application of genre pedagogy to KFL in order to examine whether genre-based instruction would be a valuable addition to the KFL field for advanced literacy classes, particularly in its ability to increase students' overall literacy abilities and the development of genre knowledge and genre awareness. From the SFL point of view, several genre theorists (Miller 1984; Berkenkotter and Huckin 1995) stated that writing is a social being and texts are genre exemplars, which are purposeful, situated, and repeated social responses. This idea of genre as typified rhetorical ways of interacting within recurring situations has a profound impact on the study and teaching of writing (Bawarshi and Reiff 2010). The SFL genre scholars believe that the genre-based approach has many benefits for second and foreign language instruction due to its emphasis on explicit explanations of the ways language functions in social contexts and how it can improve students' genre writing results (Hyland 2004; Knapp and Watkins 2005; Hyon 2017). The explicit genre-based instruction method has been proven to be the most beneficial method for increasing students' prompt genre writing skills and developing genre awareness compared to the implicit genre instruction method. This assertion is supported in language pedagogy from the many research studies that have been conducted, such as, Norris and Ortega (2000); Spada and Tomita (2010); Fahnestock (1993); Freedman (1993); Williams and Colomb (1993). Although genre scholars believe there are benefits to genre pedagogies in second language education and foreign language education, there are still only a small number of research studies on genre-based classroom research in the KFL field, research into genre learning has been undertaken mostly in ESL and EFL contexts. There has also been no research on the KFL genre-based classes conducted in the UK. Therefore, it is meaningful and necessary to conduct research on the effectiveness of the genre-based approach for advanced Korean learners and to see the

results of KFL learners' genre writing production after the completion of the course and compare the results across the different experimental genre groups; explicit, implicit and no genre instruction (detailed explanation of teaching method in Chapter 4).

The second objective of this study is to research the principles of genre-based classes from a language instructor's perspective, organising the course in the context of foreign language pedagogy. For example, much remains to be clarified regarding how genre features can be used in the classroom: what kinds of reading and writing tasks and materials are the most appropriate to students at the university level, not only for the purpose of language improvement, but also what other skills the students can gain from the course, and whether the necessary learning takes place by the end of the genre-based course. Regarding the organisational theory for explicit genre teaching, the term 'scaffold (Vygotsky 1987)' is the central point of genre pedagogy for the SFL and ESP around which they design genre-based classes, it is a key element of the theoretical background of the genre-based classroom. The term is defined as the teacher's authoritative role to 'scaffold' students' learning which is where the teacher intervenes to model and discuss texts, deconstructing and analysing their language and structure. Here, a teacher tailors their instruction according to the learner's needs, supporting their literacy independence. Genre scholars (Hyland 2004; Lewis 1997) confirmed the positive results of scaffolding; it suggested an outline for prompt writing and had a positive effect on students' rhetorical consciousness and their use of language to meet the necessities of the target genre. From this point of view, in several ESL studies and across foreign language education research, this phenomenon has been adapted and applied in many different contexts; they view the work in the classroom as a cyclical process of genre learning suggested by Feez (1998) (detailed in Chapter 2). Therefore, this study adapted genre-based teaching methods to determine how these methods should be implemented inside the classroom and then we can compare the genre instruction methods with other literacy teaching methods, such as a class

that does not implement the scaffolding method. And moreover, this study aims to determine how different genre-based classroom designs differ from other foreign language teaching methods, such as task-based teaching or the communicative teaching method.

More research is needed to develop genre-based material designs in the KFL field. While the SFL approach to genre can be applied to the design of materials, as it stands its effectiveness has not been tested on a larger scale of experimental research in KFL. There has been limited research on the development of reading texts for KFL, particularly research on the essential elements of genre-based materials. Student's writing is heavily influenced by their reading abilities, particularly, in an academic setting like university. Reading sources in the classroom are separated into different genre text categories, such as news articles from the media in Korea and statistics from academic journals, when students are exposed to different texts the information, they obtain is transferred to their writing (Hivela, 2004). To conduct a genre writing class, one of the important roles of the instructor is selecting good example texts, this is essential for conducting a successful writing class, but research related to how we can prepare literacy classes in the UK is limited. Moreover, as genre scholars mentioned above, the improvement of students' identification of genre, their ability to identify genre features, the appropriate use of grammar phrases, and vocabulary usage are the most important skills that genre-based materials need to help students obtain, but no research on classroom material design has been conducted in the UK KFL field. Therefore, this study aims to develop different approaches to literacy class materials and aims to research possible criteria for genre-based materials for KFL through the experimental classes. This study has a level of importance due to the increasing numbers of KFL learners at the university level for academic purposes. It would be beneficial for those learners to explore Korean genre texts; this study stands to serve the increasing student demand to design various approaches of language learning to improve their literacy skills.

In conclusion, this study aims to provide theoretical and pedagogical insights into how genre-based instruction influences KFL learners through the genre-based approach to reading and writing skills and evaluating the effectiveness of different levels of genre-based pedagogy, such as explicit, implicit and no genre instruction. In addition to how this approach aids in the development of students' genre knowledge and genre awareness, it also investigates students' perception of the genre-based curriculums. The final pursuit of this study is aimed at discussing how genre-based teaching materials should be designed and their essential elements by devising educational content and materials informed by the genre-based approach.

## 1.2 Outline of the thesis

This study will be organised in the following manner. Chapter one briefly justifies the notion of genre and the genre-based approach in foreign language education, and it outlines the aims of this research. Chapter two conceptualises and discusses the main notions of this thesis and defines both genre knowledge and genre awareness. Reviewing previous empirical studies on genre-based pedagogy's principles and development based on three perspectives on genre theory. The relevant genre-based approach in experimental studies will be reviewed, particularly SFL and ESP perspectives on genre as they are related to this study. The research questions for this study will be presented. Chapter three reviews the previous analysis of genre characteristics of Korean texts and categorises genres into both the macro and micro categories. This chapter also establishes the four genre text categories that are featured in the genre experimental course, academic theses, news articles, explanation essays, and travel essays. The genre text features such as, genre lexis, grammar, and structural details are defined for each genre. Chapter four describes the methods that this study employed to answer the research questions, as well as the procedures for data collection and analysis. The chapter also explains the details of the genre classroom design and the three different types of genre teaching methods

for the explicit, implicit and no genre instruction class groups. The background information for the sixteen participants in the experiment is also detailed in this chapter. Chapter five presents the findings of this study as well as the analysis of the experimental data. The chapter features a report on how the students in each genre group responded to the different genre-based instruction approaches after the completion of the course, with the reading and writing tasks and interviews. The data results provide and conclude potential suggestions for genre-based classroom design and the materials for those classrooms. Chapter six provides a summary of the findings and discusses how they answered the study's research questions. Chapter seven discusses the theoretical and pedagogical implications and limitations of this study, and suggestions for further research.

## Chapter 2: Genre theories and practices for language teaching

### 2.1 Introduction – Three perspectives on genre theory

This chapter explores how and why genre theory is crucial to language education through a survey of the historical developments of genre theory. Examining theories of genre pedagogy particularly those related to foreign language teaching showcases how genres are learned, used for educational purposes, and can inform the practice of language teaching. The chapter also mentions existing research projects about genre pedagogy, particularly those related to the Australian Systemic Functional Linguistics (SFL) and English for Special Purposes (ESP). The chapter also explores whether genre pedagogy is applicable to Korean language education, such as how existing literature allows Korean language teachers to identify appropriate texts for genre classes. Other issues concerning the development of genre-based textbooks in Second Language Education are explored in this chapter too.

The importance of genre has been widely recognised in language education, and the term is often used and defined differently by different scholars. Some argue that genre should be defined in relation to language and text structure, not only language use but it is also suggested by some that it should be defined by social contexts (Johns 2001). The word genre is borrowed from the French and originated from the Latin word '*genus*', which means 'kind, sort, class' (Chandler 1997). The term genre is also connected to the word 'gender' or '*gener*' in Latin, which means the production and creation of something. It is also the etymology of the word 'generate' (Bawarshi and Reiff 2010). As per its etymology, defining a genre is often referred to as a process of classification, a way to organise and sort different types of texts according to their respective characteristics. Genres are commonly divided into literary and non-literary categories (J. Flowerdew 2002). Literary genres are defined by their textual regularities or forms and contents. They include poems, novels, plays etc. Non-literary genres

are characterised by their types and kinds of discourses, this includes news stories, lab reports, and business letters. In short, genres are defined by a number of different conventions of form and contents and they are regarded as stable and fixed forms (Freedman and Medway 2003; T. Park 2000). However, some scholars see genre studies not only as a type of text or discourse but also as a product of social and cultural understandings. This challenges the emphasis on content and form. Bawarshi and Reiff (2010:4) state that genre, in other words, is now more commonly defined as ‘powerful, ideologically active, meaning, and social actions’. From this perspective, genre can be understood as a form of cultural knowledge and a conceptual framework that allows us to understand different social situations. Genre scholars today are more interested in how and why users came to terms with certain formal genre features, such as the purpose of use, social expectations, social locations, and the practices adopted by the readers and writers. This view has largely been influenced by the L2 and foreign language pedagogy because they believe that implementing genre into the classroom can be a powerful tool for language learners who do not have any prior knowledge of a particular society. Genre can help learners to understand how genre texts are related to particular social contexts and help them to communicate and give a clearer point of view of their language choices as readers and writers. (More detailed in 2.2)

Due to this new focus, the use and understanding of genre vary depending on the approach, and research on genre linguistics and pedagogy first rose in popularity in the mid-1990s. Freedman and Medway (1994) and Berkenkotter and Huckin (1995) influentially recognised the non-literary perspective, which became the foundation for the division of genre schools, each with their distinctive pedagogical characteristics (Hyon 1996; Johns 2001a). They were the Australian Systemic Functional Linguistics (Sydney school or SFL), English for Specific Purposes (ESP) and New Rhetoric Studies (NR). Hyon (1996:693) divides genre pedagogy into these three schools according to their intellectual roots and the weight they put on context or

text. The goals of these three genre schools are different, this signifies divergent views on the pedagogical possibilities of genre. But they all share the idea that genre reflects and coordinates social ways of knowing and acting (Bawarshi and Reiff 2010). Moreover, their priority is to suggest ways to teach students to engage well in the classroom and to read and write properly through the use of genre. Therefore, despite their differences, it is important to see how they apply and translate their perspectives into language education, particularly regarding the education of writing in second and foreign languages. The following section explores how genre has been understood and utilised to teach reading and writing for second language foreign language learners.

## 2.2 Definitions in Genre pedagogy

This part examines theories of genre pedagogy to contrast the three different schools' views of genre, and characteristics of pedagogy and also offers a comparison to other genre schools. The 'New Rhetoric Studies (NR)' and 'Sydney School (SFL)' commonly emphasise the social nature of the genre, but their methodologies and pedagogical perceptions are different (Freedman and Medway 1994). English for Specific Purposes (ESP) and NR also share an interest in the academic and professional fields of interaction (Hyland 2004). Given the expansion of English education for foreigners, the school of ESP gave rise to the popularity of the systematic teaching of genre. Because of this, both NR and SFL focus on English language education and target L1 students. In other words, genre pedagogy theories originated from research on English composition classes for L1 students. But the pedagogical methods, the strategies implemented to analyse genres, and the instructional framework they have developed are equally useful and have shared goals with the pedagogy, research and teaching of L2 and foreign languages.

## 2.2.1 Australian Systemic Functional Linguistics

### 2.2.1.1 The view of genre

The Systemic Functional Linguistics (SFL) is regarded as the most clearly explained pedagogy of the three genre schools (Hyland 2004). This is because SFL genre pedagogy was developed based on textural analysis within language teaching, as well as how genre texts are structured and systematically combined with everyday classroom practices. This approach originated from the Sydney school<sup>1</sup> and became a widespread practice in Australia. It was designed to enhance the writing and reading abilities of primary and middle school students and office workers. This school of thought believes that language is a ‘system of choices (Christie 1999:759)’ which means users have to make a language choice in order to express or realise their intended meanings<sup>2</sup>. The term ‘realisation’ is crucial to SFL because it describes the dynamic way that language realises social purposes and contexts as specific linguistic interactions. This occurs at the same time as social purposes and contexts, in the realisation of language as specific social actions and meaning (Bawarshi and Reiff 2010:30).

This school originated from the work of Halliday (1973); Halliday and Matthiessen (2006); Halliday (2007). Language is ‘functional’ in the perspective of this school with a number of scholars stating that language has three meta functions – to represent “the ideational, interpersonal and textual meaning.” Ideational meaning refers to the experience represented or constructed within language. The interpersonal deals with the use of language between people, and the textual concerns the organisation of language into coherent messages. The conceptions of genre in SFL are strongly influenced by the theoretical works of Michael Halliday (Halliday

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<sup>1</sup>In the early 1980s, the term “Sydney School” was coined by Green and Lee (1994) to refer to Systemic Functional Linguistics influenced genre-based pedagogy that began in the Department of Linguistics at the University of Sydney. Their pedagogy started in Sydney, then extended to diverse countries, after which the term was fixed by Rose and Martin (2012).

<sup>2</sup> A simple example is the mood system, which comprises the linguistic patterns for forming imperatives and indicative statements. The available linguistic choices in English mood involve the language user in taking up very different roles and relationships with others, and in the construction very different meanings. Because the use of language involves drawing upon many systems simultaneously, it is said to be polysystemic (Norton and Christie 1999).

Michael 1978; Halliday and Hasan 1989; M. Halliday 1994). He studies linguistics in terms of social contexts based on the assumption that the purpose of communication is socialisation instead of the construction of grammatical forms. He argues that language operates within the “contexts of situation” (Bawarshi and Reiff 2010). That is, people typically interact using agreed-upon language in different types of situations (Halliday Michael 1978:32). Halliday names “field, tenor, and mode” as the key features of language forms in a social text and these elements determine the register (clustering of semantic features according to situation types) of a language. The “field” is the social arena in which people are involved, “tenor” refers to the relationships between the participants, and “mode” describes the role of language. The three elements have consequences for the language choices writers make so that some register. For example, those in legal or scientific fields are likely to contain texts with fairly predictable features of lexis and grammar, while more personal and informal registers tend to be more open, with texts containing a less restricted range of meanings and forms. Halliday’s three language forms are particularly important in the language classroom as they place a focus on the writer or speaker’s choice of grammar and vocabulary in different modes. The degree of language formality also varies according to the degree of intimacy between the speakers (tenor) in different social situations (field).

#### 2.2.1.2. The Sydney School Genre Pedagogy

The SFL Pedagogy advocates for explicit genre teaching in the following areas, such as the instruction of grammar, linguistic choices, peer interaction, and scaffolding (Hyland 2004; 2007). These methodologies are not unique to SFL pedagogy, they also appear in other approaches, but none have systematically combined with classroom practices like the SFL. The SFL pedagogy has been influenced by the work of Vygotsky and his views on L2 learning. He suggests that L2 learning should be done through social interactions and collaborations. He

believes that learning is only efficient when students are engaged in tasks within their Zone of Proximal Development (ZPD). The Zone of Proximal Development (ZPD) is defined as:

"The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers (Vygotsky 1987:86)."

Vygotsky believed that when a student is in the ZPD for a particular task, providing the student with the appropriate assistance will give them enough of a raise to achieve the task. His argument speaks to the central idea of SFL's genre pedagogy, 'Scaffolding'. In this regard, according to the SFL, the teacher has a central role to play in students' language development. This can be summarised by a cyclical process - 'the teaching-learning cycle' introduced by Feez (1998). It is based on the hypothesis that language is acquired "through guidance and interaction in the context of shared experience (Macken-Horarik 2002:26).

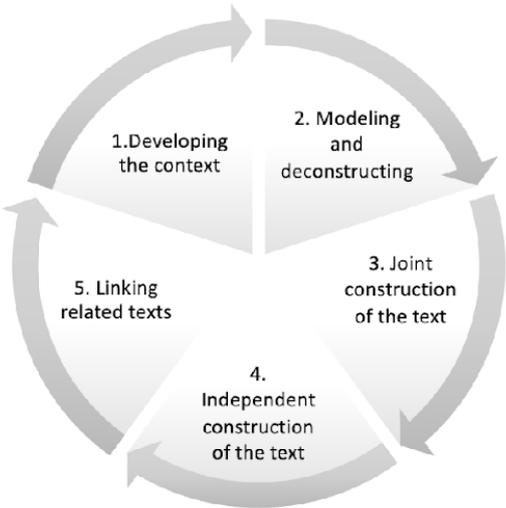


Table 2.1. The teaching-learning cycle, (Feez 1998)

This cycle emphasises explicit pedagogy and informs the planning of classroom activities by showing the process of learning a genre as a series of linked stages. These stages are designed to provide the support needed to move language students toward a critical understanding of texts. The pedagogy has proven to be valuable in teaching L1 speakers writing skills, as well as teaching non-native speakers English (Enli 2015). The teaching-learning cycle has three stages, and each stage has different purposes (Derewianka and Jones 2016:4) they share a common goal of language learning which is, to create meaning.

The first stage of the cycle is 'Deconstruction' or as some researchers refer to it 'Modeling'. The teacher presents a sample text and asks the students to pinpoint its genre features, including the prototypical elements of structure and its distinctive language features. It is used to help students build a schema of the genre and explore the social purpose of the text by themselves. The second stage is 'Joint Negotiation of Text.' Teachers and learners work together to construct whole examples of the genre, with the teacher gradually reducing his or her contribution as language students gain greater improvement in their writing. This prepares students for the joint production of new genre text. Joint construction is normally done as a whole-class activity, but it also provides opportunities for more able students to work together in groups while the teacher works with those who need more assistance. Once the students who required extra assistance are more confident, the teacher and all of the students should construct a new text in the same genre together. The third stage is 'Independent Construction of Text,' in which students write a text with minimal support from the teacher or their peers. The purpose of this is to allow the students to practise what they have learned in the classroom and apply it to their work independently. The teacher will be available to give limited advice as an observer, but the goal is for the students to figure it out on their own. The students will work on and evaluate their writing skills by editing their own texts or commenting on their peers' (Knapp

and Watkins 2005; Hyland 2004; Macken-Horarik 2002; Martin and Rose 2005). The teaching-learning cycle helps students to improve their genre writing skills and to understand genre characteristics. Through scaffolding, teachers will help students build on their schemata both before and during the process of writing. Therefore, scaffolding provides important pedagogic support to L2 writers who are not sufficiently exposed to or experienced in writing a particular genre. Given that the SFL's genre-based instruction has been proven fruitful in the teaching of English in primary and secondary schools (targeted at L1 learners), its applicability to L2 pedagogy should be further explored.

## 2.2.2 English for Specific Purposes

### 2.2.2.1 The view of genre

It is difficult to clearly identify how English for Specific Purposes (ESP) defines genre, as it is a theoretical framework that sits between Systemic Functional Linguistics and New Rhetoric Studies (NR) (Johns 2001:7) However, ESP distinguishes itself from the two genre schools in many ways when it comes to the analysis of genre, pedagogical goals, and instructional frameworks. ESP researchers generally use genre as a tool to teach non-native English speakers both academic and professional writing, they pay more attention to the detailing of formal characteristics of different genres while emphasising the specialised functions of texts and their surrounding social contexts (Hyon 1996:695). This is largely the result of the influence of Swales's (1990); Swales's (2011)' genre studies. ESP utilises textual analysis as a pedagogical tool, paying attention to both social functions and forms of spoken and written language in academic and research settings (L. Flowerdew 2005).

ESP gave rise to different areas of English education including, English for Academic Purposes (EAP), English for Occupational Purposes (EOP), and English for Medical Purposes

(EMP) (Bawarshi and Reiff 2010). They commonly use structural move analyses<sup>3</sup>, which is framed by Swales (1990)'s CARS (Create a Research Space) model to teach students organisational patterns in particular genres such as that of academic dissertations (Hopkins and Dudley-Evans 1988), and business letters (Bhatia 1993). Swale's research of EAP particularly with regard to the terms 'moves' and 'steps' was innovative in the analysis of discourse organisation (Hyon 1996). In his later work, Swales (2004:229) defines a move as "a discursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse." In this view, the move is a 'functional, not a formal unit' and can be as short as a phrase, or as long as several paragraphs. Inside each move, there can be multiple 'steps' through which the move is actually performed. The CARS model was designed to analyse the introductions of academic articles in order to find their typical rhetorical moves. Each move has its own communicative purpose to gain readers' attention. Details of the model are as follows:

Move		Step
Move 1: Establishing a research territory	Step 1	Claiming centrality (and/or)
	Step 2	Making topic generalization (and/or)
	Step 3	Reviewing items of previous research
Move 2: Establishing a niche	Step 1a	Counter claiming (or)
	Step 1b	Indicating a gap (or)
	Step 1c	Questing raising (or)
	Step 1d	Continuing tradition

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<sup>3</sup> Move analysis is an approach to discourse analysis used in the research and teaching of genres within the area of language for specific purposes (LSP). Grounded in Swales's genre theory, this approach focuses on communicative purposes referred to as moves and rhetorical strategies called steps. Moves and steps are used to describe and study the rhetorical composition of texts within a genre and the linguistic means used within discourse communities to accomplish rhetorical actions (Cotos 2018).

Move 3: Occupying the niche	Step 1a	Outlining purposes (or)
	Step 1b	Announcing present research (and/or)
	Step 2	Announcing principal findings (and/or)
	Step 3	Indicating RA structure

Table 2.2 CARS Model in Research Article Introduction (Swales, 1990:141).

The scholar, Bhatia (1993) further extends Swales’ research to study the professional settings of genres, sub-genres within genres, and the mixing of genres (L. Flowerdew 2005). In Bhatia’s *Analysing Genre* (1993), he looks at different genres including texts produced in the business world, academic settings, and professional settings. This model also prompted several researchers (E. Park 2005; Yoon 2012; Chae 2013) to analyse the features of Korean academic articles. To see how SFL understands genre, Swales (1990:58) established an ESP theory of genre by formulating a few key genre-related concepts. They can be linked to language-teaching activities and language-learning theory in ESP. Swales states, “a genre comprises of a class of communicative events, and its members some set of communicative purpose. Genres show various patterns of similarity in terms of structure, style content and intended audience so that they can be viewed as prototypical by the discourse community Swales (1990:58)”.

Swales said, “a genre (is) a class of communicative events” which means that genre is not itself a text, but rather a category of texts (Hyon 2017). For example, a singular news article is not a genre but rather a member of the textual class known as news articles. The genre embraces all the news articles in the world. We do not read the genre, but individual news articles. From observing the commonalities between texts readers become more aware of the genre or category to which they belong. Swales defines a genre as a “shared set of communicative purposes.” Genre members shape their discourse structure through properties such as moves, language style, and content characteristics. For example, short segments in between news articles can be

defined as headlines, leads, or comments. They are recognized as members of the news article in part because they have a common communicative purpose to present facts to the reader.

These features show that genre is defined by the use of languages agreed upon and practised within a specific discursive community. It is the community and its people who shape the structure, style, and content of language. ESP scholars generally agree on seeing genre as a class of structured communicative events employed by specific discursive communities whose members share broad social purposes.

#### 2.2.2.2 ESP Genre pedagogy

In ESP, many researchers regard the descriptions of genres as useful discourse models for ESP writing instructors, but they do not present detailed instructional methodologies like SFL's 'teaching-learning circle' (Hyon 1996). ESP researchers suggest that their genre analysis can offer pedagogically useful information for helping students control the organizational and stylistic features of texts. For example, Hopkins and Dudley-Evans (1988) after analyzing the cyclical movement patterns in scientific master's dissertations in ESP class, discovered that no further application in material development can be found. However, some ESP pedagogy for non-native speakers show more clear teaching methods through explicit genre teaching (Bhatia 1993; Flowerdew 2005; Swales 1990; Weissberg and Buker 1990). They suggest more direct methodologies such as teaching genre structures and grammatical features. The analysis of text structures has proved useful for L2 writing education, and it is believed that students' awareness of the genre's organisation and purpose can be enhanced through this explicit practice.

Swales' genre-centred approach had a significant impact on EAP (English for Academic Purposes) and ESP pedagogies. Swales and Freak (1994) provide models of rhetorical forms, such as problem-solution, data commentary, and language analysis tasks to help non-native graduate students enhance their writing abilities in academic conventions. These characteristics

differentiate ESP from general English courses, as students of ESP are assumed to possess knowledge about the use of English in specific contexts. In ESP, particularly English for business and technology (EBT) it has been heavily researched and developed in Asian contexts with cases from Hong Kong and Singapore cited regularly (Hyon 1996). Bhatia (1993) developed models of genres in the case of sales promotion letters and job applications to identify the language strategies used in different genres. He stresses the use of rhetorical consciousness through classroom analysis. Flowerdew (1993) also describes in detail the activities he uses to raise students' genre awareness in an English course at Hong Kong Polytechnic University by using the identification of a genre's discursive conventions through textual analysis. In summary, ESP pedagogy is not systematically structured, and the focus is placed on increasing the learner's genre knowledge through explicit genre teaching. They describe the typical features of genres in order to allow learners to identify the communicative purpose of a genre.

#### 2.2.2.3 Differences Between ESP and SFL

There are several differences between the SFL and the ESP approaches to genre. They share the same view that linguistic features are dependent on social context and function. They are also both driven by the pedagogical imperative to help students connect language and its social function in order to improve language studies. Bawarshi and Reiff (2010) and Hyland (2004) suggest that 'visible pedagogy' is used in both the ESP and the SFL genre approaches. These schools offer learners explicit knowledge about how a genre text is structured and the reasons behind it. Despite similar analytical strategies and pedagogical commitments, the schools differ in subtle but important ways. Most obviously, they have different targeted audience groups the

SFL targets linguistically disadvantaged school-age children<sup>4</sup> in Australia. And the ESP focuses on advanced learners, university students, and international students in British and American universities. This has led to their divergent approaches to genre analysis. In primary and secondary schools, teachers focus more on macro-genres (Swales 1990) such as explanations, recounts or descriptions. Alternatively, in universities, the boundary between academic disciplines and professional settings is emphasised and therefore ‘micro-genres’ in specific social contexts like research articles, conference abstracts, and job application letters, are more important (Bawarshi and Reiff 2010).

There is also a gap between the two schools in terms of their understanding of context. The SFL approach focuses on ‘macro-genres,’ therefore it tends to define context at a macro level. For example, newspaper editorials are usually made up of several elemental genres such as exposition, discussion, and rebuttal. Another way in which the two schools differ is, as discussed in the previous section the SFL locates genre at the level of “context to culture,” the ESP however approaches genres with a more specific communicative purpose. Defining genre in relation to a discursive community is a more central task for ESP (Bawarshi and Reiff 2010). ‘A discourse community’ was first defined by Swales as, “A group of people who share a set of discourses, understood as basic values and assumptions, and ways of communicating about those goals (Hyland 2003).’ In relation to the discourse community, the ESP suggests that learners can focus on more communicative and rhetorical objectives. Unlike the SFL, the ESP genre-based teaching focuses on genre as a teaching tool. New and existing members can acquire pragmatic genre knowledge to help maintain a discourse community.

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<sup>4</sup> Genre-based pedagogy was first linked with a social justice agenda in Australia- that is, ensuring that linguistically disadvantaged children have access to the same cultural capital as others (UK), it has been linked with a national literacy strategy and the enforcement of an hour a day literacy study. The pedagogy was developed to empower disadvantaged children in Australia.

### 2.2.3 New Rhetoric Studies

#### 2.2.3.1 View of genre

New Rhetoric genre approaches started in North America in the 1980s (Coe 1994; Hyon 1996; Freedman and Medway 2003) and were formed by a group of North American scholars from a variety of disciplines, including L1 teaching, rhetoric thinkers, composition studies, and professional writing. According to Hyon, NR theorists focus more on situational contexts which places special emphasis on the social purposes or actions within genres. Miller's article *Genre As Social Action* was seminal in the shaping of the New Rhetoric genre theory. He argues that genre is a form of social action and "A rhetorically sound definition of genre must be centred not on the substance or the form of discourse, but on the action, it is used to accomplish (Miller 1984:151)". This definition indicates that the NR perspectives on genre, unlike that of SFL, are informed more by rhetorical actions in recurring social contexts instead of text types or their textual regularities.

In contrast to the SFL, the theoretical assumption of the NR is not informed by a linguistic framework. They draw on postmodern social and literary theories and the works of Bakhtin and Ghāsemipour (2011) on L1 rhetoric and composition. The arguments raised by this group of scholars are closely linked to the ideological and social perspectives derived from cultural and rhetorical studies which only occasionally involve detailed analyses of texts (Hyland 2004:36). They are less interested in the pedagogical potential of teaching the text form but instead focus on helping university students and novice professionals from the fields of, business, engineering, and legal, understand the social functions or actions of genres and the contexts in which these genres are used (Hyon 1996). Moreover, NR's understanding of genres involves not only the description of their lexicogrammatical forms and rhetorical patterns but also investing in their social, cultural and institutional contexts (Hyland 2004). They are more interested in the issue of how people respond to routine situations and how the responses vary

from one culture to another. Because of this, NR researchers have explored the historical evolution of genre (Atkinson 1996), the social construction of scientific knowledge (Myers 1991), and the social impact of transferring genres into new contexts with different purposes (Freedman and Adam 2000).

#### 2.2.3.2 Differences with other genre schools

The ESP and The SFL approaches both focus on discourse structure and language features. They target mainly L1 education in primary and secondary children, in addition to non-native students who study language to become more successful readers and writers in academia or the workplace. In contrast, the NR school addresses learners who want to acquire knowledge of a specific professional genre such as students in university and adult professionals. Therefore, this school puts more emphasis on rhetorical patterns, as well as social, cultural and institutional contexts (Hyland 2004).

The NR school also takes a distinctive approach to genre theory application in the classroom. NR sees genres as a guiding framework or rhetorical strategy rather than as a recurring linguistic structure. Some NR theorists (Freedman and Adam 2000) do not even believe that the school has any pedagogic potential. They criticise the application of genre teaching in writing classes because the genres being taught in class may differ from those elicited in real-world contexts in either goals, roles, or learning methods (Hyland 2003:39). The NR believes that genre is prone to change and reinterpretation by individual users. NR theorists also deny the possibility of teaching written genres in the classroom due to the fact that the texts and contexts are inauthentic, they are created specifically for the classroom. They suggest that cultural specificities and contexts would be distorted in the teaching of genre writing.

### 2.2.3.3 Three perspectives on genre and its application to Korean writing and reading teaching

I reviewed how the three genre schools demonstrated different approaches to genre, such as their definition, educational context, the way of categorising genres, and educational context. But they all share a common goal, and that is to analyse the relationship between writing texts and social contexts for L1 and L2 language learners effectively to engage their target contexts and to effectively engage in different places, such as in their studies, work, and lives. For example, although the SFL school's theories target L1 students and adult literacy courses, their frameworks are highly relevant to foreign language instruction as their 'teaching-learning cycle' can be fruitfully applied to any language classroom aiming to develop students' schema with sequencing tasks. ESP theory is informed by Swales's (1990)' genre analysis and advocates for an explicit and coherent pedagogy based on Swales's genre structural and lexical grammar features. Although the NR school is sceptical about explicit training in a rhetorical structure, there are several research projects indicating that explicit training in a rhetorical structure effectively improves L2 reading comprehension and writing development (Carrell 1988; John Swales 1990). To more clearly compare the three genre schools, the differences between the three approaches can be succinctly summarised by Hyland (2004) in the table below:

<b>Orientation</b>	<b>Definition</b>	<b>Intellectual Roots</b>	<b>Primary Focus</b>	<b>Educational Context</b>	<b>Sample Genres</b>
<b>Sydney</b>	Staged, goal-oriented social process	SFL	Discourse structure and features	L1 schools, adult migrants	Report, recount, narrative
<b>NR</b>	Recurrent social action in response to situated context	Postmodernism	Social purposes, context	L1 university composition	Research report, patent, medical record

<b>ESP</b>	Class of communicative events exhibiting patterns of similarity	SFL, Swales	Discourse structure and features	L2 academic and professional training	Research article, sales letter, academic lecture
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Table 2.3. Synopsis of the three schools of genre, (Hyland, 2004:50)

Considering the relevant pedagogical possibilities of each approach, particularly, the two-genre schools, SFL and ESP's genre frameworks have the possibility to be applied to Korean reading and writing classes and to aid in designing genre-based class materials for this study. Based on the review of the three genre schools, I have three reasons for researching genre pedagogy for Korean language teaching based on their pedagogical definitions of genre.

First, based on the SFL's view of language as 'a network of systems or interrelated sets of options for making meaning (Halliday 1994:15)', this study conceptualises writing as a rhetorical process of 'meaning making' by individual writers. 'Meaning making' means that speakers and writers have a systematic choice in a particular context, for example, the use of writers' lexicogrammatical choices depending on the recipient and its purpose in different social settings. In SFL theory (more details in 2.2.1.1 The view of genre), "field, tenor, and mode" as the key features of language forms in a social text and it is an important concept in the Korean language as these elements decide the use of register. This is because the Korean language also has different levels of formality based on the use of different verb endings in Korean such as casual/informal and honorifics/non-honorifics and also includes modality with auxiliary verbs which are essential linguistic elements to construct proper genre text to fit its purposes. Not only the use of verb endings and the uses of noun groups such as the inclusion of specific terms depending on social actions but also one of the key elements lies in the understanding of Korean genre text in the SFL approach. For example, whether the text included formal words or scientific words can be worth teaching in reading and writing classes. Therefore, the current study aims to research whether foreign language writers'

lexicogrammatical choices improved or not over the course of the three to six months time period they were taught by genre-based instruction in the classroom.

Second, the SFL and ESP have a crucial role in literacy education because it concentrates on both the production and analysis of texts in a given language (Lirola 2010). ESP offers tools for the analysis of grammatical features in written texts as well as for improving structural knowledge. They particularly believe genre text analysis of text structures has proved useful for L2 writing education, and it is believed that students' awareness of the genre's organisation such as Swales's (1990)' moves and steps proved that student genre knowledge was enhanced through suggesting explicit structural features. SFL and ESP genre scholars suggested the importance of raising students' genre knowledge and awareness through genre analysis in the classroom. This is because as Hyland (2004) states that genre knowledge is also not only grammatical features but also assumptions about the ability of genre analysis, which contexts texts are used, and how text is associated with locations within cultures and institutions. The SFL school's teaching methods have been described as a functional-semantic approach to language which explores both how people use language in different contexts, and how language is structured for use as a semiotic system (Egins 2004). Therefore, this would be worth applying to Korean language classes to examine whether the practising of genre analysis by students themselves can help improve students' genre knowledge and awareness. The terms of genre and awareness will be explained in the next part.

Third, the three genre schools provide a framework for learning in school, including effective assessment of students' language development and designing the proper curricula for student learning (Schleppegrell 2001). The SFL's 'teaching-learning cycle' provides a clear view of how genre-based classrooms are constructed linking with a series of linked reading and writing stages and genre scholars insist that this support is effective in improving the critical understanding of texts. In ESL and EFL classes the SFL perspective was implemented within

genre-based classrooms and researched detailed class structures, such as focusing on developing one genre or comparing the construction of multiple genres (more details in 2.4 genre-based language class). Therefore, based on the above genre schools' approaches to genre pedagogy, this study will conduct Korean genre-based Korean classes to develop elements of KFL class materials, assessment of genre knowledge and awareness and reading and writing curriculum.

### 2.3 Genre Knowledge and Genre awareness

In this section, I will be discussing several definitions and understandings of genre knowledge and genre awareness. In the previous chapter, I examined three major traditions of genre pedagogy, their definitions, and their educational implications. As discussed earlier, some genre scholars emphasise that the building of genre knowledge is useful in improving L2 students' writing and reading skills. It is important to clarify what genre knowledge is, what genre awareness means, and in what way the two concepts are related.

There are several definitions of genre knowledge, the following definition is commonly referenced in the field of genre study. Berkenkotter and Huckin (1995) refer to genre knowledge as, "an individual's repertoire of situational appropriate responses to recurrent situations". This idea is similar to the definitions of genre provided by the ESP and SFL schools: a genre has specific linguistic characteristics that are not entirely determined by context or individual writers. Genre knowledge is a collection of frequently used expressions that are both lexical and grammatical features that are utilised to create appropriate register choices within a society. However, genre knowledge does not simply mean grammatical competence but involves the ability to understand how an individual participates in communicative events. It gives you an idea of the context within which genre texts exist in the real world and then provides strategies for using this knowledge for their correct purposes. Defining the term genre

knowledge is useful for reading and writing classes to have an understanding of what is necessary in order to apply genre-based instruction within the classroom, research, and materials. Once students become comfortable with genre knowledge and incorporating it within the classroom, they are then able to obtain rhetorical flexibility that is useful when switching between genre texts and understanding the different contexts, this becomes genre awareness. Devitt (2004) a scholar in the field of genre studies defines genre awareness as “a critical consciousness of both rhetorical purposes and ideological effects of generic forms.” This means that genre awareness helps writers to think in terms of purpose, language choices and the constraints of the text. Also, how genres are shaped by social contexts and the discourse they exist in. She also believes that genre awareness plays a crucial role beyond its use in language. It is important to the purposes, values, beliefs, and assumptions of the discourse communities it informs.

As I mentioned above, genre knowledge defined by Berkenkotter and Huckin (1995) and genre awareness defined by Devitt (2004) are key concepts that need to be examined thoroughly throughout this thesis, there also needs to be a more sufficient discussion on the meaning and significance of these concepts. I will delve deeper in the following section.

### 2.3.1 Definitions of genre knowledge

The concept of genre knowledge is important in genre pedagogy, but genre scholars believe that L2 and foreign language learners have limited genre knowledge due to the lack of experiences in cultures and communities and the knowledge is not only of linguistic features but also includes the ways that language is used in social contexts, therefore they need to develop genre knowledge to communicate, to understand the social cultural contexts and to embed cultural values (Hyland 2004; Kuteeva and Negretti 2016). The two scholars, Hyland’s (2004) and Tardy’s (2009) definition of genre knowledge is widely used to define genre

knowledge within language pedagogy as they provided the detailed dimension of genre knowledge and provided what is necessary to consider increasing genre knowledge within the classroom.

Before we see the two-genre scholar’s definition, to discuss genre knowledge, existing literature about writing knowledge can be useful to this research. According to Kim and Belcher (2018), genre knowledge and writing knowledge are not entirely different at all, as writing a text also requires knowledge of a specific topic and knowledge of the convention of writing that topic. In other words, writing is embedded in social context, for example, a news article in the media or an academic thesis in academia uses different language features, sources, and writing steps.

Kobayashi and Rinnert (2012) investigate how writing knowledge contributes to L2 writing development, according to the multicompetence theory, the knowledge of two languages in one mind (Cook 2008). They argue that students learn writing by transferring their perceptions of text features between L1 and L2 writing. They develop a model of L1/L2 text construction. It comprises three interrelated components: 1) repertoire of knowledge, 2) internal and external factors (e.g. language proficiency, writer’s perceptions, audience, genre) affecting the writer’s decisions, and 3) written output.

**Model of Text Construction**

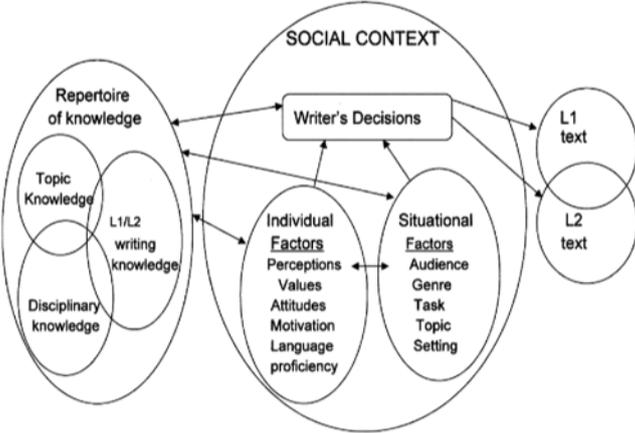


Table 2.4. Model of text construction (Kobayashi and Rinnert, 2012)

Kobayashi and Rinnert (2012) argue that genre knowledge and writing knowledge belong to the same “repertoire of knowledge”. Theoretically, there is good reason to believe that knowledge is important in the process of learning to write because writers must access different kinds of knowledge, including writing topics, targeted audience, genre, task, and linguistic elements, when they write. This is the same line of thinking employed by (Cook 2008) when they refer to “an individual’s repertoire of situational appropriate responses to recurrent situations” that I previously explained.

Moving on the Tardy (2009)’s definition, Tardy’s (2009) model of genre knowledge stems from her research on academic English classes for multilingual learners. She sees genre knowledge as related to but not identical to general second language writing skills. Genre knowledge, on one hand, can be obvious if it means knowledge about text organization and disciplinary terminology. But genre knowledge can be very invisible if it refers to discourse, a community’s ideology. Her model of genre knowledge includes four different dimensions – 1) formal knowledge, 2) process knowledge, 3) rhetorical knowledge, and 4) subject-matter knowledge. Formal knowledge means the structural elements contained in a specific genre, such as lexico grammatical patterns. They are essential for a speaker to communicate with other people in a specific society, either in a formal or informal way. Processing knowledge encompasses procedural practices and acts, such as reading and writing practices, and oral interactions. Rhetorical knowledge entails the writer’s intention or purposes to persuade within a socio-rhetorical context. For example, the writer can gauge what the targeted audience expects from the text. The ability to judge the understanding and needs of an audience and to manage specific professional knowledge is an essential element of genre knowledge. Moreover, the writer’s background such as age and occupation and perceived linguistic abilities also influence

the writing, such as the choice of suitable tenor choices (selecting language based on their prior knowledge). Subject-matter knowledge addresses the writer's area of expertise in producing relevant content. The importance of this knowledge varies. For example, it is crucial in writing articles about biomedical engineering but not for writing a general résumé. In conclusion, Tardy's (2009) four dimensions of genre knowledge can be integrated into classrooms to further improve students on their journey to master writing skills.

Hyland (2004:56-83) also defines four characteristics of genre knowledge, namely a) knowledge of the communicative purposes that the genre is commonly used to achieve, b) knowledge of the appropriate forms that are needed to construct and interpret texts, c) knowledge of content and register, d) knowledge of the contexts in which a genre is regularly found. He clarifies that genre knowledge provides an understanding of the purpose and context of communication. Secondly, he states that genre knowledge is knowledge about text structure. He suggests that a set of a shared sense of the conventions of grammar, vocabulary and content and others, enables people to read and write a genre text more easily. There are features that emerge with some regularity in a genre, and readers can expect to see these familiar features when they are approaching a text. Thirdly, knowledge of particular content is significant in localising genre knowledge for a particular task. That is, the writer needs to understand the topics and the probable registers for the genre he or she is writing. The fourth aspect of genre knowledge includes all factors related to the understanding of the context. The notion of context refers not only to a physical place where the genre is found but also, to the time allocated, space, teacher's guidance and different kinds of classroom activities. A writer's understanding of the context involves their previous experience.

From the above-mentioned definitions of genre knowledge (Berkenkotter and Huckin 1995; Hyland 2004; C. M. Tardy 2009; M. Kim and Belcher 2018), we can see that genre knowledge is multifaceted, however, in broad terms, in the KFL context, followed by M. K

Kim and Belcher (2018)'s summary for L2 pedagogy, genre knowledge can be divided into two dimensions: non-language-specific genre knowledge and language-specific knowledge. First, non-language-specific genre knowledge is related to the knowledge of socio-rhetorical contexts such as the social purpose of a genre (individual, institutional, communicational), which genre is composed within recurring contexts, where a genre is meant to be used and the writer's genre knowledge. Tardy's (2009) process knowledge/subject matter and Hyland's (2004) knowledge of the communicative purposes/knowledge of the contexts belong to the non-language-specific genre knowledge. Second, language-specific knowledge is about lexicogrammatical conventions and structural elements of genre. Tardy's(2009) formal knowledge and Hyland's (2004) knowledge of the appropriate forms, content and register can belong to this category. Defining genre knowledge is important for this study for the design of a genre-based class and to adapt the concepts into my classroom. Existing genre classroom research in the KFL field mostly talks about language-specific genre knowledge. However, as a language teacher myself at a UK university, some students struggle a lot with writing long essays with non-language-specific genre knowledge, although many lexicogrammatical features have been taught, they were not aware of which contexts should be used or have knowledge of the appropriate linguistic features and what elements they needed to focus on in order for their genre texts to fit the social conventions. As M. Kim and Belcher (2018) pointed out, L2 students often use their L1 non-language specific cognitive and academic skills when they produce coursework in L2 classrooms, KFL learners might be using their prior genre knowledge or might not when they write in Korean. As discussed previously, if genre knowledge within a KFL literacy class informs students of the appropriate multilayers of genre knowledge, students produce better genre texts and increase their genre analysis skills too and also possibly use their prior genre knowledge from L1 and thus integrate and merge knowledge from both L1 and FL more effectively. This is because, Steffe and Olive (2009) state that since

young children are naturally exposed to various genres from childhood, knowledge of various genres is gained unconsciously. However, L2 adult learners can only develop the same genre knowledge by using their schema and repeating their experiences (Hyland 2004; C. M. Tardy 2009). Therefore, it is important for L2 teachers to design genre classrooms and provide explicit instructions on multilayers of genre knowledge.

### 2.3.2 Definitions of genre awareness

As I explained above, the teaching of genre knowledge is crucial in L2 Language literacy classes because it teaches students to obtain rhetorical flexibility, which contributes to better writing and reading. Particularly, when students are exposed to a new genre of text that exists in a given context, they can quickly apply their knowledge and adapt to the new situation. With this process, students gain genre awareness which goes hand in hand with genre knowledge. I will describe the definition of genre awareness and the importance of teaching genre awareness with the use of research from these genre scholars; Johns (2008), Hyland (2004), Rozimela(2014) and Devitt (2004).

In order to capitalise on acquired genre knowledge, students must attain the ability to make use of genre awareness as defined by Johns (2008) “to assist students in developing the rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-evolving contexts.” This means that when a student acquires genre awareness, not only do they learn how to write different types of genre texts but they also gain insight into the purpose, appropriate forms and context of the genre. Hyland (2003) states that genre awareness helps students with “consciousness-raising”; this is a student’s ability to write a genre text that focuses not only on the content but also the text’s role within its discourse community. Because of this, genre awareness is regarded as a metacognitive strategy for literacy. There has been a lot of research into how genre awareness is translated into students’ own writing such as Rozimela (2014), Devitt (2004).

For example, to see the relationship between students' genre awareness and reading comprehension, Rozimela's (2014) study is a good example. The objective of the study is whether students' reading comprehension level is affected by their genre knowledge or lack thereof. To examine the relationship, 38 participants from an English Language study program at a university in Indonesia were recruited for the experiment which entailed several reading tests. The test consisted of four different genres and the tests were composed of two parts, one for genre awareness and one for reading comprehension. For genre awareness, which is considered a social function, genre language features and the generic structure of each text type were asked of the participants. For reading comprehension, the students needed to answer specific questions that asked for detailed information about each text, explain the conclusion of each text and assess the meaning behind the text from context clues. The results of this study concluded that if students had limited knowledge about the genres, it affected their reading ability and understanding of the texts. For example, the student's lack of ability to understand a writer's perspective for an exposition or discussion text is related to their inability to comprehend the generic structure of either genre text. Therefore, this study shows that genre awareness or lack thereof affects students' reading comprehension.

Devitt (2004) argued that the aim of teaching genre knowledge is not only teaching genre characteristics or the writing construction process but rather transferring genre awareness with critical consciousness of both rhetorical purposes and ideological effects of generic forms. This means that the acquisition of genre awareness can help students better immerse themselves within the context when they are faced with a new genre and support them in their quest to understand more rhetorical and conscious genres. Devitt (2004) states that to raise your level of genre awareness, the primary task is to keep form and context intertwined. This means that the genre-based course should be organised by teaching different genre texts to students, contrasting previously acquired genre knowledge with another. Devitt's research is relevant to

my study because she defines genre knowledge and offers suggestions about how a genre-based teaching classroom should be designed to maximise the effect that genre knowledge and awareness have on students' reading and writing abilities. She emphasised the necessity to incorporate multiple types of genre texts in the classroom, without which learners would only be able to appreciate texts partially. This line of thinking was particularly important in my classroom design. As several KFL researchers have pointed out (more details on KFL genre research in chapter 3), it is clear that building genre awareness has not been emphasised in the KFL field due to evidence from a Korean language textbook that was written from the point of view of genre pedagogy (Y Chae, 2017). The primary focus of the text is geared towards reading skills for advanced-level students, and in terms of genre teaching it is only aimed at understanding the contents of various texts and very few of the texts included linguistic features or genre structure. The concept of increasing multi-genre knowledge that was mentioned in the previous section was not fully applied to any of the texts in the book, there was no explanation of linguistic features and how they are used for each genre text, and there was no explanation for what and why content and register are used in a particular genre. The role of a teacher is important but the way that texts are used in the classroom is a very important factor and acts as an indicator to build genre awareness. However, to increase the ability of genre awareness among students, more research needs to be conducted in the KFL field. For example, there needs to be more discussions and analyses on how to properly conduct genre-based classes, and we need to develop the proper genre materials, they need to portray genre texts in social action, the text's communicative purpose, who is the writer/reader, contents of communication, register and so on.

To conclude this section and to summarise my thinking on the importance of genre awareness and the role it played in my classroom design, it is best articulated by Hanson (2009) who states, "The nature of genre awareness can be further understood through what it enables

students to do.” He is arguing that the objective of genre awareness is to help students recognise, analyse, and interpret the implication of genres within different contexts and discourse. The definitions of genre knowledge and genre awareness are necessary in KFL teaching too, teachers can adapt the knowledge of different genre contexts and help to evaluate how students’ knowledge of genre aids in the development of their writing. To foster more genre awareness, the framework necessary for genre-based language classes will be explained further in the next section.

## 2.4 Genre-based language classes

This section explores the methods to conduct genre-based language classes, especially from SFL and ESP genre perspectives, and their respective effectiveness. In comparison to other L2 teaching methods, the aim of genre-based language classes is to provide students with explicit knowledge about different genres. Genre-based instruction seeks to offer writers an explicit understanding of how target texts are structured and why they are written in particular ways. Clearer outcomes and better achievement of students are therefore expected (Hyland 2004). The genre-based cycle of teaching and learning, therefore, represents a “visible pedagogy” since its goals and teaching are clearer than other teaching methods, such as the communicative approach (Bernstein 1975). In association with explicit teaching, genre-based teachers believe that it is more effective to explicitly teach the use of languages, such as grammar and vocabulary, that are related to the targeted genre. In other words, rather than separate components, grammar and vocabulary are integrated into the study of text and context, which aims to allow students to better predict the text’s structure and context. In this section, existing research works about genre-based teaching from SFL and ESP perspectives are reviewed. Before that, a brief overview of genre-based courses is provided.

#### 2.4.1 Genre-based language course design.

This section focuses on how to design a genre-based course with two different angles; wide-angle and narrow-angle (Hyon 2017). It also explores four different genre-based course designs and how they can address course goals and student interests. In other words, this section explores how genre is dealt with in the course or classroom successfully. A recurring question in ESP is how broad or narrow a course's focus should be. 'Wide-angle' courses focus on general English skills such as the use of languages in academic fields in general, whereas 'narrow-angle' courses are prepared for students with specialised English Language needs such as learning terms for the study of engineering (Hyon 2017). One argument in support of a wide-angle course is that its content can be applied to a range of contexts where students may later find themselves. However, Hyland (2002) and (Hyon (2017) strongly doubt this, suggesting that this angle can mislead learners into believing that they simply have to master a set of rules which can be transferred across fields. They believe that students also need to understand how genre rules are closely tied to the beliefs, values, and knowledge-making practices of individual communities. The important thing is "making contact with those outside their field, students may more easily come to see that communication does not entail adherence to a set of universal rules but involves making rational choices on the ways texts work in a specific context (Hyland 2016:393)."

There are two possible ways for the teachers to start a genre-based course –theme-based or text-based courses.<sup>5</sup> In a theme-based course, genres are selected and sequenced by the needs of the learners. Each course unit revolves around a particular genre-related topic such as health, pollution, and work relationships. For example, if the writing theme is technology, students need to choose whether to write a reflexive essay or an argumentative essay. As they progress,

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<sup>5</sup> However, broader, Hyon (2018) suggest four different genre course designs which are genre-focused, theme-focused, project-focused, and site-focused are flexible course-creation strategies.

learners will be able to discuss in more complex ways and decide the detailed situation of genre. This skill will be useful, for example, in college admission exams, applying for a job, writing a report, and suggesting a focused target context requirements for specific genres.

On the other hand, in text-focused courses, teachers usually draw on the students' target genres as the main principle of course design. Texts and writing tasks are selected according to the learners' needs and relevant genre to students' immediate needs. Text-focused courses are more focused on the rhetorical complexity of a single genre. For example, text-focused, genre-based language classes for technicians who are working on the site can involve writing skills that address their day-to-day tasks and situations, such as the writing of project proposals. It might be possible to grade these genres' texts according to their rhetorical demands or their immediate value to learners.

To design different stages of a genre-based language class, Burns and Joyce (1997) suggest that:

- 1) Identify the overall contexts in which the language will be used.
- 2) Develop course goals based on this context of use.
- 3) Note the sequence of language events within the context.
- 4) List the genres used in this sequence.
- 5) Outline the sociocognitive knowledge students need to participate in this context.
- 6) Gather and analyse samples of texts.
- 7) Develop units of work related to these genres and develop learning objectives to be achieved.

According to the above steps, the teacher first has to decide which language register to be used in the classroom, for example, formal or informal languages. The teacher will also choose the context in which the genre is to be used. For example, the teacher may choose email as a

genre to be taught, but there are still a number of micro features, such as who are the senders and receivers and the purpose of the email, to be decided. These contextual factors will also influence how an email should be written. The teacher also needs to give an explicit and representative sample of texts to the students. Finally, the teacher will have to design suitable classroom tasks at different stages of the course. However, there are few case studies that demonstrate how the steps can be applied to real classrooms, especially L2 ones. With detailed designs and experiments of Korean genre class, which follow the steps outlined by Burns and Joyce (1997) this thesis seeks to shed some light on the practicality of genre-based theories.

#### 2.4.2 Review of genre-based reading and writing instruction based on classroom research

Although the number of relevant case studies is far from sufficient, genre-based instruction has been proven effective by various scholars (Cheng 2006). Tardy's (2006) review of genre learning theory demonstrates that classroom instruction of genre can effectively build students' genre knowledge. Several studies published after it also show that genre-based teaching can improve students' performance in specific genres, as well as general rhetorical awareness of how genres work. The purpose of this section is to offer a review of the previous research that has been conducted on genre classrooms, to demonstrate how they constructed genre-based classrooms within the framework of the three genre schools, what to expect from the genre pedagogy and to investigate their data set and methodologies.

##### 2.4.2.1 The review of the SFL approach to genre-based classroom research.

SFL genre-based scholars have developed some approaches to allow first and second-language learners to access socially valued genres through explicit grammar of linguistic choices (Hyland 2004). They prefer teaching language in an explicit way, which they regard

will allow students to easily identify the target genres and expand their linguistic repertoires and meaning-making choices.

Based on the analysis of students' written samples, several studies show the pedagogical benefits of the SFL approach, particularly focusing on the lexicogrammatical improvement of the students' texts. Macken-Horarik (2002) studied how teachers apply the SFL approach of genre to teach scientific writing with a special focus on the explanation genre. The study collected the classroom materials, and students' writing and adapted them to the contextual framework. The course was conducted for 10 weeks, targeting 15-16-year-old students from non-English speaking and Anglo-Celtic backgrounds. The classroom was designed by SFL theory, which emphasises a clear classroom purpose and teaching content that consists of field, tenor and mode. The class participants did not receive any explicit introduction to the structure and the nature of written genres in science, and the teacher presented to the students some prototypical examples of explanations, reports, and discussions. The teaching results showed that during the class, some students were struggling with the *field* (they faced difficulty to reconstruct the activity) and *mode* (not fully coherent or cohesive, and the language errors). However, some students presented better samples, and they demonstrated an increasing command of field knowledge and mode, for example, minor grammar errors decreased, and clauses are combined and integrated better than before. They concluded the effectiveness of SFL pedagogy that 'the teaching-learning cycle' was effective in the first step of literacy class and emphasised the role of a teacher in introducing to the students the demands of genre writing. They also summarized the means of explicit language learning, arguing that it is important to increase students' rhetorical competence, in a mutually predictive way between context and text.

Schleppegrell (1998; 2006) argued that SFL framework pedagogy is an effective way to teach genre writing. Schleppegrell (1998) believed that different grammatical constructions

produce different meanings. They can be made explicit so students, allowing them to learn how grammar can be a resource of meaning and effect. She showed how seventh and eighth-grade students can produce writing according to their science teacher's directive to describe a picture. She then analysed the students' writing, focusing particularly on grammatical structures. The results showed that English language learners have difficulty making grammatical choices. Therefore, to improve learners' competence and understanding of genre writing, teachers can help their students by telling them explicit grammatical resources based on the SFL analysis, such as appropriate noun phrases, specific tense choices related to verbs, and the use of clause themes. Schleppegrell (2006) also examined high school learners' expository and persuasive genre writing. It showed the linguistic challenges of advanced literacy, such as the identification of contexts and grammatical features. She demonstrated that more specific information about linguistic resources based on the SFL analysis, such as grammatical features of argument (modality and consequential connectors) should be offered to the students in order to improve their proficiency (Schleppegrell 2006:144).

There are several longitudinal studies about SFL genre-pedagogies. Colombi conducted several genre-based classes (Colombi 2002; Schleppegrell and Colombi 2005; Colombi 2009) of Spanish composition at a US university. Colombi (2009) examined the potential of the SFL in designing a curriculum for heritage speakers, with an emphasis on the meaning-making of language. From the SFL perspective, descriptive language teaching refers to the way to treat language in functional terms; productive language teaching involves students using the resource of their language to fulfil the demands of particular social contexts (Colombi, 2009:39). She stated that explicit instruction of genre theory can promote students' awareness of discourse-semantics and lexicogrammatical features of academic language. In the study, the curriculum was organised according to different thematic clusters of texts, such as globalisation, immigration and the role of women in contemporary society etc. The pedagogy explicitly

focused on language, that is, how the lexicogrammatical features of a text can help students realise the textual content. The selection of sample texts was based on the sociolinguistic varieties of Spanish. A wide range of texts, from those with colloquial registers to formal texts, were chosen.

SFL's 'the teaching-learning cycle (Feez 1998)' proposed in terms of its content to students' analysis of its text and highlights different genres' content, lexis and grammar. Achugar and Colombi (2008) also investigated Spanish heritage language learners and their academic literacy developments in nine months. The focus was cast on expository essays. Students' writings were analysed to see how their language choices changed over time. The result showed that students gradually produced better writings through the use of grammatical metaphors (Maria Ceceilia Colombi 2002).

Similarly, Byrnes's (2009) L2 German writing course was also conducted with the SFL theoretical framework. It traced the development through a central construct in the theory, the meaning-making resource of grammatical metaphor. The study observes the writing developments of fourteen writers in three years. It used quantitative measurements and in-depth qualitative observations to trace the learners' language development such as corpus analyses of the average use of words, T-unit and clauses and lexical density (content words per clause) by level. Byrnes (2009) found that learners have improved their linguistic proficiency through the use of metaphor, in terms of occurrence, in terms of functional variety, and in terms of accurate use. He summarised that the increasingly rich and sophisticated use of grammatical metaphors is indispensable for realising such meanings. Byrnes, Maxim, and Norris (2010) also developed research about writing development. They held a long-term study for 4 years. The project studied the writing ability of undergraduate foreign language (German) learners. The curriculum consists of genre-based writing tasks including personal letters, thank you letters, feature articles, journalistic reports etc (from levels 1 to 4). Each level has specific and clear learning and

instructional goals, in terms of discourse level, sentence level, and lexicogrammatical level. The syntactic complexity of the texts was measured by the mean length of T-unit and clause, and clause per T-unit. They concluded that the language proficiency and genre experience of students have increased in the process. Learners produced complex syntax in a clearer way in comparison to their first drafts. The advanced students showed the ability to produce syntactic structures in German that are as complex as those produced by graduate students.

In summary, the SFL approach to genre-based teaching has been proven effective through various empirical studies. It has been found that the approach allows L2 and FL learners to develop more syntactically complex structures, which is an ability highly dependent on rich genre knowledge, and the expansion of lexicogrammatical resources. Moreover, the SFL approach was effective in improving students' written texts through the use of grammatical metaphors, increased awareness of discourse-semantics and the inclusion of rhetorical competence in their writing. These studies also examined the effectiveness of 'the teaching-learning cycle' and provided details of the process of creating genre-based classes and the necessary teaching methods. The target teaching languages such as English, German and Spanish go about teaching genre texts in various different ways, but the pedagogical goals and teaching methods are generally agreed upon. It is understood that explicit genre teaching is the most effective for the student's writing development. Some scholars criticise the explicit genre teaching methods and argue that they may not be beneficial (Details in 2.4.3). It is argued that explicit genre teaching methods may prevent students' creativity due to the complex and detailed nature of genre rules. However, this study will demonstrate the effect that the SFL's explicit genre pedagogy had on my research, and the pedagogical values it can add to the KFL field, supported by the results of my experiment.

#### 2.4.2.2 The review of the ESP approach to genre-based classroom research

ESP genre-based pedagogy particularly emphasises that students need to be offered a variety of genres and rhetorical experiences, and they should be required to reflect on their genre practices such as academic disciplines and particular professions. As discussed in the ESP pedagogy, the teaching method tends to stress ‘rhetorical consciousness raising Hyland (2004:50)’s about text structure through classroom analyses of the genres and students need to write. Yasuda (2011) states that ESP genre analysis has been researched mostly through in-depth ethnographic observation of students’ participation in genre-based classrooms. Several studies focused on the effect of particular instruction on writers’ rhetorical consciousness-raising such as Cheng (2007); Hyon (2001). Moreover, several ESP studies conducted in-depth analyses of qualitative data such as interviews and discussions and holistic assessment of learners’ writing performance.

Firstly, regarding the aim to raise students’ genre awareness of the conventions of different genres, Hyon (1996; 2001) discussed how the genre can be used as a pedagogical tool and investigated the impact of genre-based pedagogy on ESL students’ reading and writing skills in the classroom. This research particularly focused on the long-term effects of such techniques. She investigated the extended effects of an EAP genre-based reading course on eight adult non-native speakers. Interviewing the students one year after the instruction, the study examined how the students relate the genre-related knowledge they learnt in class (hard news story, feature article, textbook, and research article) to the texts they are required to read later, and also to their reading interests. Students’ commentaries on the text passages and impressions of the class indicate that a number of students remembered the genre features learnt in class and they did apply the knowledge to their later L2 reading and writing. Several interviewees indicated that there are some positive results from this course such as better recognition of genre, greater attention to rhetorical features in texts, understanding where to

locate key information, increased reading speed, greater confidence and enjoyment in reading, transfer of course knowledge to varied texts and help with their writing. In a similar vein, Hyon (2002) conducted a reading course that studied four different genres and their effects on the improvement of students' reading ability. The course was designed for L2 undergraduate, graduate students and university staff. The course lasted for twelve weeks and had a weekly class that lasted for one hour and twenty minutes. The course resembled other ESP and SFL genre applications in terms of its use of explicit discussion, modeling, and analyses of genres. This study used several detailed methods of instruction. Each genre unit contained tasks that elicited students' observations about text features. For example, to allow them to examine the structure of the research article, students were given a modified introduction of a research article and asked to discuss in pairs what messages the author was aiming to convey in each of the segments. There were also class activities such as recreating cut-up research articles and analysing genres through sample text. For each genre, the class focused on the connections between genre knowledge and students' reading in English. To examine the effectiveness of these tasks, students were given a text description exercise that aimed to assess their recognition of genre features covered in the course, using a new set of genre examples. The exams were coded for whether students labelled the passages representing particular genres, and whether they described the content, structure, language style and purpose features of the texts. The results showed that most students successfully labelled the genres of the four texts and described their content, structure, language style and purpose features, and gave examples from the texts. Students were also interviewed about the course and its influence on their reading abilities. To conclude, from the students' interviews, the effectiveness of the course was positive, that is, students were more aware of the genres of texts, and their attention to formal rhetorical features in texts increased too. According to the students' comments, genre-based

reading instruction can effectively enhance students' L2 writing abilities, given that it provides students with the frameworks to compose their own texts.

Cheng (2007; 2008) examined how students learn from genre-based writing instruction, with a focus on various genres such as job application letters, wedding announcements from local newspapers and academic research articles. The course was designed for twenty-two L2 Chinese, Korean and Saudi Arabian, Ecuadorian and German graduate students. They had two 75-minute classes every week, and the course lasted for 16 weeks. Students were encouraged to analyse the genres and prepare the writings by themselves. They also wrote assignments that required the learners to experiment with different rhetorical organisations and lexicogrammatical realisations they earned from their genre analysis tasks, such as the tensions between writer, reader, purpose, and content. Cheng (2007) chose to examine a student's second writing assignment, their comments on this writing assignment, the text-based interviews related to the particular assignment, and their literacy narrative. A constant-comparative method was adopted to develop categories and thematic patterns. The results showed that the student does not only identify consistent generic genre features but also underlined the rhetorical parameters such as reader, writer, and purpose of the texts. Their rhetorical and evaluative readings of the genre indicate the usefulness of genre as an explicit, supportive tool to improve students' academic literacy.

Second, several studies indicated that genre-based instruction can help students become skilful and aware of genre participants. Yasuda (2011) discovered that in the EFL course at a Japanese college, genre analysis and writing activities allow students to produce emails in a more appropriate, organised, and accurate way. The goal of this study was to document the ontogenetic development and longitudinal transformations of Japanese EFL writers' rhetorical awareness, writing performances and lexicogrammatical choices as students progressed through one-year genre-based English writing courses. Thirty students were divided into two

different levels and the study examined how to write emails. In order to see the students' longitudinal changes, various methods like questionnaires, interviews, free writing, teacher-researcher-filed notes, and pre-instructional and post-instructional writing were used. This study showed that the students demonstrated a noticeable change in terms of the ways they conceptualised the genre. This was shown by the contrast between their first email writing and the task of summary writing later. Moreover, their focus shifted to more genre-specific lexicogrammatical issues that accommodate the given rhetorical context. Students also learned to produce the genre more appropriately. The assessment criteria included genre-specific rubrics, task appropriacy (tone, register, audience awareness), cohesion and organization and grammatical control. However, due to the short time of learning, students were not able to develop the ability to produce more syntactically complex texts.

Henry and Roseberry (2001) led research on genre-based writing classes, based on move analysis. The experimental group of learners indicated a positive result of genre-based instruction. An awareness of genre structure enabled learners to easily organise materials and better integrate elements of more highly textured writings. Similarly, Dudley-Evans (1995) researched the pedagogical benefits of model analysis. To promote students' understanding of the communicative purpose and research articles across disciplines, the course encouraged students to analyse the organization patterns of research articles in various disciplines through move analysis. He specifically emphasised the pedagogical benefits of move analysis of research articles in different disciplines. Dudley-Evans (2002) pointed out the danger of an over-prescriptive approach to academic writing as a genre. He argued that it is more feasible and more relevant than the attempt to establish or teach a pattern of moves.

Flowerdew (2005) described an English for Occupational Purposes writing course for students at a Hong Kong university for one academic term. Several genres such as lab reports, projects and dissertations were selected as target genres. This study focused on the sequences

of genre-based tasks. Flowerdew (2005) suggested that students' model analysis served as a tool for them to successfully complete their project reports at the end of the course.

Negretti and Kuteeva (2011:107) observed that, through comparison tasks on RA genre features, Swedish ESP students developed "declarative and procedural metacognitive awareness" that is applicable to their writing tasks. They suggested using a metacognition framework to study L2 academic writing practice. These research journals testified that genre-based instruction can equip students with better genre skills and consciousnesses. It is also important to acknowledge that classroom teaching is only one of the many ways to facilitate students' learning of genre.

There are some research journals that compared the two different genre-based approaches. Pang (2001) investigated how second language learners write film reviews after being instructed. Participants included thirty-nine Chinese undergraduate students, most of them were first-year students of English Chinese translation major. They attended a three-week English course and were required to write a film review of 300 words. They also had to complete the pre-test and the post-test. With two genre teaching approaches – textual analysis and contextual approaches – the study analysed students' writing performance to see the effects of the two approaches. The results showed that both approaches provide almost equal results, in terms of the quality of the student's writing and the strategies they used in the process. To examine the effects of the two different genre approaches – explicit and implicit genre instruction - several studies revealed that explicit genre-based teaching was more effective than implicit genre-based teaching. This is because it helps both students and teachers identify the learning required (Hammond 1987). Mustafa (1995) examines the effect of raising university students' awareness of term paper conventions through formal instruction in L2 on producing this genre. The data collected by the researcher included the answered test paper, student's writing, questionnaire results and transcriptions of structured interviews. Mustafa (1995) stated that his participants'

one-term explicit genre-based writing course demonstrated better writing ability in comparison to students who were taught only implicit genre knowledge.

In summary, the ESP genre scholars' genre-based classroom research is highly relevant to this current study. The ESP offers methods to teach a variety of genre texts with both a wide-angle and a narrow-angle, and these methods are widely used in academic settings. The ESP methods are based upon Swales's (1990) genre analysis which is aimed at raising university students' genre awareness, specifically the conventions of different genre categories. The purpose of my research is to examine genre pedagogy from schools like the ESP and scholars like Swales, and determine whether their methods are effective for KFL learners, ESP genre classroom research was the foundation for my study's classroom research design. Researchers Hyon (2002) and Cheng (2007;2008) were particularly relevant to me, their work demonstrates how a genre reading class should be designed and what criteria are needed to assess university students' genre awareness and genre knowledge in order to investigate the effectiveness of the methods. With the implementation of Hyon's (2002) design for genre-based teaching in a reading class, I was able to determine the effectiveness of the teaching methods through an in-depth analysis of students' post-class interviews in which they detailed their perception of the genre class.

Several studies have indicated that genre-based instruction has the potential to help students become skilful and aware of genre participants, this is supported by evidence that states that an increase in the conceptualisation of genre, increased use of genre-specific lexicogrammatical choices for the rhetorical context and use of rhetorical parameters such as who the reader is, who the writer is, and purpose of the texts. With that in mind, this study wants to determine how genre-based teaching methods affect KFL students' rhetorical choices in their writing, how genre knowledge and awareness differ from each other before and after the class and why these methods are beneficial to KFL learners.

### 2.4.3 Criticisms about genre-based pedagogy

Freedman and Medway (2003) criticised explicit teaching of genre with two hypotheses. First, explicit teaching of genre is unnecessary due to the complex and detailed nature of genre rules; it is impossible to teach every detail and rule. If it is attempted, it can lead to misuse and misunderstanding among students. The second hypothesis is employing a restricted or limited method of teaching genre that is in acknowledgement of the impossibility and uselessness of attempting to tackle the topic of genre but allows for some teaching for the possibility that it may benefit some students. Her reasoning behind these arguments is first, that it is hard to summarise the rules for genre, because they are constantly changing. Second, the rules of genre are complex and numerous. Third, inaccurate representations of the genre rules from an instructor can lead students to overgeneralize or focus on formal features rather than the actual meaning of the text. Lastly, genre learning can be generated by exposing students to genre texts and allowing them the freedom to recreate them on their own and learn from feedback. Explicit teaching could interfere with students' tacit immersion.

Although Hyland (2004) researched several theories of genre-based instruction, he had reservations about the lack of critical thinking in the approval of genre-based pedagogy into L2 language teaching methods. He poses his critiques with three arguments. First, genre is practically difficult to teach in the classroom because once it is removed from its' original context the rules and structures become far too complex and diverse. This argument comes from North American genre researchers (Freedman and Medway 1994) and social practice theorists (Lave and Wenger 1991). Particularly, the theory of 'Situated learning' (Lave and Wenger 1991) is the belief that the most appropriate way for students to gain knowledge and skills is by participating directly in social communities. In the real world, genre texts exist to portray deeper meaning, they have social implications and exist in a certain context. Therefore,

genre-based teaching in the classroom has limitations on providing an understanding of specific genres, it only provides general writing skills that teach students to recreate genre texts. Second, there is the argument on hierarchies, 'genre teaching perpetuates hegemony (Adelia 2009)'. Hyland cited many arguments posed by critical theorists, such as (Benesch 2001) genre-based teaching perpetuates the existing power structures and social inequalities. Dominant cultures remain at the top of the hierarchy because the teaching of genre theory is "accommodationist" and allows students to remove genre texts that carry cultural value from the social context they exist in. Students are not tasked with actually learning anything about the social and cultural implications of the texts that they are using as class material as they are reproducing the dominant discourses without a critical approach (Johns 2001a; Luke 2018). Third, genre-based pedagogy is also criticised for the constraints imposed on the student's creativity. (Dudley-Evans and St John 1998) argue that genre-based pedagogy has a possibility of falling into prescriptivism, which leads to students focusing on certain types of texts and the rules to recreate them rather than studying themselves. Students might be restricted in their writing because they were taught to just pour contents into the frame without making meaning.

As above, there are a number of pedagogical issues surrounding genre-based instruction. To summarise, genre is very complex and vast, so it is difficult to explicitly teach in the classroom. Writing education is a social activity, so there is a limit to the learning that students can engage in in a classroom setting. Genre-based education can interfere with students' creativity and deprive them of opportunities to grow on their own. Genre-based education also has the potential to contribute to social inequality.

Notwithstanding the criticisms and debates, there are many positive results of genre-based approaches that can be found in the results of foreign language teaching, as I reviewed in section 2.4. Genre-based teaching is particularly beneficial to foreign students because it helps them to gain confidence in their writing along with skills and opportunities to engage and

learn about the social and cultural understandings of the language they are studying (Hyland 2004). The SFL views genre as an oriented social process, when teaching foreign students or L2 learners it is very difficult to expose them to the inner workings of the culture and society of the country whose language they are studying. Classroom learning is the only way to study not only linguistic skills but also overall knowledge of genre. Genre-based teaching provides students with the opportunity to engage with the language they are studying in a real-world context by giving them material that is seen every day by members of foreign societies. As opposed to solely exposing students to vocabulary lists and grammar. For students to have a comprehensive understanding of the language they are learning it is necessary to understand the cultural and social implications of genre, this is a big reason for the research behind this study. As a Korean language teacher who is working in the United Kingdom, which is so far removed from Korean society this issue was particularly noticeable for me. As the Korean language becomes increasingly popular for foreign learners over the past ten years, vast amounts of students learn in many institutes all over the world or self-study. Genre is created through social activities and when studying a language outside of the country it is spoken in there are many limitations that prevent students from engaging in those social activities. Genre-based teaching has the potential to expose students to the real-world implications of their language studies while in the classroom. Nothing compares to the full immersion of studying a foreign language within the country it is spoken in, but genre-based teaching has the potential to make up for the limitations of classroom learning as it is not feasible for most learners to study in a foreign country. Bazerman (1997) supports this argument by emphasising the positives of learning in the classroom, Situated Learning is not only a legitimate way to learn a language but there are also many aspects of language that are best learned in a classroom setting with content lectures. Bazerman argues that this is the case for the foundation of many subjects.

Addressing the argument that genre-based teaching prevents creativity, Hammond and Macken-Horarik (1999) argue that genre-based pedagogy does not eliminate critical analysis in any social context, profession, or academic community. It provides learners with an important foundation for critically reflecting on the texts during the recreation process. Once students possess the ability to use genre knowledge, it allows them to make their own creative choices and it facilitates expression (Hyland 2004). Genre-based teaching only lays the foundation for students' structural and linguistic skills; the focus is on writing structures, and the individual creativity that goes into writing is for the students to determine on their own. Structural frameworks that are a part of genre-based pedagogy do not harm the creative aspect because it helps students determine the linguistic choices necessary to fit the social context they are recreating genre for, this is the role of scaffolding. As an example, Drajadi (2014) conducted a writing project in their English language class for high school students in Indonesia, which entailed writing a narrative text through genre-based instruction, they stated that students' creativity, motivation, and teamwork were improved. Drajadi (2014) states that genre-based teaching allowed them to teach their students to build a foundation of knowledge for the genre they are recreating, i.e., how to write, compose sentences, and create comprehensive paragraphs, these tasks are extremely difficult for foreign language students learning English. Through genre-based teaching, the students were provided with the necessary knowledge and skills to recreate genre texts on their own, which allowed them to focus on the creative aspects during the actual writing process, rather than being worried about implementing the correct structural framework.

It is true that genre is very complex, vast, and constantly changing, so it is difficult to explicitly characterise each genre, for example, the narrative genre, considered a part of the macro category, is very convoluted and has many layers and types of texts. To provide thorough genre-based teaching, genre analysis must be the first priority because it gives students the

ability to exercise genre knowledge which allows them to differentiate between text types, this creates stored knowledge of genre features that is necessary for reading comprehension and genre text writing. This then allows students to engage with the social and cultural aspects of learning a foreign language, and allows them to exercise their creativity, and have confidence and enjoyment while reading foreign texts. The critiques of genre-based teaching are valid, but with proper preparation and research from language teachers, the concerns can be addressed, and genre-based pedagogy is an excellent addition to foreign language classrooms. The benefits for foreign language students outweigh the possible negatives.

## 2.5 Research questions

This study aims to explore the potential of genre theories in Korean language education, with a particular focus on reading and writing, and to investigate the efficiency of genre-based pedagogy based on my classroom research. Ultimately, this thesis will provide guidelines and suggestions for developing genre-based Korean reading and writing materials for advanced Korean learners. In order to make this objective manageable for this study, it has been broken down into the following questions:

1. How effective is genre-based pedagogy in enhancing reading and writing skills?  
and Korean language development overall?
2. How effective is genre-based pedagogy in increasing their genre knowledge  
and overall genre awareness?
3. What should be added to the genre-based materials through their development within  
experimental classes?

The first question aims to examine the effectiveness of genre-based teaching within a Korean reading and writing course. This is achieved by closely examining students' writing and determining how classes affect students' writing structure and lexical and grammatical choices within different genres. Also examined are the effects of the genre-based classes on students' reading, with skills such as reading strategies or understanding of context.

The second question looks into the effectiveness of the genre-based classes in increasing students' genre awareness with regard to the four different social situations established through the Korean texts. This is done through the instruction of four different texts such as an academic thesis, new articles and explanation essays in humanities books and travel essays to contrast with previously acquired genre knowledge and to assess how genre awareness transfers when new genres are introduced.

The third question aims to establish guidelines for developing genre-based materials and to clarify the vital elements of these genre-based materials, particularly for advanced Korean learners. This will be achieved through three experimental genre-based classes based around different levels of transparency in the teaching methods (explicit, implicit or absent, not addressing the categorization or the genre-based nature of the materials).

A summary of research questions, collected data, and exam details are listed below.

	Research questions	Collected data	Exam details
1	How effective is genre-based pedagogy in enhancing reading/writing skills? and language development overall?	To examine students' reading skills, a reading test was conducted.  To examine students' writing skills, genre text essays were assigned.  Experiment groups: 2 groups with genre-based instruction, 1 group with genre text exposure but no instruction, and 1 group with 0 genre engagement.	Students were asked to determine genre type (i.e news article vs academic thesis) and asked to underline features that identified the genre. And then tasked with describing said characteristics to me. Students were asked to write an example for each genre text category after the reading class. Through my experiment, based on my data, I was able to determine that genre-based pedagogy improves reading and writing skills. My data also supports the conclusion that genre-based teaching improves language development

			overall.
2	How effective is genre-based pedagogy in increasing their genre knowledge and overall genre awareness?	Based on the data collected from the reading and writing exams. As well as the student interviews I conducted in which I asked students their opinions on genre-based teaching, the interviews were only conducted with the students from the two genre-based teaching groups.	Based on a student's performance during the reading exam, I was able to determine their levels of genre content and awareness.  Based on a student's ability to replicate genre type in their essay assignments is also indicative of their genre knowledge and awareness. (ex. being able to write both a news article and an academic thesis)
3	3. What should be added to the genre-based materials through their development within experimental classes?	Data was also collected from student post-interviews conducted with students from the two genre-based teaching groups. Also, from my own personal research journal.	The questions asked during the post-interview ranged from asking students about their opinions on genre-based teaching, compared to their previous Korean learning experiences, what they liked or disliked, and what they would change or add.  The journal is one that I kept throughout the whole process. It detailed my daily thoughts and opinions as a teacher based on what I noticed in my students or from what they were able to teach me.

Table 2.5. Summary of research questions, collected data, and exam details

## 2.5 Summary

This chapter surveyed three different genre theories and introduced the rationale behind this study – SFL, ESP and NR. Despite different approaches, they share the common goal to discover the relationship between writing activities and particular contexts, as well as engaging their targeted social groups more effectively. This chapter defined the meaning of genre knowledge, and the role of genre awareness and discussed how it can be applied in classrooms. Genre knowledge is not simply linguistic knowledge, it is multi-layered including non-language-specific genre knowledge, genre scholars emphasise that genre knowledge is an individual's repertoire that results from repetitive behaviours in a particular social group. Within this understanding, genre-based teaching methods are meant to offer better tools and support as it helps students to engage with the necessary social contexts, where the targeted

genre is primarily used based on explicit knowledge of social linguistic features and knowledge. In the Korean context, appropriate registers and use of politeness are challenging for learners as the Korean speaker can systematically encode social relationships with the listener and the people they are talking about through the language that they use (Yeon and Brown, 2012), by adding a suffix or through the use of specific informal or humble expressions. As the SFL has pointed out, learners' knowledge of the three dimensions such as field, tenor and mode is essential to create a text using the appropriate language. If genre-based pedagogy increases learners' genre sensitivity and knowledge of both the language and non-language-specific genre details, it may prove to be helpful to KFL learners' language use.

In the following chapter, I will further argue how genre knowledge can effectively be applied to the teaching of advanced Korean. Choosing 4 micro categories and genre texts from different actions will review the characteristic linguistic and structural features of Korean language genre texts.

### **Chapter 3: Reviews of Genre characteristics in Korean texts**

#### **3.1 Introduction**

This chapter reviews existing research works on the linguistic characteristics of Korean genre texts. This is an important preparatory step before identifying appropriate experiment class materials. “The teaching-learning cycle (Feez 1998)” in SFL outlines the process of learning a genre and divides it into several stages. As the key stage in the cycle, “Modeling” analyses a genre and reveals its features such as the social purpose of genre, the specific structure and associated “lexicogrammar (or lexico-grammar)”. The term lexicogrammar according to Halliday (1996) plays an important role in the SFL pedagogy. At a micro level, the lexicogrammatical features of a genre, such as vocabulary and grammatical patterns that help to express the genre’s characteristics, are examined (Bhatia 1993). These patterns may include recurring words, phrases, tenses, and various syntactic constructions. Genre scholars are interested in these features since they believe the features can offer linguistic options for communication within the specific genre, guiding learners to construct better genre texts on their own.

To investigate the lexicogrammar features of genres, genre analysis represents the study of linguistic behaviour in academic and professional fields (Bhatia 1993; James R. Martin 1985; John Swales 1990; J. R. Martin 1993). Hyland (2014) believes that genre analysis is helpful for teachers to uncover the connections between language and types of texts, between forms and functions. It therefore can benefit students’ awareness of genres. There are different approaches to conducting genre analysis, namely “manual approaches” and “corpus linguistic approaches” (Hyon 2017). Bawarshi and Reiff (2010:193-194) suggest the steps of manual approaches to genre analysis for students<sup>6</sup>. While SFL scholars emphasise the grammar of texts, ESP scholars focus on the situational uses of the target texts. SFL analysis understands how writers make

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<sup>6</sup> Bawarshi and Reiff (2010:193-194) suggest the steps of genre analysis in the classroom setting. First, the student starts with verification of using the genre in the real world. Through interview or observation, students will examine where, when, how and why is the genre being used. After the examination, students will identify how rhetorical patterns are used in this genre, based on the choices of content to technical terms. Lastly, the students will find out what these patterns tell about the inherent attitudes, values, and behaviours of the genre.

their grammatical choices to express particular textual, ideational, and interpersonal meanings. The patterns of modality, types of nouns and verbs and cohesion also helps construct functional stages of the text. An example of SFL genre analysis is outlined in table 3.1.

<p><b>Social purpose</b>  Recount, that is, “tell what happened”. The purpose of a factual recount is to document a series of events and evaluate their significance. The purpose of a literary recount is to relate a sequence of events and make it entertaining. This generally includes the writer’s expressions of attitude about the events.</p>
<p><b>Structure</b></p> <ul style="list-style-type: none"> <li>- An orientation providing information about who, where and when.</li> <li>- Events are usually recounted in chronological order.</li> <li>- Personal comments and/or evaluative remarks interspersed throughout the record of events.</li> <li>- A reorientation that “rounds off” the sequence of events.</li> </ul>
<p><b>Grammar</b></p> <ul style="list-style-type: none"> <li>- Use of nouns and pronouns to identify people, animals, or things involved.</li> <li>- Use of action verbs to refer to events.</li> <li>- Use of past tense to locate events in relation to the writer’s time.</li> <li>- Use of conjunctions and time connectives to sequence the events.</li> </ul>

Table 3.1. General features of a recount genre (Board of studies 1998)

On the other hand, the corpus linguistic approach relies on electronic software and online corpora to uncover linguistic patterns in a set of genre. As demonstrated in a number of genre studies (Ghadessy, Henry, and Roseberry 2001; Granger, Joseph, and Stephanie 2002; Henry and Roseberry 2001; Bumard and Tony 2000), corpus analysis is a representative methodology for ESP genre studies, since many of corpus linguistics use the tagging system to code the generic ‘move structures’<sup>7</sup> of the ESP texts (L. Flowerdew 2005).

In KFL, genre theories have seldom been tested and argued before the mid-2000s. Only recently, theoretical discussions of genre analysis in KFL have been applied by the three genre schools. Swales (1990)’s ‘CARS Model’ has an important impact on the teaching of Korean for an Academic Purpose (KAP). Based on Swale’s CARS Model, Park (2005) studies the

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<sup>7</sup> Move structure was already mentioned in the SFL theories. Swales (1981, 1990) proposed and developed the concept of a move, a structural segment that has a specific communicative function and purpose, to analyse textual structure.

linguistic features of the literature reviews of 20 master's theses, using the method of corpus-based analysis. Park (2005) suggests that there are two Moves, '1A-1C-2A-2C', which are frequently used in literature reviews in the Korean language. After discovering these characteristics, this study also conducts a genre-based writing class to ascertain the usefulness of genre-specific knowledge in academic writing. Beginning with Park(2005)'s study, many genre research journal attempts to discover the characteristics of academic genres such as thesis and essay, through which they also aim to shed light on writing education. Research works on the genre features of a thesis, for example, have been extensively done, by different scholars (An 2011; Seo 2012; Yoon 2012; Suyeon Park 2016) focusing on different parts like introduction, conclusion and literature review.

Many specialised corpora and SFL approaches of genre analysis have been applied to identify the features in Korean genre texts. The genres included in these specific corpora vary. Existing genre studies on Korean language education are limited to eleven genres: 1) academic thesis (E. Park 2005; An 2011; Yoon 2012; Seo 2012; S.Park 2016) 2) personal statement for applying for a job (Ha 2013), 3) business email and general email (I. H. Hong 2013), 4) exam answers (J. Jung 2012), 5) academic statement of purpose (Y. Jung 2016), 6) newspaper editorial and news article (Bae 2013; S.Lee, Sim, and Shin 2017; H. Kim 2017b), 7) persuasive text (Yunmi Chae 2017), 8) argumentative text (H. Lee 2013; Lim 2015; Y.Chae 2013), 9) academic spoken discourse (Y. Hong 2014), 10) account texts regarding a trip (N. Park 2014), 11) explanatory text (Yang 2013).

The advantage of using genre analysis for a language classroom is that the learners' rhetorical consciousness can be enhanced by exploring the relationship between genres and their social, and communicative purpose. Knapp and Watkins (2005) point out that learning to apply relevant structural and grammatical knowledge in producing an appropriate text is a better way of learning, in comparison to learning the stages of a variety of different text types.

Therefore, as a first step, teachers should provide students with the target genre's language features, helping them to fulfil different purposes of writing. Through this, learners can identify diverse themes of a social genre.

Genres such as narration, description and report are sometimes referred to be text types, which can be used in creating many different kinds of genres (Hyland 2004). The term microgenre is sometimes used to refer to larger, more complex genres. Thus, a microgenre such as a news article might be composed of several macro genres such as exposition, discussion, and rebuttal. However, macro genres are also important to the research of KFL for Korean learners who encounter a genre text for the first time. Therefore, this chapter focuses on the features of three different macro-genres: argumentative text, explanation essay, and narrative text. It then moves to four micro-genres in different social actions including dissertations, news articles, explanation text in humanities books and travelogues (Reasons for reviewing these four genres are in chapter 4.2). The features of each genre will be reviewed in two aspects: their structural and lexicogrammar features, which will be summarised from existing studies of these four genre texts in Korean.

## 3.2 Review of characteristics of Korean macro genre

### 3.2.1 Argumentative text in general

On a macro level, an argumentative text presents a writer's opinion logically. Macken-Horarik (2002) states that an argumentative text "argues for a particular point of view on an issue. An exposition gives reasons to support a thesis and elaborates this using evidence." This genre consists of five stages – thesis, position, preview, arguments and reiteration. However, from the SFL and ESP perspectives, more detailed and specific explanations of the social purposes and social locations of the selected genres are needed. It is an important and influential process to identify the features of the argumentative genre, according to. They raised some

examples from English texts, as shown below. Although their study focuses on native English speakers in primary schools, it details the basic characteristics of the argumentative genre, in terms of their types of verbs, cohesion (conjunction, and chains of related lexical items) and vocabulary, which can meaningfully inform the analysis of argumentative Korean texts.

<p>1. Mental verbs are used when expressing opinions. (e.g. We <u>believe</u> teachers shouldn't...)</p> <p>2. Connectives are used in arguing to maintain logical relations and to link points. (e.g. <u>Firstly</u>, <u>secondly</u>...)</p> <p>- Causal conditional connectives are used to introduce counterpoints. (e.g. They die <u>because</u> the oil stops them from...)</p> <p>- Comparative connectives are used to introduce counterpoints. (e.g. <u>however</u>, <u>on the other hand</u>...)</p> <p>- Connectives are used to exemplify and show results. They are also used in concluding statements to finalise the arguments. (e.g. <u>consequently</u>, <u>therefore</u>...)</p> <p>3. Movement from personal to impersonal voice.</p> <p>- The personal voice is used to indicate a subjective opinion such as through the first-person pronoun <u>I</u>, or through the use of the second pronoun <u>you</u>. ...</p>
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Table 3.2. Grammatical features of arguing genre in English (Knapp and Watkins 2005:188-189)

Argumentative texts in Korean are an essential genre to KFL for intermediate and advanced learners to systematically reveal the writer's arguments and opinions on a subject (J. Lee 2015). This genre requires a strategy to provide reasonable arguments logically in order to persuade the readers. Learners often find it more difficult than other genre texts. Im (20011) states that argumentative writing knowledge in KFL can be divided into three categories, which are content knowledge, genre knowledge, and reader knowledge. Content knowledge means knowledge or information about an argument. Genre knowledge refers to knowledge of the definition, nature and composition of an essay, as well as the vocabulary and expressions used

in the text. Reader knowledge refers to rhetorical knowledge used to persuade a reader (Im 2011). She implemented different terms of knowledge for the argumentative text however this study implemented a single broad all-encompassing term, genre knowledge. Im (2011) explores the genre features of the argumentative genre from a macro perspective and defines knowledge of this genre into four different categories: characteristics, construction, expressions, and vocabulary, which can be useful for the analysis of genre features.

Genre knowledge element	Example
Characteristics	<ul style="list-style-type: none"> <li>- An argumentative text makes a reader agree with his or her opinion or causes a change in behaviour by using his or her argument logically.</li> <li>- Assertions are opinions that need to be agreed by and can persuade others. Central arguments (the main topic) and specific arguments (method, solution and response) are examples.</li> <li>- The rationale provides logical support to the argument. There are the central reasons (or causes) and the supporting reasons (data).</li> <li>- There are explanatory text and persuasive text under the umbrella of argumentative text.</li> <li>- Materials supporting the rationale include common sense, universal or general truth, statistical data, historical facts, meaningful phrases (proverbs, maxims and idioms), and new information.</li> </ul>
Construction	<ul style="list-style-type: none"> <li>- In general, there are three parts: the introduction, the main body, and the conclusion</li> <li>- The introduction raises the research question, clarifies background information, and reveals the argument in advance.</li> <li>- The main body develops the argument to be the central part of the article. Supporting evidence should be raised along with the arguments.</li> <li>- Conclusion ends the text by summarising, wrapping up and emphasising.</li> </ul>
Expressions	<ul style="list-style-type: none"> <li>- Objectives should be substantiated by facts.</li> <li>- Subjective should be justified logically.</li> <li>- The rationale behind the argument should be compelling and presented diversely</li> <li>- The subjective style (I, you, we) is used to express subjective opinions.</li> <li>- The non-subjective style is used to express an objective opinion.</li> <li>- Excessive modifiers and exaggerated expressions disrupt readers' focus on the main topic</li> <li>- Excessive emphasis or emotional appeals risk the loss of clear logic.</li> </ul>

Vocabulary	<ul style="list-style-type: none"> <li>- Psych verbs are used to express opinions.</li> <li>- Conjunctions are used to maintain a logical relationship. Specifically, sequencing conjunctions (first, second), conditional conjunction indicating cause (because), comparative conjunctions (but, on the other hand), and additional conjunctions (and hence, therefore) are examples</li> <li>- Nominalisation is used to summarise information or deal with abstract issues in the argument. The subject of action can be removed to increase objectivity.</li> </ul>
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Table 3.3. Genre features on argumentative text (Im 2011:37-38)

As shown in table 3.3, argumentative texts include specific arguments and evidence to support the argument, and it intends to persuade the readers to agree with the writer’s opinions. When constructing an argumentative text, various organisational methods, such as the causes, results, comparisons, and examples, are used to reveal the contents of the thesis. An argumentative text uses different logic and tones, depending on whether it is an argument about objectivity or subjectivity. It does not use excessive emphasis or exaggerated expressions. In terms of vocabulary, different conjunctions are used to show comparative conditional and sequence.

Similar to Im (2011)’s study, Jo (2005) details the structure of an argumentative text. He particularly describes the purposes of different sections (introduction, main body and conclusion) and the strategies to write them. The introduction starts with the writer’s opinion or argument. In this part, the writer states the purpose or reason of this argument and then presents the direction of the main body. The writer persuades readers with various grounds in the main body by providing valid and diverse arguments. The conclusion summarises the main body. This step also includes the writer’s suggestions and predictions of future directions. Although clear lexicogrammar features are not found, essential components and writing strategies for the three components are detailed in the table below.

Introduction	Main body	Conclusion
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Presentation of position and presentation of opinions	Composition and organisation of argument, verification of argument	Conclusion
<ul style="list-style-type: none"> <li>① Reveals visible problems and draw readers' attention to them.</li> <li>② Reveal the motive or reason for writing – to present a question</li> <li>③ Clarify the direction of what you want to assert – hints and guidance about the subject</li> </ul>	<ul style="list-style-type: none"> <li>① The main point is to make one's opinion and argue – develop an argument</li> <li>② Fully articulates the logical basis of one's argument or view with specific examples.</li> <li>③ To present and persuade by presenting various practical ways to solve a problem.</li> </ul>	<ul style="list-style-type: none"> <li>① Induce a reader to reach a conclusion</li> <li>② Conclude and finalise claims.</li> <li>③ Use strategies such as making personal statements, predictions, or summaries.</li> </ul>
<Expression strategies >	< Expression strategies >	< Expression strategies >
<ul style="list-style-type: none"> <li>① Quotation</li> <li>② Specific examples; statistics</li> <li>③ Introducing a phenomenon</li> <li>④ Introducing a problem</li> <li>⑤ Introducing a justification</li> <li>⑥ Quotation of Maxim or proverb</li> <li>⑦ Present the motivation for writing</li> </ul>	<ul style="list-style-type: none"> <li>① Organise evidence and other materials that support the argument, according to the structure of the argument.</li> <li>② Find a solution to the problem and develop your argument.</li> </ul>	<ul style="list-style-type: none"> <li>① Summary of one's opinions</li> <li>② Presenting an action task</li> <li>③ Further emphasis on the argument</li> <li>④ Presenting a prediction</li> </ul>

Table 3.4. Structure of general argumentative text (Jo 2005:39)

Based on the genre classification done by Macken-Horarik (2002), E. Lee (2011) classifies texts for Korean writing classes into five macro-genres. In her view, the argumentative text has five categorizable characteristics: communication purpose, the relationship between writer and reader, structure and formal characteristics, type of argument, topic and content characteristics, and rhetorical characteristics. The details are as follows:

Communication purpose	To convince the reader of the writer's point of view		
relationship between writer and reader	Maintain formality if the identities of readers are unknown		
Structure and formal characteristics	Introduction	Main body	Conclusion
	Steps to Present Your Opinions and Opinions <ul style="list-style-type: none"> <li>① Get the reader's attention</li> <li>② Present a problem</li> <li>③ Hint the topic and guide through the main body</li> </ul>	The main body is the central part of the text. Reveal the evidence, find the solution to the problem, and thus convince the readers <ul style="list-style-type: none"> <li>① The development of an argument</li> <li>② Establish a logical basis and provide specific examples</li> <li>③ Argue for resolution and persuasion (assertive-centre-subsidary)</li> </ul>	Summarise, supplement and summarise the arguments <ul style="list-style-type: none"> <li>① Introduce the reader to reach the conclusion</li> <li>② Summarize the arguments</li> <li>③ Predict or make a personal statement</li> </ul>
	Rhetorical characteristics Inclusion · Comparison · Opposition · Causes · Inductive example · Descriptive example · analogy · authority		
Topic and content characteristics	The themes and contents are closely related to our lives such as science, life, and social common problems.		

Rhetorical characteristics	<ol style="list-style-type: none"> <li>1. Discourse marker for argument type</li> <li>2. A sentence ending</li> <li>3. Formal expression</li> <li>4. Tone suitable for an argumentative text</li> </ol>

Table 3.5. Characteristic of argumentative text in general (E.Lee 2011:47)

E.Lee (2011) states that the purpose of argumentative texts is to communicate with and persuade readers. Therefore, this genre should clearly indicate the author's arguments. Since the identities of the readers are unspecific, this genre should be written in formal languages. Similar to Jo (2005), Im (2011) recommends three steps to structure the text in order to develop an argument: introduction, main body and conclusion. To support an argument in the main body, she suggests seven kinds of rhetorical modes, including comparison, causes, description, and analogy. Although this research thoroughly analyses the features of argumentative texts, the rhetorical features it named are still too broad. H.Lee's (2013) study discovers three specific grammatical elements of Argumentative texts. Firstly, viewpoints are expressed through psych-evaluative expressions. Secondly, in terms of tone, person pronouns are rarely used in the text. This is called an 'impersonal voice'. Thirdly, negative expressions, modality expressions and passive expressions are used as hedges to soften the argument.

In summary, the argumentative text genre has been analysed by several researchers in the KFL field, and the genre analyses that have been conducted are broad. Genre classification for the KFL field is not based on the SFL view of genre, genre is a social action which differs in Korean, however, the research still details essential structural and linguistic features for KFL genre in general. It is particularly useful for developing reading and writing materials for the KFL Beginners level, as argumentative texts are essential. For example, argumentative texts have three steps to their structure; introduction, main body and conclusion this is universally known about the argumentative text genre. The research above suggests how each necessary

step provides concrete and useful strategies for making arguments. Im (2011) and E.Lee (2011) analysed lexicogrammar features, how to maintain the subjectivity of the text using the subjective style and how to maintain logical or abstract main arguments with the use of conjunctions, discourse makers, and nominalisation of formal sentence endings.

### 3.2.2 Expository text in general

Expository is one of the fundamental functions of any language system and it is also one of the most widely used genres in language learning. Knapp and Watkins (2005:97) state that ‘description/explanation enables the categorisation or classification of an almost infinite range of experience, observations and interactions for immediate and future reference.’ Knapp and Watkins (2005:98-99) also outline the commonly used grammar in this genre: 1) when explaining things from a technical or factual point of view, the present tense is predominantly used, 2) relational verbs are used when classifying and describing appearance/qualities and parts/functions of phenomena (is, are, has, have), 3) mental verbs are used to describe feelings in literary descriptions, 4) adverbial phrases are used to add more information about the manner, place or time. Knapp and Watkins’s (2005) genre analysis is based on children’s writing classes. The way they describe grammar is too broad and generalised. But the approach itself is still useful in building novice learners.

Looking at the features of Korean expository text, J.Kim (1997) explains the macrostructure of an expository text generally has three steps: beginning, middle and end, which are widely used in KFL at all levels.

Beginning		Middle		End
·Introductory remarks ·Propose the topic, Methods and scope of practice	→	·The character of the subject ·Major paragraphs + Supplementary paragraphs	→	Closing remarks ·Summary of text · Closing confirmation

Definition of terminology				
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Table 3.6. The general structure of expository text J.Kim (1997:32)

The beginning is the first part of an expository text, and it consists of the purpose of writing, definitions of key terms, identification of subjects that draw readers' attention, and introduction of the whole text. The body starts with an explanation of the contents to facilitate understanding. In the last part of this step, the 'End' summarises the main body, emphasising the main point and making further suggestions. It is important to teach Korean learners the functions of each of the three parts in order to help them persuade their readers effectively.

The expository genre has the purpose to convey information about topics that the reader has limited knowledge of. The writer should assume that they are reaching a wide range of audience members. A distance between the writer and the reader has to be established and therefore the use of formal language is more common (E. Lee 2011). Moreover, to reveal an argument clearly, the coherence of the main body is important. To effectively tie each piece of information, the rhetorical structure such as markers of text structure is often used. Yoo (2003) states that 'markers of text-structure<sup>8</sup>' is one of the characteristics of expository text. This marker can be defined as a device that provides the readers with important clues about the text. Moreover, it explicitly explains the relationships between content elements. Different scholars found different ways to use explanation essays in Korean language education. J.Kim (1997) for example, suggests structures, sign words, example structure and basic schematic organisation based on a literature review of the Korean language.

Structure	Definition	Sign words	Example structure	Basic schematic organisation
Justification	Explains the properties of the target.	That is, - is called -, to explain, - is defined as -	A is B	$\boxed{A} = \boxed{B}$

<sup>8</sup> Different terms have been adopted depending on the scholars. For example, 'discourse marker (Meyer and Freedle, 1984), 'cohesive device (Kim, 2002;2004) ', 'makers of text-structure (Kim, 2002; 2004 and Yang (2008)'

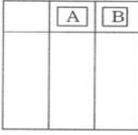
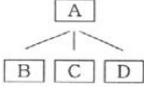
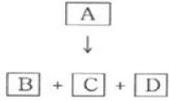
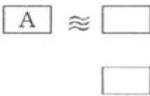
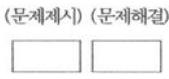
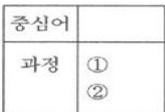
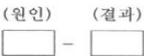
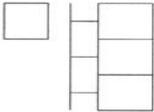
Example	Give specific examples.	For example, an example of -, - type, - form.	B is an example of A.	
Compare	Two events or concepts compared.	in comparison, similarly, as in - and -	A is similar in this respect to B.	
Contrast	To contrast two events or concepts.	However, although – on the other hand, in contrast to – and against –,	A differs from B in this respect.	
Classification	Explains how concepts are classified.	divided into	A divided into B, C and D.	
analysis	Describe the structure by dividing the whole into several parts.	made up of -, - made up of, structure, organization,	The structure of A consists of B, C and D.	
description	It explains things in a conspicuous way.	Inside, -outside, -near, down, far, up.	The figures of A are B, C, and D.	
Problem and resolution	Explain the development of the problem and suggest a solution	What is -, the problem is -, a solution to - is needed to achieve -	The problem of A can be seen as B, C and D.	
Descriptive of Narration	To illustrate events or actions as they occur over time.	Across, up, - from, -in, -in, - in, over, -hour, -when	A acted C and D in/at B.	
Description of the process	To describe a process or part of a step (procedure).	Step, process, first, next.	To be A, procedures such as B, C, and D are necessary.	
Cause and effect	Represent the phenomenon as a cause and result.	Because, therefore, for this reason, as a result, it causes.	A made it B.	
Sequence	To describe and catalogue events in the order in which they occur.	Next, at first, at last, earlier, later, later, - during, -after	A occurred, then B, C, and D occurred.	

Table 3.7. A schematic organisation according to the expository text structure types, (J.Kim, 1997: 27-28)

This table is a useful reference for the development of genre structural knowledge, which shows how the expository text is organised and structured. However, E.Lee (2011) analyses that in Korean textbooks, ‘expository narration’ and ‘problem and solution’ are rarely used in expository texts whereas ‘quotation’ is more often used. Lee, Sim, and Shin (2017) outline the characteristics of expository text in five sections. First of all, the purpose of the expository text is to convey new information to the readers. Since it is targeted at a group of unspecified readers, formal expressions are widely used. Similar to the argument of J.Kim, (1997) and Yoo (2003)’s studies, the construction of the three structures (intro, main body and conclusion) provides specific information about the topic. Expository types can be divided into nine categories, as shown in the table. The subject of an explanatory text usually deals with professional knowledge related to society, culture, economy, history, and politics.

Communication purpose	To deliver the information to readers who have limited information regarding the topic		
Relationship between writer and reader	A relationship that requires formality, due to unspecified audience		
Structure and formal characteristics	<b>Introduction</b>	<b>Main body</b>	<b>Conclusion</b>
	Identify the contents and objects and draw readers’ attention and guide the reader to the main body	Describe objects or contents mentioned in the introduction shortly.	Summarise and finalise the details discussed in the main body.
	Description type Definition Example Quote Comparison and Contrast Classification and Analysis Descriptive narration. Description of process Cause and effect Time Order		
Topic and content characteristics	professional and objective knowledge of society, culture, economy, history, politics, etc		
Rhetorical characteristics	1. Discourse marker 2. A sentence ending 3. Use of formal languages 4. Suitable tone		

Table 3.8. Characteristics of expository text in general (E.Lee 2011:41)

In summary, expository texts in the KFL context, have structural features that are similar to argumentative texts, and they are divided into three parts: introduction, main body and conclusion. The research detailed above details what elements are necessary to form a strong argument to persuade readers effectively through expository texts. Expository texts in the KFL field use various schematic organisations as J.Kim (1997) whose research is detailed above states, they are detailed with sign words and example structures, but these can be regarded as lexicogrammar features in the SFL's view of genre. These linguistic features would be more effective in delivering or explaining information to readers who have prior knowledge regarding the topic. The list of linguistic features is useful not only to students but also to KFL teachers who develop genre-based classroom materials.

### 3.2.3 Narrative texts in general

The narrative genre, including stories, personal recounts and travelogues, is one of the most commonly read and least understood, though many believe it to be easier as it is entertaining in nature, despite the fact that students often do not understand much of the text. It is hard to define the characteristics of narrative text in general, the term being a macro one can be applied to a larger body of texts better suited for other more discrete categories. Many in-depth studies of the narrative genre's characteristics, including those of Knapp and Watkins (2005)'s, present a general basis of grammatical features and structures within narrative texts in English language education, the details of which are elaborated upon below.

1. When segueing people and events in time and space, narrating typically uses action verbs and temporal connectives.  
e.g., One day the man and his son *went collecting* firewood. They *saw* a golden tree.  
e.g., *After* lunch, we walked up to the Sydney morning and saw how they make papers.
2. Recounts and stories are typically written in the past tense unless quoting direct speech.

<p>e.g., His name <i>was</i> bob. ‘You should go on a diet,’ <i>said</i> Clare.</p> <p>3. Narratives often use action verbs metaphorically to create effective images.</p> <p>e.g., It was a terrible argument. Words were <i>flying</i> everywhere.</p> <p>4. Narratives often use rhythm and repetition to create particular effects.</p> <p>e.g., <i>Riding, Riding</i>. The boy went riding across the wintery moor....</p> <p>5. Play with sentence structure is another common feature of narratives. Often sentences comprising one word or a short phrase are used to create poignant effects.</p> <p>e.g., <i>Anger, silence. As the vengeful brother prowls the streets.</i></p>
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Table 3.9. Grammatical features of the narrative genre in English (Knapp and Watkins 2005: 236-237)

The above characteristics can be incorporated into other genres, such as the use of action verbs and temporal connectives, but the use of action verbs metaphorically to create effective images, often utilising rhythm and repetition or comprising one word or a short phrase, are typical grammatical features characteristic of narrative texts.

There are many definitions of narrative genres from an academic point of view. In general, narrative text is defined in three ways in KFL education: First, writings that have a fixed plot describing things, facts, and phenomena. Second, stories that elicit personal experiences or reflect the author’s thoughts and opinions. Third, texts that tell compelling stories about real or fictional events (S. Youn 2011). In summary, narrative texts have structural conditions which are dependent upon the plot and an overarching story that is either real or fictional. The narrative text is one of the most common genres for beginners and intermediate levels in KFL (E. Kang 2007) but there are limited studies on the macro genre of narrative as applied in KFL education, particularly those focusing on lexicogrammatical features and structures. The small number of research materials that do exist focuses on the general structure of the narrative text.

First, S. Lee's (2005) study suggests the narrative texts' structural elements are based on Stein's and Glenn's (1979) story grammar, in which there are six sequences: the initiating event, internal response, plan, attempt, outcome and reaction of the character, or characters, within the story. S. Lee (2005) analysed the materials in KFL Korean textbooks and suggested several strategies to activate the story schemas for learners. Similarly, Oh (2008)<sup>9</sup> suggested methods for analyzing student writing according to the following four aspects: the number of episodes and events in the story, the complexity of their grammatical structuring, the constituent structure of each episode and the sequencing of relationships between a story's events. She also outlines the criteria necessary for a successful advanced narrative text by a KFL student, detailed by the four elements listed below.

Analyses criteria	Results
The number of events	The total number of incidents per episode related to a particular topic has reached at least two.
Story structure	The story structure has been systematically subdivided such as background-event- internal response, and result-end-comment.
Paragraph classification	Categories of story structure, including events, were clearly distinguished.
Background	Background and people's characteristics are described in detail.
Internal/external reaction	Detailed portrayal of the psychology and emotions of characters.
End	Add writer's own comments and audits.
Connections between events and anecdotes.	Connect events from the perspective of the learner's perception and understanding of events and circumstances, rather than simply listing them. Appears as a relationship over time, a cause-effect, problem-solving relationship.

Table 3.10. Criteria of analysis of a narrative text (Oh 2008)

According to the table, the narrative can be taught in KFL via three aspects: selectivity, organization, inference and elaboration. First, a multiplicity of events may enrich the story, but students need to prioritize which ones are central to the plot, establishing some as a focal point

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<sup>9</sup> Oh (2008) state that indicators, connectors are used when connecting key and external information. A rhetorical expression, action or verbs reflecting a character's psychology, and adjectives are used when students elaborate on their writing.

and others as secondary. Second, structure-wise, the storylines systematically must maintain chronological or logical order and consistency. Third, based on the writer's prior schema, detailed descriptions should be added, incorporating the writer's perception and narrative commentary. Although Oh's (2008) study suggests important elements of writing text without the inclusion of specific grammatical or vocabulary-based requirements, due to the difficulty of generalising this genre, this study is significant to present macro-level writing guidelines.

While Oh (2008) is primarily interested in the general structure of narrative texts and creating guidelines for evaluating them, Park focuses more specifically on how students construct narrative writing. S.Park (2015)'s study researches the discursive properties of Korean narratives by L2 learners, particularly focusing on the usage of particles and tenses. This study compares native Korean speakers with Korean learners' narrative writing and analysis how they construct structures of narrative discourse based on the information and applied particles, tenses in personal narratives, personalised narratives, and impersonal narratives. This study did not clearly define the grammatical features of narrative texts but illustrated how the particles 'eun/neun' and tenses are used in the narrative texts.

### 3.3. Review of characteristics of the Korean genre in four different social locations

This study conducted a genre-based classroom with four different genre texts based on the framework of the SFL and the ESP genre schools and their pedagogy. The following section will provide more detailed information on the linguistic features of each genre text category, however, there is limited information on the explanation essay genre in humanity books, and I was unable to provide the same amount of detail in my review that I did for the other genres.

#### 3.3.1. Academic thesis introduction part

Several books entitled ‘writing a thesis’ have been published by different universities in Korea<sup>10</sup>, which aim at different targeted readers. Due to the increasing number of foreign students in the country, there is a higher demand for the studies of Korean academic thesis since 2000. In KFL, following (S.Youn 2011), several studies (E. Park 2006; Yoon 2012; J.Lee 2012; Seo 2012; E.Lee and Y.Kim 2015) have been conducted on Korean learners’ writing of the academic thesis. The language features of an academic thesis are different from other fields such as science or business. Kang (1999) stated that the lexis of academic theses somewhat depends on the field of research, but compared to other genre texts, there are many technical terms, lengthy words, Sino-Korean vocabulary, contracted verbs, phrasal conjunctions, adverb clauses of time, and adverbs.

Looking at the textual structure and grammatical features of the academic thesis, E.Park (2005:20) coins the ‘K-CARS model’, a generalised model of instruction for Korean education.

The list of discourse markers is below:

<b>Move1</b> step 1a  step 1b step 1c step 2	<b>Establishing a research territory</b>  Describe the background of research based on general or historical facts Induce/Raise the need for research Present the need for research Present the purpose of research
<b>Move 2.</b> step 1 step 2	<b>Literature Review</b> Review previous research works Suggests the limitation of previous research
<b>Move 3</b> step 1. step 2a,  step 2b.	<b>the Meaning and Characteristics of the research</b> Reveals the subject and scope of study Raises the research results and meaning and/ or Indicates the structure of the research article

Table 3.11. Generalized Model of Introduction to Dissertation in Korean Language Education

E.Park (2005:206-207).

<sup>10</sup> Joo (2014) states that eight textbooks on the writing dissertation published by universities in Korea, those books focus on general forms and content of the dissertation, not linguistic features.

According to S.Park (2016), the introduction sections in the Korean thesis share a similar pattern of moves and steps with Swales (1990)'s CARS Model. Even though the order of Moves 1-2-3 is different from EAP academic thesis, all the moves are included in Korean theses too. The position of Move 1 (the purpose or need of research) can be changed according to the researchers' decision. Unlike the one in an English thesis, a literature review in a Korean thesis can be included in the introduction and the length of the introduction varies from three pages to twelve pages. E.Park (2006) suggests several formulaic expressions from corpus analysis. These expressions are general discourse markers or specific vocabulary that play significant roles in characterising their moves. These expressions are commonly at the end of sentences. This research has significance in KFL, as it explores whether Swales (1990)'s theory applies to Korean cases. This study provides an analysis of the lexicogrammar features and structural elements of an academic thesis such as moves and steps.

	<b>Contents</b>	<b>Language features in introduction of Korean academic thesis</b>
1-1	<b>Establishing a research territory</b>	<ul style="list-style-type: none"> <li>- un/nun cwungyohan yengyekita:- is/are an important area.</li> <li>- uy toipi sikuphata: The introduction of – is urgent.</li> <li>- choykun –i/ka kangcotoyko issta: Recently – is emphasised.</li> <li>- choykun –i/ka philyohami ceykitoyko issta: Recently it has been suggested that – is needed</li> <li>-choykun –i/ka mosayktoyko issta: Recently – is being sought.</li> <li>- -ey tayhan yenkwuuy philyosengun celsilhatako hal swu issta: It can be said that the need for research on is urgent.</li> <li>-un/nun picwung isskey talwuecyeya hanta: should be treated with weight.</li> <li>-i/ka yenkwutoyl philyoka issta: Research of - needs to be conducted.</li> <li>-ey tayhan yenkwuka pantusi philyohatako pol swu issta: Research of – should be necessary.</li> <li>-un/nun cwungyohakey talwuecyeya hal pwupwunita: this is an important part of what needs to be addressed.</li> <li>-un/nun philswupwulkakyelhan kesita: - is indispensable.</li> </ul>

2-1b	<b>Establishing a niche (Suggesting limitation of previous research)</b>	<ul style="list-style-type: none"> <li>-kulehciman/kulena/haciman: However, but</li> <li>- mipihata/pinyakhata/pwucinhan sangthayita: - is limited, incomplete, inadequate.</li> <li>-ey tayhan nonuyka pwulchwungpwunhata: is insufficient in the discussion of</li> <li>-un/nun toiptoysi moshayssta, -ey tayhan senhayngyenkwunun tumwulta: -/ has not been introduced, a previous study of - is limited.</li> <li>-ey tayhan hwusok yenkwuka celsilhata: follow-up research on – is necessary.</li> <li>yuuyimihan kyelkwulul chacki elyepta: It's hard to find a significant result.</li> <li>-ey hancengtoye issta/acik mihuphan silcengita: it is limited/not yet sufficient</li> <li>-ey tayhan nonuyka keuy cenmwuhan silcengita: There is almost no discussion about -</li> <li>-ey tayhan yenkwuka cekko –tey kuchiko issta: There is less research on-</li> <li>-hankyeyka issta: There are limits -</li> </ul>
3-1a	<b>Occupying the niche Announcing present research</b>	<ul style="list-style-type: none"> <li>ttalase/iey: therefore, accordingly</li> <li>-ul/lul mosaykhay pokoca hanta: would like to look for</li> <li>-ul/lul salphyepokoca hanta, ul/lul kochalhay pokoca hanta:- would like to exam, would like to consider</li> <li>-ul/lul palkhikoca hanta, ul/lul chackoca hanta: would like to reveal, would like search</li> <li>- ul/lul kemcunghakoca hanta, -ey chocemul twunta: to verify/focus on</li> <li>-pon yenkwunun –ul/lul mokphyolo hanta: This study is aimed at –/</li> </ul>
3-v	<b>Occupying the niche Announcing principal findings</b>	<ul style="list-style-type: none"> <li>pon yenkwunun –lose kachika isstako hakeyssta: This study is valuable that -</li> <li>- teyey towumul cwul swu issta: is able to help</li> <li>-lo cwungyohan yekhalul hal swu issul kesita: can play an important role in-</li> <li>-cemey ku kachika issul kesita: It will be worth -</li> <li>-ey towumi toyl kesulo pointa/kitaytoynta: is meaningful in terms of -</li> <li>-chukmyeneyse cwungyohan uyuyulul kacnunta:have important significance in terms of -</li> <li>-ey kiyehakoca hanta: would like to contribute.</li> <li>-uyuyka issta/uyuyulul cininta: to be meaningful, there is significance in</li> </ul>

Table 3.12. The marks are used in move and step (E.Park 2006:206-207).

Following up on the study of E.Park (2006), S.Lee (2016) examined generic features of introductions in theses in Business Studies, according to the modified CARS model. However, this study focuses on the rhetorical structure of the introduction and the analysis of the linguistic features was not conducted.

There are different genre analyses of other parts of Korean academic theses such as methodology (Y. Youn 2012) and conclusion (J.Lee 2012). Unlike Park (2006), these two

studies borrow Bitchener's (2009)<sup>11</sup> genre model due to the identical subjects of study, the identical fields of study, and the similar nature of the study(empirical). Youn (2012) and (J.Lee 2012) discover the linguistic characteristics of academic genres in different sections too. For example, Youn (2012) states that the concluding chapter of a Korean thesis is not merely a 'conclusion' but more commonly a 'conclusion and suggestions', 'summary and conclusion', 'conclusion and discussion', and 'epilogue'. It has various subjects of chapters and sections. Second, most conclusion parts in Korean theses are equipped with all the moves - 1, 2, 3, and 4 suggested in Bitchener's (2009) model. However, only a few students follow the exact order of moves, 1, 2, 3, and 4 as in Bitchener (2009)'s model. Third, the length of the conclusion in a Korean thesis is 3.4 pages on average. Based on the genre analysis result, this study suggests formulaic expressions and conclusion models of theses frequently used in the conclusion of theses written in Korean.

In summary, the academic thesis genre in Korean has a number of differences from Swales' CARS definition of the genre, such as the specific moves necessary and the details of the conclusion section. The Korean academic thesis genre also has slightly different elements from the academic thesis genre in an English context. The lexicogrammar features of Korean academic thesis texts state that general discourse markers and academic vocabulary are essential to reveal genre characteristics.

### 3.3.2. News articles

News articles are more accessible to learners, and they cover a wide variety of topics. They provide readers with the latest information. Moreover, news articles are the most frequently encountered genre for Korean learners (Lee, Sim, and Shin 2017). The genre characteristics of

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<sup>11</sup> Bitchener (2009) states commentary on different sections from the Masters' thesis in Applied Linguistics. He suggests the type and structure such as moves (units and content) and sub-moves (steps or strategies that are used in the presentation of the units of content) and content that typically characterize the different genres of an academic thesis.

news articles are very different from other genres. Je, Nam, and Lee (2016) state how a news article is perceived as a genre in Korean textbooks for native speakers. First, news articles have a typical structure: **Headline - Subtitles - Lead-body**, content with Five W's and one H and utilization of media materials. Second, they have specific linguistic elements like effectively organised headlines, contents organised according to different viewpoints, and frequently used expressions are jargons, analogy and symbolic expressions. Passive and causative expressions are used very often. Third, news articles are accessible anytime and anywhere, and they cover a wide range of contemporary issues (up-to-date content, mobility and accessibility). The characteristics of the news article summarised by Je, Nam, and Lee (2016) are similar to the result of Kang (1998)'s<sup>12</sup> corpus analysis. Kang (1998)'s analysis shows that there are many Sino-Korean compound nouns (for example, '*chelswu sihan* withdrawal deadline') in news articles. Indirect speech (or reported speech) is most frequently used.

Lee, Sim, and Shin (2017) analyse the structure of an authentic news article and its language uses, before comparing it to texts found in textbooks. The research is conducted by corpus analysis. Two corpora were built with 17 textbook articles and 60 news articles respectively. The table below shows the findings:

<b>Case, background, problem raising</b>	
<b>Lead</b>	<b>the core structure of the text of an article</b>
<b>Sources</b>	
<b>Materialization of information1</b>	
<b>Materialization of information2</b>	
<b>Additional information</b>	
<b>Comment</b>	

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<sup>12</sup> This research was the first attempt to use corpus as a tool of analysis of thirty-six genres of Korean language text.

Table 3.13. The structure of news articles (Seungyeon Lee, Sim, and Shin 2017)

While the table above only shows the main body of the article, news articles are formed by headlines and subtitles. They are positioned at a macro position, playing an important role in catching audiences' attention and summarising the stories. The first part of the main body is 'lead', which is the opening section of the main body. The lead gives the most important information according to the 5W's structure. The source is also essential, it tells us where the reference comes from. The main body supplies detailed information. News articles end with the author's opinion and additional information. However, the main body of a news article can have various types of structures according to its purpose. It does not necessarily follow the structure outlined in the table above. Jang (2012) shows four types of news articles according to their purposes or contexts: informative type, sequential type, explanatory type and comment type.

In addition to studies focusing on the structural features of news articles, there are small numbers of analyses on linguistic features. They summarise some common features in several pieces of research on Korean education and suggest the following features (B. Kang 1998; Song and Kang 2006; S.Lee, Sim, and Shin 2017; Jang 2012).

1. **Headline:** The headline indicates its topic. The headline uses many nouns to give clear information to the readers (there is a rule to keep it short and simple). Particles are often omitted; pronouns and adverbs are rarely used in the headline. Many headlines are written in an abbreviated style omitting, particularly omitting particles in Korean.
2. **Lead:** The lead contains more nouns than the general corpus. It is written with constrictive words. Similar to the headline.

3. Body: It is aimed to interpret the situation by a cognitive frame. Many Sino-Korean words and loan words are used. The sentence endings are usually formal. First-person pronouns are not used in the body.

S.Lee, Sim, and Shin (2017) state that Korean news articles have four lexicogrammar features. First, according to their corpus analysis, on average, 30-80 sentences are used in a news article. Second, an authentic news article uses more simple sentences than news articles adapted from a Korean language textbook. Conjunctive and transforming endings are more often used in the articles found in textbooks. Third, adverbs and nouns that are related to year, month, and time are more frequently found in authentic texts. Fourth, typical translative styles such as ‘*-ko issta* (be -ing)’, and ‘*-ey ttalumyen* (according to)’ are often used in news articles. Also, abbreviated and omitted forms of particles only appear in authentic news articles when there is insufficient space.

Choi (2016) states that the news article authors use different tenses and words to suit their intentions. If the author plays the role of messenger in the text, the structure of the text and the languages can be changed. A fundamental function of news articles is to report facts. Hence, news articles often use reporting verbs with tenses. The combination of the present progressive tense ‘*-ko issta* -(be-ing)’ with the present tense is used to increase the reader’s sense of realism and urgency. The writer can also act as a predictor for the future if he/she uses an active perspective. If the writer wants to express practical opinion or suggestion without conveying a strong sense of subjective judgement, the phrase ‘*-swu iss* - (can)’ is used, since it sounds to be a more polite and euphonious expression. It can reserve the responsibility of

judgment to the audience in the future<sup>13</sup>. If the news writer uses the phrase ‘*cenmang, yeyceng, kyeyhoyk* (-plan to)’ *ita*, the active role as a predictor can be highlighted.

In summary, news articles have specific structural features, such as The Headline - Subtitles - Lead - Body. To express the writer’s intentions different future sentence endings are used in the Korean language. The commonly used grammar phrases are mainly taught at the Beginners level in KFL, it is a good example of how linguistic features are used in social actions to portray social purposes and to deliver the speakers’ intentions with the use of grammar effectively within a genre text. Students may find it easy to comprehend how to form genre text with the explanation of grammar features.

### 3.3.3 Travelogue

A Travelogue is a travel essay about a journey through which the writer recounts his/her travel experience (Y. Park 2007). Although a travelogue is an essential genre in KFL for beginners to advanced levels, there is a limited number of analyses of it.

According to Kang’s (1998) corpus analysis, the most distinct linguistic feature of this genre is the frequent use of adverbial clauses of place such as ‘*ichungeynun* (at the second floor)’ and ‘*alumtawun kyengkwan sok* (in beautiful scenery)’. N.Park (2014) and Y.Kim (2010) also conduct genre analyses of Korean language education. Y.Kim (2010) states that a travelogue considers how a travel destination is described in the text. Travelogues are typically written in the past tense as it is a retrospection of the writer’s travelling experience. But in some cases, it mixes both present and past tenses to provide more vivid descriptions. In a travelogue used for Korean beginners, the connective endings ‘*-ko* (and), *- a/ese* (because)’ are often used, because this genre describes many facts. Moreover, indirect speech ‘*uy maley uyhamyen*

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<sup>13</sup> ‘*-lanun uykyeni naol swu issta*’ (There are other possible arguments that) is also an example.

(according to someone),’ ‘*-lako hayssta* (it is said..)’ is commonly used to inform the source of information. N.Park (2014) suggests that the travelogue prefers the first-person point of view, features a positive point of view of travel, and prefers the use of time adverb clauses.

Choi (2016) suggests some discourse markers of travelogue based on the characteristics of the travelogue genre. Time markers, mental verbs, and verbs related to arrival and listening are widely used:

Place	Time markers (temporal connectives)	Verbs related to arrival
	<ul style="list-style-type: none"> <li>- chescsay nal, twulccay nal, seysccay nal (first day, second day, third day)</li> <li>- ithutnal (next day)</li> <li>- achim, ohwu, cenyek, pam (morning, afternoon, evening, night)</li> <li>- mence (first)</li> <li>- taumulo/macimakulo (next, lastly)</li> <li>- nali cemwulta (night falls)</li> <li>- nyen/wel/il/ si pwun (year/month/day/hour/minutes)</li> </ul>	<ul style="list-style-type: none"> <li>- ul/lul chacassta/ pangmwunhayssta (visit a place)</li> <li>- lo/ey ka poassta (have been to~)</li> <li>- ey tatalassta (reach[come to] one's destination)</li> <li>- ey tochakhayssta (arrive at)</li> <li>- lo hyanghayssta (head for or toward)</li> <li>- ey tulessta (stop by or come by)</li> <li>- ey tahassta (reach or arrive (at/in), get (to))</li> </ul>
Hearing	Verbs related to listening <ul style="list-style-type: none"> <li>- tutta (tulessta, tuleponi, tulese, tutko) (to listen)</li> <li>- selmyenghata(selmyenghay cwusyessta) (to explain)</li> <li>- malhata(malssumhay cwusyessta, malhayssta) (to say)</li> <li>- lako hayssta, -la hanta (She/he said that)</li> </ul>	
Appreciation	<b>Mental verbs</b> <ul style="list-style-type: none"> <li>- nukkita (nukkim, nukkyessta, nukkil..) (to feel)</li> <li>- sayngkakhata (sayngkakhayssta, sayngkakhay poassta, (to think)</li> </ul>	

Table 3.14. Discourse marker in travelogue (Choi, 2016)

According to Knapp and Watkins (2005), the play with sentence structures is a common feature of narratives. Similarly, sentences in a travelogue comprise mainly of short phrases that describe the writer’s emotions, such as ‘*hayasthu hotheyleyse khephi hancan, ttattushan hyangki. nanun chenchenhi patalo naylyekassta* (A cup of coffee at a Hotel, a warm smell. I slowly went down to the sea) (Kwak 2002)’.

On a macro level, the structure of a travelogue can generally be divided into an introduction, body and conclusion. The introduction describes the writer's purpose or expectation of his/her trip. In the main body, the writer describes where he/she went, and what he/she saw, heard and felt. To summarise, the writer describes the most memorable experiences and evaluates the trip as a whole. There are many ways to produce a travel essay in terms of the order of narration. There are four types of narrative patterns, namely chronological order, spatial order, logical order (climatic order) and the writer's thought order. The chronological order is often used in travel essays. Through this, the readers can easily trace the developments of events during the trip (B. Lee and Choi 2016).

#### 3.3.4. Explanation essays in humanities books.

B.Kang (1998) classified Korean genres into twenty-three categories, one of which, 'humanities' includes texts pertaining to humanity, society, nature, and art. In his analysis of the humanities books, he states that there are significant variances in their level of difficulty. However, they generally share the same baseline characteristics of macro expository texts, which is a standard structure including a beginning, middle, and end. As mentioned previously, not a lot of research has been conducted on the explanation text genre in humanities books, in the research that I did implement for this study for my genre-based classroom research, I applied a macro view of genre characteristics which I reviewed in the expository text genre summary.

#### 3.4. Summary

The review presented in this chapter outlines each genre's linguistic and structural characteristics as based on Korean scholars' previous research in order to develop a comprehensive, clear view of existing linguistic genre studies. The studies of the three macro

genres suggest structural and formal characteristics such as the presence of an introduction, main body text, and conclusion, and its variation in expression, as well as effective strategies for presenting one's own argument or story. The four genres for locations of social actions present a more detailed lexicogrammar analysis of features such as commonly used tenses, expressions, and clear structures within a thesis (moves or steps), as well as distinguished structures of news articles (including the lead, sources and comments). However, macro genre texts have a number of shared characteristics, and many of them utilise overlapping linguistic features in different ways. For example, expository and argumentative texts share a similar structure (introduction, main body, and conclusion), which is also the same structure for narrative texts. These linguistic findings from the KFL field are applied in this study's genre-based classes and genre-based materials.

## **Chapter 4: Methodology of Genre-based classroom study**

### **4.1 Introduction**

This chapter outlines the classroom study's design, data collection and analysis. This classroom study is quasi-experimental with three genre groups of sixteen Korean undergraduate and postgraduate students in the UK, divided into four, four to five-person classes. The

application of this methodology was applied to understand and have in-depth insight into individual students' perceptions of, and the effectiveness of, genre-based teaching and materials. The goal of this study is to document transformations in KFL learners' genre awareness, their writing performances, and their lexicogrammatical choices as they progressed through the genre-based classes in four different groups, exploring genre learning and documenting the multiple results. It is for these reasons the researcher used qualitative methods (Mackay 2006; Bigelow and Enns-Kananen 2014) to contextualise the study and to subsequently provide holistic interpretations. Each group of participants was small, and the teaching of the four experimental classes took place over long-term time frames from three to six months. My data consists of participants' responses during a pre-interview, post-interview<sup>14</sup>, their written work produced after class and a reading task. All sources of my data involved descriptive language rather than technical language.

## 4.2 Context of the study

### 4.2.1 Setting

The participants were all students studying Korean as a foreign language at SOAS, University of London, UK. I chose SOAS university as it enabled me to recruit high-calibre participants for the experimental classes. The SOAS Korean department is one of the largest Korean departments in Europe, meaning there was a higher probability of recruiting advanced-level learners in comparison to other universities in the UK. As I currently study and work at SOAS, I had an existing network of department members, in addition to several students of my own. My existing knowledge of the institution meant that it was convenient for me to acquire a full understanding of the process of studying Korean; for example, how modules are designed and how the students are taught by their instructors. Accordingly, my familiarity with the

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<sup>14</sup> The detailed interview questions will be included in the appendix.

environment shaped the design of my own research. For the control of students' study background, I only recruited students who had been studying Korean at the university level.

The background of students in SOAS' Korean department varies as to their country of origin and their reason for studying Korean. To serve its students and their needs, the department offers a BA in Korean, a BA in Korean studies, and a combined honours degree. The BA in Korean focuses on the written and spoken Korean language and the knowledge of classical and modern Korean culture. In their second year, the majority of students study abroad in South Korea for a year. Thus, undergraduate students in the BA Korean department in their third and fourth years are expected to have higher-intermediate or advanced abilities in Korean. For the BA Korean Studies programme, the study abroad year is not compulsory, but there are still several modules for studying essential language skills giving a depth of understanding of Korean literature, politics, history, and cinema.

My experimental participants were undergraduate and postgraduate students studying in the Korean department at SOAS. Furthermore, some students had already taken intermediate or advanced Korean language classes as a credit course whilst learning different Asian languages such as Chinese or Japanese. Those students had already taken Korean language classes for a year or two at SOAS: independent study for more than two years and studied voluntarily Korean at a university-level language institute in Korea, therefore, they were eligible for taking intermediate or advanced Korean classes.

I recruited the research participants primarily from the modules 'Advanced Reading in Modern Korean' and 'Korean Readings' which are compulsory courses for Year Three or Four students in BA and MA Korean. The 'Advanced Reading in Modern Korean' is designed to improve students' reading skills on an advanced level and students are required to acquire the ability to comprehend academic articles and newspapers. The 'Korean Readings' class requires relatively less Korean ability than 'Advanced Reading', as the module focuses particularly on

the improvement of students' reading skills. The course aims to bridge the higher-intermediate level and the advanced level. For the advertisement, I asked the course tutor to allow me to advertise my experimental class during the class, and consequently, students circulated my advertisement through their social networks. I explained the purpose of my class and the expected results of my project before recruiting volunteers. Additionally, I undertook verbal interviews to measure their Korean ability<sup>15</sup> and to collect relevant background information such as study experiences in the UK and Korea.

#### 4.2.2. Research setting for the objectives of genre approach effectiveness

Experimental research in linguistics is divided into three different design types; pre-experiment, quasi-experiment, and true experiment, all with contrasting characteristics. Pre-experiment requires the inclusion of both a pre-and/post-test but lacks a control group. Quasi-experiment includes both a pre-test, post-test, experimental and control groups, but no random assignments. A true experiment requires both pre-and post-tests, experimental and control groups, and the dispersion of random assignments throughout the study (Nunan 1992). This study's methodology is classified as a quasi-experiment, enabling us to compare the results of genre-based teaching methods without the inclusion of random assignments. The groups were divided into experimental groups and control groups. The experimental is defined as the group that receives the variable being tested in an experiment. The control group means the group in an experiment that does not receive the variable you are testing. In this study, the experimental group is the group of participants who attended classes that were conducted with genre-based teaching methods and genre-based materials, whereas the control group of participants attended only a general reading and writing class. There was not any instruction about genre features in

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<sup>15</sup> The detailed verbal interview questions are included in the data collection section.

the control group. All the classes were specifically designed for the experiment, not influenced by the content of SOAS's syllabi.

The experimental classes took place over one year in two different time periods – January 2018 to June 2018, and October 2018 to December 2018. The experimental classes were subdivided into four different groups. The first and second groups are the experimental groups. These students attended classes which were taught with genre-based teaching methods. However, the two experimental groups had different durations, one starting in January 2018 and taking place over six months, the other starting in September 2018 and taking place over three months<sup>16</sup>. The different lengths in exposure were a product of time constraints in an attempt to increase the study's dataset, and the results were compared and analysed by groupings of students taught for the same length of time.

In order to compare the effects of the different genre-based approaches and to maintain the objectivity of this classroom study, I used two control groups. Group two was the first control group, which was taught only with the use of general reading and writing. They were required to write texts in different genres, although no teaching of genre features happened in this group. This differed from the students who took the explicit genre classes who could be led to positive results in a different way than those in the control groups. This is because the explicit genre-based class, discussed genre features in detail, and wrote about the characteristics of one genre, unlike the implicit and no genre instruction teaching groups. However, that doesn't mean that the students who took reading and writing classes according to the different genre-based teaching methods did not demonstrate improvements. Those students also improved their literacy through continuous reading and

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<sup>16</sup> The second experimental classes were the same as the first experimental group, but the period of study was shorter (six months). The purpose of the second experimental classes was to see if the effects of genre-based instruction were similar to those of the first experimental classes. Moreover, I consider it was a further experiment to gather more research data.

writing classes, and their literacy skills and genre knowledge should be affected by the genre teaching methods implemented in these classes. The design of this experimental study may lead to obvious results, but it is more interesting not to just say that genre-based KFL classes are unconditionally exemplary, but to deal with how the genre teaching methods differ from each other and from other existing foreign language teaching methods and what improvements can be drawn from this analysis.

This group began in January 2018. Group three, another control group, was another general reading and writing class, which began in September 2018. Students this time read one genre text and newspapers<sup>17</sup>, but the genre features were not discussed in class. Only newspapers were read in class, with a focus on a theme. The summary of classes is below.

<b>Group</b>	<b>Number of participants</b>	<b>Period</b>	<b>Contents of class</b>
Experimental group one	5	Jan 2018- June 2018 (2 terms)	Genre-based group, explicit genre teaching, six months learning.
Experimental group two	3	Sep 2018 – Dec 2018 (1 term)	Genre-based group, explicit genre teaching, three months learning.
Control group one	4	Jan 2018- June 2018 (2 terms)	General reading and writing class, implicit genre learning
Control group two	4	Sep 2018 – Dec 2018 (1 term)	General reading and writing class, never mentioning genre

Table 4.1. Summary of experimental classes

The methodology of this study was classroom research: a broad term for empirical investigations which employ the classroom as the main research setting. Therefore, the term

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<sup>17</sup> To compare the genre-based pedagogy, two experimental groups were taught genre explicit and one control group1 taught implicit. The control 2 was not explicitly taught any genre characteristics. The materials, news articles, stayed the same, there was just no transparency with regards to establishing their genre features in the control group.

regards teaching and learning as taking place in some context (Dörnyei 2007). This classroom research is usually referred to as ‘action research’ which is closely connected to research and teaching (Rose 1989). It means that the research is conducted between the teacher and researcher to better understand the educational environment and to improve teaching methods. The main feature of action research is its improvement of practice and introduction of change, and enhancement of practice. Burns (2005) explains that action research can take several forms such as cooperation with teachers or classroom observation, but this research is the researcher’s own project. This is because the general language classroom is run by the teacher’s own teaching methods (which could be process-oriented methods, product-oriented methods or mixed teaching methods). For my current research, I found it difficult to find a classroom which served the needs of my research question. First, this is because teachers use a variety of methods, and secondly, because they may not use a genre-based teaching method as their primary method, or at all. Therefore, this research was conducted on my own. To test the methodology, the researchers also taught a pilot version of the small classroom research with a student from September 2017 to December 2017 (8 weeks). The materials, and teaching methods were revised based on the participants comments after the pilot version of teaching.

#### 4.2.3 Profile of students

The sixteen participants all had different starting points in their Korean language studies. All the participants’ names have been changed, in order to protect their privacy.

	Group	Name	Nationality	Year of study and department	Korean language studies background	Previous Language courses taken at SOAS	Oral test score

1	Experimental group ①	Abigail	UK	Ba Korean year 3	SA for 1 year	Elementary Korean 1, Elementary Korean 2, Introduction to mixed script Korean, Composition in Korean Korean conversation.	65/100
2		Camille	Sweden	Ba Chinese year 4	SA for 2 months in Korea, SA for 1 year in China	Elementary Korean, Advanced Reading in Modern Korean, Korean composition	70/100
3		Daisy	Ireland	Ba Korean year 4 and English literature	SA for 1 year	Elementary Korean, Korean Readings, Korean composition, Korean conversation.	64/100
4		Emma	Norway	Ba Korean year 3	SA for 1 year and 1-year leave of absence in Norway.	Elementary Korean, Korean Readings,	67/100

						Korean composition, Korean conversation.	
5		Jessica	UK	MA Korean year 1	SA for 3 months, Korean cultural centre in the UK for 1 year, SOAS open modules for 2 years.	Elementary Korean, Korean Readings	55/100
6	Control group②	Harry	UK	Ba Chinese and Korea year 4	SA for 3 months	Elementary Korean, Korean Readings	62/100
7		Lora	Finland	Ba Korean year 4	SA for 1 year	Elementary Korean 1, Elementary Korean 2, Advanced Korean reading, Readings in modern Korean society, Korean translation	67/100

						Readings in Korean literature Korean	
8		Melissa	UK	Ba Korean and linguistics year 4	SA for 1 year	Elementary Korean, Korean composition, Korean conversation., Advanced Reading in Modern Korean, History structure Korean	71/100
9	Experimental group ②	Marion	UK	Ma Pacific Asian studies year 1	SA for 3 months and several online classes	Korean Readings	60/100
10		Sydney	UK	Ba Korean year 4	SA for 1 year	Elementary Korean, Korean composition, Advanced Korean Readings, Introduction to Mixed Script Korean	71/100

11		Nicole	UK	Ba Korean and Japanese History year 3	SA for 1 year	Elementary Korean, Korean composition, Korean conversation., Advanced Reading in Modern Korean	66/100
12		Rachel	UK	BA Korean year 3	SA for 1 year	Elementary Korean, Advanced Reading in Modern Korean	67/100
13	Control group②	Veronica	Poland	Ba Chinese year 4	SA for 1 year	Elementary Korean, Korean Readings	67/100
14		Jacob	Spain	Ma Korean year 1	SA for 9 months	Korean Readings	61/100
15		Wendy	UK	Ba Chinese and Korean year 4	SA for 1 year	Elementary Korean 1, Elementary Korean 2, Korean composition, Korean conversation., Advanced Reading in	71/100

						Modern Korean	
16		Aron	UK		SA for 6 months (18 months in Korea)	none	64/100

Table 4.2. Profile of participants

Due to the fact that the experimental classes were informal and made up of voluntary participants — there was not enough time to accurately examine students’ reading and writing abilities. The students at SOAS generally have very tight class schedules during the academic terms and it is impossible to find extra time for the written placement test. Moreover, to encourage more participants to attend, the study evaluated students with the use of an oral exam by conducting a pre-interview (detailed interview question in 4.3.1). The pre-interview questions are divided into two macro parts, students’ background information and general questions such as motivation and purpose of taking this course and ideas about genre learning. Based on their pre-existing language level, I determined whether it was appropriate for the participants to take part in the course or not. I also recommended each student attend their appropriate experimental groups to prevent the experimental results from being impacted. I also believe that given that most of the participants had been students at SOAS for more than 2 years and had taken Korean Reading or Advanced Reading in Modern Korean. The students had also been evaluated and assigned levels (i.e., beginner or intermediate) by their previous lecturers. These things meant they were qualified to participate in this experimental class.

I referred to and edited the speaking rubrics (Lee, 2004) to assess the students’ oral ability and I also included detailed notes about their speaking ability. The rubrics are in appendix 3.

#### 4.2.4 The course genres and materials

The first step of this research was to select pedagogical genres and choose texts for the classes to be used in the genre-based classes. Four distinctive genres – academic thesis introduction, news article, explanation essay in humanity books and travelogue– were chosen for this study. The four genres were chosen for several reasons. The classes reflected an ESP and SFL approach to genre theory and genre-based pedagogy in the features taught. To raise students’ awareness of formal/informal and functional features of texts, the four genres have different functions and obvious applications. From the classes, participants can enhance their knowledge of analysing genre features themselves. Second, some genres may already be familiar to learners. This is because the four genres generally were handled by their previous Korean classes as main genres. However, even though learners could read and write casually, they had not formulated strong preconceptions regarding the schematic or linguistic structures of each genre. Therefore, any progress between the pre- and post-classes could be attributed to teacher input and classroom experience. Third, the four genres are located within different social locations, such as in academia and in daily life, which show the differences between the rhetorical structures fundamental to various forms of communication in a specific social location. The four key genres provide a means of understanding how genres differ according to different social locations, functions, and contexts of use (As discussed in Chapter 3).

	Social purpose	Social Location (Micro-genre)
1	To argue why the thesis is proposed, based on their original academic research	Dissertation (introduction) Dissertation (conclusion)
2	To report social issues in the newspaper To deliver a survey result in the newspaper	News article (social issue) News article (survey)
3	To define, classify or generalise a phenomenon	Explanation essay in humanities books
4	To reflect one’s travel experience in a book	Travelogue

Table 4.3. The list of genres for the current study

The next step was to select texts for classroom materials from diverse social sources. Material developers generally consider two types of criteria when selecting reading texts, both factors relating to the readers and texts (Rezaei and Sheikhzadeh 2017). First is the reader's background, so a student's level, interests, needs and background knowledge are taken into consideration. Second, the text's properties are considered, such as authenticity, readability and vocabulary density, as well as the length of the passage which is related to the texts themselves. These fundamental criteria are crucial for selecting materials, but for choosing genre-based classes, more criteria were needed. In order to develop an exemplary text for genre-based classes, the most important factor is for the exemplary text to reveal the typology of genre characteristics to give a formal schema and improve the student's comprehension of the genre. The exemplary texts used in the 'Modeling step' focus on features of the genre such as structure (moves and steps, description of stages<sup>18</sup>) and use of language (grammar and vocabulary). Since linguistic features can change according to the context and writer, the representative samples of the target genre are carefully selected and manipulated by the researcher to show genre features to students more effectively. I tried to select a text to easily identify the purpose and context, the overall organization of the text, significant grammatical features and frequently used vocabulary. Second, I carefully chose the texts and graded difficulty or comprehensibility to fit SOAS students' Korean level. As the target level of learners is advanced and upper-intermediate, I tried to minimize my use of difficult vocabulary such as technical terms or less frequently used words. As many genre texts include jargon, they contain language that does not reflect the students' language ability.

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<sup>18</sup> The definition of moves and steps by Swales (1991) in Chapter 2.

This research summarises and synthesises genre features through a literary review of previous Korean genre studies such as genre analysis by corpus. Based on the results of the analysis, the representative genre texts will be selected from authentic texts. The sample texts will also be analysed by Paltridge’s (1995) genre analysis model and Hyland’s (2004) genre analysis frame to develop the genre materials.

Week	Genre	Title	Author and year
1	Academic thesis	A Study of Education on Korean Premodern Novels for the Improvement of Korean Learners’ Cultural Literacy	Hyejin, Kim (2017)
3	News article	Aging Korea, will be the second most aged country in 34 Years	Wonyeop, Jung (2016)
5	Travelogue	Way to the Udo- The way Like the Warm breeze to the Sea	Jaegu Kwak (2002)
7	Explanation essay (Humanities Books)	Reasons for the different ways of studying in the East and the West: The Perspectives of Truth	KBS production team (2013)
9	Academic thesis	A study on Korean learners’ acculturation stress in relations to their proficiency	Eunjung Lee (2009)
11	News article	62 hours on Japanese TV, 18 hours on Korean TV: Can you believe it is how Pyeongchang Paralympics is broadcast in its host country?	Youngji Jeon (2018)
13	Travelogue	The Heaven and Hell of Hanoi	Yeonsoo Kim (2017)
15	Explanation essay (Humanities Books)	Wide and shallow knowledge for intelligent conversation: Greek, Hellenistic and Roman arts	Chaesajang (2015)

Table 4.4. The list of reading materials

#### 4.2.5 Interview and writing tasks

Before and after the experimental classes, interviews were conducted with each participant individually. The purpose of the pre-interview was to investigate the student’s background

knowledge and their awareness of genre features. Interviewees were asked about their experience in the reading genre and what elements of the four genres they could recognise. The second part of the interview investigated the students' expectations of the class. The pre-interview was semi-structured and the sequence of questions was varied, but the content of the questions was generally similar. I gave writing feedback after one week. Feedback was written comments, but verbal comments were also given to students in the classroom.

After either 8 weeks or 16 weeks of classes were over, interviews were conducted with each participant. Interviews were also conducted to examine how the student's reading and writing abilities had changed. Each interview was divided into two parts. First, students were asked to describe what they read and wrote in the final test<sup>19</sup>. This was to assess their ability to recognise genre features in a text. To evaluate the students' genre awareness, several questions were asked, such as how they understand genre features when reading, what kind of strategies they used when trying to read and write more effectively, and how they attempted to include genre features in their writing. Second, students were asked about their perceptions of the classes and the materials used to evaluate the effects of genre-based instruction. They had to compare the genre-based classes and materials to the general classes they experienced before. They were also required to evaluate how useful they found these materials in improving their genre awareness, and how the materials could be improved. I based the structure of the interview questions on Paltridge (1995). The interview questions will be elaborated more in the data collection section.

To understand how genre-based instruction affects a learner's reading comprehension ability, writing ability, genre identification and writing tasks (as discussed in 4.2.5.1) were assigned to the students to evaluate their progress. All participants were required to write in

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<sup>19</sup> The detailed questions are in the data collection.

four genres in the writing classes, but pre-writing was the only required homework for the experimental group to see the effectiveness of the teaching method.<sup>20</sup>

#### 4.2.6 Classroom

The experimental classes lasted one year but took place over two time periods – 19 January 2018 to 2 June 2018 for sixteen weeks, and 17 October 2018 to 14 December 2018 for eight weeks. The experimental classes were divided into four different groups: experimental groups one and two, and control groups one and two. Experimental classes were conducted for two hours every Wednesday from 17:00-19:00 for the experimental group and every Friday from 17:00-19:00 for the control group. The participants were provided with the reading and writing materials via handouts in the class. The researcher also used slides (Microsoft PowerPoint format) as teaching material. There was a request from the students for slide material. The slides were also sent by email after class for the writing tasks. The participants would study individually using the provided materials. Four genres were chosen for genre studies. Each one is taught for two weeks, one for reading and another one for writing.

The teaching methods and tasks were different for each group. Since the two experimental groups were taught by genre-based teaching methods, more focus was placed on language awareness activities that involved exploring rhetorical choices via writing tasks in pairs and alone. The students were given materials with real-world context such as authentic texts from different social locations and were asked to write focusing on genre characteristics. In completing their writing, the students were encouraged to assess the degree of formality based on their analysis of who the reader was and for what purpose each genre needed to be written. Before starting each writing class, participants discussed and shared with their

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<sup>20</sup> The detailed writing tasks are given in the genre-based material in the appendix.

classmate’s language choices, and specific moves and steps in class. These genre pedagogic tasks were designed to build students’ firm understanding of the appropriateness of linguistic choices in a given context based on the SFL view of pedagogic genre. However, control group one was taught genre by communicative methods, meaning there was not a particular emphasis on contextualising the genre, but reading and writing were required. Control group two were taught by communicative methods as well. This group of participants attended a general reading and writing class. Compared to control group one, they read four genre texts without genre instruction, only reading different themed news articles. Genre features were not instructed on in class. After the completion of the course, each student was interviewed about the course and how they thought it had influenced their reading and writing ability. The schedule was organised as follows.

Week	Reading/ Writing	Procedure	Homework (only required to experimental groups)
Pre- interview	Pre interview  The introduction of the genre-based (or general) reading and writing classes		Writing: thesis  introduction
1	<b>Reading</b>	<b>Genre1: Academic thesis introduction</b>	
2	<b>Writing</b>		Writing: News article
3	<b>Reading</b>	<b>Genre2: News article (survey)</b>	
4	<b>Writing</b>		Writing: Travelogue
5	<b>Reading</b>	<b>Genre3: Travelogue</b>	
6	<b>Writing</b>		Writing: Explanation essay
7	<b>Reading</b>	<b>Genre4: Explanation essay (from humanities book)</b>	
8	<b>Writing</b>		
<b>Spring break (repeating classes with same genres with different themes)</b>			
9	<b>Reading</b>	<b>Genre1: Academic thesis conclusion</b>	
10	<b>Writing</b>		
11	<b>Reading</b>	<b>Genre2: News article (social issue)</b>	
12	<b>Writing</b>		
13	<b>Reading</b>	<b>Genre3: Travelogue</b>	

14	<b>Writing</b>		
15	<b>Reading</b>	<b>Genre4: explanation essay (from humanities book)</b>	
16	<b>Writing</b>		
Post-interview	Reading task and post-interview		

Table 4.5. Layout of classes for experimental group 1 and control group one

Due to the small number of participants in the genre-based groups (five participants), another round of experimental classes was conducted from September 2018 to December 2018. The preliminary experimental design was to compare the two groups to examine the effectiveness of genre pedagogy, but control group one was taught using the same genre texts even though they had completely different teaching methods. I judged whether the participants had implicitly received a degree of genre education because control group one did not explicitly learn genre features but was still exposed to genre texts through reading and writing. Therefore, the second group without any treatment was added to the experiment. Given the small number of participants in the first round in the genre group, I conducted another experimental genre class. The second experimental group had classes under the same conditions as the first experimental group in terms of teaching methods and materials. The schedule was organised as follows.

Week	Procedure	Homework (only required to experimental groups)
Pre-interview	Pre-interview The introduction of the genre-based (or general) reading and writing classes	Writing: Thesis introduction
1	<b>Genre1: Academic thesis introduction,</b> <b>Reading</b>	
2	<b>Writing</b>	Writing: News article
3	<b>Genre2: News article (survey)</b> <b>Reading</b>	
4	<b>Writing</b>	Writing: Travelogue
5	<b>Genre3: Travelogue</b> <b>Reading</b>	

6	<b>Writing</b>	Writing: Explanation essay
7	<b>Genre4: Explanation essay (Humanities Books) Reading</b>	
8	<b>Writing</b>	
Post-interview	Reading task and post-interview	

Table 4.6 Layout of class of experimental group two

Week	Procedure	Homework
Pre-interview	Pre-interview The introduction general reading and writing classes	
1	<b>Reading1: An article on the environment</b>	Reading comprehension tasks
2	<b>Writing1: Academic thesis</b>	
3	<b>Reading2: An article on the economy</b>	Reading comprehension tasks
4	<b>Writing2: News article</b>	
5	<b>Reading3: An article on women's rights</b>	Reading comprehension tasks
6	<b>Writing3: Travelogue</b>	
7	<b>Reading4: An article on Korean cinema</b>	Reading comprehension tasks
8	<b>Writing4: Explanation essay</b>	
Post-interview	Reading task and post-interview	

Table 4.7. Layout of the class for control group two

#### 4.2.6.1 Classroom Design

The experimental classes were divided into three types of experimental groups as follows.

##### 4.2.6.1.1 Experimental groups 1 and 2 (Genre group)

The genre-based instruction used theories from two genre schools: ESP and SFL (Hyon 2001; Bhatia 1993; John Swales 1990; Paltridge 1995) (as discussed in chapter 2). The instruction steps followed the three stages listed in 'The teaching-learning cycle (Feez 1998)': deconstruction, joint construction, and independent construction. The instruction was divided into two parts for each genre: reading (deconstruction) and writing (joint construction and

independent construction). Classes generally started with asking questions about their previous genre knowledge to raise the context of each genre. The researcher and students discussed the genre such as where it is used, what language is appropriate etc. Some example questions may be found below.

1. Have you read or written in this genre before?
2. What purposes does it serve?
3. Who produced the text, and for whom?
4. What choices does the writer make in terms of format vocabulary, topics, etc?
5. What social activity does the genre normally occur in? what channel (website, newspaper) is used for the text?

The second step was the modelling of the exemplary text. This step was an important scaffolding activity that involves teachers and learners discussing and exploring the stages of the genre and its key grammatical and rhetorical features. The reading text was a sample genre text, which allowed students to enhance their genre knowledge. The key grammatical features and vocabulary that are frequently used in the genre were suggested in the materials. Therefore, participants could easily recognise the main language features of the genre (as discussed in chapter 3). Various tasks were used to develop students’ awareness of genre and to scaffold participants’ evolving control of the genre. The example tasks are presented below. The questions and tasks referred to (Hyland 2004:133).

Text-level tasks	<ul style="list-style-type: none"> <li>● Naming stages and identifying the purpose of genre</li> <li>● Sequencing, rearranging, matching and labelling text stages</li> <li>● Comparing texts with omissions, changes, or different structures</li> <li>● Identifying different and similar sample texts as particular genres</li> </ul>
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Language tasks	<ul style="list-style-type: none"> <li>● Reorganising or rewriting unfinished paragraphs</li> <li>● Completing gapped sentences or entire clause from formatting clues</li> <li>● Substituting a feature (tense, modality, voice, topic sentence</li> <li>● Collecting and highlighting examples of language feature</li> <li>● Working in pair or group to correct errors, circle particular features, match one feature with another</li> </ul>
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Table 4.8. Example questions and tasks in the modelling

To move to the writing class, the class started with a discussion about genre. In the step of joint negotiation, my scaffolding was gradually reduced to provide plenty of time for participants to take control of their writing. When students know what is required of them, they are in a better position to write texts in the genre. However, if the upper intermediate-level of participants in the experimental group were not able to follow this step, I gave extra guidance such as suggesting appropriate written expressions and checking for correct grammatical features. Lastly, students started to apply what they had learned and wrote each category of genre text, such as a thesis introduction or news articles, independently. This writing needed to be finished within the classroom to get the teacher’s feedback within a week. After that, the student could edit their draft, particularly, the grammar and structure. Ideally, students should compare their writings with each other and produce another text of the same genre. But these class activities were not carried out due to the time limit of each session (2 hours).

#### 4.2.6.1.2 Control group 1

The control group was taught using general communicative teaching methods generally based on three steps: pre-reading/writing, reading/writing and post-reading/writing. The first control group read and wrote four genre texts, but the teacher did not focus on any genre features. The classes generally focused on the content of texts such as the theme of the text,

new vocabulary and expressions which are appropriate to study for advanced learners. There were several tasks such as building new words, reading comprehension and a topic discussion. Students were required to complete the genre writing tasks in class. Although they are not explicitly instructed about the genre, some of them refer to the sample texts provided in their own works.

#### 4.2.6.1.3 Control group 2

The second control group had a similar sequence of learning to control group one. However, this group never studied or discussed genre characteristics in class. This group read news articles focused on the comprehension of each text. Moreover, due to the participants' needs, they learned and practised new expressions which appeared in the reading texts. Several discussions of the usage of new expressions were conducted as classroom tasks. In the writing class, participants did not study genre characteristics, but they also were required to do a genre writing task. Students generally used their prior knowledge to complete four different genre writing tasks.

#### 4.2.6.2 Reading Classroom example: Experimental group and Control group

This section will provide an actual example of the class from the experimental group in week 3 and the control group in week 1. I chose the experimental group's week 3 class because this was when they learned the news genre. Even though the control group did not pay attention to the genre features, they read news articles as a reading source. Therefore, it is helpful to compare the two different teaching methods applied to the same genre.

##### 4.2.6.2.1 Experimental group1

The text, a news article titled “*Aging Korea, will be the second most aged country in 34 Years*” By Joongang Ilbo is from a Korean daily newspaper’s website. The news article is a survey-based article, so the article was written using language appropriate for describing statistical data language in Korean. The news article text was provided to students within class materials with an explanation of genre and new vocabulary along with reading comprehension exercises.

The experimental class began with a discussion about the reading experience of news articles, the difficulties of new articles and the characteristics of news articles. After discussion, the news articles’ general structure such as the headline, lead, body and language use were shown on the slide visually to build genre knowledge. To move to the modelling section, the key grammatical and rhetorical features of a news article based on the statistical data presented to participants by slide and printed materials were also presented to students. Examples may be seen below.

- Expressions that conveys the results of research

① be revealed or disclosed)

‘natanada’ ‘appear, come out’ here means ‘to be revealed or disclosed’ as a result of a survey or investigation. It is a synonym of ‘balgheojida’. The disclosed fact is expressed by –eulo ‘as the fact that’.

example) It showed that prices have risen two times in the past year.

② It is followed by N, its result of~

example) The rising unemployment rate is a result of a prolonged economic slump.

③ to ranked, recorded

example) Seoul ranked 16th for quality of life.

④ -be expected to, It will be-

example) The dust season is expected to last longer than last year)

- Citation expressions

① according to ‘- e ttaleumyeon’

-consist of the particle ‘at, to’ the verb stem ‘ttale’ ‘follow, go with’ and the suffix –‘ myeon’ ‘if’. In terms of usage and meaning, it is similar to –e uihamyeon (where means ‘uiha’ ‘to be due to, depend on’). They can be used interchangeably yet ‘bogoseoc ttaleumyeon/uihamyeon’ sounds slightly more formal than ‘ttaleumyeon’

example) It will surpass 9 billion by 2050 according to an official UN population report.

② as it is said that ‘-lago/dago haessda, -lago/dago malhaessda, -lago/dago balgheossda. –lago deosbut-yeossda.’

예) The Blue House said that there will be no change in policy

UN secretary general added that “what we all want is peace.	
- Vocabulary related to the word “trend”	
Upward To increase Go up	Downward To decrease Go down

Table 4.9. Example of genre-based material in the reading section

Discussion in pairs was conducted to complete these language tasks and the answers were given by the teacher after a few minutes. Moving on to the reading section, participants were required to read whole texts not only for comprehension but also to analyse the genre. After reading the text, I asked participants to highlight genre features in the text to see how much they understood from the instruction. After reading, comprehension questions were asked such as ‘what statistical methods were used in this news article, what is the problem with the ageing population in Korea?’ Moreover, to build the words related to the news articles, tasks were also required to be done in pairs such as connecting words with their meanings or constructing full sentences using the given verbs in the news article. Making a plan or outline for the writing was also given as homework.

#### 4.2.6.2.2 Control group 2

The control group read a news article titled *‘By raising the minimum wage, the unemployment rate went down, and regular workers increased’* written by the Sisapress’ website. The news article presents a problem and solution structure based on research. This article focused on minimum wage issues in Korea related to the field of economy, therefore several useful words were included, such as, ‘Ingeonbi’ (personnel expenses), ‘gieob’(enterprise), ‘gyeong-gihoebog’ (business recovery), ‘mulgasangseung’ (Inflation) and so on. The new vocabulary was directly translated into English, and the vocabulary list was given to the students.

The class started with general brainstorming questions focused on the theme of the texts. The teacher clarified the purpose of the class to give an overall structure to the class, to learn new vocabulary to become familiar with the news article. The teacher asked questions to activate any background knowledge related to economics. Questions were given based on the title of news articles and the theme of the class.

After questions and answers with the students, grammar points which appeared in the text were taught with slides and a handout. Examples of particular constructions being used in sentences were provided in order to demonstrate their use in context. Direct English translations were also added to enhance the participants' understanding. I asked students to practice new expressions in pairs by making their own sentences.

<p>1. 'sogdoga butda': to accelerate, to gain speed Example) I have been doing the same thing for a few days, so I can do it faster now.</p> <p>2. 'gyeolgwaleul majuhada' : to face consequences. / result Example) European countries that raised their minimum wages faced positive results from increasing employment rates.</p> <p>3. 'balam-i bulda': to blow, there is a trend... Example) There is a trend of not using paper cups in Korea to protect the environment.</p> <p>4. heuleum-eul boida: to see a flow Example) The traffic in London on Sunday morning appears to flow smoothly.</p>
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Table 4.10. Example of general class material in the pre-reading section.

Moving to the reading section, participants were required to read the whole text to answer the comprehension questions. The answers to the comprehension questions were shown on the slide and the class ended with a discussion related to the theme 'minimum wage.'

#### 4.3. Data collection and analysis

The research data was collected using four methods and the results will be analysed through:

1) pre- and post-interview, 2) writing task, and 3) reading task

##### 4.3.1 Pre and Post interview

The interview was carried out individually with each participant before and after the genre-based classes. The purpose of the interviews was to identify students' perceptions of the genre-based materials and instructions and to understand how genre-based instruction affects a student's reading and writing ability. The semi-structured interviews were divided into pre- and post-interviews. Although there was a set of questions and prompts prepared in advance, the format was open-ended, and the interviewee was encouraged to elaborate on the issues (Dörnyei 2007).

The purpose of the pre-interview was to investigate the student's background knowledge and their awareness of any genre features before the class commenced. The interviewee was asked about their experience in genre reading, and what elements of the four genres they could recognise. The second part of the interview asked about the student's expectations for the class. An example set of pre-questions is below.

- (1) Which year are you in now?
- (2) What do you study?
- (3) Do you have experience studying abroad in Korea? How many months did you study? Would you please talk about your experience of studying Korean?
- (4) How long have you been learning Korean?
- (5) Where have you been studying?
- (6) Why did you decide to be in this course?
- (7) What did you expect to learn through this course?
- (8) In your experience of studying Korean, have you ever learnt about genre? If you did, what did you learn (vocabulary, expression, text structure?)
- (9) What kind of genre texts have you written or read?
- (10) When and where did you read and write these genre texts? For what purpose did you do so?

- (11) Which category of genre texts were difficult to read? Which category of genre texts was difficult to write? What was the reason for that? E.g., academic thesis, news article, travel essay, explanation essay
- (12) How did you read Korean texts? Did you use any particular strategies to read them? Compare to the texts written in English, are there any differences when you read a Korean text? If so, how are they different?
- (13) How did you write texts in Korean for a certain genre?

The post-class interview was conducted to examine how students' reading and writing abilities changed. The interview was divided into two parts. First, students were asked to describe what they read and wrote during the test. This was to assess their recognition of genre features in a text. To evaluate students' genre awareness, several questions were asked, such as how students understand genre characteristics in reading materials, what kind of strategies they use and how they attempt to include genre features in their writing. Second, the interview was focused on the students' perceptions of the classes and materials, and the effects of classes on their reading and writing skills. Students were asked what they think about the genre-based instruction and class materials if they differed from previous classes they attended and materials they used; how useful these materials are in improving their genre awareness and which areas of the materials could be improved. Moreover, students were asked about the effects of this instruction on their literacy skills including comprehension, reading speed and recognition of genre. At the beginning of each interview, the interviewee was asked to choose their preferred language for the interview. Most of the interviews were conducted with a mixture of both English and Korean. Each interview lasted 1 hour to 1 hour and thirty minutes. All the interviews were recorded using a voice recorder after participants were granted permission. Examples of post-interview questions are below.

- (1) During this course, which genre of text did you find the most difficult to read?

- (2) Which category of genre was the most difficult to write? Why?
- (3) Do you think your reading skills or habits have changed after taking this course? Could you explain if so?
- (4) When you read you have to think about vocabulary, structure, grammar...Which parts did you pay the most attention to when you read the texts in class?
- (5) Which parts did you pay the most attention to when you wrote the genre texts in class?
- (6) Do you think the course has any influence on your knowledge of Korean genre texts? If so, please elaborate.
- (7) Is there any part of the course you found particularly useful for your learning?
- (8) Were there parts of the course you found particularly redundant or unhelpful?
- (9) Do you think your writing practice changed your reading strategies? Can you give some examples if so?
- (10) Have you acquired any other skills during the course which you did not expect?
- (11) Can you suggest any other improvements to the course? Is there anything you think the course should additionally include?
- (12) Are there any particular reading and writing strategies that you want to learn?
- (13) What kind of Korean genre texts would you be interested in reading and writing in the future?

#### 4.3.1.1 Interview analysis

The interviews conducted in Korean were translated into English and all the interview recordings were transcribed. The transcribed data such as students' genre perceptions, perceived advantages and disadvantages of genre-based classes, self-assessment of their own literacy development and evaluation of genre classrooms were analysed by grounded theory. In fact, grounded theory is not a theory, but it aims to produce a new theory from research. The term 'grounded' means because the theory is produced from empirical data (Dörnyei 2007). Therefore, grounded theory is called an "inductive, comparative, iterative, and interactive method (Holstein and McKinney. 2012)." This study employs the constructivist grounded

theory approach to study students' perspectives of the genre-based classroom context. Since the participants' responses to teaching methods and genre are personal opinions and are based on previous life experience, they are difficult to examine using only predefined conceptual frameworks. The grounded theory is helpful in this sense to categorise each participant's response systematically within the coding system. Second, the grounded theory provides analytical and theoretical categories from the data which leads to investigating the effectiveness of genre-based teaching methods. It is accordingly helpful to understand the gap between the theory and the reality of the classroom. Finally, the grounded theory is beneficial to shape the categories and subsequent data collection within the systematic sequences (three steps of coding) (Strauss and Corbin. 1997).

Moreover, the grounded theory can suggest guidelines to researchers to focus on their data collection and to build inductive middle-range theories through data analysis and conceptual development (Charmaz 2006). Therefore, this grounded theory helps this study to build empirical checks into the analytic process and leads to examining all possible theoretical explanations for findings. By adopting the grounded theory, methods can be used to efficiently comprehend my interview data collection in a detailed way, and the concept of analysis can be created from the data, which then forms concepts that can be interrelated to organise according to genre, based on the key category.

Dörnyei (2007) states this theory has advantages in producing a deep analysis of a phenomenon. For this analysis, there are also essential two basic criteria for the grounded theory; a) the data analysed by specific sequential coding system by grounded theory such as open coding, axial coding and selective coding, and b) the data analysis reveals a theory as a result of the research (Dörnyei 2007). Coding is a preliminary step of data analysis, as it helps interpret the interviewees' statements more objectively, to provide a clearer overview of the

data (Charmaz 2006). Moreover, interview coding shows not only what is in the interview data, but also helps you to learn how people understand their experiences and their influence on them.

Coding in qualitative research is a multi-level procedure, and grounded theory describes a logical, three-level system (Dörnyei 2007): first, break up the interview data into chunks and assign conceptual categories to the data segments. The effectiveness of genre materials and instruction, the data from pre and post-interviews coded into different categories (open coding). Second, the researcher makes connections between categories, thereby attempting to integrate them and group them into more encompassing concepts that subsume several subcategories (axial coding). Finally, the selection of 'core category' is explained (selective coding).

#### 4.3.2 Writing products

To investigate whether genre-based teaching led to students' overall improvement in their writing abilities, genre knowledge, and genre awareness, the experiment called for a comparison between the experimental groups' genre writing tasks: explicit, implicit and no genre instruction. The students were required to write a genre text after the completion of their genre reading class (or standard reading class for the no genre instruction group), the researcher used these writing tasks to analyse each student's writing skills improvement. The analysis focused on the overall writing quality, their lexico grammatical choices used to make meaning in a given rhetorical context and the improvement of students' genre knowledge.

##### 4.3.2.1 Analysis of writing products

The writing analysis is based on Feez's (1998: 132-134) genre writing criteria which can be seen below. Feez (1998), a genre scholar, conducted research on the link between genre-based instruction and assessment. He provided a set of explicit criteria to assess the learners in his ESL genre class. The criteria are also useful to instructors of genre writing classes, they can be

used to examine students' genre text writing. Feez also emphasized that his framework should also be used to provide feedback to students who are working to improve their genre writing. This is because the criteria call for detailed descriptions of the student's writing. The details of the criteria are below.

Purpose and staging	<p>Has the purpose been achieved, even partially?</p> <p>Is the staging contributing to or detracting from achievement for the purpose?</p>
Text unity	<p>Is the text made cohesive through the use of:</p> <ul style="list-style-type: none"> <li>- Lexical sets, to do with both the field and the writer's attitude</li> <li>- Conjunction</li> <li>- Reference</li> <li>- Distribution of information across paragraphs and clauses</li> </ul>
Grammar	<p>Are noun groups, verb groups, and prepositional phrases put together to construct effective single-clause sentences?</p> <ul style="list-style-type: none"> <li>- Use of declarative, interrogative, and imperative forms</li> <li>- Use of doing, thinking, and speaking, feeling, and perceiving, being and having processes (verb groups) and accompanying participants (noun groups) and circumstances (prepositional phrases)</li> <li>- Use of them/first position in the clause to establish what the message is concerned with and placement of new information at the end of the clause</li> </ul>
Groups/words	<p>Consider the learners' control of:</p> <ul style="list-style-type: none"> <li>- Verb groups (verb forms, tense, voice, modals, number, agreement)</li> <li>- Noun groups (plurals, articles, numeratives, describers, qualifiers)</li> <li>- Prepositional phrases (use of prepositions with noun groups)</li> <li>- Vocabulary sets related to the field (specific/general, concrete/technical abstract, nominalisations, describing words and phrases) and attitude (intensified words and phrases, expressions of modality, describing words and phrases)</li> </ul>
Graphology	<p>Consider the learners' control of:</p> <ul style="list-style-type: none"> <li>- Spelling</li> </ul>

	<ul style="list-style-type: none"> <li>- Punctuation</li> <li>- layout</li> </ul>
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4.11. Table An assessment checklist for beginning ESL writers (Feez,1998: 131)

Feez's (1998) writing criteria is well suited to this study because of the target students involved in the experiment and the class design goals. Feez focused on students who study English as a second language and have a novice level of experience with genre writing. This criterion is very similar to the students of this study. The design of this assessment offered genre-specific criteria that were developed specifically for the assessment of genre writing tasks, and the criteria are in line with the notion that each genre writing sample is a manifestation of the writer's understanding of the genre text and the writing is evidence of transference of genre knowledge to the writing throughout the course.

Particularly, Feez's (1998) criteria call for the examination of grammar and groups/words, both are considered lexical grammar features and it is important that those elements are compared across genre groups. This is because, if the student featured more lexicogrammatical richness in his/her writing, it can be considered evidence that genre-based teaching had an effect on the quality of students' genre writing. And the choice of lexical grammar features can be used to examine the improvement of student genre knowledge.

However, several of his criteria overlap slightly across the sections, such as grammar and groups/words, so I adapted his framework and did some editing to a few parts and also divided it into five sections, 1) purpose and staging, 2) text unity, 3) grammar 4) genre word sets, and 5) graphology. Purpose and staging are focused on whether a student's writing accurately reveals the purpose of genre, and whether the content is appropriate for the genre and genre structures. Significantly, genre structure features are examined by the way a student has structured each of the genre writing tasks, such as, supportive move structures and key

genre features (as discussed in chapter 3). In some cases, it may not be possible to identify a single structure, and so attention has to be given to what seems to be the key features of a genre (Hyland 2004) (as discussed in chapter 3). Text unity assesses whether a text was written cohesively and whether the text includes necessary genre features such as lexis, consistently. Grammar assessment is whether the text adapted the various grammatical repertoires accurately, and whether the accurate register was used correctly for the target genre. Genre word sets assess the student's use of vocabulary in the text, and how many vocabulary sets related to the field the student was able to include, such as, for an academic thesis, the instructor needs to examine the references featured and the academic words used that are related to the topic. The graphology assessment is the same as the one implanted in Feez (1998)'s framework, it is the appropriate use of punctuation, spelling, and the length/divisions of each paragraph.

The assessment was conducted by the researcher, this is because it was difficult to find experienced instructors and it would take a long time to train instructors how to analyse genre features.

#### 4.3.3 Reading tasks

All participants were required to take a short test in order to assess their knowledge about genre texts and awareness. Four different genre texts were given, and students were asked to highlight the words, expressions and other elements that helped them to identify the genres of the texts. Between 30 minutes and 40 minutes were given to the participants to read and think about genre features. And then the interview started.

##### 4.3.3.1 Reading tasks analysis

Reading tasks were analysed with the use of thematic analysis. As the popular method of qualitative data analysis, thematic analysis is a method for systematically identifying, organising, and offering insight into patterns of themes across the data set (Braun, et al. 2018).

The main reason to use this method is its' flexibility. While grounded theory aims to have a built-in theoretical framework, advocate the use of particular types of research questions, and the method of data collection (Charmaz 2006), thematic analysis can be used flexibly: thematic analysis involves the searching across a data set – be that a number of interviews or focus groups, or a range of texts to find repeated patterns of meaning (Braun, et al. 2018). Thematic analysis accurately answers the question of students' perspectives of genre and genre knowledge. The reading tasks were recorded and then transcribed, and then thematically coded based on students' answers such as which genre features are used to identify the genre. In the student comments quoted later, although false starts and hesitations have been omitted, grammatical errors have not been corrected. All of the students' names have been changed.

Braun, et al. (2018) suggest six phases in the approach to thematic analysis. This study adopted the steps to analyse data. For example, first, familiarize yourself with the data to prepare coding steps such as transcripts of interviews, and rereading textual data. Secondly, begins the systematic analysis of the data through coding. Codes are the building blocks of analysis; coding can be done at the semantic or the latent level of meaning. Third, starting to take shape as its own shift from codes to themes<sup>21</sup>. Fourth, involves a recursive process whereby the developing themes are reviewed in relation to the coded data and the entire data set. Fifth, defining and naming themes and then lastly, can produce the report.

#### 4.4 Summary

This chapter provides a detailed methodology for the current study, how this action research was conducted, how data was collected and what criteria and theoretical frameworks were used for data analysis. To examine the effectiveness of genre instruction, four different genre classes

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<sup>21</sup> A theme means the content captures something important about the data in relation to the research question and represents some level of patterned response or meaning with the data set (Braun and Clarke 2006).

were conducted over eight and sixteen weeks. A pre-interview was required by all participants to evaluate their Korean ability, and all pre-verbal interviews were recorded. The genre classes were divided into four groups: two experimental groups, control group 1 and control group 2. The current study's data consists of participants' responses during a pre-class interview, a post-class interview, their written work produced after class and a reading task. The verbal interview was analysed through grounded theory, and reading tasks were analysed through thematic analysis. Students writing production was evaluated by their overall writing quality and genre features such as purpose and staging, text unity, grammar, genre word set, and graphology.

## **Chapter 5: Experimental data analysis results**

### **5.1 Introduction**

This chapter reports the findings from genre-based instruction experiment for four different groups of students, testing their reading and writing abilities. The effectiveness of genre-based teaching within a Korean reading and writing course was examined through reading and writing tests. The participants' genre writing was examined to see whether genre-based teaching instruction improved the structure of their writing and lexical and grammatical choices. This chapter's findings will show whether the participants were able to recognise or conceptualise any of the languages in the Korean genre texts before and after genre-based classes. Per these findings, this study seeks to provide effective teaching methods for advanced KFL learners that improve their literacy and language development through the use of genre knowledge.

As I described in Chapter 4, the experimental classes were divided into four different groups; 1. Experimental group one, explicit genre instruction for six months 2. Experimental group two, explicit genre instruction for six months 3. Control group one: implicit genre instruction 4. Control group two: general reading and writing class, no genre instruction. The

reason why the experimental classes were divided into four groups is to contrast the experimental groups with the control groups, the goal is to analyse and compare any linguistic changes and the presence of genre knowledge in the participants. The purpose is also to see how the different types of genre-based teaching methods affected the participants, explicit versus implicit. The main findings of each experimental class group will be described and analysed.

## 5.2 Students' Korean genre learning experiences and students' previous genre knowledge before participating in this course

The purpose of the student pre-interviews is to examine each individual student's Korean language abilities, Korean language educational history, each student's reason for taking the course, and the learning goals they have set for themselves. The most important details from the interviews were each student's knowledge and experience with genre prior to the course.

Most of the students were under the impression that they did not have any knowledge of genre or any exposure to genre texts in any of their Korean language classes. But learners with more than a year of Korean language studies experience often learned about genre texts either directly or indirectly, it is common in most language education. However, learners themselves often do not recognize their own knowledge of genre because most language classes are not centred on genre and if genre texts are used it is often implicit. The use of genre texts in language classes is meant to improve students' language skills, with a focus on vocabulary, grammar, and expressions. During the pre-interviews, I asked each student simple questions about their Korean language studies, and whether they had any knowledge of the genre or remember being exposed to it in past classes. I compared the answers from each student's pre-interview to their reading and writing tasks at the end of their classes. In my analysis, I

investigated whether their language skills improved and if they were exhibiting genre knowledge.

Also important in this interview was the question about the student's reading and writing strategies. Other researchers found that genre classes often influenced learners' metacognitive strategies, the goal of figuring out what their strategies for reading and writing were before the course began was to analyse the impact of genre-based teaching or lack of genre-based teaching on improving their strategies and skills for each experimental group.

I also asked the students to rank the four genres that will be introduced in class from one to four, one being the most difficult. Once they solidified their order, I then asked each student which factors made a genre difficult in their mind. I asked the students to rank the genres based on the difficulty of both reading and writing. The same questions were asked in post-interviews; this was done to compare the student's understanding and confidence levels with each genre before and after the course. The findings from the pre-interviews were analysed by an experimental group.

Below is a summary of the pre-interviews that were conducted with every student in each experimental group of students. The questions seek to gain information on each student's Korean genre learning experiences before participating in this course.

	Abigail	Camille	Daisy	Emma (Maria)	Jessica
Previously learned types of Korean genre texts.	Travel essay, News article, General essay	News article, modern Korean novel, personal statement	News article, Explanation essay, Travel essay	Cover letter	No experience.
Previous genre text learning experience	Studied three types of genre texts during her study abroad in Korea but recognised that they were edited by teachers, and were not authentic texts. While she read a few genre texts, her classes generally focused on thematic learning.	Studied opinion editorials, news articles and Korean novels, but the classes focused more on learning new expressions and grammar. The writing style was generally informal and there was no guidance with genre characteristics.	Studied three genre texts (mentioned above) but she did clearly not understand what she learned from previous classes. Had no experience learning genre characteristics and did not know how to recreate genre structures.	Read and wrote cover letters during her language exchange programme in Korea. Does not have much experience learning Korean genre texts.	Studied some genre texts for a language learning class, but just focused on the topics, not the structure.

Reason for interest	Wants to improve her reading and writing skills.	To develop more Korean language abilities.	To be able to speak in Korean with confidence.	To increase her reading speed.	To supplement the official module.
Order of difficulty determined by the student (1 being most difficult)	Academic Thesis- Explanation text- News article-Travel essay	Academic Thesis - News article - Explanation text – Travel essay	Academic Thesis – News article - Explanation text – Travel essay	News article – Academic thesis – Explanation text – Travel essay	Academic Thesis - Explanation text- News article - Travel essay
Learning goals/class expectations	To practice engaging in more conversations in Korean and to receive a good mark for the official module.	To maintain previously learned knowledge when studying abroad.	To maintain listening skills and practice more with grammar.	To learn more grammar and expressions to improve essay writing.	To practice writing in Korean.
Reading and writing learning strategies prior to taking this course	Usually focuses on familiar vocabulary and reference the dictionary when reading. Outline to assist in the writing process.	No strategies for reading generally scans and skims. For writing, she asks a Korean friend to edit.	References a dictionary to find the meaning of any unfamiliar words. For her reading strategy, she scans and skims sentences. For writing, she made outlines to assist in the process.	References a dictionary to find the meaning of any unfamiliar words. References previously learned grammar and past writing samples.	highlighted words she does not know then referenced a dictionary. Scans and skims for reading comprehensions. Translates English to Korean for writing strategy.
Previous genre knowledge	Has previous experience studying news articles in a Korean class. But the focus was on expressions that could be used to describe incidents that were reported in the news as this was the class segment that was being taught. Her Korean genre knowledge otherwise is very limited, she had not even heard of the explanation text genre.	There are many Sino-Korean words used in news articles and that made them difficult to comprehend. Particularly academic theses use complex academic expressions.  Was taught the features and characteristics of personal statement essays, but she doesn't mention any genre features in her interview.	Has limited genre knowledge. Studied explanation texts, but she does not know many genre characteristics. Named a few characteristics that she does know of for news articles, such as the title, headline, and statics expressions.	News articles use Sino-Korean vocabulary often. Travel essays are personal essays but did not know any genre characteristics or any details about the structure.	Textbooks included genre in the 'high intermediate' Korean studies, but the focus was not on the specifics of genre or the texts themselves. Finds the academic genre to be difficult. The vocabulary words used are more complex than any other genre.

Table 5.1. Participants' Korean genre learning experiences before participating in this course:  
Experimental group one

	Sydney	Marion	Nicole	Rachel
Previously learned types of Korean genre texts.	Studied news articles and shortened, and edited versions of academic theses and explanation text.	Read two news articles and some example texts for the TOPIC test	Studied travel essay and explanation texts and personal statement.	The student's Korean genre learning experience is limited to a personal statement that was assigned in one of her language classes.
Previous genre text learning experience	Read news articles that used Sino-Korean words as well as advanced-level Korean words. Wrote an introductory essay on her home country	Read news articles to learn some new vocabulary such as those used to describe social issues.	Does not have any experience with genre-based teaching, but she has studied Korean history texts in the past but was not aware that it was	Does not believe she has had any experience with genre-based teaching in any of her Korean language classes, her only exposure to genre texts was in her Korean textbook. In her Korean textbooks, there

	for a class assignment.		a genre text. Has also been assigned a personal statement writing exercise in one of her Korean language classes in the past.	were texts on culture, history, and even recipes. The texts were used to add to the class themes, i.e., a section on Korean food would be supplemented with recipes which would help with vocabulary.
Reason for interest	To improve her writing skills and wants to study Korean genre texts.	Interested in improving her written Korean.	Decided to take this class so that she could improve her Korean language skills, specifically her speaking.	Decided to take this class because there were only 2 hours of Korean language classes offered at SOAS this academic year.
Order of difficulty determined by the student (1 being most difficult)	none	Academic theses – Explanation texts – Travel essays – News articles.	Academic texts – News articles- Explanation texts – Travel essays	Academic texts – News articles-Explanation texts – Travel essays
Learning goals/class expectations	Wants to improve reading speed	Wants to be able to improve her formal academic writing.	Wants to improve her spoken Korean and reading skills.	To practice her speaking skills and to be exposed to Korean newspaper texts out of interest.
Reading and writing learning strategies prior to taking this course	Outlines structures such as introduction, main body and conclusion and plans in advance what grammar phrases to use. Refers to her dictionary and refers to English translations.	Highlights both the vocabulary words that are unknown and underlines the grammar structures. Unsure about figuring them out later. Often plans her essays in English because Korean essays can sometimes have very strict structural rules imposed by the teacher.  Tends to stick to the grammar that feels a bit boring because it is what she knows, rather than trying to be more advanced and try new things.	Reading strategy: the student does not have a specific strategy for reading, she just takes her time going through each text. Writing strategy: First creates a detailed outline for her papers and then creates a rough draft before writing the final version.	Reading strategy includes reading the entire text and then going back to highlight words that are new to her, she would highlight the words in different colours depending on whether they were on the vocabulary list provided by the teacher or if they were entirely new and needed to be looked up.  Has two writing strategies, the first is writing in English and translating it into Korean and the second is attempting to write in Korean. When she attempts to complete writing assignments in Korean there are usually many grammatical errors and when she writes her assignments in English it takes a very long time to then translate the text into Korean. Does not like either of her strategies for writing.
Previous genre knowledge	Academic thesis uses high-level, Sino-Korean words, and high-level grammar, and does not use words used in everyday life. If it's a thesis related to science, there are many advanced vocabulary words. She believes that it'll be uncomfortable and difficult to read, the authors are usually an expert or PhD students and the	Not many	Pointed out these expressions, Formal language <i>wa</i> and <i>kwa</i> , <i>hago</i> , she stated that this is the more formal expression for the word 'and'. The other expression she pointed out was the specific form <i>-da</i> which is a formal sentence ending. She spoke about how both are often used in academic thesis texts.	Had previous experience with academic theses, but she does not remember much, she has a limited recollection of minor grammatical phrases that are used in the text.  News articles differ structurally from other genre texts, and Sino-Korean vocabulary is often used in the text.  Does not have much memory of the structural makeup of explanation texts, but she does make a point to say that authors of these texts are often very

	<p>target audience of the text is those who are also a part of the academic community.</p> <p>Explanation texts are about explaining something to the audience.</p> <p>News articles are also difficult to read for this student because they contain many Sino-Korean words, and the topics are usually related to social issues.</p> <p>Travel essays are about the author describing a place they travelled to by using many descriptive words and characteristics about the location, areas visited, and usually something related to the culture of the place. As well as the pros and cons of travelling to that place.</p>		<p>Korean academic thesis texts are similar in style to English academic theses.</p> <p>News article: "I don't really know much about them but am happy to learn."</p> <p>Travel essay: "Uses lots of colloquial languages."</p> <p>Explanation essay: a bit more formal depending on what you have to explain. Structure, do I have to think about in English introduction, maybe more information, first outline her writing in English.</p>	<p>detailed in their writing and that formal speech style command form sentence endings are often used, i.e., 'please do the following.' For travel essays, the student stated that the writing style is very narrative-like and the authors' are often just detailing their own thoughts, it is very different from an academic thesis.</p>
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Table 5.2 Participants' Korean genre learning experiences before participating in this course:  
Experimental group two

	Lora	Melissa	Harry
Previously learned types of Korean genre texts.	Reading: news articles, travel essays, and dissertations in Korean language classes in Korea. Writing: The explanation text genre at SOAS.	Reading: News articles and novels. Writing: Thesis Self-study experience in Korean novels, internet news articles, Korean social media updates, and Korean comic books, specifically on webtoons.	none
Previous genre text learning experience	Has previous experience studying genre from a writing class. The teacher provided the students with Korean news articles to practice their reading comprehension.	Lots of genre experience, particularly when studying abroad in Korea. But the explanation of genre was very brief and not very detailed. Spent most of the time studying different academic Korean writing styles.	none
Reason for interest	Wanted to improve her speaking skills.	Wanted to improve their writing skills as she felt like they were not progressing. Wanted to learn new skills and practice more advanced Korean.	Wanted to apply for a master's program in Korean and felt like he needed to improve his Korean language skills before. His skills are currently in line with the intermediate level, but other classes at SOAS were quite easy for him. He felt like this course would be a challenge for him.

Order of difficulty determined by the student (1 being most difficult)	Academic thesis- Explanation text- News article- Travel essay	Academic thesis	Academic thesis- Travel essay- News article- - Explanation text
Learning goals/class expectations	No specific goals but wants to improve speaking and reading skills.	Had the goals of learning more sophisticated Korean language skills. Her previous class was not helpful because the teacher did not adequately teach students writing skills.	To improve his speaking skills, he felt like he often made little grammatical errors and thought this class would be a good place to learn how to master complex grammatical features. The course would help him improve his Korean writing skills and style.
Reading and writing learning strategies prior to taking this course	For reading, underlined what I did not know and then looked them up later. For writing, and planning, specific structure rules that we needed to follow and specific words that the teacher wanted to see being used.	For reading, typically highlight words she was not familiar with and look them up in a dictionary and translates each word into English. Also, write brief notes detailing what she did understand from the text. For writing, plans everything out in English and then translates her work from English to Korean.	Reading: typically highlights words he was not familiar with, as well as interesting grammatical phrases. Writing: Lots of planning.
Previous genre knowledge	Academic theses are more likely to use formal language as opposed to spoken language and many Sino-Korean words are often used. News articles are usually written in the formal tense with sentences ending with '-다 da. Tried to read news articles several times in the past but had a hard time comprehending them due to their level of vocabulary. Travel essays use more colloquial expressions than any other genre, which makes them easier to comprehend.	Studied news articles, the news articles were discussing research, and the teaching method for the writing course was focused on vocabulary. For example, 'which word can be used in this scenario or what words cannot be used in this scenario.' Retained most of the vocabulary learned from their writing class. In the writing class, it was more about stylistic writing choices rather than language use. Studied several formal written grammatical phrases for academic Korean, i.e. 'Which one is right, which one is wrong' Often times there are expressions that mean the same thing, but one is only appropriate for spoken interactions or one is only appropriate for formal context, etc. Her previous teacher spent a lot of time on this. Also, the proper use of conjunctions such as 'so, therefore'. But the student said this was just related to knowledge of Korean grammar. Not genre knowledge.	none

Table 5.3 Participants' Korean genre learning experiences before participating in this course:  
Control group one

	Ruby Wendy	Jacob	Veronica	Aron
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Previously learned types of Korean genre texts.	News articles	Academic theses	News articles and Korean versions of popular novels	News articles and travel essays
Previous genre text learning experience	Has previous experience studying Korean news articles during her time studying abroad in Korea and in one of her Korean language modules at SOAS. But has no experience writing genre texts.	Has never studied it before. He stated that his Korean language level was not high enough to have been exposed to Korean genre text before. Currently starts reading texts from his reading module. As a master's student, he wanted to write a journal about Korea, and during the research process he came across primarily Korean sources. This was his first time analysing Korean texts. Found them extremely difficult to read and it took him a lot of time to get through each text. Often referred to his dictionary.	Has previous experience studying Korean travel essays during her time studying abroad in Korea and self-studied Korean news articles a few times. Said her previous classes did not focus on genre, and she does not have any previous genre knowledge.	When asked about his experiences with genre texts in past Korean language classes, student spoke about his essay writing experience and wrote about the environment for an assignment in a previous class.
Reason for interest	Wanted to have an opportunity to spend more time practising her Korean language skills.	Has some problems with memorizing vocabulary, as well as issues with grammar. This is an extra class for improving his Korean language skills.	Since studying abroad in Korea, she has had a few opportunities to be exposed to Korean, so she wanted to practice more.	Interested in Korean language studies since he completed his study abroad in Korea, and has not had any opportunity to use it since.
Order of difficulty determined by the student (1 being most difficult)	Academic thesis- Explanation text- News article- Travel essay	Academic thesis- Explanation text- News article- Travel essay	Academic thesis- Explanation text- News article- Travel essay	Academic thesis- Explanation text- News article- Travel essay
Learning goals/class expectations	Had goals of improving each aspect of her Korean language skills, reading, writing, speaking, and comprehension.	Want to take as many classes as possible in order to continue to improve.	Currently, takes reading classes, so she wants to practise speaking and listening in Korean.	I want to improve his writing.
Reading and writing learning strategies prior to taking this course	Reading Strategy: typically takes her time and goes through Korean texts slowly. She often refers to a dictionary while reading Korean texts, she also creates her own vocabulary list of new terms she comes across.  Writing strategy: stated that she pays the most attention to vocabulary and grammar when writing, she believes this is the most important	Reading strategy: tries to take the time to highlight or underline words he does not know that seem important, and he looks them up later in a dictionary.  Writing Strategy: stick to the basics and keep it simple because he does not believe his writing skill level is very high.	Reading strategy: first locate the keywords throughout the text to grasp the main point. She also refers to the dictionary often. And very slowly reads each text, taking her time to go through and notice everything.  Writing strategy: to refer to the dictionary if the subject matter is	Reading strategy: highlight or underline words and look them up in a dictionary.  Writing strategy: to dive right in and just write what he is thinking. In previous Korean classes, he was not taught any strategies for writing. He relied on his teacher's feedback on assignments to improve his writing.

	aspect of a text, above the subject matter.		difficult, she also googles examples of grammatical features to use.	
Previous genre knowledge	<p>Did not have much to say about genre characteristics.</p> <p>Explanation texts use the plain form of 'da' which is a formal writing style sentence ending. And she said that travel essays are typically less formal because the author is detailing their personal experiences. Academic theses are more like to use formal language than spoken language.</p>	The only Korean genre text the student has experience with is news articles. He found them to be very complicated and difficult to comprehend.	<p>Formal grammar is used in theses a lot and more complex higher-level of grammar phrases are used. Travel essays are about experiencing something in person, to describe something you have done during your travel.</p> <p>The explanation essays are similar in style to what is typically asked of students in a Korean class, so you have to write in a more formal style like an academic thesis.</p>	Some grammatical features of news articles. He stated that the text often uses connective grammar and indirect speech. Learned these things when he studied news articles in a previous Korean class. Has some experience writing travel essays and explanation texts, but he has no memory of the grammatical features used in either genre. Had no exposure to Korean academic theses; they are completely new to him, and he does not know what to expect.

Table 5.4 Participants' Korean genre learning experiences before participating in this course:  
Control group two

Every individual student's language proficiency is varied since most students at the same institution take similar modules and have similar Korean language studies backgrounds, such as study abroad experiences and specialised Korean studies. The students in this study have a similar starting point before going into this experimental course. The noticeable changes occur after the course is completed and depend on whether a student was in the explicit or implicit genre classes or received no genre-based instruction. The results of the pre-interviews showed that each of the participants was exposed to different genre types prior to the study, such as news articles or travel essays. Most of the students mentioned that they were exposed to reading some genre texts such as news articles and general essays from previous Korean courses. News articles are the most common genre of text that students are exposed to various Korean courses and self-study. Most of the students stated that they have never learned about the characteristics of those genre texts, and they had no previous experience writing genre texts

properly in Korean. Previous classes mostly focused on topic-based learning and new grammatical phrases. However, a few students mentioned they studied the stylistic choices (formal and informal), the register of words in Korean academic writing, the use of ‘plain style statements, processive verbs sentence ending *-da*’ in written Korean, and the use of Sino-Koreans in academic theses and news article. For travel essays, few students noted that more colloquial and informal expressions were used, and they noted the use of descriptive words.

The students noted their previous genre experiences were with texts specifically edited by instructors or institutions for foreign language learning, making it difficult to identify any pre-existing or commonplace genre characteristics within those texts, a few of the students referred to the subject of the text as a genre.

Most of the students that participated in this experimental class wanted to practice Korean in different areas such as reading, writing and speaking. Many were taking it as an additional course to supplement and aid them in the official modules they were taking. For reading and writing, students used similar strategies such as generally referring to a dictionary when they came across words, they were unfamiliar with, scanning and skimming were also very commonly implemented, in addition to making outlines. The students assumed that the academic thesis was the most difficult to read and write due to its formality and being written in Sino-Korean words. For the same reasons, news articles were regarded as difficult to read and write despite being exposed to them previously. On the contrary, travel essays were determined to be the easiest genre because of their relative informality and use of descriptive expressions such as first-person individual opinion rather than academic phrasing.

In summary, across all four experimental groups of students most were exposed to several Korean genre texts before taking this course and had generally been exposed to them in previously taken Korean language modules. Students noted that they had never received instructions on how to read or write genre texts, they were only taught writing themes by their

instructors. Some students mentioned that they occasionally struggled to start their writing, meaning they were less focused on form and style as per the Korean genre, and instead focused more on the use of new vocabulary and grammar learned in the classroom.

### 5.3 Experimental group 1

This section will show students' perspectives of genre-based classes and how they conceptualised genre knowledge through these experimental classes based on students' reading tasks during post-interviews. The reading task focused on how students recognised genre features in a text after a genre-based class, such as what lexical grammatical features identify the genre and what specific structures are used in the text. This was to assess how many changes they recognised in genre characteristics across genres and to evaluate the students' genre awareness in comparison to the other groups.

The reading tasks were coded to determine whether students were able to recognize the texts shown to them as representing particular genres, content, structure, and lexical grammatical features. In addition to whether they noticed similarities between the texts shown during the reading task and the example texts shown to them during class. If students were able to point out genre characteristics such as vocabulary, expressions, or grammatical features, this was considered an important indicator of their level of understanding. The types of genre texts given were the same as those studied in the classroom, but the content and themes were entirely new. Students were allowed to use their dictionaries in order to look up words they did not recognise. The point of the task was to gauge whether the students would be able to comprehend content and topics they had never seen before.

The content of each text given to students was used to examine how much students were able to understand. For example, the news article given asked students to identify what the subject matter was, the context of why the event occurred and, where it happened. Second, the

researcher asked students genre-specific structural questions. A question that might be asked is, what are the elements of an academic thesis introduction? Also, whether those specific structural characteristics make the text easy to read or understand. Third, students were asked to underline each genre’s lexical grammatical features in the reading task papers and the researcher counted the number of those correctly identified. For example, what specific grammar and vocabulary make up the genre characteristics in each genre text, and what are the functions or different meanings <sup>22</sup> of the grammar in these genre texts (how the grammar was used in the text)? To determine whether students’ genre knowledge was transferred to the new given texts the students’ answers to descriptions and grammatical examples from the given texts were examined. The example of the reading task questions, and the genre texts are in appendix 4. There were also main and sub-categories assigned within some of the nodes. These are shown in the table below:

Genre name
<ul style="list-style-type: none"> <li>- Correctly naming the genre category and identifying the purpose of the text</li> <li>- Elements of the text that led the student to their genre identification</li> </ul>
Content
<ul style="list-style-type: none"> <li>- Describing the content of the text</li> <li>- Demonstrating a middle-level of comprehension</li> </ul>
Structure
<ul style="list-style-type: none"> <li>- Identify structural genre knowledge</li> </ul>

<sup>22</sup> Grammar can have many different meanings depending on the context, for example the ‘*eul su itta*’ has many possibilities. The definition of this phrase is similar to permission or ability in English. It functions similarly to modal verbs ‘can’ or ‘would’. This phrase can be used in many ways within various genre texts. For example, as I reviewed in chapter 3, the grammatical phrase ‘*-eul su itta*’ expresses practical opinion or suggestion without conveying a strong sense of subjective judgement. The phrase ‘*-eul su itta*’ (can)’ is used because it is a more polite and euphonious expression. Therefore, it was important to include the reading test. I showed the students an excerpt that included the use of ‘*-eul su itta*’ and monitored whether or not the students were able to recognise its usage.

- Moves and steps for the production of an academic thesis
Lexical grammatical features
- Vocabulary related to genre
- Example of genre grammar phrases (Use of tense and modal verbs)

Table 5.5 Main and sub-categories in code nodes for students' genre reading tasks

### 5.3.1 Reading task result: genre knowledge and genre awareness

#### 5.3.1.1 Identification of genre category

All the students in this group correctly identified every genre text and accurately, but only two students were able to explain the content and provide examples. The number represents the number of correct answers given. The results can be seen below.

Structure-wise, six of the six students in this group correctly named all of the genre texts, such as whether it was a news article or academic thesis, however, they found it difficult to distinguish whether the academic thesis excerpt was taken from the introduction or the conclusion of a thesis, two of the six students named correct answers, one of those students stated that it was difficult to determine. These results indicate that by the end of the course, most students were able to recognise instances of genre when looking at completely new material, but still found it hard to differentiate between the specific details found in parts of an academic thesis structure. Because the text difficulty level and vocabulary difficulty level are higher than that of other genre texts as students noted in post-interview, this makes tasks like distinguishing the introduction from the conclusion difficult to cover in just two reading classes.

All the students from the explicit genre-based experimental class also gave appropriate examples of elements that led them to identify the genre category without much hesitation which was not the case for students in the implicit and non-genre experimental groups. This indicated that they were able to recognize these features in the new texts, not just memorize the

structural descriptions from class materials or the classroom, and the classroom positively impacted the student's genre recognition. The following two excerpts are from Group 1 the first being between the teacher and a student referred to as Abigail and the other being between the teacher and Daisy.

T: What is the genre of this text?

S: It is a news article.

T: What elements have you identified that made you think the genre is a news article?

S: When I first saw it, there were so many short paragraphs and that led me to think it was a news article. And then, the first paragraph is a lead. Which means the paragraph summarises important things from the article. Then, there are some details such as people's ages, the number of people, and so on.

Daisy also named the academic thesis instantly with appropriate examples of academic words and grammar phrases.

T: After three seconds, you said, this is an academic thesis. What elements made you realise your decision so quickly?

S: In fact, there are lots of academic sources and abbreviations such as (GDP, GNI). '*pon yenkwunun* (this research)' and the structure is so long and the content is serious. '*pwunsekhayessta* (analysed)', '*-lo inhay* (in order to)'.

The rapid recognition of the genre was also a commonality among the members of the class, the ability to identify a text's genre quickly was triggered by elements of the text, such as phrases commonly used in that genre. For example, in the case of academic theses, travel articles, and explanation essays, they were distinguishable from each other because the students

were knowledgeable about the vocabulary commonly used in each genre. News articles were typically recognized because of the structure of the text. An example of this is, at first glance the student referred to as Daisy noticed that the text was structured using short paragraphs, she then pointed out the lead in the first paragraph which are both key elements in the structure of news articles. She also pointed out another key element of a news article which is that the article often presents research from experts on the topic they are reporting on. Other students within the same experimental class group showcased the same ability.

Another student referred to as Abigail include, her use of text identification when she identified the academic thesis text because of the vocabulary used within the text, '*pon yenkwu*(this research),' '*yoin* (the cause)', and '*salphyepoassta* (looked at)'. The student also took note of the descriptive language within the text, she pointed out '*phaliuy hotheyl* (hotel in Paris)' which informed the student of the location the author was writing on along with several other descriptive adjectives and nouns. Abigail identified the explanation essay text when she pointed out phrases typically used to explain topics, such as '*wusen khukey malhayse* from a broader sense)' or '*ettehkey ihayhanunya* (how do people understand) .'

#### 5.3.1.2 Identify structural genre knowledge

Many students in this group were able to recall information on genre text structure that was taught in class and point out the structural details in the given text. These results prove that genre-based instruction has the ability to enhance students' level of genre knowledge, even students whose Korean language skill level would be considered on the lower level compared to other students were able to reap the benefits of genre-based instruction and showed genre knowledge improvement. This is the most significant result of genre-based teaching as opposed to other forms of language instruction. Although students who had lower-level Korean language skills were not able to grasp the main points and meaning of each text, they were still

able to recognise the genre characteristics and structural details taught in class. I will discuss it in more detail later in the analysis of the students' post-interviews, but in this section, I will provide example excerpts of how students came to understand the structure within the genre text categories after this class.

Students identified structural genre characteristics and used the knowledge of genre analysis for each genre, this is transferred directly from the genre-based instruction. In the comparison of the student pre-interviews, many students mentioned the difficulty posed by their limited genre knowledge, such as the formality of academic theses or the sentence complexity of both news articles and academic theses. After taking this course, students were able to point out genre structures in each of the different categories of genre texts. Significantly, students were able to notice the differences between academic theses and news articles, even though the two genre texts differ in social location, they share similar language styles such as technical and formal language with complex ideas, analytical perspectives, references etc. Students in the genre-based instruction classes identified the two genres easily with the structural knowledge, the results were very different for the non-genre group, some students hesitated to identify the text type, and some students had completely wrong answers in their identification.

The summary of students' structural knowledge of each text is below.

	Abigail	Camille	Daisy	Emma	Jessica
Academic thesis	Mentioned and recognised the conclusion of the thesis. In conclusion, the aims of the research are explained again, and examples are provided. Moreover, the suggestion for further research is written and	Recognised the conclusion of the thesis and briefly understand the moves and steps for the production of an academic thesis.  Stated that the text starts with the purpose of the study and limitations of previous research, results of current research and	Pointed out: text starts with the thesis, research sources and the criticising limitations of previous research and then conclusion of the main point.	Mentioned that the text is an introduction to the thesis and states the thesis structure. Start with the title of the thesis, identify niche limitations of previous research, the need for research, the thesis, and research questions.	Stated that this text is an introduction to the whole subject. Pointed out establishing research territory.  Also pointed out other people's research and looked at their limitations.

	confirms the main hypotheses.	the aim of current research, and then the limitations of current research and suggestions for further research.			
News article	<p>Mentioned that there were so many short paragraphs that led them to identify the text as a news article.</p> <p>Mentioned lead – source – main body – additional information from the experts with the details of an explanation such as the first paragraph is a lead which means the paragraph summarises important things from the article. There is scientific information, which is relevant to the main subject, but it is also additional information.</p>	<p>Mentioned lead – source – main body – additional information from the experts. Began with the keyword ‘fine dust’ and then showed the results of the study within the ‘lead.’ And then the source is mentioned ‘Ehwa Women University’. The results were compared and explained in the main body how the result will impact our lives and how the ‘fine dust’ occurred. In the last part, a suggestion such as an official announcement is mentioned in a quote.</p>	Pointed out lead-source-interview-further comments and mentioned that a characteristic of a news article is the inclusion of detailed examples.	<p>Spoke in Korean and pointed out the specific terms of Korean news articles.</p> <p>Title of the news article, lead – source, the materialisation of information, additional information, and comments.</p> <p>The use of data with numbers and quotes is also a structural characteristic.</p>	Mentioned the lead and source of content. And the comments from the professionals.
Explanation essay	Mentioned the comparing and contrasting nature of the text. Noted that it was about Korean society and American society. Knew that the definition is written first when writing an explanation text.	<p>Start with a definition, give examples, and then compare or contrast.</p> <p>Historical context and scholarly context are used a lot for an explanation text.</p>	The student stated the belief sequence: and mentioned several explanation strategies such as justification - example - compare with others. And then, contrast with the theme. Finally, the important statement of the main argument or summarisation of the main idea.	<p>Stated in Korean, selon, ponlon, kyellon (Introduction – main body – conclusion). Mentioned that the text was a contrast between two different societies.</p> <p>The goal of the text is to develop the main argument and implement explanation strategies such as contrast, comparison, or justification. Examples and classifications are important.</p>	<p>Pointed out the comparison made within the text.</p> <p>Definitions, examples, or some sort of classification. And it will be from the writer’s point of view.</p>
Travel essay	Pointed out that there was a sentence that was not completed... stated that it was for stylistic effect. This text is written in chronological order.	The student stated that the text used many adverbial phrases, and imperfect, and short sentence structure.	It is timewise, And chronological. ‘Start in the morning, you ended up out at night, the sun goes down, lights going up and then the next day starts until the end of the holiday.’	Did not mention the structure of a travel essay but recognised the use of imperfect and short sentence structure.	Mentioned imperfect and short sentence structure and that the text is constructed chronologically.

Table 5.6 Summary of genre structural knowledge demonstrated during reading tasks after course: Experimental group one

As seen in the summary of genre structural knowledge demonstrated by the students from experimental group one during their reading tasks, genre-based instruction has the potential to improve students' genre awareness, particularly on genre text structure. The students demonstrated a deep understanding of genre structure, this applied to all of the students in this experimental group regardless of their language skills or level. Hyon (2002) states that genre pedagogy helps students understand where to locate key information (structural details included), her study yielded similar results to my experiment. There is a lot of value in the ability for students to be able to look at a text and immediately know to look for keywords/phrases and structural details, this allows them to quickly identify the text's genre and predict what the content of the text in its entirety might be.

The following section will take the examples of student answers that demonstrated genre structural knowledge used in the table above, and further explain the significance. The explanations will be separated by genre text category so that it is possible to go into detail on the structural knowledge being demonstrated. For explanation essays, students frequently pointed out the introduction, main body, and conclusion sections of the text. They also explained the strategy of explanations such as contrast, comparison, justification, examples, and classifications. Students identified the explanation essay text during the reading task by pointing out that the text implemented a comparison and contrast structure and was able to state that the content of the text is a comparison of two different cultures.

For the news article text, the student's improvement in genre knowledge was extremely noticeable, more so than for the explanation essay text. Explanation essays implement a

structure that is not genre specific and nearly all the students are familiar with the introduction, main body, and conclusion structure. A news article implements a structure that differs from this common model, and students noticed this. All of the students were able to point out the key structural elements in the text. Abigail was able to point out the unique structure of the news article text and demonstrated the ability to take that knowledge and apply it outside the classroom. The following is an excerpt from her post-interview.

Abigail: I realised that the structure for every news article is quite similar, you can compare multiple different articles and find similarities in the structure. I noticed this when I spent some time outside class looking at Korean newspapers. English newspaper articles also use a similar structure.

For the academic thesis text, students in this group pointed out elements of the thesis structure, such as the purpose of the study, limitations of previous research, results of current research, and the limitations of current research/suggestions for further research. As I mentioned previously, the number of moves and steps pointed out by the students varied depending on their Korean language skills and level. Students who were considered to be on a lower level found it difficult to point out all of the specific structural details in the academic thesis text. But the majority of the students in this group were able to identify at least some of the genre characteristics specific to the academic thesis text.

For the travel essay, each of the student's answers was similar in nature, they were able to identify the travel essay text due to the text's chronological order. Students pointed out things like phrases associated with time, such as "in the early morning" or, "At 7:20 am, local time 8:25" from the text. All the students demonstrated great knowledge of the structure of a travel essay, notice of the chronological nature, as well as the sentence structure typical of a travel

essay. They took note that the sentences were typically comprised of imperfect and short sentences, such as sentences constructed with noun phrases or the use of adverbial vocabulary to describe a place. I will explain this in more detail in the next section on lexical grammatical features. According to the student's pre-interviews, unlike any of the other genre text categories, travel essays were one of the most common genre texts to study in Korean language classes, many of the students were exposed to those sorts of texts to practice their reading and writing in the very early stages of their Korean education. But during the student's pre-interviews, not many of the students were able to point out the genre characteristics of a travel essay. Genre knowledge is not widely focused on in Korean language classes, the texts are used to teach students things like vocabulary and grammar. However, after the completion of this class, the student's structural knowledge and genre identification was vastly improved upon, this the impact of genre-based instruction.

### 5.3.1.3 Lexical grammatical features

All students in this genre group showed that their knowledge of lexical grammatical features had vastly improved after this course, across all the genre text categories covered throughout this class. Students were able to highlight several lexical grammatical features within the example texts, such as, the use of vocabulary, and grammatical phrases and they were able to then explain how those features functioned in each genre, such as its purpose, register and target audience.

This is a summary of the student's answers, and what they mentioned or highlighted in terms of lexical grammatical items during the reading tasks I conducted to test whether each student was capable of identifying the genre characteristics taught throughout the course. I referred to Yeon and Brown (2013)'s list of Korean grammatical patterns to translate.

	Abigail	Camille	Daisy	Emma	Jessica
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<p>Academic thesis</p>	<p>Academic words (nouns) pointed out a lot such as '<i>bon yeongu</i>(this research)'. '<i>yoin</i>(the cause)' '<i>iyu</i> (reason)' '<i>Jeug</i> (In shor)t' '<i>deung</i> (and so on)' and '<i>hog-eun</i> (or)' these are also academic expressions.</p> <p>Pointed out academic features such as '<i>bunseoghayeossda</i>(analysed)'. '<i>eul pil-yoga iss-eoyo</i> . (It is necessary)' '<i>eul ppunman anida</i>(not only a but b as wel)l' '<i>eulo inhae</i> (because of)''</p> <p>Noticed structure features with tense: It is a conclusion, '<i>bon yeongu</i> ..<i>salpyeoboassda</i> (this study has been examined..)'</p> <p>Pointed out connective, more formal '<i>-lo inhan</i>(due to)' '<i>Euloseo</i> (as for)', '<i>salpyeobom-eulosseo</i> ( by examining).'</p> <p>More advanced grammar features are used such as '<i>-goja hada</i> ( in order to do, with the intention of)'' , '<i>ppunman anila</i> (not only but)'.</p>	<p>First-person, 'I' is not used and written Korean (formal) is used.</p> <p>Academic expressions pointed out such as '<i>bon yeongu...silsidoeeossda</i> (the research was conducted...)' '<i>munje uisig-eul bunseoghayeossda</i> (analysed the problem)', it needs to be analysed', '<i>jeung-gahago issda</i> (is increasing)'.  In terms of word choice, Chinese words are used more often in this text.  In the conclusion, the results of the thesis were summarised briefly by, for example, '<i>salpyeobogo</i> examined and, secondly, '<i>hwag-inhayeo</i> confirmed and', third '<i>ganeungseong-eul salpyeoboassda</i> (looked at the possibilities)', '<i>ttalaseo</i> (as a result)'.  Many quotes and some expert opinions were included. Advanced level of grammar used a lot such as '<i>geuleom-edo bulguhago</i>(however)'. Limitations with phrases such as '<i>eolyeoum-i iss-eowassdeon geos-ida</i> (there have been difficulties)' Suggestions with grammatical phrases such as '<i>ileul wihayeo</i> (for this)', '<i>nolyeog-i pil-yohada</i> ( it requires effort)', '<i>guchejeog-eulo salpyeoboass-eumyeo</i> (the details are examined) '.</p>	<p>lots of academic sources and abbreviations such as (GDP, and GNI..).</p> <p>' this research' and ' cause' are specific terms in the academic genre.</p> <p>The structure is so long and the content is serious.</p> <p>Verbs related to research used such as '<i>bunseoghayeossda</i> (analysed)',  'or' and '-and' whereas casually written grammatical phrases such as '- but' and ' and' are used in the explanation text genre.  '<i>simgaghada</i> (to be serious)' trying to convince the person that is reading it of the importance of it.  In the thesis the abbreviation is not used, technically it is like mixing the two whereas even like '<i>hayeossda</i> ' (I think maybe because), say for example '<i>haessda</i> '   Advanced level grammar patterns used such as '<i>-goja hayeossda</i> (tried to, with the intention of).</p>	<p>Pointed out the following, a lot of advanced-level of Korean and Sino-Korean words.</p> <p>Several words related to the definition of main arguments. Advanced level of grammatical phrases such as '<i>-goja</i> (intensive connective –'with the intention of'),  '<i>bon yeongueseo</i> (in this research),' '<i>da-eumgwa gatda</i> (it is as follows)' reduced subject-matter representation.</p>	<p>Pointed out the following, there are loads of quotations From people's research and looking at their limitations '<i>sangdanghan eolyeoum-i iss-eowassdeon geos-ida</i> (There have been considerable difficulties)'</p> <p>The limitations and then because of the limitations it talks about what this research addresses. '<i>ie bon yeongueseoneun gijon yeonguui bunseog sigileul hwagjanghayeo</i> (Therefore, in this study, we will expand the experimental period of the existing research)'</p> <p>Academic verbs such as '<i>tongjehada</i>( to control)'. '<i>eul su issdolog hae junda</i> (Helps to...)' '<i>bunseoghada</i> (to analyse)' '<i>salpyeoboda</i>(look for).'</p> <p>Academic specific expressions such as '<i>ttalaseo bon yeonguneun</i>' (therefore, this research')</p> <p>Quoting other people. many indirect or direct quotations. specific jargon.</p>
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<p>News article</p>	<p>There is an interview with a professor or scientist. The professor said ‘<i>go malhaessda</i> (he said)’. This is a reported speech. suggestion ‘-<i>haeya handa</i>(have to, should.)’</p> <p>Maybe future suggestions ‘<i>eul geoyeo</i> (it will)’, or predictions and opinions are in the last paragraph.</p> <p>Here is the source ‘Ehwa woman’s university’, where the source comes from.</p> <p>‘-<i>dago balgheossda</i> (It was revealed that)’ means you can learn something new.</p> <p>Increase or raise and decrease or lower’ Statistics are relevant in this genre.</p> <p>‘<i>yeonguhul pil-yoga issda</i>(this needs to be researched)’, this can be seen in an academic thesis as well.</p>	<p>Pointed out the expression related to the publication of research results such as ‘<i>Yeongu gyeolgwaga cheoeum-eulo nawassda</i> (The results of the research was published first)’.</p> <p>‘<i>yeongu gyeolgwado issda</i> (There is also a study)’</p> <p>For the analysis results, ‘<i>bunseoghan gyeolgwa igat-i natanassda</i> (This is what the analysis shows)’ ‘<i>allyeojyeo issda</i> (to be known for)’, ‘<i>nawassda</i> (The results) came out’.</p> <p>Words related to statistics are specific to that subject. ‘increased’ There are comparisons and examples. Give an example like this... ‘<i>chusanhaessda</i> (estimated) ‘<i>bunseog-eul batang-eulo</i> (Based on the analysis)’</p> <p>Indirect quotations are used a lot such as ‘<i>lago malhaessda</i>’ Related to the advice from an expert were used this phrase a lot ‘<i>gwongohada</i> (make a recommendation)’ ‘<i>jeonmungadeul-eun experts</i>’, ‘-<i>dolog haeya handa</i> (have to make sure that)’</p>	<p>Reveals the new opinion with ‘-<i>cheoeum-eulo nawassda</i>(comes from)’.</p> <p>Particular grammar in news articles such as continuous action or process’ to deliver the vivid scene. The current debate, still happening now, it is not always past.</p> <p>Figures used a lot such as Like % percent used a lot. Uses a lot of numbers, Verbs related to reporting such as ‘<i>natanada</i>(to show up), to appear’ ‘<i>balgheossda</i> (to reveal)’,</p> <p>Pointed out the source: ‘Faculty of Medicine, EWA Women’s University’ ‘-<i>e ttaleumyeon</i> (according to)’.</p> <p>The professor... “(quoting) to be presented’</p>	<p>Identified report verbs and passive voice such as <i>balghida</i> (to be revealed), <i>Pyeong-gadwaessda</i> (To be evaluated).</p> <p>Pointed-out quotations from experts and several numbers are used to explain the data.</p>	<p>This is the source ‘Ehwa women’s university’ is the source.</p> <p>The reveal. Something ‘<i>boyeossda</i> (to be seen).’</p> <p>There is more like statistics, something ‘increase.’ there are numbers.</p> <p>Direct quotations related to expressions such as ‘she/he explains --<i>lago seolmyeonghada</i>’ and ‘they said’ ‘To be published’</p>
<p>Explanation essay</p>	<p>Define first then explain. To define the main point used the expression such as ‘<i>eotteohge ihaehaneunya</i> (how do people understand)’ And the keyword ‘-<i>leul malhanda</i>(refers to)’</p> <p>Examples are needed when you are trying to explain something. Such as ‘<i>yega issda</i> (here is an example)’.</p> <p>Comparisons: ‘<i>du munhwagwon</i> (two cultures)’ and ‘<i>guseongdoeoo issda</i> (be composed of)’.</p>	<p>‘<i>leul malhanda</i> (it is called...) for definition. ‘<i>gandanhan yega issda</i> (there is a simple example)’.</p> <p>‘<i>Jeug</i> (in other words)’ for suggested example.</p> <p>In the conclusion part, some changes or predictions for the future were mentioned. this refers to, it is called.’ is for definitions.</p> <p>‘<i>yeleul deuljamyeon</i> (for example), <i>yega issda</i> (there is an example)’ are for example.</p>	<p>‘<i>useon keuge malhaeseo</i> (first, from a broader sense)’... This is justification.</p> <p>Adverbial words are used often. ‘<i>jeug</i> (that is, in other words)’, ‘<i>bandeusi</i> (surely, certainly)’</p> <p>Explanation text is a more informal style compared to</p>	<p>Pointed out the use of sentence ending -<i>neunda</i> (plain style statement) and explains Korean society with a neutral tone which suits the explanation essay.</p> <p>Comparison of individualism and collectivism.</p> <p>The define the meaning, -<i>leul malhanda</i> ,-(<i>neun</i>) <i>geos-ida</i> (that – is of/is a) used.</p>	<p>Pointed out expression related to the definition, ‘<i>naega bogieneun</i> as I see’. ‘<i>malhanda</i> (it is called)’.</p> <p>Compare and contrast two cultures.</p>

	<p><i>'banmyeon-e</i> (on the other hand)', when you compare things.</p>	<p>Comparison/contrast related to expression pointed out such as <i>'Boda deo</i> (more than)', <i>'chaiga issda</i> (there is a difference)', <i>'biseushan jeom-i manhda</i> (there are a lot of similarities)' are for contrast and compare</p> <p>For classification, such as <i>'yeoleogaji jonglyuga issda</i> (there are many kinds of...)', <i>'nanul su issda</i> (can be divided into)</p> <p>'we' and 'my country' is used a lot, it gives you a more personal connection to the author.</p> <p>Many conjunctions such as but', is for contrast.therefore' ' but'. The author gives the reader a guide through these.</p>	<p>the thesis. For example, <i>'aldasipi</i> (as I was talking)' <i>'-gi ttaemun-i</i> (because of)' this is an explanation.</p> <p>Uses a lot <i>'eul su issda</i>(can, would)'</p> <p><i>'-ya handa</i> (have to, should)' It seems like an explanation...</p> <p>Justification and example, compare with others <i>'--wa bigyohamyeon'</i></p>	<p>Pointed out connective grammar <i>'-gi ttaemun-ida</i> (because)' often uses in this genre.</p> <p>Division: <i>'lo nanueo boneun</i> (divided by)'</p> <p>Use of several conjunctions such as however But, therefore,</p> <p>Use of adverbs such as 'jeug(in other words),' <i>'handeusi</i>(surely, certainly)'</p>	
Travel essay	<p>Time expressions: morning', 'night' and 'evening'.</p> <p>The stylistic effect such as <i>'olang... bichnaneun namjjog</i>(Aurang... shines south)', it is a stylistic effect'.</p> <p><i>'gaseum-eul twige handa</i> (makes my heart beat)'</p> <p>Those verbs are related to the travel. look around' ' stop by' 'to visit' ' to reach',</p> <p>There are many descriptive details in this text such as <i>'teibeul neomeoe anj-a issdeon yeosamuwon</i> (a female clerk sitting over at the desk)'. <i>'hayahge seolin bich-ui angae</i> (a white shimmering fog)' It is not a full sentence, but is used to build an image of... <i>'nunbusin puleun bada</i> (a dazzling blue sea)', 'white', colour descriptions.</p> <p>onomatopoeia or mimetic words such as <i>'kkobulkkobul</i> winding (road)'. </p>	<p>Pointed out adverbial phrases and not a perfect sentence.</p> <p>'empty', 'it's just kind of a feeling'. <i>'amugeosdo eobs-eosdda</i> (There was nothing)'</p> <p>'I arrived hotel' 'shining', 'white rectangle', <i>'gubulgubul</i> (winding)'</p> <p>time marker. 12 am, 7:20 am.</p>	<p>'in hotel in Paris',</p> <p>There are lots of words for places such as 'Marseille, Montpellier, Marrakesh...'</p> <p>Expressed feeling such as <i>'gaseum-eul twige handa</i> (it makes my heart beat)'. <i>'gaseum-eul twige handa'</i></p> <p><i>'dugeundugeun'</i> (a beating heart, palpitating)'</p> <p>Time expressions are important in a travel essay too. ' morning, at night, after spending the night, early in the morning... seven o'clock in the morning' travel time.</p> <p>More causal Even like 'in a small office' without a particle <i>'-e.'</i></p> <p>Good imagery and details to describe <i>'-danda'</i> are more casual.</p>	<p>Vocabulary and expressions related to moving such as 'to arrive 'and verbs related to listening, feeling such as 'to hear, to feel, to say, to talk'</p> <p>Time markers, weather, descriptions of colour, detailed description of direction and destination.</p> <p>Present continues continues action' used to emphasise the action happened back then his emotion, like inform in English.</p> <p>Quotation statement-reduced plain style <i>'-danda'</i> such as <i>'dochaghandanda</i> (told that he/she will arrive)'</p> <p>Short and imperfect sentences.</p>	<p>Time expressions such as 'morning, at seven' and the grammar.</p> <p>Descriptive sentences such as 'in a small office' have many descriptive adjectives and nouns. 'Blue sea' And many colours.</p> <p><i>'bichnaneun namjjog</i>(shining south)' this is not very formal, it is very descriptive.</p> <p>In complete sentences. <i>'puleunbich haeanseongwa san-ui ttideul</i> (Blue coastline and bands of mountains)'</p> <p>Very short sentences ' I get on the hotel bus'</p> <p><i>'-go issda</i> (be -ing)' it is continuous.</p>

			'dol-yeonhan goyo (sudden silence)' brain imagine		It creates a more vivid description.
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Table 5.7 Summary of lexical- grammar features students pointed out in the text:  
Experimental group one

This table featured a list of the grammatical features that the students were able to identify and describe for each genre text. It is a good way to compare the performances and assess genre awareness from each experimental class. As seen in the summary of lexical grammatical items demonstrated by the students from experimental group one during their reading tasks, genre-based instruction has the potential to improve students' genre grammar knowledge and ability to identify lexical items. This led to students noticing that some features corresponded with linguistic signals, thus helping students to identify the genre.

As knowledge of vocabulary supports reading development and increases comprehension, it is the key element of genre features as well. Students in experimental group one, pointed out a wide range of genre vocabulary as seen in table 5.9, they not only memorised the meaning of words but also how those vocabulary words functioned in each of the text genres. Students were able to identify a wide range of words related to the text's genre features, such as academic words in the academic thesis, reporting and analysing words in the news article, vocabulary for different ways of explaining topics in the explanation essay, and descriptive adverbs and nouns in the travel essay. This is a difference from where the students began, their knowledge of genre vocabulary was generally related to their ability to distinguish between informal and formal words. They were incapable of assigning certain words or phrases to a genre text category.

Throughout this course, the students were able to build a vast amount of genre knowledge, particularly through the use of 'metadiscourse (Hyland 2019)': transitions, frame markers, and evidentials. For example, for an academic thesis, there were often metadiscourse

frame marker phrases such as ‘to summarise’ or ‘in conclusion.’ Students stated that the frame markers aid in the reader’s comprehension of the text by presenting promised structures, which allows the reader to predict the content of the text. Similarly, in a news article, there are often metadiscourse evidential expressions, such as indirect speech used when discussing the source of the information. Students were able to point out, ‘*-lako malhayssta/ -tako hayssta* (he/she said),’ and explained that the purpose is to refer to information gathered from experts to suggest different opinions or reinforce what the authors stated in the news articles. Students very competently pointed out metadiscourse transitions in the explanation essays, such as ‘*kulena/kulentey*(but)’, ‘*kulenikka* (therefore)’, and ‘*ilul wihaye* (for this)’ and explained that the transitions help to guide the reader through the text by linking the main clauses.

Students also pointed out several ‘vocabulary sets’ that are commonly used across the four genre text categories. The following are examples of ‘vocabulary sets’ that students took notice of, ‘*pwunsekhata* (to analyse)’, ‘*hwakinhata* (to confirm)’, and ‘*salphyepota* (to examine,)’ these sets of reporting verbs are commonly used in academic thesis texts to reveal main findings. Moving verbs such as, ‘*tullita* (stop by)’, ‘*pangmwunhata* (to visit)’, and ‘*tataluta* (to reach)’ are verbs used within travel essay texts. And ‘*kwupwulkwupwul* (winding)’ and ‘*twukuntwukun* (palpitating)’ are examples of adjectives used in travel essays to create a vivid image of the author’s emotions for the reader. The student’s ability to take note of the aforementioned structural details shows that they are able to implement strategies for categorising the genre vocabulary and are actively thinking about the vocabulary choices that an author makes to satisfy the purpose of each genre text category. Identification of genre vocabulary is an essential process of genre-based teaching, it aids in the ability of students to develop an understanding of the texts and raises awareness of genre text features, this leads to the ability to take that understanding of the example texts and then use them as models for their

own genre writing. This group of students is aware of the fact that texts differ across genres and that knowledge can be implemented to produce better genre writing.

Students took notice of the use of several different grammatical phrases and their functions within texts. Significantly, they realised the way in which grammar functioned differently in each text type to fulfil the purpose of the genre. First, several students understood that the style and register of a text changed in each genre text category to suit the need for formality or informality and to cater to the target audience. The following is an excerpt from both Abigail's and Daisy's reading task interviews on the academic thesis text.

Abigail: For example.... the second paragraph, it was about re-stating the aims. '*-koca hata* (to try to/ to plan to)' is a more formal expression of '*-lyeko hata*(to try to/ to plan to)'.

Daisy: I found '*-koca hata* (to try to/ to plan to)'...this is similar to '*-hako siphta* (I want to)' or '*-lyeko hata* (to try to)', but more formal.

Teacher: Why is the grammatical phrase '*-koca hata*' used?

Daisy: Because, in a thesis, you have introduced the topic, but here, It's like... I plan to look more into the topic.

The two students above demonstrated an understanding of the functions of grammatical phrases, specifically the use of '*-koca* (intensive connective verbs with the intention of)' and were able to refer to the informal versions of the mentioned grammatical phrases, those that are not suitable in academic settings. It is similar to the use of connective grammar in explanation essays, students pointed out '*-ki ttaymwunita* (because)' and compared it to '*a/ese* (casual

connective, because)’, the casual version. The students are clearly aware of what choices the writer has to make in terms of style in particular genres. More examples of academic thesis excerpt from Daisy, she mentioned the academic theses’ formal style writing which should avoid grammatical contractions.

Daisy: The contraction is not totally wrong in an academic thesis, but technically it is like mixing the two together, whereas even like ‘*hayessta* (did)’ I think maybe because, say for example ‘*hayssta* (contraction of did)’ is casual, but if you wanted to sound smarter you would use ‘*hayessta*’.

Students were also able to identify the informal and descriptive style of writing in the travel essay, the students referred to as Daisy and Maria pointed out ‘*-tanta* (quotation statement-reduced plain style)’ in the text. They mentioned that ‘*-tanta* (he/she said)’ is more casual than ‘*-tako hata* (he/she said)’ it is used to convey a more friendly and informal register.

Second, several students pointed out the use of different tenses and modal verbs within the genre texts which are used to deliver the author’s intentions more effectively. For example, the student referred to as Daisy pointed out the grammatical phrase ‘*-ko iss* (continues action)’ in the news article, and explained that the phrase was used because, “It is a current debate and... are still happening now, it is not always past tense”. Two students referred to the phrase, ‘*-ko iss* (continues action)’ phrase in the travel essay and the student referred to as Emma explained that, ‘the author uses the grammar to create a more vivid description for the reader, even if it happened in the past.’ In terms of modal verbs being used in genre texts, the student referred to as Daisy was able to point out, ‘*-ul swu* c(an or would)’ and ‘*-e/a*)ya (ha - have to).’ An excerpt containing Daisy’s exact words in her explanation of the modal verbs is below.

Daisy: ‘*-ul swu isssta* (can, would)’ is used a lot in explanation texts. Because see in the thesis, an ‘*hakwinonmwun* (academic thesis text)’ is trying to prove a point, whereas the phrase ‘*-ul swu isssta* (can)’ in an explanation essay is used to say, ‘you can possibly see it like this. It is not as definitive.

Daisy: In the same text the phrase, ‘*-helakul pataya hanta* (have to get permission)’ is used in a comparison. The phrase, ‘*- ya hanta* (have to or should)’ is a grammar function, I always think of it as having a kind of conversational tone. I suppose you ‘could’ maybe use it in an academic sentence, but this is more fitting of the explanation text genre.

Daisy explained that the use of modal verbs ‘*-ul swu iss* (can)’ or ‘*-(e/a)ya ha-* (have to-)’ have different voices, ‘*-ul swu iss* (can)’ is used to lower the voice to avoid attributing responsibility to the reader, and ‘*-(e/a)ya ha-* (have to-)’ is used in a conclusion to call for a more active role in the future. The students gained more of an understanding of how grammar functions are used to convey certain kinds of meanings in the text, and they often speak to the author’s position on the absolute truth or fact, and what they are trying to manipulate the target audience into taking away from the text.

### 5.3.2 Post-interview results

The post-interview is used to review the student’s perceptions of the genre-based course and gauge their genre knowledge and awareness after completing the class. This obviously differed from group to group as they all received different levels of genre-based teaching, this is a good way to determine the efficacy of genre teaching and its’ ability to build genre

knowledge/awareness and whether it truly has the potential to improve foreign language reading and writing skills. The post-interviews were coded into three main codes, genre knowledge/ awareness, reading and writing skills and strategy, and the student’s opinion of explicit genre-based instruction. First, I will analyse whether this course had an impact on the student’s genre knowledge and awareness. Second, I will show how this course changed the students’ reading and writing skills and strategies. Last, a summary of the student’s overall opinions on the explicit, implicit, or non-teaching of genre, depending on what experimental class group they were a part of.

The table below shows the main nodes and sub-nodes of the data code.

Genre knowledge and awareness
<ul style="list-style-type: none"> <li>- Awareness of the relationship between genre texts and grammatical features</li> <li>- Attention to the genre linguistic features.</li> <li>- Obtained the ability to transfer genre knowledge across the four genre text categories.</li> </ul>
Reading and writing skills and strategies
<ul style="list-style-type: none"> <li>- Improved reading skills due to the gained knowledge of the predictable structural nature of genre texts and genre vocabulary sets.</li> <li>- Changes in the student’s strategies for reading comprehension and writing.</li> <li>- Changes in opinion on the difficulty of genre text categories based upon the elements that the students previously believed made the texts too difficult for them to read or write.</li> </ul>
Student’s perception of explicit genre-based instruction
<ul style="list-style-type: none"> <li>- Taught to easily distinguish/identify genre texts based on the genre characteristics.</li> <li>- Improved confidence in reading and writing skills.</li> </ul>

- Advantages of a genre-based instruction teaching method that emphasises the connection between the reading and writing classes.
- Disadvantages of the amount of class time given to read genre texts.
- Advantages and disadvantages of the advanced nature of the authentic genre texts used in class.

Table 5.8 Main and Sub-categories in code nodes for students' post interview:

#### Experimental group one

##### 5.3.2.1 Genre knowledge and awareness

Students in experimental group 1 mentioned that throughout the class they became increasingly aware of the association between genre text categories and linguistic features, specifically knowledge of the utilisation of particular grammatical phrases within the genre texts. All of the students emphasised that this was the most useful skill they took away from this class, it helped them not only gain a better understanding of grammar but also to think about grammar beyond just sentence structure, and how it plays an important role in the register and style of texts. When speaking about their previous Korean language classes and experiences, the students all stated that the teaching of reading, writing, and grammar was always separated. They all felt that one of the biggest advantages of genre-based instruction was the emphasis on how all three inform each other. I have included excerpts from the student interviews that discuss this phenomenon, the following statements are from the students referred to as Abigail, Emma, and Camille.

Abigail: "(In her previous Korean classes) We usually separated the teaching of reading, writing, and grammar. We never put it all together or talked about the ways that they work together as we did in this class. In my head, genre and grammar were never connected, but this class taught me differently."

Emma: “In this genre-based class we paid more attention to the structure and features of the texts we were reading than the teachers of my previous classes did. In other Korean classes, reading, writing and grammar lessons were entirely separate. They did not correlate.”

Camille: (On the skills gained from the association between reading/writing/grammar)

“For example, when reading a dissertation text, I now know the grammar that is being used. And I know how to use it in a real text and what genre it suits.”

The students were able to make connections between the grammar that they studied and its ability to express meaning in a particular genre to cater to the intended audiences and to fulfil the necessary societal conventions. Grammar influences the cultural meaning of a text. Genre scholar Hyland (2002, 68) emphasised that “Teaching writing must involve increasing the learner’s awareness of genre conventions to help the learners to produce texts that seem well-formed and appropriate to readers, and to do this we have to see grammar as more than a set of rules applicable across contexts.” For students to gain an understanding of these arrangements they must be shown the important relationship between grammar and texts in their entirety.

The students noted that they learned the importance of paying more attention to the linguistic features of a text, as well as the genre characteristics. When asked about their reading comprehension strategies students stated that before this course, they primarily focused on unknown vocabulary when reading a new text. But this course taught them that focusing on linguist features and genre characteristics enhances their ability to comprehend a text. This is expressed in the following post-interview excerpts from two different interviews with the students referred to as Emma and Camille.

Emma: (When asked about her current strategies for reading) “I pay most attention to the genre characteristics, I locate the features taught to us in class in each text.

Because we were provided with a new list of vocabulary every week, I did not have to refer to my dictionary very often. When I focus on the genre features while reading it is easier to comprehend.... If genre characteristics were not explicitly explained by the teacher, it would be more time-consuming to comprehend the texts we were given, and it would leave a lot of room for misunderstandings.”

Camille: (When asked about her current strategies for reading) When I read it in class, I came to think more about the genre features. For example, what the structure was and what characteristics are in this text. I didn't think much about the vocabulary. I was able to skip some words I was not familiar with and still comprehend the text.

This phenomenon is reflected in the results of the student’s reading tasks, students learned to pay more attention to the linguistic features and characteristics within genre texts, which demonstrates that students’ general genre sensibility was improved upon throughout the course. Students were then able to take that knowledge and apply them to the example genre texts and use what they learned in their own genre writing. This shows that genre instruction has the potential to improve both reading and writing strategies, and those students gained the ability to take the knowledge and awareness gained in the reading lessons and apply them to the writing lessons.

Several studies have been done by genre scholars that demonstrate the fact that genre knowledge is transferrable from genre to genre. This study found similar results, the students were able to show that the genre knowledge they gained throughout the course was also used to read and write other genre texts. This is demonstrated in the followings excerpts below.

Abigail: When we covered the academic thesis genre, I became aware of the structure and vocabulary used. I used this knowledge again when reading other genre texts. Now when I read, genre features and structure is always in the back of my mind. Learning about linking words like first, second, third, ‘in fact’, or however, was also extremely helpful and was transferrable across genres.

Camille: It has some effect on each genre. Basically, news articles share commonalities with an academic thesis and thesis texts too. A thesis also uses similar grammar patterns and phrases to an explanation text. Travel essays use an entirely different language style. The language is different, and more emotional expressions are used often.

Based on the student’s excerpt, there are two different examples of transferred genre knowledge, which are the transfer of grammatical knowledge and genre awareness. Also referred to as ‘cross-genre awareness’ by some scholars. It is the ability for students to take note of genre characteristics that are seen across different genres. An example of this is when the grammar phrases the students have learned are attributed to one genre, are stored in the students’ genre knowledge and when presented with other genre texts the students are then able to realise that the phrases originally attributed to another text category can also be used in other genre texts and thus transfer their grammatical knowledge. As seen in the above excerpts from student post-interviews, several students demonstrated the ability to point out similarities in grammatical patterns across different genres, they became familiar with this grammar and added it to their accumulation of genre knowledge.

Another example is the awareness of linguistic features that are present across genre text categories. Due to the genre-based instruction implemented in this course, the students are

aware of genre-specific structural knowledge and language features, their ability to hone in on features and characteristics to locate information within genre texts has largely been improved upon, and the students are then able to take that knowledge and transfer it to their analysis of other genre texts.

#### 5.3.2.2 Reading and Writing Skills and Strategies

Students' reading strategies changed after completing this course due to the gained knowledge of the predictable structural nature of genre texts and genre vocabulary sets. Before taking this course, for their reading strategies, students mentioned that they generally referenced a dictionary to find the meaning of any unfamiliar words and scanned/skimmed texts to absorb as much information as possible. However, after this course, the students were able to read more confidently, further understand the genre texts, and increase their reading speed. This is demonstrated in the following excerpts from students' post-interviews.

Jessica: I still skim a bit. But before taking this course, I would not highlight at all, because before I did not necessarily understand the structure or comprehend what I was reading. But now knowing the whole structure, I know what is important to highlight. And I know which parts to pick out.

Emma: ... Now I can read through texts despite not understanding every single word. ...before taking this course I had lost my confidence in my reading skills. My lack of vocabulary made it very difficult for me to comprehend texts, but through the learning structure of this class I now realise that each genre has a predictable structure, and I can skim-read through texts and come to a general understanding despite not knowing every single word. Before taking this class, I would focus on vocabulary the most, after this class I know it is important to focus on grammar and structure, and this has made it much easier for me to understand.

As the students above mentioned, the biggest change was increasing structural knowledge of each genre, therefore, several students stated that they were able to skip some parts of the text if they experienced difficulty, but they were still able to grasp the main points. In the past students paid most attention to unknown vocabulary and tried to translate the words into their native language and had difficulty making it through entire texts. However, after this course, all students were able to skip over those parts that they had a hard time with and focus more on linguistic features in order to comprehend the text.

Students also stated that their writing strategies changed throughout the course as well. Before taking this course, planning, and outlining were the most common strategies for writing among the students. They also mentioned struggling to know *what* to write when given writing assignments, they had difficulty determining what elements and characteristics needed to be included in the types of texts they were writing. After this course, students mentioned that they gained the ability to implement their schema, built during the reading class and in class discussions, which helped them to have a clearer vision when writing. Schema is a frame of understanding fueled by genre knowledge and content knowledge that helps students to produce writing content. Paired with a comprehensive outline and planning, the students showed a lot of improvement in their writing strategies. Students stated that they were able to pay more attention to the genre characteristics that needed to be included in their writing, and they obtained the ability to consider register, contents, grammar, and the target audience's prior knowledge. And tailor those characteristics based on what was necessary for each genre text category.

Abigail: when I was given writing tasks in previous classes I usually struggled with where to start but you gave us guidance and examples for each task. And you told us explicitly what needed to be included in our writing.

Camille: I try to use the grammar that we learned in the class when I was writing. I tried to use as much as I could. Associating grammar and genre.

Students are implementing the same strategies for reading and writing, but they have been enhanced by genre-based instruction throughout this course. For example, students are not just skimming for known vocabulary and stringing together words they understand in order to comprehend texts, they are skimming/scanning for genre characteristics and features that clue them in on what genre the text is, thus allowing them to determine the purpose of the text and comprehend more of the text than a few vocabulary words here and there. The same applies to their writing strategies, students are still outlining and planning, but with their knowledge of genre and content, they are able to determine what is necessary to fulfil the needs of the texts they are tasked with writing. They are able to outline and plan better than before and produce improved writing content.

There are changes in opinion on the difficulty of genre text categories based upon the factors that the students previously believed made the texts too difficult for them to read or write. In their pre-interviews, most of the students ranked the genre text categories in terms of difficulty to read and write as the following, academic thesis texts, news articles, explanation essays and finally, travel essays. The factor that led students to determine whether a genre text category would be difficult to read and write was typically the level of vocabulary and whether it correlated with their vocabulary knowledge. There was virtually no change in the order of difficulty (the most difficult to the least difficult) after the course was completed, academic thesis remained at the top for most students due to its' advanced vocabulary and use of formal language. And travel essays were labelled as the least difficult for nearly every student because the language style is informal and unsophisticated, making it the easiest for students to read

and write. However, after this course, many students mentioned that there were some changes in their opinions on the difficulty of news articles and explanation essays. News articles for many became easy to read because it has the most predictable structure among the four genres. This trend is demonstrated in the following excerpts from Maria and Daisy.

Maria: News articles have a very predictable structure which made them easy for me to comprehend.

Daisy: The news article's structure is very predictable, so I feel it became very easy to read.

Grabe (1991) states that vocabulary and structural knowledge are the key components of reading ability, I would agree with this assessment, in this study I found that structural knowledge had a big impact on students' reading comprehension levels. This realization does not solely stem from what students demonstrated in their analysis of news articles, but several students mentioned that for the academic thesis texts, despite being advanced-level texts, the difficulty was eased when the students were taught about the structural details of the text. It helped them to comprehend more content from the very complicated texts. On the other hand, several students mentioned that the explanation essay texts were more difficult than they originally expected, because of the complex structure of the text. An excerpt in which Abigail details this sentiment is below.

Abigail: Explanation essays are also difficult to comprehend because it was difficult for me to recall and understand the structure. It was difficult to decipher between comparison texts and contrasting texts.

Compared to the other four different genre texts, the structure of an explanation essay is varied and hard to define. There is a wide range of structural styles. Therefore, generally, students needed to study several different types of explanation texts, such as contrast,

comparison, or division. But the varying structural details were still hard for students to recall and genre knowledge for explanation text was more difficult for students to utilise when reading or writing a new text.

### 5.3.2.3 Student's perception of explicit genre-based instruction

All the students brought up the advantages that genre-based instruction had in raising students' abilities to identify and distinguish genre text categories. This is demonstrated in the results of the students' reading tasks, each of the students identified every genre text based on their knowledge of genre characteristics and features. The students are aware of the changes within themselves, and the improvements made throughout the course.

Abigail: Every genre has different characteristics. If we know the structure, the whole text is more understandable. For example, the author's purpose of writing, why certain expressions are being used, or something like that.

Genre scholars, Melissourgou and Frantzi (2017) stress the importance of classifying texts or 'naming.' They argue that it offers more insight into the variations among texts, and when included in language classrooms, classifying texts has the potential to help second language learners to develop linguistic and pragmatic knowledge. The development of that knowledge among language students is essential to comprehensive language learning. This study demonstrated the validity of that argument, the identification of genre texts is helpful for students that have little to no experience studying the genre, this was seen in the ability of the foreign language learners to demonstrate their knowledge of basic genre features and the requirements that each genre text type needs to fulfil.

All students stated that they improved their Korean language skills throughout the course which allowed them to build up their confidence when presented with tasks to read new genre

texts as well as tasks to write their own genre texts. This phenomenon is present in many studies on genre-based instruction conducted by genre scholars, the most prevalent argument is that there is reason to believe that genre-based instruction may have an impact on students' reading confidence and enjoyment during class, due to the gained knowledge of structural details and the different purposes of genre texts. This provides students with the necessary skills to efficiently read genre texts thus raising their confidence levels. This is demonstrated in the student excerpts below.

Camille: It gave me confidence. For a situation where I have to use it in real life someday.

Abigail: For me, comprehending academic theses texts seemed impossible at first. I thought the genre was impossible for me to read and write, especially those written in Korean. But I have gained confidence in my ability to read and write academic theses texts from what I learned in this class. You taught us how to break everything down into easy pieces. I understand better than before, but I still have difficulty reading, academic texts as it is the most difficult genre for me. But if I concentrate and rely on the strategies learned in this class, I can comprehend more than before.

Jessica: I enjoy writing travel essays. I don't need to stick to a specific structure. I can have incomplete grammar structures. There is more flexibility, for example, in an academic thesis, there are more structural rules. Academic theses and explanation texts are the hardest, because of the academic vocabulary. The grammar structures you gave us helped a lot, it broke it down into examples and definitions which helped a lot with being able to write.

According to the students' interviews, most of them found the academic thesis genre to be the most difficult going into this class, many had never been exposed to academic theses texts

and had a hard time accessing and finding suitable authentic Korean theses texts on their own. This course provided them with the genre knowledge that helped them to analyse and think critically when presented with new genre texts from all genre categories, including those they found most challenging. They learned to break down the texts into small sections and isolate the elements that help them to identify and comprehend the texts. The students now have the confidence to recontextualize new texts with their gained knowledge.

All the students in this group stated that a big advantage of genre-based instruction is the course structure that linked the reading and writing classes together and emphasised the connections between the two skills. Because of the nature of genre-based instruction, the course must be designed with very specific steps, like those implemented in the classes conducted by genre scholars, Devitt, Reiff, and Bawarshi (2004). The structure of the class was the following, each genre text category was taught with reading and writing units for two weeks, during that time classes began with the teaching of and analysis of genre characteristics and features, which is followed by the reading class in which students are presented with example texts and asked to review the genre characteristics from the previous classes, and finally, the students move into the writing class. They take the knowledge of genre characteristics and features and use them to write their own genre texts, using the example texts given in the reading class as references.

Abigail: The structure was very helpful, when I was given writing tasks in previous classes I usually struggled with where to start but you gave us guidance and examples for each task. And you told us explicitly what needed to be included in our writing.

Jessica: I really liked the connection between the reading and writing classes, the general class design that acknowledges how the two informed each other was great.

Emma: It's a different concept. I read this in class in one week and wrote it in one week. In my previous reading class, there was too much of a focus on vocabulary. The classes were based on language knowledge rather than full comprehension of text.

The emphasis on the importance of linking the reading and writing classes comes from the argument presented by, linguistic scholars, Grabe and Kaplan (1996:297) they argued that “reading and writing are reciprocal activities; the outcome of a reading activity can serve as the input for writing, and writing can lead a student to further reading resources.” This study yielded results that support the argument presented by Grabe and Kaplan (1996), the linkage of reading and writing was beneficial and helped students to improve their reading and writing skills. By explicitly teaching the genre characteristics and features, and then seeing them in the example texts given during the reading classes, students were given very specific instructions on what was expected for each genre text type, this helped them get a better starting point when entering the writing section. Many students mentioned having a hard time knowing where to start on writing assignments, this teaching model provided them with that knowledge.

Many students stated that an issue with the teaching model was the time allotted to reading and writing genre texts. When it came to reading example genre texts in class they stated that there was not enough time given for the students to read the example genre texts. The texts used in class were authentic, and those from more difficult genres were very advanced, and several students had difficulty comprehending them. This can be seen in the following excerpts from student interviews. For writing, the complaints were similar, students would have liked to have more class time allotted to properly and effectively plan out their genre writing, given how difficult many of the genre text categories were.

Jessica: For me, because I'm slower than the others I found it difficult when we were reading the texts because everyone else would be finished. I found the English translations helpful, it allowed me to engage even though I didn't understand Korean.

Abigail: As a student, I prefer to have more time to think and prepare for what I am going to write, so the short time frame given in class was difficult for me because I am easily distracted.

Many students pointed out that the reading level of the academic thesis texts was more advanced than their Korean language level despite the in-depth analysis of genre features throughout the class, several students still had difficulty transferring that knowledge into their own writing. I agree with the students' opinions, the academic thesis texts were difficult, I would have liked to include more example texts for that genre and include some texts that were on the lower end of the difficulty scale. I think that this would have helped students improve their knowledge of the academic thesis genre, in order to capitalize on the learning potential of genre-based instruction as a teacher it is necessary to select genre texts that correlate with their student's language levels. The students were aware of this, as demonstrated in the excerpt below.

Emma: Authentic texts were usually very difficult for students. If the wrong examples were chosen it was not helpful to students and their genre knowledge at all. It was important to choose the correct texts during the reading class because that knowledge transfers to the student's ability to recreate genre texts in the writing class. If an example text is too difficult, the students are too preoccupied with trying to decipher the text and are not able to locate genre characteristics or features. When I read explanation texts it is difficult for me to locate the genre characteristics. This happened when the texts we were given did not directly adhere

to all the structural rules and characteristics we were taught. It is easier to comprehend texts that always follow the rules, but texts can sometimes only follow some of the rules.

Two students, referred to as Emma and Jessica both mentioned that it was difficult to locate genre features in example explanation essay texts given in class. I would argue that the explanation essay genre should be considered a macro-genre, seeing as there are so many variations of the texts, making it difficult to explicitly teach all the different rules and characteristics. The explanation essay text genre is much too complex and vast. Because of this, when implementing genre-based instruction and including explanation texts, teachers should take care when selecting example texts. Hyon states, that example texts provided in class illustrate specific features of genre or its context, they serve as models for students to follow when engaging in production tasks, like writing. This further proves the point mentioned previously, it is very important to take care when selecting example genre texts while designing a genre-based instruction course.

As seen previously, the texts play a very crucial role in a genre-based instruction course, seeing as genre-based reading and writing classes emphasise the raising of rhetorical consciousness. The prevailing opinion from genre scholars' is that class materials should be limited to authentic texts, due to the benefits of the realistic examples of genre that students will encounter. The opinions on the use of authentic texts range from pros to cons among the students. I cannot definitively argue that authentic texts are what is best for a genre-based classroom. The positives to authentic texts in the classroom are the following, students stated that the advantages of authentic genre texts are that they provide them with examples they can refer to when writing their own genre texts. They also mentioned the practical nature of being exposed to legitimate Korean texts and not just those created for classroom learning. Authentic

texts present students with a challenge and prepare them to transfer their Korean language skills outside the classroom. However, several students had concerns about the use of authentic genre texts, if the texts are too difficult for students to read, then they will not be able to transfer what they are reading to genre knowledge, rendering the whole thing useless. In the excerpts below there is a range of students' opinions on authentic genre texts versus edited genre texts.

Emma: I prefer texts edited by the teacher; it is more suited to my reading level. Authentic texts are too difficult to comprehend. After I get used to the edited texts, I will be able to understand more of the authentic texts.

Abigail: I think it depends on what we are trying to learn. If you want to focus on grammar, edited texts are most helpful. Personally, I prefer authentic texts, because I am in my third year of studying Korean and I want to spend more time reading higher-level texts.

Camille: I think there are advantages to both text types. For grammar practice, the text edited by a teacher would be better, but to find grammar patterns across texts, an authentic text would be better. But one day, I must be able to read authentically in Korean, so I need to spend time practising it. The ratio for edited texts vs authentic texts varies from level to level, but it's half-and-half for intermediate classes, and I think we need to read more and more authentic texts as we advance in levels.

Hyon (2017) suggests that teacher-edited texts also have benefits for a student's course. Edited texts can be constructed to adhere to the language level of the language learners, and their individual learning needs. Because of this, edited texts are often more accessible than authentic texts and have the potential to further foreign language students' learning. It is very

difficult to select the best texts, ones that not only fulfil the necessities of genre-based teaching but also adhere to the learning needs of the students and their language levels.

#### 5.4 Experimental Group 2

Experimental group two were subjected to the same explicit genre-based instruction teaching method that experimental group one was with a couple of differences. The only difference is that experimental group two's course lasted for an eight-week time period and experimental group one's course lasted for a sixteen-week time period. The difference in class time periods meant that while experimental group one went over each of the four genre text categories twice during the sixteen-week class period, experimental group two went over each of the four genre text categories just once during the eight-week class period. This course was designed in order to confirm the positive results from experimental group one, seeing as I argue that explicit genre-based instruction is the most effective form of genre teaching and yields the most impressive results. And it was designed to see how an explicit genre-based instruction course worked within a shorter time frame. Experimental group two consisted of four students, other than the aforementioned time frame difference, the teaching method was the same. The students were provided with the same class materials as experimental group one. The outcome of this course yielded similar results to that of experimental group one across the board. Seeing as the outcome was the same, the analysis for this group's reading tasks and post-interview results will be summarised briefly in the following paragraphs as will the results of the student's skills and abilities acquired from genre instruction and student excerpts will not be included.

##### 5.4.1 Reading task result: genre knowledge and genre awareness

First, all experimental group two students correctly identified all of the genre texts within a short time frame, the ability for the students to identify a text's genre quickly was

triggered by the text’s lexical grammatical features and genre structural knowledge. These results are similar to those from experimental group one. The ability for the students to efficiently and correctly identify the genre of the texts provided indicates that throughout the course they have built up their genre knowledge, particularly an increase in knowledge of genre text structural details and knowledge of vocabulary sets for each genre category.

The increase in genre knowledge as it pertains to their ability to identify texts based on their characteristics can be seen when the results of the student’s pre-interviews are compared to the results of their reading task interviews. During the pre-interview the students were asked about their genre knowledge before beginning the course. They were asked about each of the genre categories and if they knew anything about the text structure and most students were unable to provide much information. After the completion of this course all the students in this group had knowledge of how texts from each genre category were structured and the purpose behind the particular structure. The students are able to recognise things like the proper organisation of an academic thesis versus a news article, the proper way to present an argument in an explanation essay, and the chronological order and short sentence structures within a travel essay. The student’s demonstration of structural genre knowledge can be seen in the table below.

	Marion	Sydney	Nicole	Rachel
Academic thesis	Introduced your topic, did not include your argument – stated the space in the academic field that text fits- stated the thesis implications and reviewed previous research – briefly stated the thesis statement– brief description of methodology- line of argument was clear.	Aim of the thesis- comparison to previous research - development of argument - analyse their research - contributions- significance of this thesis	States the main thesis – provides background information – describes limitations of previous research – provides aims of research – revealed the thesis statement at the end.	(Text Structure) States main point – provides thesis background and resources – reviews of previous research – reveals their own research thesis.
News article	(Text Structure) Lead – source – explained main points and gave the appropriate amount of detail- summary with experts’ opinions.	Lead - information and statistics - comments from experts - further comments	(Text Structure) Title- subtitle- lead (summary)- extra information with statistics - related topic- expert opinions	(Text Structure) Headline- lead that functions as a mini introduction of the whole article- Description of important information-

				extra information included as well- ends with s opinions from specialists.
Explanation essay	Comparison/ contrast to deliver main points, accurately adhered to the structure of an explanation text. And also discussed the small details.	Aims of the cultures discussed- contrast/comparison -author's personal opinion	(Text Structure) Introduction – main body – conclusion	(Text Structure) Introduction – main body – conclusion  Uses contrast/comparison and division  Often began with a definition of terms.
Travel essay	Started with a detailed explanation of hotel in Paris, short and incomplete sentence structure was used a lot.	Start with detailed explanation of hotel in Paris, text used many adverbial phrases and short sentence structure	Essay starts with his journey to the airport, and the rest of the text is structured around his whole journey.  Short and incomplete sentence structure is used a lot	Short sentences have a big impact on the reader, compared to long complex sentences in other genres.  The essay is structured according to the author's journey. It is in chronological order.

Table 5.9. Summary of genre structural knowledge demonstrated during reading tasks: Experimental group two

In comparison between the results from this group and experimental group one, the students demonstrated the similar level of structural knowledge in both groups. This indicates that the shorter time frame for experimental group two had little influence on the student's ability to build genre knowledge and awareness. Explicit genre instruction has the potential to be very beneficial for language students even in short courses. However, according to the student's post-interviews, they would have liked more example-genre texts in the classroom. The students took notice of the fact that there is a limit to the number of genre characteristics that can be learned when they are only provided with one example genre text per category. This is particularly pertinent for the academic thesis genre category as it was difficult for the students to point out the details of the steps and moves. But for a genre text category like travel essays, it was easier for students to grasp the text structure within one lesson and with one example text. The students found the travel essay to be easier than the other genres because the text structure did not call for difficult structural rules.

Every student in this group demonstrated an improvement in their knowledge of lexical grammatical features after the completion of the course. The students were able to highlight several lexical grammatical features when presented with example genre texts and they demonstrated knowledge of how the grammar features were used in each text and how the appropriate lexical features influence the register of the text. They also demonstrated knowledge of each genre's common vocabulary sets. The student's knowledge of lexical grammatical features is demonstrated in the table below.

	Marion	Sydney	Nicole	Rachel
Academic thesis	<p>Pointed out the frequent use of advanced level Korean and Sino Korean vocabulary.</p> <p>Pointed out academic words and expressions such as, '<i>bon yeongu</i> (this research).'</p> <p>Mentioned the use of a lot of nominalization verbs such as, '<i>eolyeobda - eolyeoum</i>'</p> <p>Advanced grammar phrases, specifically connecting grammar phrases, such as, '<i>bulguhago</i>-( in spite of)', '<i>ie</i> (hereby)', '<i>eumyeo</i>(and).'</p>	<p>Reporting verbs used often such as '<i>bungeoghada</i>(to analyse)', '<i>salpyeoboda</i> (to examine)'.</p> <p>There are many references used in the beginning-argument is presented.</p> <p>Pointed out several connecting grammar phrases such as '<i>-lo inhae</i> (in order to)', '<i>ttalaseo</i>(therefore)', '<i>ileul wihayeo</i>(to this end)', '<i>-myeo</i> (and)' to connect ideas.</p> <p>Pointed out main ideas of this research 'suicide rate in Korean society'</p> <p>Academic words and expressions such as 'this research', '<i>yeonguui uiuiga keudago hal geos-ida</i> (there are significance of this research)',</p>	<p>Pointed out academic words and expressions such as, 'this research' or 'as well as.'</p> <p>The written form of the sentence ending is present '-da'.</p> <p>Reporting verbs are used often, such as.' to analyse' or 'to examine.'</p> <p>A phrase to state the significance of the thesis is used, '<i>uimiga iss-eul goe-sida</i>. It would be meaningful, /significance.'</p> <p>Longer paragraphs, look like a proper dissertation with a very detailed explanation.</p> <p>Advanced level grammatical phrases are used a lot, such as, 'Unlike' or 'through'</p>	<p>There are many references used, it very much felt like a text from the academic genre.</p> <p>Pointed out academic words and expressions such as, 'this research', 'in this research' '<i>daegyumo yeongu</i> (large scale research)'</p> <p>Reporting verbs used often such as, to analyse, to examine.</p> <p>Pointed out the use of conjunctions such as, 'therefore.'</p>
News article	<p>Several words related to figures and facts.</p> <p>The source is an important element in news articles, it reveals where the information comes from. Here is the source, 'ihwa woman's university'</p> <p>Reporting verbs commonly use such as, '<i>balhyeossda</i> (revealed)', '<i>bunseoohaessda</i> (analysed)'</p> <p>Reporting speech has to be included in news articles such as, '<i>Eulo allyeojyeo issda</i> (be known as)', '<i>lago balbhyeossda</i>(he/she/it</p>	<p>Sources, where the source comes from.</p> <p>To reveal the news, verbs related to reporting were used such as 'revealed', 'tallied', 'estimated' 'announced'</p> <p>News topic ' high impact of fine dust' and negative outcome from pollution "</p> <p>Informed by statistics such as 'Increase or raise and decrease or lower'</p>	<p>The topic is related to the current issue with fine dust in Korea.</p> <p>Straightforward expressions with figures and statistics.</p> <p>Expressions related to figures are used, such as, '-myeong(person)', '<i>gaggag</i> (each)', '<i>percent</i>' and '<i>-leul daesang-eulo</i>(targeted to).'</p>	<p>Figures were used frequently in the news article to present the research; the results were displayed with a table or graph. It also revealed the objective of the results.</p> <p>Pointed out and clearly understood the topic of the news article, the fine dust. And she explained how the subject is dealt with in the article.</p>



Table 5.10. Summary of lexical grammatical features demonstrated during reading tasks: Experimental group two

As seen in the table above, the students were able to identify a wide range of lexical grammar features during their reading tasks. Their ability to recognise vocabulary was very impressive. The students were able to recognise lexical grammar features and put them into categories as they appeared throughout the text in its entirety. They pointed out things like reporting verbs throughout the academic thesis text, grammatical phrases related to both indirect and direct quotations throughout the news article text, and several poetic and descriptive phrases throughout the travel essay text. The students can comprehend and then analyse the genre characteristics when they are presented with genre texts. This demonstrated that the students not only gained genre knowledge throughout the course but could use it effectively and integrate it into their reading comprehension.

#### 5.4.2 Post-interview results

The results of the student opinions provided during the post-interviews demonstrated the potential of explicit genre-based instruction. The students spoke about how much their genre awareness and knowledge improved throughout the course, such as increased attention to lexical grammar features of genre texts. The students gained more confidence in their reading skills and the ability to effectively structure their genre writing as well. These factors and other elements of genre knowledge can be transferred across the four genre text categories. This is demonstrated in the way that the student's reading and writing strategies changed throughout the course. The students can apply their knowledge of genre analysis such as predictable structural details and genre vocabulary sets to increase their efficiency in both reading and writing.

The experiment group two students provided very positive reviews of explicit genre-based instruction. They spoke highly of the fact that the teaching method provided clear and visual guidance for the improvement of their reading and writing skills. The students also mentioned the advantages of the teaching method emphasizing the connection between the reading and writing class units. The knowledge gained from the reading classes was more applicable because of the example genre texts and it made the transition to the writing classes much easier. The students also appreciated the detailed explanation of genre, many of them stating that it put them in a better position for writing genre texts. The comments provided during the post-interviews were largely positive, however, some of the students did point out the limited amount of time provided to complete reading and writing tasks. Each task was meant to be completed within two hours and the students would have liked more time.

### 5.5 Control Group 1

To examine genre instructions' effect on student reading comprehension and writing skills, the classes were divided into four groups, two experimental groups and two control groups. In this section, I will describe the results from control group one, the group consisted of three students who were subjected to implicit genre-based instruction. The students were required to read texts from the four genre categories as part of the reading comprehension section of the course, and the students were required to write their own genre texts, one for each of the genre text categories. As mentioned previously, the course was an implicit genre-based instruction class, meaning there was no formal genre-based pedagogy, and the task-based teaching method was similar to that of a traditional language class. The focus was on reading comprehension of genre texts, improvement in writing production skills, and the acquisition of new vocabulary and grammatical practices. The same methods of examination and analysis implemented for the experimental group apply here as well. The control group students' reading task was

examined in terms of genre identification, structural knowledge, and lexical grammatical features.

### 5.5.1 Reading task result: genre knowledge and genre awareness

#### 5.5.1.1 Identification of Genre Categories

Two out of three students within this group demonstrated the ability to identify the genre text categories correctly during their reading tasks. But the amount of time necessary to come to a correct answer varied amongst the students in the class and was typically much longer than that of students in the experimental genre group.

Lora, a student in one of the control group classes was not able to identify the genre categories of the following three texts: explanation essays, news articles, and academic theses. The student was able to describe the main points of each text and point out key structural details but was unable to name the genre. This can be seen in the excerpt below from her reading task. She was however able to identify the travel essay text immediately. Compared to the other genre text categories, travel essays are much easier to identify as they are the sole genre in this course that has a narrative structure. The excerpt below demonstrates the ability of the student to read the texts and point out key details and the subject matter, and an inability to take those details and assign them to a genre text category. This was typical of students in the control groups, as they did not receive the same explicit genre-based instruction that the experimental groups did. But it can be assumed that their exposure to genre texts throughout the course allowed the students to notice characteristics and make connections on their own. However, it is difficult to define just how much implicit genre instruction was able to raise genre identification skills in the control group classes.

Lora: text one was about different cultures. Text two was about physical health. Text three presented research on the effects that suicide rates have on society, particularly economics. And

text four is a travel essay. the author was describing their travels in a city and the text also discusses the history of the city and the weather while the author was travelling there.

Another student in the control group, Melissa stated that she was confused as to what genre category the text would fall under, it was between news articles and academic theses. Based on the characteristics observed by the student she originally identified the text as an academic thesis, the biggest clue was the fact that the text explained research results. But the student realised that the trait was present in news articles as well, she gave the news article as her final answer, and it was correct. Her thought process is exhibited in the excerpt below.

S: The text is talking about research, but it is not an academic thesis, they were not sure of the reasons behind their answer.

T: Quotes are used in News articles too?

S: Quotes from experts are used in both news articles and academic theses but I was unsure if they are used differently depending on the genre.

... (later)

T: Why did you conclude that this text was a news article?

S: The text states facts but does not take the time to provide explanations.

When the student concluded that she was looking at a news article, her realization came from examining the characteristics of the text and deciphering which minute details were related academic theses and which were related to news articles. Ultimately, she realised that even though the text presented facts, something common in both genre text categories, the text did not elaborate on those facts, a trait attributed to news articles. The subject matter of the text was also an indicator for the student that she was looking at a news article. The article was about the 'fine dust' issue in Korea, something that is a huge public concern. The student stated

that this was an indicator that the text was a news article because ‘fine dust’ was enough of a concern in Korea that if there was research on the subject that would be helpful for the public it would be published in many news articles. The student was able to take note of some structural details because of her exposure to example genre texts throughout the course, but due to her lack of explicit education on genre characteristics, she was not able to point out all the structural details and use them to make a connection to one of the genre text categories. Her genre identification was finalised by the subject matter of the text. Students in the experimental group pointed out things like paragraph structure or grammatical details to quickly identify genres as opposed to reading the text in its entirety and concluding based on the subject matter.

Making a distinction between news articles and academic theses, which both contain specific details, introductions, or conclusions is also hard for this group of students, only one out of three students pointed out that the text is part of an academic thesis conclusion. The implicit genre-based instruction did not focus on the structural details, it might be difficult to raise student’s structural genre knowledge through the course.

#### 5.5.1.2 Identify structural genre knowledge

As mentioned briefly in the previous section, students in this control group class were rarely able to identify structural genre characteristics, this shows that the impact of implicit genre instruction on students’ ability to identify genre text categories with the use of those details was very limited in comparison to students in the experimental group classes who were given explicit genre instruction. The students in this group had a much lower level of structural knowledge, coming into this class they had some knowledge of things like formal versus informal language and at the end of this course, they did not build upon their knowledge of structural genre characteristics beyond that. The knowledge of structural characteristics that the students in this class were able to demonstrate is in the table below.

	Lora	Melissa	Harry
Academic thesis	Referencing. Long paragraphs. Longer sentences than explanation text.  An introduction from an academic thesis text. It briefly introduces the main points of the text and states the author goes about analysing the main point.	None	Topic of research is introduced, brief literature review, or argument is presented.
News article	The paragraphs are shorter to break down information into smaller pieces that are easily understood by most people.	None	None
Explanation essay	None	First, the subject is introduced and then it is explained. This is to walk the reader through subjects they are not knowledgeable about.	The structure of an explanation text is: Introduction, Fact 1, Fact 2, Fact 3, and then conclusion.
Travel essay	Use very short and simple sentences.	The chronological order of the author's travels enhances the narrative element and helps the reader imagine the places.	The style is reminiscent of a personal diary

Table 5. 11. Summary of genre knowledge demonstrated during reading tasks:

#### Control group one

After the completion of this course, the students only demonstrated marginal improvements in the structural knowledge of the travel essay genre category, this is clear in the table above. With just implicit genre instruction, the students were able to become knowledgeable of travel essay texts and their characteristics. They pointed out several structural features such as short, and simple sentences, chronological order of events and the narrative style. Compared to the other genre text categories, travel essays are much more informal in nature and have easily identifiable genre features. They are also unlike any of the other three genre text categories, which have a lot of overlap between them. As mentioned previously, this demonstrates that because of their implicit genre instruction, the students were unable to become knowledgeable on genre-specific structures. Any knowledge of genre characteristics

for the other three genres was very limited, with students only being able to point out structural details like an introductory paragraph.

### 5.5.1.3 Lexical grammatical features

The students in this group demonstrated improvements in their knowledge of grammatical features, not as much as those in the experimental groups, but the students were able to improve their knowledge of grammar in a way that they were not able to with structural knowledge. Coming into this course the students did not demonstrate much knowledge of grammatical features in genre texts, meaning the grammar knowledge demonstrated during the reading tasks was gained throughout this course. The students were able to point out several lexical grammatical features related to genre, more than the researcher expected from students who only received implicit genre instruction. Throughout the course, the students discussed the meaning and use of grammar within the different genre texts and sometimes they shared their grammatical knowledge with each other. During the reading task, the students were able to explain the author's intentions through their use of vocabulary, use of register and writing style.

(News article Reading task)

Harry: ... News articles feature expressions like '*-ul taysangulo* (targeted towards).' This article was targeted towards girls aged 13-17. This expression is commonly seen in news articles.

(Explanation essay Reading task)

Melissa: The author will likely explain later in the text how those within a collective community compromise on all decisions. "*chailul allyeko hamyen acwu kantanhan yeyka isssta* (there are simple examples to find out differences)" (grammatical expressions). The

author states that there are simple examples that can be used to explain the differences between individualist and collective societies.

(News article Reading task)

Melissa: Technical terms such as GDP or GNI are also commonly used in academic theses, they are terms that the general public would not necessarily understand. They are used in texts that are meant for an audience of those that are a part of the intellectual community.

Harry: Compared to academic theses, news articles use more common language due to the target audience. The topics are often complex, but they are simplified by the author so that the text can inform those in the general public.

(Academic thesis Reading task)

Lora: “*ttalase pon yenkwunun* (therefore, this research)”

This is because, reference something already said, give the structure. The expression ‘therefore, this research...’ is a way of restating the main point of the text and reminds the audience what the argument is and the purpose of the paper.

(Travel essay Reading task)

Lora: ‘*ku saiey hayahkey selin pichuy ankay* (White mist of light in between...)’

The student pointed out the above sentences and expressions from the text to demonstrate the colourful descriptive narrative nature of the writing style.

The excerpts above are all examples from the reading tasks in which the students demonstrated strong knowledge of grammatical features and how they relate to genre. This indicates that the students were able to build some genre knowledge despite the implicit teaching method. For the academic thesis text, the students took note of the relationship

between the author and target audience, and how that translates into what grammatical features are appropriate for the texts. They concluded that the formal use of language for an academic thesis is due to the target audience of those texts. For the news article text, the students pointed out the use of direct quotations, numbers, technical terms and several grammatical phrases used for revealing results such as, ‘-*lul taysangulo* (targeted toward).’ For the explanation essay text, they pointed out several grammatical phrases used to define, compare/contrast, and reason. For the travel essay text, the students were able to point out nearly as many grammatical features as the students in the explicit genre instruction experimental groups. They pointed out things such as descriptive phrases, the use of short simple sentences, and the use of colourful descriptions. However, the students did not demonstrate the ability to recognise and explain the use of lexical grammatical features such as using different tenses, passive voice, or modal verbs. These were all things that the students in the explicit genre instruction groups were quite knowledgeable about, this is demonstrated in 5.3.1.4 of the experimental group section. The table below showcases the lexical grammatical features that the students in this class were able to point out during their reading tasks, it features a more descriptive explanation of the aforementioned knowledge of grammatical features as they relate to genre.

	Lora	Melissa	Harry
Academic thesis	<p>Pointed out that this is an introduction from an academic thesis text. It briefly introduces the main points of the text and states the author goes about analysing the main point.</p> <p>Pointed out the sentence ‘<i>eotteohge daecheohal geos-inji bunseoghal pil-yoga issda</i> (this is because), reference something already said, give the structure.</p> <p>The expression ‘therefore, this research...’ is a way of restating the main point of the text and reminds the audience what the argument is and the purpose of the paper.</p>	<p>Understood of few academic words such as ‘<i>bon yeonguneun</i> (this thesis)’, And ‘<i>jeung-gahada</i> (to increase)’.</p> <p>Pointed out technical terms such as GDP or GNI.</p> <p>Pointed out the expression, ‘in spite of.’ She did not know what it meant but she stated that it seemed like an advanced-level grammatical expression.</p> <p>The student pointed out that there were many direct quotes used throughout the text.</p>	<p>Stated that the academic thesis text uses several technical expressions and words. The sentence structure was more complicated in this text than in any other genre.</p> <p>Used several quotations for the academic thesis.</p> <p>Pointed out several academic words such as, ‘<i>jeung-gahada</i> (to increase)’, ‘GNP,’ <i>gugminchongsodeug</i> (gross national income)’</p>

	<p>Pointed out that the text had very difficult vocabulary words such as '<i>sahoebogji jichul</i> (social welfare expenditure)', which led her to believe that the text was an academic thesis. The student makes a point to state that the author of the text is very knowledgeable on the subject.</p>		
News articles	<p>Stated that it is important in news articles for sources to be named because if there is no mention of where the research comes from, it does not seem like it is a legitimate source.</p> <p>Points out that in news articles the paragraphs are shorter for the purpose of breaking down information into smaller pieces that are easily understood by most people.</p> <p>There are many quotations. you can explain it is not your idea.</p> <p>Pointed out that there are many direct quotes within the text, this is very common within news articles because they are often referring to research conducted by other people. the result of the research.</p>	<p>'targeted towards' This expression is used in the explanation for research results.</p> <p>Many numbers and percentages are used in news articles such as 22%(115myeong).</p> <p>Generally, the text states facts, such as social issues and events that the general public should be informed about. The text typically states facts rather than opinions, but these days that is debatable depending on which newspaper you are reading.</p>	<p>Pointed out several vocabulary words typical of news articles such as, 'research results', 'fine dust'.</p> <p>'-leul daesang-eulo (targeted towards) '</p> <p>Revealed the research results.</p> <p>Pointed out direct quotations.</p> <p>Pointed out the sentence where the author explained the reason for the current issue discussed in the text.</p>
Explanation essay	<p>Able to recognise that the genre of the text was explanation text. She knew this because the text was not as long as other genre texts.</p> <p>Pointed out the grammatical phrase, 'because of.' She stated that this phrase is used to explain the reasons or causes behind something.</p> <p>Pointed out the expression, 'how can the situation be changed?' She stated that this type of expression, one that has an interrogative sentence ending, is not</p>	<p>'<i>jibdanjuui munhwalaneun geos-eun</i> (collectivism is)', from this expression let her know that she was looking at an explanation text. The author is explaining what collectivism is.</p> <p>The author will likely explain later in the text how those within a collective community compromise on all decisions.</p> <p>The author states that "there are simple examples that can be used to explain the differences between individualist and collective societies."</p>	<p>Pointed out the grammar phrases '-neunde/eunde (additional connective-background information)', commonly uses in explanation essays.</p> <p>Pointed out several words such as, '<i>Ihaehada</i> (to understand)' which is very common within the explanation genre.</p> <p>Understood the use of comparison vocabulary, '<i>chailleul allyeogo hamyeon aju gandanhhan yega issda</i> (There is a simple example for us to understand the difference...)'</p>

	<p>typically used in news articles or academic theses.</p> <p>‘-neun geos-ida (-thing – that is of)’, this expression is often used in explanation texts.</p> <p>‘in other words’ was pointed out by the student. It is used to re-explain a concept with different wording in order to help readers comprehend the subject of the text.</p> <p>‘-da’ (written style verb ending.)</p> <p>Pointed out that conjunctions like ‘and’ or ‘so’ are often used in explanation texts. These conjunctions are not informal but kind of makes it easier to understand.</p>	<p>This expression is used to compare. It is casual and is exclusively used verbally.</p> <p>‘-gi ttaemun-ida (This is because of)’ is commonly used in explanation essays.</p>	<p>‘The comparison of collectivism and individualism’</p> <p>The phrase related to culture which the authors explain is, ‘traditional society’</p>
Travel essay	<p>The writing style of the text is very aesthetic and beautiful.</p> <p>In the storyline situation, pointed out this phrase that means, ‘inside a very small office.’ She said that this is a very short sentence and the grammar used is inaccurate because there is no particle.</p> <p>Short sentences.</p> <p>‘Deumundeumun (here and there)’ Descriptive something continually, delivery very short just one sentence.</p>	<p>It is a short sentence and is descriptive.</p> <p>The first sentence of this text references Paris, which led the student to identify the text as a travel essay.</p> <p>The writing style of the text is quite beautiful and descriptive. She believes that the purpose of the text is for the author to share their feelings with the audience as opposed to stating facts.</p> <p>Pointed out that the sentences were very short and that the sentence structure is similar to the writing style of English language travel essays.</p> <p>Pointed out that the author when describing their travel adventures often uses colourful descriptions.</p>	<p>Stated that there are many descriptive words and metaphors.</p> <p>A detailed description of the travel journey is read to make a more complex sentence structure.</p> <p>Stated that the essay was structured according to the journey of the day. Therefore, it functioned like a diary for the author in which he wrote about his daily life.</p> <p>Pointed out description of the weather such as, ‘jjunghan yeon-andabge nalssineun seobssi 15do’ (The Mediterranean Basin was a refreshing 16-degree-celsius)’</p> <p>This essay stimulated the reader’s imagination and focused on the use of abundant vocabulary rather than the use of specific grammar.</p>

Table 5. 12. Summary of lexical-grammar features students pointed out in the text:  
Control group one

Another difference between the implicit genre groups and the explicit genre groups is the inability of the students in the control group to build knowledge of the particular vocabulary used for each genre text category and the knowledge of specific rules for grammar that each genre text category must abide by. The excerpts below demonstrate this phenomenon, the students in this group lacked confidence in their genre knowledge and were unable to consistently make connections between the genre text categories and the rules for grammar or vocabulary.

Melissa: I do not know. There are no particular grammatical features or structural rules that state certain ones should be used in news articles.

Harry: There are no general rules for grammar in travel essays, you can see many different approaches such as the use of different words and written style.

The confusion is due to the fact that these students were not explicitly taught the genre rules and characteristics for each genre text category, despite their exposure to example genre texts they were unable to cultivate the same level of genre knowledge from their own analysis of the texts, that the students in the explicit instruction experimental groups were extensively educated on. However, through implicit genre instruction, the students became knowledgeable of some genre features and took notice of trends on their own, but not enough to reap all the benefits of genre-based instruction. An example of this is when Melissa stated that she became knowledgeable of some vocabulary rules for academic theses texts by assessing whether the expressions used in the text were ones she would use in her daily life or not. Through this process, she was able to build some knowledge of what expressions are used for academic purposes. This is clearly a different result than those from the experimental groups, the students'

genre knowledge built from extensive explicit instruction gave them the ability to describe many lexical grammatical features with confidence and without resorting to strategies that would not always be accurate.

### 5.5.2 Post-interview result

The table below shows the main nodes and subnodes of the data code.

Genre knowledge and awareness
<ul style="list-style-type: none"> <li>- Ability to identify genre texts and demonstrate knowledge of lexical grammatical features solely from analysis of example texts given in class.</li> <li>- Obtained the ability to transfer genre knowledge across the four genre text categories with implicit teaching.</li> </ul>
Reading and writing skills and strategies
<ul style="list-style-type: none"> <li>- Reading and Writing strategies: No significant changes in reading and writing strategies after the completion of the course.</li> <li>- Focus on the use of grammar and vocabulary for text comprehension.</li> <li>- Use of previous knowledge</li> </ul>
Student's perception of implicit genre-based instruction
<ul style="list-style-type: none"> <li>- Disadvantages to lack of explicit genre instruction.</li> <li>- Satisfaction with vocabulary lists provided in class and speaking practice with the teacher.</li> <li>- Many opportunities to improve their speaking skills</li> <li>- Advantages and disadvantages of the advanced nature of the authentic genre texts used in class.</li> </ul>

Table 5. 13. Main and Sub-categories in code nodes for students' post-interview: Control group one

#### 5.5.2.1 Genre knowledge and awareness

Students in control group one mentioned that throughout the class they were able to build upon their knowledge of genre characteristics by examining the example texts, they noticed differences between the four genre text categories and trends within texts in the same genre. The students specifically mentioned the usefulness of the in-class exposure to genre texts, they would have liked more explicit instruction, but they were still able to build some genre knowledge and awareness through example text analysis.

Lora: I feel like some genre characteristics were explained, particularly in the writing section. The example texts can be used as a sort of template that you can look back on when recreating a genre text. .... this was not due to context, there are certain details that make each genre text what it is. It is not a bad thing to know what type of text you are reading, it helped me pick out the characteristics and features of each genre... I had never thought about genre before, so all the skills acquired were unexpected.

Melissa: As a class, we learned some new things such as, how to improve our writing style, and how to recreate our own genre texts based on the example texts we were exposed to. This is particularly relevant for both news articles and academic theses, they have a very specific writing structure, which made them easy to identify but still difficult to comprehend.

Harry: I often referenced the example texts given in class and recreated the writing structure when writing genre texts.

The excerpts from student interviews demonstrate the ability of the students in the class to take the implicit genre instruction and still build upon their genre knowledge and awareness. With the use of the example texts, they became knowledgeable about things such as the difference in language across the four genre texts or the rules for grammatical expressions

across genre texts. Again, they did not demonstrate as much genre knowledge and awareness as the students in the explicit genre instruction groups, but these results speak to the benefits of including genre texts in the language classroom. The students were able to discover and make connections between the genre features and the text categories and use that as a template for their own writing.

This group of students showed an increased ability to compare genre texts and notice similarities as well as differences across the genre text categories. The students were able to take note of linguistic features and analyse how they function in each genre text or across genre texts if there were similarities. This translates into the ability for students to transfer genre knowledge. Unlike the experimental groups who were explicitly taught the similarities and differences across genre text categories, the students in this implicit instruction class honed in on the similarities across the example genre texts they were given in class. They built upon their genre knowledge based on things they were able to grasp from examining the example texts on their own and transferred that knowledge when exposed to new genre texts and when writing genre texts. The students in the implicit teaching groups were able to notice the same things that those in the experimental explicit groups were but on a lower scale. The implicit instruction students built their own knowledge of lexical grammatical features across genre categories by comparing the example genre texts.

Melissa: An example of this is the connection between travel essays and explanation texts, they are both attempting to describe and explain something to the reader, and there are similarities in the writing style. They both tend to be more casual. Another example is the similarities between news articles and academic theses. Both texts are attempting to state facts and inform the reader.

Lora: I learned about academic thesis texts first and then news articles. After analysing academic theses texts, it was easier for me to comprehend news articles because both texts explain different topics. News articles are easy for me to comprehend because we started with an academic thesis, which is the most difficult genre, once we learned that the genres that followed were easier to grasp. Travel essays are meant to entertain their audience, they are not fact-based. The differences between the genres can be traced back to the audience that they are meant for, ‘who are they explaining things to?’

Harry: News articles, explanation texts, and academic theses have many similar characteristics and language. As we were exposed to each genre it got easier because we had previous experience and knowledge from genres that were similar in language and characteristics. Travel essays are an entirely different thing which makes these genre texts more difficult to master.

According to Harry’s excerpt, acquired genre knowledge upon exposure to example genre texts is transferred to each text that follows. This made it easier for students to comprehend all the genre texts they were provided in class. Lora also mentioned the usefulness of analysing the academic thesis text in order to better comprehend the genre texts that followed. Melisa pointed out the similarities in lexical grammatical features across genre texts, she would use one genre text to help her comprehend another. Despite only receiving implicit genre instruction, the students were still able to reap the benefits of genre-based instruction and use it to improve their Korean language skills overall. The students notably acquired an understanding of familiar writing elements in the genre texts they analysed first, and then transferred that understanding to the less familiar genre texts and used their already acquired knowledge to aid in their comprehension.

### 5.5.2.2 Reading and writing skills and strategy

There were no significant changes in the reading and writing strategies of the students in control group one after the completion of the course. The students gave the same answers both in their pre-interviews and post-interviews when asked about their reading and writing strategies. The most common answer for reading comprehension strategies was to highlight unknown vocabulary and grammar and to attempt to understand the text in its entirety. And the common writing strategy was to use the example texts as a template for their writing, the students would refer back to them often, they implemented this strategy along with outlining and planning their texts beforehand and keeping feedback from the teacher in mind.

Melissa: The first thing I thought about was the structure necessary for the genre text I was recreating.... I focused on trying to comprehend the text in its entirety. There was no element that I paid more attention to, I looked at the text as a whole. If there were vocabulary words, I was unfamiliar with I left them until after I finished reading the text. (Writing strategy) I thought about the structure necessary for the genre text I was recreating. I often referred to the example texts, I used the example to determine which grammatical phrases were necessary and how to structure my sentences.

Lora: ... But this was not due to context, there are certain details that make each genre text what it is. It is not a bad thing to know what type of text you are reading, it helped me pick out the characteristics and features of each genre... (For writing strategy) I just pay attention to feedback from the teacher.

Harry: (Focuses on) Grammar and vocabulary, when I read and write, I look for new words and grammar structures to implement in other situations.

As mentioned above, students still need to determine which grammatical phrases were used in genre texts. They focused heavily on grammar and vocabulary during their reading and writing processes. The experimental group students stated that they used their own genre knowledge or referred to the genre-based teaching materials to determine the appropriate lexical grammatical features in their writing. The students in control group one had to put in more effort to analyse the example texts and rely on their previous knowledge of grammar and vocabulary.

Despite the teacher's concerns and little to no instruction on genre characteristics, the students themselves were able to build their own knowledge of genre characteristics based on what they grasped from the example texts and discussions they had with each other. However, they did have to refer to the dictionary very often to determine the correct grammar vocabulary when writing their own genre texts. Based on the students' post-interview excerpts it can be concluded that they paid the most attention to grammar and vocabulary while reading and writing. These strategies for approaching reading and writing genre texts are the result of implicit instruction, the students were not provided with instructions or class materials that detailed the most used grammar and vocabulary for each genre category that those in the experimental groups received. Thus, the implicit genre instruction students had to focus their attention on grammar and vocabulary, heavily rely on their dictionaries, and recall previous knowledge.

#### 5.2.2.3 Student's perception of implicit genre-based instruction

The control group one students discussed the fact that the course structure lacked explicit instruction of genre. They would have liked for there to be more instruction on what grammar and vocabulary were appropriate for each genre text category, some of the students

did feel like at least some of the genre characteristics were explained to them during the course, but more would have been preferred. Because the students were exposed to a number of example texts for each genre category, they were able to perform their own analysis and have some idea about which grammatical phrases were most commonly used in which genre, or what vocabulary was used in which genre, and so on. All students showed that despite having learned something, they prefer direct teaching of genre characteristics, particularly related to grammar and vocabulary knowledge.

Lora: It would be helpful if there were more detailed explanations about necessary grammatical phrases and expressions.

Harry: I prefer direct teaching rather than indirect teaching if it is possible. Students may easily understand the concept of genre text. The vocabulary and grammar are still higher than my level, so direct teaching will be the best teaching method for me.

The students did however have positives that they took away from this course. The most common positives mentioned amongst students were the many opportunities to improve their speaking skills and the usefulness of the vocabulary list that was handed out for every genre unit. During the course, before and after each genre unit, the students were generally required to discuss the content of the example texts, this gave them ample time to not only benefit from studying genre texts but also practice their speaking abilities. In contrast, the explicit instruction course structure focused heavily on the association between lexical grammatical features and structural knowledge that they were given beforehand, as opposed to conducting an analysis through class discussion. The control group students stated that the vocabulary lists provided for them regularly helped them to understand the new words they encountered in the example

genre texts. This allowed the students to focus on the structure and features of the text rather than spending large amounts of time referring to their dictionaries to translate new words. Both factors that the students mentioned benefitting from demonstrate how in this implicit genre instruction course, genre knowledge is increased naturally through discussion with classmates and the teacher. This process also naturally improved their Korean language skills, notably their speaking ability because of the amount of time spent discussing and analysing genre texts. It is noticeable when comparing the pre-interviews from the students to their reading tasks and post-interviews. Not only do they demonstrate an understanding of genre and the class materials, but there was an improvement in their ability to have discussions with the teacher that can be heard. The student excerpts included below demonstrate the types of things the students enjoyed from the course that was described above.

Harry: The vocabulary lists provided by the teacher were really helpful, as well as the speaking practices conducted during class time.

Melissa: I particularly enjoyed the speaking practices, currently, no speaking classes I am taking now. So I enjoy any opportunity to practice.

Due to the fact that this course implemented implicit genre instruction, the researcher assumed the students would have more difficulty handling the authentic genre texts, considering they would not receive the same level of instruction on grammar or text structure. But when asked about it in post-interviews the students stated that they preferred the authentic genre texts rather than texts edited by the teacher to make things go more smoothly. The students enjoyed being exposed to Korean in a real-world context instead of textbook texts, they saw benefits to the challenge of authentic genre texts. In genre teaching literature, it is assumed that the best approach to authentic genre texts is through explicit genre-based

instruction, but this control group demonstrated that not only could they comprehend the authentic texts and improve their genre knowledge but also enjoy the challenge and see the benefits. In the excerpts below from the student post-interviews this line of thinking is demonstrated.

Lora: I think it is good to get authentic texts, when I think about edited texts in the textbook, I almost feel like it is cheating. It is not on the same level that it would be in the real world.

There are some situations where the texts are too difficult for students, and I understand editing in that case. In my previous class, we were given authentic news articles.

Harry: When I speak with Korean friends, I notice a difference between how they speak and what I have been taught in class. For those reasons I prefer authentic texts, it is more difficult, but I like the challenge and want to be able to communicate better with native speakers.

## 5.6 Control Group 2

In the control groups, students were divided into two groups, control group one was subjected to implicit genre instruction and control group two was not subjected to any form of genre instruction. Control group two consisted of four students and as mentioned previously they were not subjected to any sort of genre instruction, however, they were exposed to the news articles genre, as the texts were used as reading material throughout the course. The news articles provided during the course were on a variety of different subjects such as economics, the environment, the film industry, and women's rights in South Korea. Even though the class structure was not meant to include any sort of genre instruction I included news article texts in the lesson plan because, all texts fall under a genre text category, and news articles are most commonly used in advanced language classes seeing as the students need some sort of reading

comprehension included in their language education. News articles also correlate with the advanced language students' level of vocabulary and grammar.

For the writing section of the course, the students were required to write their own genre texts, one for each of the genre text categories, they were required to do so without genre instruction from the teacher and without being exposed to example texts for the genre text categories. Not only was control group two only exposed to news articles but there was also no discussion of genre characteristics amongst the students or with the teacher. The teaching method was structurally similar to a traditional language class. The focus of the course was on the reading comprehension of different subjects of news articles, improvement in writing production skills, and the acquisition of new vocabulary and grammatical practices from the reading texts. The same methods of analysis implemented for the experimental groups and control group one apply here as well. Even though the classroom did not include genre-based instruction, control group two's student reading tasks were examined in terms of genre identification, structural knowledge, and lexical grammatical features.

### 5.6.1 Reading task: genre knowledge and genre awareness

#### 5.6.1.1 Identification of Genre Categories

One out of four students within this group was able to correctly identify all four of the genre text categories, and only one other student demonstrated the ability to identify a good amount of the genre text categories correctly during their reading tasks, the other two students demonstrated very little ability to identify the genre texts and gave incorrect answers each time. The most incorrectly identified genre out of the four was the explanation essay text and the most correctly identified genre was the travel essay. The students' answers are summarised in the table below.

	Text 1 (Explanation essay)	Text 2 (News article)	Text 3 (Academic thesis)	Text 4 (Travel essay)
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Veronica	General essay	News article	Academic thesis	Travel essay
Wendy	Explanation essay	News article	Academic thesis	Travel essay
Jacob	News article	Report	News article – changed to Academic thesis later on	Travel essay
Aron	Informative genre	Academic research	Academic Scientific Journal	Review of where the author was living.

Table 5. 14. The list of genre students identified as genre texts: Control group two

The control group two students, significantly, had the most difficulty identifying the news article text and the academic thesis text. The similarities across the two genre categories such as the use of scientific terms and quotations from experts confused the students. The students incorrectly labelled the news article as academic research and the academic thesis as a news article. The students also took a long period of time to come to their final answers, this is an example of how students without any sort of genre instruction, lack genre knowledge and the ability to differentiate between text genres, which leads to a lack of understanding of not just genre characteristics but structural details as well. The student excerpts below demonstrate this.

Jacob: Text three is a news article.... (later) I mean, academic thesis. The text features some references and lots of new words.

Veronica: To be honest, I am a bit confused by texts two and three, but I concluded, just looking at the way of the split paragraphs that is usually how the news articles are split up.

Jacob identified the academic thesis text as a news article at first glance, but his final answer correctly concluded that the text was an academic thesis, he was not able to point out any of the academic lexical grammatical features, but he noticed the advanced nature of the vocabulary, which he had difficulty comprehending. He was able to point out the use of

references in the text, this detail is what made him identify the text as an academic thesis. Veronica was also confused by the news article and the academic thesis, but she was able to point out that the structure of the text featured short paragraph sections that she stated were typical of news articles.

Below, Aron also went back and forth on his answers for texts two and three, he believed that both texts were pieces of academic research and the only difference between the two was the subject matter. He concluded that text two was an academic article and text three was an academic scientific journal.

T: Do you mean that two of the texts fall under the same genre category?

Aron: Just the themes are different. Text 2 is more about health, while text 3 is about economics and is more informative.

...

Aron: Next few paragraphs seem like quotations (Text 2: academic article) a lot from experts whereas this is more like a study (Text 3: scientific journal). Several paragraphs in text two feature many quotations from experts, whereas text three is more about research studies.

The ability of control group two's students to identify genre text categories was generally all over the place, notably, they had a lot of difficulties differentiating between news articles and academic thesis texts. This clearly points to the fact that genre instruction heavily affects students' genre identification abilities, the lack of genre pedagogy leads to a lack of genre knowledge and awareness.

#### 5.6.1.2 Ability to identify structural genre knowledge

Control group two students' structural genre knowledge was limited in terms of their ability to identify genre characteristics compared to the experimental class groups. Looking at this group of students' previous interviews, they mentioned having limited genre structural knowledge coming into the course. After the course, the reading task results showed that there was limited improvement in their structural genre knowledge. Some students incorrectly identified the texts' genre, but they were able to point out and describe accurate structural details. In the table below I have included the answers from students in which they pointed out textual details and demonstrated their structural genre knowledge during the reading task. If the student incorrectly identified the genre, there will be a note indicating that is the case, but their answer will be included under the actual genre of the text.

	Veronica	Wendy	Jacob	Aron
Academic thesis	Paragraphs are longer than the other one.	Introduction - Literature review - Detailed explanation of the argument - Prediction from the author.	Introduction-some data, explanation of the problem-theories and opinions from the author of the text - conclusion.	none
News article	Paragraphs are short. Attention grabber title. The introduction is short and elaborates on the title-development of ideas – conclusion	Text is structured according to the revealment of facts	Paragraphs are news themed, and they are also quite short.  Sources are the academic authority on the subject.	*Identified the text as an academic thesis
Explanation essay	none	Introducing the question - talks about the world, - how Korea will change in the future.	Introduction- the explanation of the subject with the use of examples- the conclusion	none
Travel essay	none	Uses very short sentences and descriptive.	none	none

Table 5. 15. Summary of genre structural features demonstrated during reading tasks:

Control group two

There are many similarities across the genre texts, explicit genre instruction helps students to hone in on the minute differences and build genre knowledge and awareness. Those in control group 2 who received no genre instruction and were only exposed to news articles had difficulty correctly identifying genre texts during the reading tasks and at times identifying structural knowledge. But oftentimes the student would provide an incorrect answer in the genre identification portion and then go on to provide correct answers when asked about structural details. This happened most often with the news article texts and the academic theses texts. This phenomenon may be due to the fact that the students were only exposed to news articles and there are many similarities across the academic thesis and news article genre categories, the students had knowledge of how texts of that nature were constructed. But when it came to travel essays and explanation essays most of them had not been exposed to those sorts of texts in a language classroom and with the teaching structure of this course there was no way for them to build genre knowledge or awareness of those categories.

The students were unable to improve their structural knowledge of the four genre categories because as mentioned, they were only exposed to news articles throughout the course and received no genre instruction. That coupled with the fact that most of the students had never encountered the other genre text categories in past language classes made it impossible for them to build structural genre knowledge and properly identify genre text categories as we saw in the previous section. The only outlier was the student Wendy, as you can see in the excerpts below, she had extensive experience with Korean genre texts and had already built some genre knowledge and awareness coming into this class. This meant that she did not experience the same struggles in genre text identification or the identification of structural features. These results, like those in the previous section and those from control group one, indicate that explicit

genre-specific teaching is essential to building comprehensive genre knowledge and awareness that has the potential to improve the student's language skills overall.

Wendy: I read many Korean news articles when I took Korean language courses in the past.

The textual structure of a Korean news article is also quite similar to British news articles.

...

T: how do you know this is the structure of an academic thesis?

Wendy: I did not learn this from a Korean language class, it is knowledge from my humanities classes and from my education growing up.

#### 5.6.1.3 Ability to identify lexical grammar features

The students in this group demonstrated very limited improvements in their knowledge of lexical grammatical features, compared to the experimental groups and control group one. The genre text category in which most students were able to point out more than a couple of lexical grammatical features was the travel essay category. A similar result occurred during the reading tasks for control group one. The students in both control groups were able to pick out vocabulary related to travel and tourism, the author's use of first-person singular pronouns, and other narrative elements. The other genre categories that students were able to point out lexical grammatical features for were news articles and academic theses. Only one student was able to point out grammatical features for the explanation text genre. For the news article text, students were able to point out verbs used to report facts, the use of technical terms, and the grammar used in quotations from experts. And in terms of the academic thesis text, students were able to point out the use of advanced vocabulary and the grammar used in references. But the answers provided by students if they were able to provide one were very general. They were

not able to point out most of the lexical grammatical features. This is seen in the table below in which the students' answers are summarised.

	Veronica	Wendy	Jacob	Aron
Academic thesis	Vocabulary is more advanced than other texts The topic is approached in a very scientific way	Expression, ' <i>bon yeongu</i> (this research...)' which is used when the author of the text is explaining their own work.  The expressions, ' <i>bunseoghaessda</i> (Analysed)', ' <i>siheomhaessda</i> (examined)' are present.	References: they are typical to those seen in academic texts  use of several modifiers	None
News article	lots of data lots of numbers and kind of scaring people a little bit	The result is...' in news articles.  Many quotations He or she explained  The past tense is often used because they are reporting on events that have already happened.  Expressions used to describe reporting are also often used.	The Use of numbers and scientific data  ' <i>seolmyeonghaessda</i> (he or she explained)'  News articles are local there is the context that I am missing that is needed to fully understand the texts.	Quotations from experts on the subject  economic terms such as GDP or GNI, that aspect makes the text very informative.
Explanation essay	none	To explain the point of view of the expressions used below. ' <i>eotteohge ihaehaneunya</i> (how do you understand)'  ' <i>naega bogieneun</i> (from my point of view)'	none	none
Travel essay	Paris and hotel	Stated different name of cities. The author also uses the expressions, 'my hotel', and 'I', they make the text very informal.	The amenities of the hotel and means of transportation  Vocabulary pertaining to different places, times, and means of transportation.  The inclusion of historical information when the text is discussing Paris	Some historical places and the author also mentions other tourist locations as well as the airport.

Table 5.16. The list of lexical-grammar features students pointed out in the text:  
Control group two

Veronica: first, the first thing that I noticed is that the paragraphs were short. I could just picture it, in my mind, I was seeing an image between those two paragraphs. I could see the layout that would be on a news website, it looks like an article from the web, an online article. Second, the topic is very popular nowadays and it has lots of data which is typical of news articles, they have lots of numbers and tend to scare people a little bit. Like the fact that pollution affects people differently depending on their age group. I felt like the text provided very news article-like advice on what to do, and what not to do to avoid being affected.

I included the excerpt above because it is exemplary of the types of answers the students in this control group gave. Very general and surface-level structural details, no demonstration of the ability to point out linguistic features. The student was only able to take note of the short paragraph structure, the content, the use of data, and what she deemed the purpose of the news article text. She was not able to point out what verbs were used in the text to report facts or any other sort of grammar related to reporting the news. This trend was present in the student answers across all four genre text categories. The only way to build genre knowledge and awareness that in turn improves Korean language skills are to implement explicit genre instruction in language classrooms. The results from both control groups support this, and the across-the-board impressive data from the experimental groups support that notion as well.

#### 5.6.2 Post-interview result

Control group two were not subjected to any form of genre-based instruction, because of this, the post-interview questions that were related to the experiences and opinions on genre-based instruction were excluded from this group. The post-interview questions pertained to their perception of the reading and writing sections of the course and the strategies they used during the course. I did explain the concept of genre-based instruction to the students during

their post-interviews and they proceeded to ask several questions about genre teaching in order to get their opinions on the concept.

The table below shows the main nodes and sub-nodes of the data code.

Reading and writing skills and strategies
<ul style="list-style-type: none"> <li>- Reading and Writing strategies: No significant changes in reading and writing strategies after the completion of the course.</li> <li>- Focus on the use of grammar and vocabulary for text comprehension.</li> </ul>
Discussion about genre-based instruction.
<ul style="list-style-type: none"> <li>- Potential to improve students' reading and writing skills.</li> <li>- Opinions on the concept.</li> </ul>

Table 5. 17. Main and Sub-categories in code nodes for students' post-interview:  
Control group two

#### 5.6.2.1 Reading and writing skills and strategies

Like control group one, control group two students mentioned that they acquired some skills and knowledge from the course that allowed them to improve their reading and writing strategies in a number of ways. Only one student from the group, Aron, mentioned no changes at all in his strategies and did not mention any acquired or improved skills.

Wendy: Before taking this course I usually read texts very slowly while referring to a dictionary for unfamiliar vocabulary words. But during our class my goal was to increase my reading speed, I learned to focus on keywords in order to comprehend the text and skimmed the rest.

Asia: Before taking this class, I tried to transcribe every single word I came across, that is how I learned. Now that we have taken the time to go over vocabulary lists in class and the

vocabulary used in the texts given to us it is much easier for me and I do not have to look up every unknown word on my own.

Aron: I do not think I have noticed any changes in my reading skills or habits after completing this class. In class we had to read texts very quickly which I was not used to, it was very difficult for me. The length of the texts was also quite a bit longer than I was used to.

Jacob: I just practised; I was good at forcing myself to read the texts that were way above my Korean language level. The course was good in that sense, I had to push myself. The course also introduced me to many new vocabulary words.

The most common answer, when asked about changes in their reading strategies, was that many students acquired skills that increased their reading speed throughout the course. This is most likely because the students were only given a certain amount of time to read and analyse the example news articles in their entirety during class. The students were given a fixed amount of time to read the texts to allow for time to have class discussions with the teacher in which they would ask questions about the text they had received. And the most common answer when asked about changes or improvements in their writing strategies was that students learned the importance of focusing on vocabulary and sentence structure when writing genre texts. For most students before they began this course, in terms of writing, what they struggled with most was creating coherent and correct sentences. The teaching methods of this course helped the students to improve in that area.

#### 5.6.2.2 Discussion genre-based instruction

In this group students were not instructed with any form of the genre-based method, but after the completion of the course the concept was explained to them, and they were asked their

opinions. The students offered a range of opinions on genre teaching instruction, there were pros/cons and opinions on how a genre classroom should be designed. The student Wendy stated that there are some advantages to not being subjected to explicit genre instruction. But ultimately, she saw more advantages in the concept of explicit genre instruction because she realized how important it is to know the specifics of genre. In the following excerpt from her post-interview, she discusses the importance of genre knowledge and awareness.

Wendy: I am curious about genre characteristics during this interview... I did not think much about genre before taking this class, but I now know it is something that is important to think about. Usually, when I was given writing assignments in Korean classes I did not think about genre, but I know that each text type has different genre features, and it is very important to consider them when writing.

Wendy was aware of the importance of genre awareness and applying genre features to her writing but seeing as she was not given the opportunity to be subjected to a genre-based teaching method she implemented the same writing strategy she always has, with no focus on the genre of the text. This was one of the biggest advantages she saw to explicit genre instruction. She stated that “it is very difficult to meet the standards of formality, particularly with grammar,” Her writing strategy was more focused on structure and content delivery rather than lexical grammatical features specific to the texts’ genre category. The student Aron offered a similar opinion and stated that he thinks that genre instruction may have the potential to increase knowledge of grammatical phrases depending on the genre texts, but Veronica gave an opinion on the other side of the spectrum and felt that the concept of genre-based instruction may be confusing to students because of the amount of lexical grammatical features that are specific to each genre category that they would have to memorise. Below is an excerpt from

Aron in which he discusses the advantages of genre-based instruction and what the teaching method should look like.

Aron: I think there would be many advantages, but there would need to be more example texts given to students than what we had during our class. I also think there should be more of a focus on grammar and how it changes depending on the text genre, students would benefit a lot from that.

The next excerpt is Veronica's opinion on the possible disadvantages of genre-based instruction.

Veronica: There are many differences, it can be quite confusing to memorise which one is which when it comes to the different types of language and grammar used in different genre text categories. For me my strengths lie in speaking and listening, reading, and writing are more difficult for me. It is easier for me to hear differences in grammar than it is for me to see them within a written text. I go through a process of elimination when trying to figure out what grammar is being used, if I am not able to identify it, I usually assume it is written grammar. I am guessing most of the time.

Veronica stated that her own experiences in previous Korean classes were usually focused on the communicative purpose of learning a language which is highly focused on the use of grammar and vocabulary in the context of a situation, rather than writing grammar. She believes that other students likely have a similar experience from Korean language courses, and this influenced her opinion on the fact that genre-based instruction may be confusing to students. She stated that could be avoided if genre-based instruction was targeted towards more advanced learners.

Another opinion comes from Jacob who is a master's student at SOAS, He expected to learn more about the academic genre, seeing as most Korean learners will have to conduct research in Korean eventually during their education. He stated that explicit genre instruction would specifically be helpful when students need to access and comprehend academic sources in Korean.

### 5.7 Focal students' genre writing analysis result

The purpose of the writing task was to see how genre-based classes affected students' writing skills and how the students integrated their genre knowledge into their writing. Moreover, it was a clear way to compare how the different levels of genre-based teaching and how affected students' writing production. To do an in-depth analysis of the student's writing, four focal students were selected, one from each class group, and two genre text writing samples were selected from each of the four students. The selection of focal students was done with consideration for their Korean language level and level of dedication throughout the course. The following were the criteria implemented to choose focal students, students who demonstrated impressive language abilities, had experience taking advanced Korean language courses, had spent a minimum of one year studying abroad in Korea and were admitted into level five courses at a Korean language institute. The genre texts that were selected for analysis represent the two macro genre text categories, from each of the four students, academic theses were selected to represent the exposition genre and travel essays were selected to represent the narrative genre. The framework for writing analysis is borrowed from genre scholar Feez (1998), from their work on genre writing analysis. The detail of said framework is included in the methodology section. the following is the background information of the students selected for focused writing.

Name	Genre group	Year of study at SOAS	Study abroad	Previously taken and current Korean classes related to the Korean language at SOAS	Korean language level assessed by the researcher before the course
Abigail	Experimental group 1 (Explicit genre-based instruction)	3 <sup>rd</sup> year	SA for 1 year Completed Korean level 5 in a language institute in university Korea.	Elementary Korean 1, Elementary Korean 2, Introduction to mixed script Korean, Composition in Korean Korean conversation.	Advanced level of Korean speaking, reading and writing. The student lacks complexity in her inclusion of lexical and grammatical items. There is seemingly no cause, but because of this, the student is at an average level of fluency.
Sydney	Experimental group 2 (Explicit genre-based instruction)	3 <sup>rd</sup> year	SA for 1 year Completed Korean level 5 in a language institute in university Korea.	Elementary Korean, Korean composition, Advanced Korean Readings Introduction to Mixed Script Korean	Advanced level of Korean reading and writing, particularly excellent speaking skills. High level of fluency. Occasionally used incomplete sentences while speaking and minor grammatical errors in her writing.
Lora	Control group 1 (Implicit genre-based instruction)	4th year	SA for 1 year Completed Korean level 5 in language institute in	Elementary Korean 1, Elementary Korean 2, Advanced Korean reading, Readings in modern Korean society	Advanced Korean speaking level and reading/writing skills. Excellent use of varied sentence lengths,

			university Korea.	Korean translation Readings in Korean literature	extensive use of a variety of lexical items.
Wendy	Control group 2 (No genre instruction)	4th year	SA for 1 year Completed Korean level 5 in language institute in university Korea.	Elementary Korean 1, Elementary Korean 2, Korean composition, Korean conversation., Advanced Reading in Modern Korean	Advanced Korean speaking level, high level of fluency and excellent reading and writing skills. Minor grammatical errors in her writing.

Table 5. 18. The background information of the students selected for focused writing

### 5.7.1 Writing analysis 1: Academic thesis introduction

The academic thesis genre is the most difficult and has many complex sections, for that reason the students were only taught to write the introduction section. The students were required to do so during week two of their writing class. Students were given a two-hour time frame to complete their writing tasks, but if they were unable to complete the task within the given time, they were allowed to turn the task via email after class. The criteria for the analysis of a section of the focal student's academic thesis is based on the design created by genre scholar Feez (1998), the writing is analysed according to the text's purpose, staging, text unity, grammar, graphology, and use of genre vocabulary sets.

#### 5.7.1.1 Writing analysis: Abigail

Purpose and staging	The student wrote a conclusion section for an academic thesis, that is what will be analysed. The topic of this academic thesis conclusion is whether university students living in student accommodation have greater academic success than those living at home. Each paragraph had a clear purpose, in the
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	<p>margins of the text, you can see where Abigail wrote out the structural details for each section. This was one of her writing strategies. It helped her to successfully fulfil the necessary moves and steps of an academic thesis conclusion.</p> <p>The writing was constructed with the purpose of the argument, research method, a brief summary, the findings, discussion and suggestions.</p>
Text unity	<ul style="list-style-type: none"> <li>- The student made a good effort to be objective and neutral when presenting her argument, subject avoided using ‘I’ and instead used phrases like, ‘this research or the main research result.’</li> <li>- The student included several academic lexis terms and the use of academic lexis throughout the text was excellent and consistent.</li> <li>- Each necessary move and step for an academic thesis was clearly present in each paragraph, the main points of the argument were very clear, and it was appropriately executed. But it would have been helpful for the subject to have included a more detailed explanation of each argument that was presented.</li> </ul>
Grammar	<ul style="list-style-type: none"> <li>- Correctly used several formal written grammar phrases related to academic expressions such as ‘-(u)mulo(because),’ ‘<i>un kesulo nathanassta</i>(it turned out that..),’ ‘<i>ul swu issessta</i> (could do),’ and ‘<i>-koca hanta</i> (try to, with the intention of’),’ etc. The use of these grammar patterns gives the impression that the student has a good grasp of the academic genre.</li> <li>- The student demonstrated an understanding of written grammar, particularly in her use of sentence endings with the grammar pattern ‘<i>-ta</i> (plain style statement)’.</li> </ul>

	<ul style="list-style-type: none"> <li>- Demonstrated a great use of grammar in general. However, the subject needs to attempt to implement a more complex sentence structure. The student made use of the suggested expressions from the genre class materials, but it would have been helpful to see her own thoughts throughout the text.</li> <li>- Needs to improve their use of noun phrases with noun modifiers, the sentence structure throughout the text was simple.</li> </ul>
Genre words set	<ul style="list-style-type: none"> <li>- The student included excellent reporting verbs that were appropriate for the academic genre, and used several academic lexis terms successfully such as, ‘<i>pon yenkwu</i> (this research),’ ‘<i>yoin</i> (cause),’ ‘<i>hwusok yenkwu</i> (follow-up study),’ ‘<i>kemcunghata</i> (to verify),’ ‘<i>silsihata</i> (to execute),’ ‘<i>taumkwa kathi</i> (as follows),’ ‘<i>yoyakhata</i> (to summarise),’ ‘<i>palkhyenayta</i> (to reveal),’ ‘<i>hankyeylo namnunta</i> (there are limitations),’ ‘<i>uyuyka issta</i> (there is significance),’ ‘<i>ceyenhata</i> (to suggest),’ etc.</li> <li>- The student needs to include references featuring expert opinions on the topic, based on the theoretical background included in the text it can be assumed that research on the field was conducted.</li> <li>- Good use of academic linking terms to create cohesive sentence structure and to present clear arguments to the reader.</li> </ul>
Graphology	<ul style="list-style-type: none"> <li>- Demonstrated an appropriate use of punctuation.</li> <li>- Good division of paragraphs into five parts, including a title, but the length of the text was shorter than the researcher expected.</li> </ul>

#### 5.7.1.2 Writing analysis: Sydney

Purpose and staging	<p>The student wrote an introduction section for an academic thesis. The topic of this academic thesis introduction is the relationship between gift exchanges and kinship ties in Pakistani wedding customs. The text presented two research questions. Each paragraph had a clear purpose, the writing was constructed with the title of the thesis, a brief introduction of the thesis, a brief review of previous research with academic references, a theoretical framework, the aims of the research, research methods, and the contribution of research.</p>
Text unity	<ul style="list-style-type: none"> <li>- Students demonstrated consistent and excellent use of academic lexis terms.</li> <li>- Included several references from other scholars and direct quotations which are very important characteristics in the academic genre.</li> <li>- Subject avoided using 'I' and instead used phrases like, 'this research' or began statements with the scholar's name.</li> <li>- Every necessary move and step for an academic thesis was clearly presented in each paragraph, and the subject explained the terms she would use in the second and third paragraphs. But the student had difficulty using the terms 'principal' and 'reciprocal' correctly, they are very advanced academic terms, and, in the text, they were not used in the appropriate context.</li> </ul>
Grammar	<p>- Several formal written grammar phrases related to academic expressions such as, '<i>-lanun ttusi issta</i> (have a meaning -),' '<i>-koca</i>(try to, with the intention of),' '<i>-nunci</i>(whether or not)', '<i>-ten</i>(retrospective modifier),' '<i>-losse</i>(instrumental particle-by' etc. The student used indirect quotations very</p>

	<p>well throughout the text. The use of these grammar patterns gives the impression that the student has a good grasp of the academic genre.</p> <ul style="list-style-type: none"> <li>- Due to the use of several complex sentences and new grammar patterns, many grammatical errors were present throughout the text, such as several omitted objective particles and misuse of subject particle/ topic particles.</li> <li>- Good use of sentence-ending grammar patterns to reveal the author's voice.</li> <li>- When stating the implications of the research the student did a good job of using that clauses, which is the appropriate way of delivering non-definite statements on the results of her research, '-ul swu issul kesita (it might be suggested that)' was used in the text.</li> </ul>
Genre words set	<ul style="list-style-type: none"> <li>- Included advanced level lexis terms related to the academic genre such as, 'nonuy (discussion),' 'kiye (contribution),' 'pemcwu (category),' 'wikyey (hierarchy),' 'thongchallyek (insight),' 'hamuy (implication), 'and 'kwanhayng (custom)' etc.</li> <li>- Good use of reporting verbs such as, 'tulenayta (to show),' 'kiyehata (to contribute),' 'cwawuhata (to affect)', 'ceyanhata (to suggest),' 'ipcunghata (to prove),' 'hamkwuhata (to study)' etc.</li> <li>- The use of Sino Korean compound nouns were not correctly used, they appeared often in the inappropriate contexts, the student used them in conversations on the following, 'kyelhon kwanhayng (marriage practice)' and 'honin yeysik (wedding ceremony).'</li> <li>- Student demonstrated developed knowledge of genre word sets but needs to improve on her usage of academic terms, advanced terms were often used incorrectly throughout the text.</li> </ul>

Graphology	- Needs more practice and spelling strategies in order to build her vocabulary.
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### 5.7.1.3 Writing analysis: Lora

Purpose and Structure	<p>The topic of this academic thesis is the differences between the Korean education system and the Finnish education system and how educational systems affect society in both countries.</p> <p>Introduced the main arguments with two research questions to present a cohesive argument to the reader but there were no academic theses' moves and steps, therefore the structural nature of the text was weak. The writing was more akin to an explanation essay, particularly in the comparison between two countries' educational systems the student neglected to state the purpose of the argument and she did not reference other pieces of work within the field.</p>
Text unity	<ul style="list-style-type: none"> <li>- The student made a good effort to be objective and neutral when presenting her argument.</li> <li>- The student attempted to include several academic lexis terms but, in some cases, she incorrectly chose to use informal lexis terms.</li> <li>- Needs to do a better job of including the necessary academic thesis moves such as a review of previous researchers, references from experts, and the method of study needs to be included as well.</li> <li>- Throughout the text many linking words were used, some would be considered a part of academic lexis terms, but others were informal. There needed to be more consistency throughout the text.</li> </ul>

Grammar	<ul style="list-style-type: none"> <li>- Correctly used several formal written grammar phrases such as ‘-koca(try to)’, ‘-lo yekinta (regard to)’, ‘-(nun)ka? (sentence ending-dubitative interrogative)’</li> <li>- Good use of the present tense to deliver the argument and good research questions, showed that the student knew how to make use of interrogative sentences.</li> <li>- The student needed to use more connective grammar patterns and noun modifiers, the sentence structure in the text was too simple and needs to be made more complex.</li> <li>- The student demonstrated an understanding of written grammar, particularly in her use of sentence endings. But the student needs to improve their use of verb conjugations in their sentence endings. This is an example from the student text that is considered incorrect, ‘-ta (plain style statement)’.</li> <li>- The student needs to develop their subject/object particles to provide clearer sentence structure.</li> <li>- The student presented her argument well, the argumentative strategy used by the student was a comparison, she used the following expressions ‘-wa/kwa talli (in comparison)’, ‘-pota -nun kesita -’, ‘ilen chaicem (these differences).’</li> </ul>
Genre word sets	<ul style="list-style-type: none"> <li>- The student needed to include more reporting verbs that are appropriate for the academic genre.</li> <li>- The student needs to include more references featuring expert opinions on the topic.</li> </ul>

	<ul style="list-style-type: none"> <li>- Needs to build on their knowledge of vocabulary sets related to the academic field.</li> <li>- The following are examples of academic lexis vocabulary sets/grammatical phrases appropriate for academic writing, ‘<i>ponko</i> (this research)’, ‘<i>yenkwu</i> (research)’, ‘<i>-ul pathanguloon</i> (the basis of)-’, ‘<i>-ilul wihaye...yenkwulul silsihayssta</i> (For this argument, this study conducted....)’</li> </ul>
Graphology	<ul style="list-style-type: none"> <li>-Demonstrated an appropriate use of punctuation.</li> <li>-Clearly structured paragraphs outlining the three main arguments, and effectively used transitions, but the student’s first paragraph consisted of two sentences which is much too short.</li> <li>-Needs more spelling strategies and practice in order to build her vocabulary.</li> </ul>

#### 5.7.1.4 Writing analysis: Wendy

Purpose and Structure	<p>The topic of this academic thesis is how the Korean wave that began in 1992 affected the relationship between China and South Korea. The introduction section is being analysed.</p> <p>The student began the text by describing the history of the two countries’ diplomatic relationship over the last twenty-five years, she then went on to introduce the concept of the Korean wave and define any terms associated with it. A research question is presented in the last paragraph. But overall, the introduction lacked many of the necessary academic theses’ moves and steps, therefore the structural nature of the text was weak. The writing was more akin to general essay writing. The student did a good job providing</p>
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	background information on the topic but neglected to include references from experts in the field which is a necessary element of an academic thesis.
Text unity	<ul style="list-style-type: none"> <li>- The student made a good attempt to include several academic lexis terms, and overall, the use of vocabulary throughout the text was good and consistent.</li> <li>- The purpose of each paragraph is unclear, and the overall argument is difficult to pinpoint. The text was incoherent.</li> <li>- Needed to include linking terms between the second and third paragraphs to help make the text more cohesive.</li> <li>- The research question was included in the last paragraph of the introduction, but there were several unanswered questions scattered throughout the text.</li> </ul>
Grammar	<ul style="list-style-type: none"> <li>- Correctly used several formal written grammar phrases throughout the introduction, the student particularly demonstrated good use of tenses, the explanation of the historical background was in the past tense, and the current state of the diplomatic relationship was explained in the present tense, and the aims of the research were presented in the future tense.</li> <li>- There was an incomplete sentence in the last paragraph that was missing a verb. The sentence was in English language style as opposed to Korean language style.</li> <li>- Wendy demonstrated a good grasp of grammar patterns, and used many complex sentences, but several areas still needed to be developed more in terms of connective grammar patterns and a more advanced level of grammar patterns was necessary.</li> </ul>

	<ul style="list-style-type: none"> <li>- When presenting her research question, the use of grammar patterns ‘<i>inci</i>, <i>-inci(whether)</i>’, and the lexis were a bit informal, and the sentence structure was not as sophisticated as it needed to be.</li> </ul>
Genre word sets	<ul style="list-style-type: none"> <li>- Several academic lexis vocabularies such as, ‘<i>i nonmwunun</i> (this research),’ ‘<i>yenkwu cilmwun</i> (research question),’ ‘<i>hakca</i> (scholar),’ ‘<i>phyengkahata</i> (to examine),’ ‘<i>cosahata</i> (to research),’ and ‘<i>chocemul macchwuta</i> (to focus)’ were used, this demonstrates a very strong grasp on academic genre writing.</li> <li>- The student included many reviews of academic research but did not include references.</li> <li>- Informal linking words were used throughout; they needed to be switched to the formal version of the expressions.</li> </ul>
Graphology	<ul style="list-style-type: none"> <li>- Demonstrated an appropriate use of punctuation, but the use of single or double quotation marks needs to be more consistent.</li> <li>- Good division of paragraphs into four parts but the spacing between the words in the sentences need to be improved.</li> <li>- The student needs to improve their spelling strategies, and minor spelling errors throughout the text.</li> </ul>

### 5.7.2 Writing analysis 2: Travel essay genre

The travel essay genre was regarded by students as the easiest genre to write, seeing as most of them had experience reading and writing travel essays in previous Korean language courses. In comparison to the other genre categories, the narrative genre does not have as many strict conventional rules for how texts should be written. For the student travel essays, the

characteristics the researcher was looking for were a good use of descriptive language and the ability to deliver vivid descriptions to the reader.

#### 5.7.2.1 Writing analysis: Abigail

Purpose and staging	<p>The topic of this travel essay is a trip to Vietnam, the student described the day of departure, the arrival at the destination, to the first day in Hanoi, with details of the author's personal thoughts and feelings throughout the text.</p> <p>The events featured in the essay are described in chronological order, each paragraph is dedicated to a different stage in travel such as the airport, the hotel, the streets of Hanoi, and a restaurant.</p>
Text unity	<ul style="list-style-type: none"> <li>- The student included several strong descriptive expressions specific to travel and the destination, as well as personal adjectives to portray the author's feelings about the journey and the place.</li> <li>- The student omitted the subject of her sentences many times, which made the text a bit unclear. She needed to use first-person pronouns like 'I' or 'we.'</li> </ul>
Grammar	<ul style="list-style-type: none"> <li>-The subject's use of tense was very consistent. There were a series of clauses in the past tense to describe events that occurred in the past, and she described continuous actions in the past tense '<i>-ko issessta</i> (past progressive)' to deliver a more vivid description.</li> <li>- It is evident that the student made use of the example genre text and modeled her own sentence structure after it but seeing as she was writing a different text and describing different events the writing structure template, she applied to her own text was often not a good match.</li> </ul>

Genre words set	<ul style="list-style-type: none"> <li>- Good choice of vocabulary related to the author’s feelings, the weather, and the atmosphere of the locations described.</li> <li>- Student effectively used the appropriate genre features for a travel essay, a variety of descriptive expressions were used, such as colour descriptions, mimetic words, compound verbs, verbs related to motion, and perception verb sets.</li> </ul>
Graphology	<ul style="list-style-type: none"> <li>- Good division of paragraphs into three parts but the sections could have been longer with more details in the summarisations and descriptions.</li> <li>- Demonstrated an appropriate use of punctuation.</li> </ul>

#### 5.7.2.2 Writing analysis: Sydney

Purpose and staging	<p>The topic of this travel essay is a trip to Tokyo. The student writing starts with a brief explanation of the country, the geopolitical information, and the weather in summer. The essay is structured in chronological order, the trip begins with three days of travel from the airport to the last day spent on a modern street in Japan.</p>
Text unity	<ul style="list-style-type: none"> <li>- The student included several descriptive expressions of feelings and thoughts throughout the trip with various adjectives.</li> <li>- She used first-person pronouns like ‘I’ accurately throughout the text and correctly used colloquial expressions which demonstrated an understanding of the informal genre.</li> <li>- Each paragraph started was the start of a new day, this helped guide the reader through the text and provided a clear picture of the events.</li> </ul>
Grammar	<ul style="list-style-type: none"> <li>- Used simple and short sentence structure learned from the course.</li> </ul>

	<ul style="list-style-type: none"> <li>- Student demonstrated good use of various grammar phrases, as well as a good use of active/passive expressions such as, ‘<i>sayngkakhayssta</i> (thought),’ or ‘<i>-tanun sayngkaki tulessta</i> (the thought did occur...)’</li> <li>- The student reflected on her past experiences related the travel such as, ‘<i>akeyeyse umakul tulumyense hyangswu elin chwuektuli tteollassta</i> (while listening to music at the store, the music made me feel nostalgic for the past).’</li> <li>- Good use of grammar patterns for detailed descriptions, for example, ‘<i>tusi</i> (seems like),’ is used in the following sentence from the text, ‘<i>pi on tusi ttamul hullyessta</i> (I sweat so much it was as if it was raining).’</li> <li>- The text includes a mix of various tenses, the past tense ‘<i>ass/ess</i>(simple past tense),’ ‘<i>-ten</i>(retrospective modifier)’ ‘<i>ass/essess</i>(past-past tense)’ and present tense are used to describe more vivid scenes.</li> </ul>
Genre words set	<ul style="list-style-type: none"> <li>- The student included every detail of the thoughts and feelings she had during the trip such as, ‘<i>chamul swu epsessta</i> (I could not stand it),’ ‘<i>wusumi nanta</i> (It makes me laugh),’ ‘<i>aswiwun maumi issessta</i> (it was disappointed),’ ‘<i>-wa taycocekiestassta</i>(It was in contrast to that),’ etc.</li> <li>-Good use of lexis terms for colour, ‘<i>amloksayk</i> (dark green),’ ‘<i>pwulkunsayk</i> (red)’ and terms to describe places, ‘<i>centhongcek</i> (traditional)’ ‘<i>cayen kyengkwan</i>(natural scene),’ ‘<i>kapyepta</i> (to be light), and ‘<i>pwutulepta</i> (to be soft)’</li> </ul>
Graphology	<ul style="list-style-type: none"> <li>- The second paragraph is longer in comparison to the other paragraphs, there needs to be more of a balance between the paragraphs.</li> <li>- Demonstrated an appropriate use of punctuation.</li> </ul>

### 5.7.2.3 Writing analysis: Lora

Purpose and staging	<p>The topic of this travel essay is a trip to Edinburgh castle, the student described the first day in Edinburgh with details of the journey to the castle, and her personal experiences and feelings. The places that were seen during her journey are described in vivid detail, her journey to the castle from the streets of Edinburgh, the entrance to the castle, and the view from the top of the castle. The length of the essay is quite short, the entirety of the text being one paragraph. Needed to include more places that she visited during her trip and include more detailed descriptions of the destinations.</p>
Text unity	<ul style="list-style-type: none"> <li>- The student included several descriptive expressions to detail what she did and saw throughout her travels, as well as the things she felt on that day. She created a vivid image of the scene for the reader through the text.</li> <li>- She used first-person pronouns like ‘I’ accurately throughout the text and correctly used colloquial expressions which demonstrated an understanding of the informal genre.</li> </ul>
Grammar	<ul style="list-style-type: none"> <li>- Used the simple and short sentence structure that was featured in the example texts effectively in her own writing.</li> <li>- Consistent use of the simple sentence structure typical of the genre, with very few grammatical errors, but the sentences were often too simple.</li> <li>- The simple past tense ‘ass/ess(simple past tense)’ is consistently used to describe and reflect on her past experiences.</li> </ul>
Genre words set	<ul style="list-style-type: none"> <li>- Good choice of vocabulary related to the author’s feelings, the weather, and what she heard and saw during her journey.</li> </ul>

	-Student used the appropriate genre features for a travel essay, and a variety of descriptive expressions were used, such as poetic expressions related to motion, and perception verb sets.
Graphology	- The text needs to be divided into several paragraphs, as opposed to just one.  - Demonstrated an appropriate use of punctuation.

#### 5.7.2.4 Writing analysis: Wendy

Purpose and staging	The topic of this travel essay is a trip to Jeju island in South Korea, the student described her three-day journey. Her description mostly focused on her experiences at each stage of the trip, like, what she did from the airport in Shanghai to the hostel in Jeju, to the seaside, the museum, the folk village and the view from Sunrise peak. The events featured in the essay are described in chronological order.
Text unity	- The description of the journey needed to include more of her personal feelings and thoughts throughout the trip.  - Needed to use a more advanced level of grammar patterns to present a more vivid picture to the reader.  - She used formal first-person pronouns like, ' <i>cenun, ceyka</i> , I' throughout the text, which was not appropriate because the travel essay genre is meant to be informal. The student used the formal first pronoun with informal expressions and it did not work well.
Grammar	- Her use of grammar was generally accurate, there were no significant errors in subject/verb agreement, tense, or use of particles. But there was

	little variety in the sentence length, and she consistently used the same sentence structure, which is not appealing to read.
Genre words set	- Student used the appropriate genre lexis terms such as verbs related to movement such as ' <i>kassta</i> (went), <i>ollakassta</i> (climbed up)', and the author's emotions such as ' <i>alumtapta</i> (to be beautiful),' ' <i>kincangtoyta</i> (to be nervous),' ' <i>phyenghwasulepta</i> (to be peaceful).' But more lexis develop related to descriptive words of travel places, atmospheres, the variety of use of nouns need to include more.
Graphology	- Good division of paragraphs into six parts with an essay title. - Demonstrated an appropriate use of punctuation.

This section is an analysis of the four focal students' genre text writing based on Feez (1998)'s genre criteria, the student's academic theses texts and travel essays were examined, and the results of the analysis revealed that experimental groups one and two students who received explicit genre-based instruction showed the most improvement in their writing skills in comparison to the students in the other groups. The students demonstrated their ability to accurately apply genre lexical grammatical features and genre structure features learned during the course to their own genre writing. For the academic thesis texts, the students from experimental groups one and two showed their ability to take the necessary moves/steps for the genre, include several strong academic lexis terms, and make use of the appropriate formal written grammar phrases in their writing. For the travel essay, the experimental group students showed improvement in their narrative writing skills, they were able to make use of the various descriptive lexis grammar features, implement the genre-specific short sentence structure, demonstrate good use of tenses, and include various adjectives to describe emotions and paint vivid images for the reader. These results demonstrated the positive outcome that comes from

explicit genre instruction, in comparison to the control group two students who received no genre instruction, the students from the experimental groups improved upon their genre knowledge and awareness. In terms of the control group one student who was subjected to implicit genre instruction, they demonstrated that it was possible to grasp genre characteristics solely through exposure to example genre texts. But upon analysis of their writing, it appears that the student was incapable of meeting all the necessary moves and steps for the academic thesis genre. They were unable to include references from experts on the topic of their theses, describe the method of study, and use the appropriate lexical grammatical features. They also showed an inability to build upon their knowledge of vocabulary sets related to the academic genre. But in terms of their travel essay, the text from the control group one student nearly fulfilled all the necessary criteria for the genre. This is likely due to the exposure to example texts during the course and the fact that the travel essay genre is one of the least difficult genres to master. The student was able to show in their writing that throughout the course they developed their own genre knowledge, it was noticeable in their use of the appropriate sentence structure and inclusion of several genre-appropriate lexis terms.

In conclusion, the students from the experimental groups that received explicit genre instruction showed the most improvement in their genre writing skills and genre knowledge, particularly in their ability to meet the necessary structural features and include a variety of lexical grammatical features in their writing for each genre. The student from control group one who receives implicit genre instruction also showed some improvement in their genre writing skills and knowledge, this knowledge influenced by example genre text. But the student from control group two, the group that received no genre instruction, they showed good genre content knowledge such as good use of good vocabulary for the each genre and implementing of use of grammar phrases but compared two groups students' they structural features and genre lexis was limited. Compared two genre writings, as the more formulaic expressions is used in the

academic thesis, there was more difference in genre writing skills between the experimental groups.

## 5.8 Summary

This chapter reported the findings from the genre-based instruction experiment featuring four different groups of students, each one receiving a different form of genre instruction to test which method was the most effective. The students reading, and writing abilities were assessed based on their performance on tasks assigned in class and their genre awareness was gauged at the end of the course with the post-interview. Upon the analysis of the data collected from each class, it can be concluded that genre-based teaching instruction has the potential to improve student's genre reading and writing skills, and significantly improve their genre knowledge and awareness which gives them the ability to identify genre texts, build their knowledge of genre structure, lexical grammar phrases, and transfer that knowledge across genre categories. In comparison between the explicit instruction and implicit instruction genre groups, the results show that explicit genre instruction has the most potential to increase students' genre knowledge and awareness. However, the implicit genre instruction group still yielded positive results, demonstrating that when the appropriate genre texts are used in the classroom it has the potential to provide students with some of the benefits of genre instruction. Control group two, which received no genre instruction solidified the conclusion that genre-based instruction has the potential to benefit KFL learners in terms of increasing genre knowledge, awareness and the use of linguistic features to suit its social purposes

## Chapter 6: Discussion

Chapter 5 demonstrated the analysis of the data results from this study with sixteen students' pre and post-interviews, reading tasks and four focal students' writing tasks to see students' development of genre knowledge and awareness, particularly focused on the ability to genre identification, ability to identify structural and lexical grammar features. This chapter summarises the major discussion on the basis of answers to the following research questions: First, how effective is genre-based pedagogy in enhancing students' reading and writing skills and overall language development? Second, how effective is genre-based pedagogy in increasing students' knowledge of genre and overall awareness of genre? Third, what goes into creating the most beneficial genre-based class materials?

### 6.1 Effectiveness of genre-based pedagogy in reading and writing skills for KFL learners

To address the first research question, to examine the effectiveness of genre-based instruction, the experimental classes were divided into four groups, three of them receiving a different form of genre instruction, and the fourth no genre instruction at all. There were two groups that were subjected to explicit genre instruction, one group subjected to implicit genre instruction, and one group that was subjected to traditional language teaching methods that did not include genre teaching. Based on the results from the student's reading and writing tasks, it was concluded that explicit genre instruction was the most effective approach to enhancing student's overall reading and writing skills in terms of enhancing genre knowledge that helps students with genre identification and structural knowledge, use more of genre lexico grammar features in their writing. To support these arguments, the students in the explicit genre-based groups demonstrated more high-level reading skills, this was determined by their ability to identify genre text categories correctly and efficiently when given example texts, and their ability to point out genre features within those texts. This was not only understanding the

meaning of lexical grammar features but also being able to identify the text's purpose and the patterns used to express the social meaning in the genre. For example, the conventions of academic Korean texts and news articles have different structures to deliver the content of the text to their target audience more effectively, therefore, the use of register and frequently used grammar patterns vary depending on the genre text category. The students who received explicit genre-based instruction were able to discuss and point out those elements more effectively than the students in other groups during their reading tasks. The explicit instruction students demonstrated the most genre knowledge and awareness which in turn contributed to better reading scores. The explicit genre instruction students also showed the most improvement in genre writing and produced better texts than the students in the other groups. The writing produced by the explicit genre students was better in terms of their ability to implement their genre knowledge and apply what they knew about lexical grammatical features and genre structure for each genre text category they wrote for. Four focal students were selected and their writing was assessed using Feez's (1998) framework according to the text's purpose, staging, text unity, grammar, graphology, and use of genre vocabulary sets. The results showed that appropriate genre vocabulary sets, various grammatical phrases that revealed genre characteristics, and the overall structure of their genre texts were the closest to the authentic example texts provided in class. For example, explicit group students' academic thesis texts, include strong academic lexis terms and make use of the appropriate formal written grammar phrases based on good structural moves (details in 5.7). In contrast, the control group 2 students who were not taught genre knowledge, used their prior genre knowledge to write their academic theses texts and were able to use complex sentences and formal sentence endings, but they used less diverse academic lexis in their writing and informal linking words were used repeatedly. In writing the narrative text experimental students also used various descriptive lexical grammar features and demonstrated good use of tenses to deliver more vivid images for the

reader. In contrast, the control group students focused on describing the journey, but the use of various lexico grammar features was limited such as using past simple tense only, lack of use of lexis related to the writer's feelings and describing travel places and atmospheres.

The results as discussed in Chapter 2 of this study, reveal that genre-based pedagogy has the potential to improve both students' reading skills and writing performance in the genre categories covered during class, this phenomenon was examined by SFL and ESP genre scholars such as Hyland (2004), Hyon (2002), Yasuda (2011), and Schleppegrell (1998). Since the results of the experiment revealed that explicit genre-based instruction is the effective method compared to implicit and no genre text instruction, the focus is on offering explicit instruction in Korean language courses. The results that favour explicit genre instruction is supported by studies conducted by genre scholars; the field of genre study generally recognizes that explicit genre-based instruction yields the most benefits. Explicit instruction explains to students how genre texts are structured for each genre category, and it explains in detail the linguistic choices that are made in genre texts. Explicit genre instruction provides a clear image to students on what genre texts are, how they fit into their categories, and what their purpose is. The explicit genre students had higher levels of genre knowledge because it can be concluded that the explicit nature of the genre-based instruction they received in the classroom helped them to build a 'visible pedagogy' (Hyland 2004) this pedagogy helped the students learn step by step every necessary element of linguistic knowledge needed to make and understand appropriate linguistic choices when presented with genre texts in the language classroom. The necessary linguistic knowledge being the lexical grammatical features and genre structure rules for each genre text category, this in turn helped to improve the students' reading comprehension and writing production.

## 6.2 Effectiveness of genre-based pedagogy in increasing their genre knowledge and overall genre awareness for KFL learners

In terms of the second research question, to answer it the student's genre knowledge and awareness after the completion of the course will be compared to the students' genre knowledge and awareness before beginning the course. The comparison was made through the examination of the students' pre and post interviews, it was also evident in the results of the students reading and writing tasks as mentioned when addressing the first research question. The results revealed that explicit genre-based instruction was the most effective compared to implicit and no genre instruction in raising students' awareness and knowledge of the relationship between genre texts and their linguistic and structural features. The genre awareness and knowledge helped the student's pay attention to certain linguistic and structural features in the genre texts provided for them, the features that garnered their attention clued the students in on what genre category the texts fell under. That knowledge and awareness were then transferred across the four genre text categories and helped the students to become knowledgeable of each text category featured in the course by the end of it, and it also helped them to attain the necessary skills to properly analyse genre texts.

In terms of genre knowledge, most of the students in this study stated that they had limited genre knowledge before taking this course, most of their knowledge was related to the ability to distinguish between informal and formal language. The students from the explicit genre class groups demonstrated improvements in their genre knowledge and their reading and writing skills. And a few students from the implicit genre class group also demonstrated improvements. As discussed in Chapter 2 of this study, Schleppegrell (1998) and Tardy (2009) defined the terms of genre knowledge for both second language and foreign language pedagogy, they stated that a student's genre knowledge is revealed in a number of ways. According to Tardy's (2009) genre knowledge theory, there are four dimensions of genre knowledge, such

as formal knowledge, processed knowledge, rhetorical knowledge, and subject-matter knowledge, the students in this study demonstrated improvements in their genre knowledge and awareness showcased it in each of the four dimensions. The students taught genre explicitly were able to integrate their genre knowledge more, for example, in terms of formal knowledge such as the essential structural rules and lexico grammatical features, the explicit students correctly applied them to their writing. They also demonstrated knowledge of the social implications of genre texts, the students showed consideration for the placement of genre categories, whether a text was meant for an academic audience or the media. This helped them to clearly analyse the intention and purpose of the writer, or what the target audience was. This allowed them to form an understanding of the meaning behind differences in linguistic features across genre categories. They were then able to apply this knowledge to their own genre text writing. Under Tardy's (2009) genre knowledge theory this would be part of the processed knowledge dimension.

The explicit students demonstrated abilities in their reading and writing tasks that support the conclusion that they were able to acquire genre awareness throughout the course that surpassed any previous knowledge before the course. As discussed in Chapter 2 of this study, Tardy et al define genre awareness as, "a conscious knowledge of how genre works, allowing writers (students) to use strategies to learn more about genre." Tardy, Sommer-Farias, and Gevers (2020) state that genre awareness is developed through the instruction of specific genres in the genre classroom. This assertion is supported by other genre classroom studies such as Cheng (2007) and Hyon (2002). The conclusion of this study supports this notion as the results demonstrated that the students who received explicit genre instruction made improvements to their genre awareness throughout the course. The evidence that supports this is in the student post-interviews and the results of their reading and writing tasks.

In student post-interviews, they spoke about being introduced to four different example genre texts, this gave them multiple opportunities to practice their genre analysis skills. This helped them to develop skills that would prepare them for facing new genre texts after the completion of the course. The students stated that they enjoyed the opportunity to analyse genre texts because it helped them build their genre knowledge and awareness and they learned more about genre characteristics that they were then able to implement in their genre text writing. The process of building their genre knowledge also allowed them to learn how to transfer that knowledge when presented with new genre categories. This is useful because genre text categories will often share lexical grammar features if they have similar structural rules. The students also discussed changes that they noticed in their reading and writing strategies. Once they built up their genre awareness, they were able to change their strategies for reading comprehension and writing accordingly to yield better results. The students had an understanding of genre text characteristics and features, so when presented with new texts they were able to skim/scan for those characteristics or features, this allowed them to identify the genre of the text, which helped them to determine the purpose of the text and comprehend more of the text than a few vocabulary words here and there. The knowledge of a predictable genre structure also led them to become confident as Korean readers and writers, if the students understand the specific genre text structures, then they are able to confidently move through the texts and also apply the knowledge of structural framework to their writing.

### 6.3 Elements of genre-based materials through students' development

In terms of the third research question, the goal is to establish guidelines for developing genre-based class materials and to clarify the vital elements of these genre-based materials. The guidelines and necessary elements for genre-based class materials were set by the researcher's

experience with each experimental course and it is also based on feedback from the students. The researcher learned from the experiences throughout the experiment and the opinions provided by the students helped the researcher to set guidelines for what would be the most effective genre-based course and the appropriate class materials. From the genre-based language courses subjected to explicit and implicit genre teaching, the classroom materials correlated with the genre teaching method. For the explicit genre-based course, the materials provided information on linguistic genre knowledge to students and included in-depth explanations of genre-specific vocabulary sets and grammatical phrases. This helped students become familiar with the genre before analysing the example texts. Moreover, to understand how genre texts are used in social settings, the materials used in the course should include guidance or questions to help increase students' multi-layered genre knowledge and more importantly increase their ability to make choices in register such as how a text is constructed, how social context impacts the construction of the genre text, who the reader and writer are and the format of each genre text genre is used, such as written and spoken.

The class materials were designed to provide the students with a clear image of the linguistic varieties, structural features, and appropriate genre features for each of the four genre text categories. The class materials for the implicit genre-based instruction course differed, the students were not meant to be given explicit instruction on genre features. The materials for this course solely consisted of example genre texts, they did not receive the other materials to guide them through each text. In comparison between the two types of genre instruction the results revealed that even without class materials with explicit genre feature instructions, the students still benefited from the exposure to example genre texts in the classroom. This means that the appropriate example genre texts in the language classroom have the potential to enhance students' genre knowledge and awareness, they are essential class materials, arguably the most important when implementing a genre-based teaching method in a Korean language

classroom. However, it is quite challenging to select the most appropriate genre texts to be used as examples in the classroom. In the post-interviews conducted after the completion of the course the students provided their opinions on genre-based instruction and the appropriate class materials. Based upon their feedback, in a genre-based course when selecting example genre texts, it is important to select multiple examples for each genre text category, as opposed to one or two texts for each category which was the standard for both the implicit and explicit experimental genre courses. Providing the students with multiple example texts for each genre category would help them get a better grasp on each genre. One example text was not enough to fully understand the genre features and structural details of each genre. The functionality of example genre texts in the classroom serve to help students go through the modelling and deconstructing process, this allows students to analyse the genre and separate out the stages and key features. During the genre-based courses this was executed with one or two example genre texts for each category if multiple example genre texts were provided for each category there would have been more benefits for the students. Ideally, there would be at least three example genre texts for each category provided to the students in a genre-based course. It would also have been helpful to provide the students with example texts that covered the same topic for each genre text category, that way they can compare the texts and the differences in structure due to the different target audiences and the purpose would be clearer to them. This concept was present in Hyon (2002)'s genre research, they found that it takes the student's genre knowledge and awareness to a different level, and the results revealed more benefits from genre-based instruction.

Good genre text examples that can be used as class materials when conducting a genre-based course must meet several criteria. As I discussed in chapter 2, the research on genre-based materials is limited, Bhatia (1991)'s ESP genre material is still the most referenced for

second-language pedagogy. Based on knowledge achieved during a reflection on the teaching methods and course structure after the completion of this study I would like to provide suggestions for what makes good genre class materials. First, the example texts should contain teachable genre characteristics such as frequently used grammar patterns and vocabulary in each genre. As we discussed in chapter 2, genre is the use of a language repertoire in social contexts, therefore, the example texts need to represent the language uses in particular social contexts. According to the SFL's genre pedagogy, 'Scaffolding' is the main role of genre pedagogy, its' purpose is to assist students in building genre knowledge, therefore, the example texts should include the necessary genre linguistic characteristics for the genre category. Second, to build student genre awareness, the structural features must be clearly presented in the text, this element has a huge impact on whether the genre instruction helps to improve the students' reading and writing skills. The structure for every genre text cannot be standardised, but there is still some universality in genre structures for Korean genre texts as I discussed in Chapter 3. In order to increase structural awareness for each genre, it would be effective to present several texts with a clear structure. Third, another relevant topic when considering the appropriate class materials for a genre-based course is the common debate amongst genre scholars, whether example genre texts should be authentic or if the texts should be edited by the teacher to aid in the student's comprehension. I would argue that authentic texts are essential to the genre classroom, but language students should be exposed to authentic texts gradually due to the advanced nature of the texts. If the class materials are too advanced for the students, it might be harmful in the quest to build their genre knowledge. The instructor can move texts around and edit the texts as they see fit to cater to the different learning levels of their students.

#### 6.4 Suggested curriculum for Genre-based courses in the UK

The genre-based classes conducted in this study were created for advanced course learners studying for academic purposes in the UK. Since genre-based is not a class that emphasizes the meaning of each vocabulary or functional aspect of grammar, it is to teach vocabulary and grammar that have already been learned by combining them with genres and see how the linguistic features are used for what purpose in actual social places. Therefore, this study was considered suitable for advanced learners who had already learned Korean for some period and targeted Advanced Korean learners. Several pieces of research in the KFL field state that genre-based classes were conducted in academic-purpose courses for Advanced learners in South Korea to prepare for university courses after they completed language courses in various language institutes. For those courses, representatively, there is a genre textbook 'Korean for Academic Purposes (2017)' published by Seoul National University. There seem to be no genre-based classes currently in progress in the UK if genre-based classes are made into a module, the aforementioned genre-based materials should be developed first, and in order to develop the curriculum, it would be good to conduct a learners' need analysis of their genre learning experiences, and preferred genre text types. The current study has limitations in terms of some analyses that were not performed before the experiment.

For the purpose of curriculum development, I will talk about the current educational background in the UK, target learners, course design, selection of genre text, and methodology. First of all, I believe that there are many possibilities for variations of the methods used in this current course to be implemented in UK university courses. Due to the demand for Korean language courses, the number of intermediate and high-level learners who have spent years learning Korean has increased, and the number of advanced learners has also increased, but not many new curriculums have been developed. In order for advanced language classes not to be classes that simply implement a curriculum focused on translation and vocabulary expressions, a new approach is needed, therefore, genre-based courses can be one of those options. This

class may be a module for a Korean language course at the University level, but it would be also suitable for general purposes like evening courses. Current Korean intermediate and advanced learners have already been exposed to many expressions and grammar phrases from Korean media due to the influence of the Korean wave, the genre-based approach would be interesting to the learners who want to learn the Korean language in real-world settings. Due to the practicality and authenticity of genre texts, the difficulty level of texts is quite high due to the presence of many Sino-Korean words, and the formality, considering those factors a genre-based class would be suitable for mid-intermediate or advanced learners.

Second, if a genre-based class were to be conducted at a university in the UK, even though each course should be unique depending on the purposes, I recommend teaching various genres of texts during the course. According to current research, exposing and teaching various texts to learners is beneficial in increasing genre awareness, and it is also useful in increasing learners' interest in genre knowledge. For example, if the course focuses on writing academic theses, after several classes, students may have a grasp on genre knowledge and may write better than before, but they would still need to put in the necessary time to write a great academic thesis, possibly one academic year should be spent on genre-based instruction for each genre. With that in mind, considering the amount of time available to learn foreign languages at the university level, the purpose of a genre-based class should be to teach several genres of texts to increase genre knowledge and awareness as much as possible. However, if that is not feasible when implementing one or a couple of genres to a course, I recommend different making use of different readers or social settings, for example, if you were to teach the email genre, the course would contain invitation e-mails, apology e-mails, friends, and business e-mails.

Third, genre-based courses have different shapes and class hours but learning to write requires social interaction between learners and teacher and integrated speaking, reading and

other activities to actually learn to write genre. The course should be conducted for at least an eight-week time period. This study had two different time periods for genre teaching courses, one was 8 weeks and the other was 16 weeks. The 8 weeklong course demonstrated some increased genre knowledge and awareness, but the 8 week long teaching schedule was very hectic, filled with the analysis of genre, reading genre and writing genre. It has been beneficial to have more hours dedicated to learning each element of a genre-based course.

Fourth, as for the assessment, it would be good to assess the degree of improvement through genre reading and writing activities. Current researchers have discussed portfolios, if the students learn many genre texts, they can make their own mixed-genre portfolios (Hyland, 2004) to have the opportunity to showcase their writing abilities in various genres and record their knowledge of genre.

## **Chapter 7: Conclusion**

This chapter summarises how each chapter was organised and what they addressed. Chapter one justifies the notion of genre and the genre-based approach, it also introduced and outlined the aims of this research. Chapter two conceptualised and discussed the main notions of this thesis, genre knowledge and genre awareness. And explained how they will be used to examine and address student reading and writing skills improvement after the completion of the genre-based course. Chapter two also reviewed previous empirical studies on genre-based pedagogy's principles and development, the review is based on three genre schools, and each school's view on the theoretical point of genres was detailed. The genre-based approach in experimental studies conducted by the SFL and ESP was also reviewed as they are related to this study. The research questions for this study were born out of the review of previous genre studies and experiments conducted in the field. Chapter three focused on the genre characteristics of Korean texts, for texts that fell under both the macro and micro categories. This was done to aid in the process of classroom and material designs for the experimental classes. This chapter also established the four genre text categories that were featured in the genre classes, academic thesis, news article, explanation essay, and travel essays. The genre features such as, genre lexis, grammar, and structure were detailed for each genre. Chapter four described methods that this study employed to answer the research questions, as well as how the data was collected and how the analysis was conducted. The chapter also explained the details of the genre classroom design for the explicit, implicit and no genre instruction class groups. The background information for the students who participated in the experiment is also described in this chapter. Chapter five presented the findings of the study as well as the analysis of the experimental data. The chapter features a report of how the students in each genre group responded to the teaching methods. This was done through a comparison of their reading and

writing task results. The data results provided and concluded potential suggestions for genre-based classroom design and the materials for those classrooms. Chapter six provided a summary of the findings and discussed how they answered the study's research questions.

To move forward, the sections below demonstrate the ways in which this study has implications on the theoretical and pedagogical future of foreign language education, particularly for Korean as a foreign language. This chapter also addresses the limitations faced during this study, before, after, and during the experimental course. To address the limitations, further research is suggested.

### 7.1 Theoretical and pedagogical implications

As reviewed in chapter 2, the research on the effects of genre-based instruction on students' reading and writing skills has not been fully studied in the context of Korean as a foreign language education. The research that has been conducted has been very limited and there have been many long-term experimental studies. Previous research in the KFL field has been focused on determining and defining genre characteristics through text analysis. Any classroom studies that have been conducted only implemented on genre text category into the lesson plan, and there was not much research done on how genre-based instruction affects the development of genre knowledge and awareness when learners are exposed to multiple genre text categories.

This study conducted a genre classroom study in an effort to showcase the pedagogical possibilities and to determine whether genre-based instruction would be a valuable addition to the KFL field. The goals of this study were to examine the student's genre knowledge before and after the course, as well as any improvements to their reading and writing skills. This study falls under the category of small-scale qualitative research, but the results serve as concrete evidence of the effectiveness of genre pedagogy in the KFL classroom. The implications of this

study are that genre-based instruction has the potential to play a central role in Korean foreign language education as a means to develop and improve advanced learner's literacy skills. The results of the experimental courses and the study's findings are relevant and valuable to the KFL pedagogy, particularly for students studying in the UK. Students who had been instructed in Korean language for more than two or three years at SOAS and had experience studying abroad in Korea, their knowledge of grammar was regarded as being at the advanced level, but they stated that they had difficulty with associating their linguistic knowledge into what they needed to implement into their own genre writing production. For this reason, the SFL approach was implemented to systematically allow the teacher to create a genre class that presented a clear goal for the class to aid in the process of analysing and producing genre texts and to connect the student's genre knowledge to their reading and writing skills. The process of building genre knowledge with different dimensions helped the students' competency in reading and helped them to better their genre writing production with the use of various lexical grammar features and clear genre structures. Therefore, the significance of the study lies in language learners' overall literacy competency, building genre knowledge, and the development of metacognition which aids in reading and writing more efficiently.

Furthermore, this study implemented elements from foreign language course design and classroom material design, all the details of the course design and classroom materials were provided and documented within this study in accordance with the SFL and ESP approaches. The outcome of this study can be applied to ideas around both classroom design and classroom material design, not only for a Korean language classroom but the results of this study can also be implemented into other areas of academic study. Such as, student's translations studies for specific genres, academic Korean genre studies for pre-sessional courses which prepare students entering college in Korea, and the classroom design for evening literacy courses targeted towards advanced learners in the UK. And as I discussed in chapters five and six, based

on the experimental data, the results of this study can also be implemented in areas of genre-based material design, such as how example genre texts should be selected and what elements need to be included in the materials to improve student's genre sensibility and knowledge.

To answer how genre-based instruction would fit as a core element of KFL classrooms and why implementing it would help develop and improve KFL advanced learner's literacy skills. Genre-based instruction has the potential to increase students' literacy skills within a short time frame and can be included into academic terms in university courses due to the clear classroom goals, such as a better understanding of genre content and improving genre writing production based on gained genre awareness and knowledge of how genres function.

The classroom should be designed in an explicit way to clearly showcase genre features and with the inclusion of multiple tasks that ensure students' active participation. The instructor should carefully consider the difficulty level of genres included in the lesson plan, and the students' needs must be analysed to determine what elements are essential in the classroom design. The experimental structure of this study demonstrated an example for what a genre classroom could potentially look like, and the results of this study allowed for the suggestion of how example genre classroom materials should be selected and structured. But the classroom design and suggestions for classroom materials need to be developed in a few ways, the implications of this study serve as a starting point for further research on how genre instruction should be implemented in KFL classrooms. And proper genre instruction classroom and material design must be adapted and adjusted to each classroom based on the level and the needs of the students as determined by the instructor. However, according to the results of this study's data, an essential element that should not be left out of potential genre classroom designs is the inclusion of authentic genre texts. The results of this study yields supporting evidence for the necessity of authentic texts in the development of genre knowledge. It is important for students to examine real world uses of the Korean language and to analyse how

genre texts function in different social contexts. An essential element of genre-based instruction is that the classroom materials explicitly showcase the repertoire of language uses within the appropriate social contexts, and that the texts include frequently used lexical grammatical features, vocabulary sets and structure features. But when including authentic genre texts in the classroom they must be at the students' difficulty level and the students must be gradually exposed to the students because of the advanced nature of authentic texts. The result of this study has crucial implications for the study of genre pedagogy in the KFL field, however, this study faced several limitations during and after the research design process, this is discussed in the next section.

## 7.2 Possible limitations and further required research

The first possible limitation of this study was the sample size for the experimental study, there were only three to five participants in each class, and the experiment was only conducted at one university. In experimental studies, the number of participants is a very important variable, particularly for the comparison of results between genre groups. Another concern was the fact that the number of students in the implicit genre instruction class was lower than those in the other class groups because a participant withdrew from the course during the final weeks. Because of this the researcher was unable to analyse all the data from that student, and her results had to be excluded from the study. In terms of further research on this subject, it would be beneficial to conduct this study on a larger scale, with equal numbers of students in each class. This would allow for more profound results for the students' genre knowledge and awareness development throughout the experimental courses. Another limitation is the fact that the study was only conducted at SOAS, it would be beneficial to have more variance in Korean language education backgrounds.

Second limitation of this study is about objectivity for this study related to experimental design and each students' writing progress. Related to pre-writing data, initially this study designed experimental classes that required written genre text samples from each student before the courses began, and then a writing sample each week after that so that the development of their writing skills throughout the entire experiment could be analysed thoroughly. But for the majority of students this posed too much of a burden and they were unwilling to submit genre text writing samples every week during the academic term and seeing as the course was not mandatory this lesson plan could not be implemented. Only a few students were willing to submit writing samples before the course began. Because of this the researcher relied on the data from the student pre-interviews to serve as a gauge for their genre knowledge as they entered the course. However, it is important to note that there were a few students that were highly involved in the course who submitted several genre writing samples, and for those few students the researcher was able to analyse their writing skills development throughout the course. Based on that analysis, explicit genre instruction helps to improve their writing skills in terms of their development of lexico grammar and structure knowledge. Several students used their pre-writing when they write actual genre texts after the class. It would have produced more concrete evidence in support of the effectiveness of explicit genre-based instruction if the in-depth analysis could have been conducted for every student. But the data was not enough to assess all of the students' writing improvements after the genre class, therefore this study had no choice but to focus on looking at the improvement of writing skills according to different levels of genre teaching (explicit, implicit and none) rather than the improvement of the individual writing skills of students.

Current research might have some objective limitations that are related to testing the effects or the 'Hawthorne effect (Adair 1984)'. If the effect was successful it means that the participants' knowledge or behaviour was affected by the experiment, and those effects were

monitored and recorded by someone. The concern is linking the the validity and reliability of this research to the improvement of students' knowledge and skills. To increase the reliability of this test, I should have carried out several genre-based classes at around the same time or recruited different teachers (Dewalt and DeWalt, 2011).

Another limitation of this study was the lack of a students' needs analysis that would have helped the researcher determine whether the included genre text categories were a good fit for the students and their language level, as well as what example genre text would have best suited the students in each experimental class. The four genre text categories featured in the classrooms were chosen by the researcher based on my assumptions that were based on my past teaching experiences and the review of literature in the genre pedagogy field. During the student pre-interviews, I discovered that the most popular genre amongst the students was the narrative genre, they were most interested in the literature genre, which features texts such as Korean novels and short stories. (Hyon 2017) states that a needs analysis not only helps determine what genre texts the students want to study, but it also helps the instructor determine the students' levels of genre knowledge entering the course, and what the classroom design necessities are to best aid the students. The needs analysis can include an interview or survey of student's instructional preferences, interviews with previous instructors which reveals what classroom activities have been most beneficial in increasing students' classroom engagement, and an interview with the students to determine the target genres that they would be most comfortable with. The researcher only conducted pre-interviews with the students for this study, it helped determine what each students' level of genre knowledge was going into their course, their experiences with Korean language education, but it would have been even more helpful to conduct a needs analysis, it would have helped the researcher adapt the classroom design to the students more accurately.

The last limitation of this study is the fact that the researcher is unable to suggest more genre-based tasks for students that can be included in the classroom design. My class materials were generally focused on building and improving the students' genre knowledge and knowledge of lexicogrammatical features related to genre authors' linguistic choices. The materials were also meant to help the students become familiar with structural features for each genre. The classroom tasks assigned to students that helped achieve these goals were activities where the students were provided with example texts and told to underline lexicogrammatical features and structural features. And then forming their own sentences with the features that they had underlined in the texts. Other classroom tasks were question and answer activities, this was between the teacher and the students. The students were able to ask questions and the teacher provided answers that helped them better understand the genre content. These activities were helpful to the students; however, more genre-based tasks and activities would have maximised the benefits of genre-based instruction for the student. Hyon (2017) suggests several activities that can be implemented in genre-based instruction class design, such as, text reassembly which helps the students become more familiar with the moves and steps of each genre, also an activity where the students would be tasked with comparing texts of the same genre or comparing texts of different genres that have the same subject matter. This would highlight the differences between genres and the similarities within texts of the same genre.

In conclusion, this study should be regarded as a concrete piece of evidence of the benefits of the genre pedagogical approach, the suggestions made by this study should be adapted and applied to actual KFL classrooms and the research possibilities in relation to the development of genre knowledge and genre awareness for foreign or second language literacy education. The researcher also hopes that results of this study are applied to linguistic research projects and classroom design research, specifically in the field of genre acquisition across other languages and different contexts.

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## APPENDIX 1: Example of Genre-based material

### Genre 2: News article 신문기사 (Informative report text)

#### Before reading

#### 1. News article's general structure and language use

##### 1) General structure: Headline – Lead – Body

- Headline: Headline indicates the topic. In which many nouns are used to provide readers with clear information (it should be kept short and simple). Particles are often omitted while pronoun and adverb are rarely used in the headline. Many headlines are written in an abbreviated style.

- Lead: The first part of the main body is the 'lead', which is the opening section of the main body. The lead gives the most important information, mostly as answers of the 5W. More nouns can be found in this part than in the other parts of the article. It is written by constrictive words like those in the headline.

- Body: Content in the body is elaboration of the key points highlighted and compressed in the title. Sino-Korean words and loan words are frequently used in the body.

Sentences are mostly ended with the style 'Verb/adjective + -ㄴ다/는다'. This type of expression is used in describing situations and events objectively. First person pronoun or self-addressed third person pronoun like 'the author' (필자) is not usually used in the body.

##### 2) Common expressions in News article based on statistical data

- 조사 결과를 전달하는 표현 (Expressions that conveys the results of researches)

① -(으)로 나타났다, -으로 밝혀졌다 (be revealed or disclosed)

나타나다 'appear, come out' here means 'to be revealed or disclosed' as a result of a survey or investigation. It is a synonym of 밝혀지다. The disclosed fact is expressed by -으로 'as the fact that'.

예) 올해는 작년보다 물가가 두 배나 오른 것으로 나타났다/ 오른 것으로 보인다.

(It showed that prices have risen two times in the past year.)

② -에 따른 결과이다. (It is followed by N, its result of~)

예) 실업률이 높아진 것은 오랜 경제 불황에 따른 결과이다.

(The rising unemployment rate is a result of a prolonged economic slump.)

③ -을/를 기록했다, -에 올랐다, -을 차지했다 (to ranked, recorded)

예) 서울은 삶의 질에서 16위를 기록했다/ 서울은 삶의 질에서 16위에 올랐다./ 16위를 차지했다.

(Seoul ranked 16th for the quality of life.)

④ - 전망이다. -로 전망된다. (be expected to, It will be-)

예) 황사 기간이 지난 해 보다 더 길어질 전망이다. / 길어질 것으로 전망된다.

(The yellow dust season is expected to last longer than last year)

- 인용 표현 (Citation expressions)

① -에 따르면, -에 의하면 (according to)

-에 따르면 consist of the particle 에 'at, to' the verb stem 따르 'follow, go with' and the suffix -면 'if'. In terms of usage and meaning, it is similar to -에 의하면 (where 의하다 means 'to be due to, depend on'). They can be used interchangeably yet 보고서에 따르면/의하면 sounds slightly more formal than 따르면.

예) 유엔의 공식적인 인구 보고서에 따르면 세계 인구는 2050 년쯤에는 90 억을 넘어설 것이다.  
(It will surpass 9 billion by 2050 according to an official UN population report.)

② -라고/다고 했다, -라고/다고 말했다, -라고/다고 밝혔다. -라고 덧붙였다. (as it is said that)

예) 청와대는 정책에 변화가 없을 거라고 말했다/라고 했다/라고 밝혔다.

(The Blue House said that there will be no change in policy)

유엔 사무 총장은 "우리 모두가 원하고 있는 것은 평화"라고 덧붙였다.

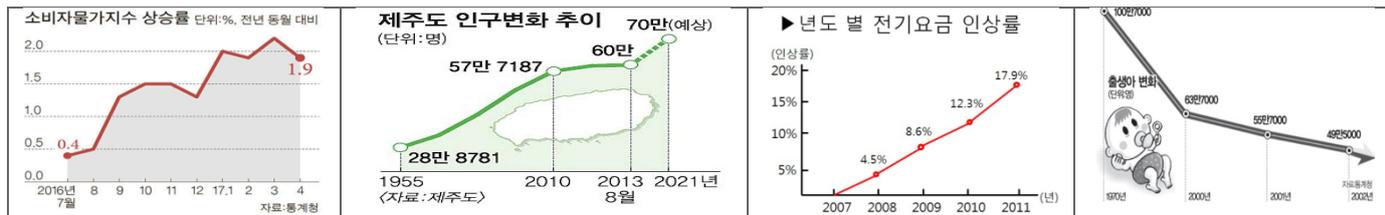
(UN secretary general added that "what we all want is peace.")

- 수량의 변화를 나타내는 표현 (Describing trend vocabulary)

upward	downward
증가하다	감소하다
인상되다	인하되다
늘어나다	줄어들다
상승하다	하락하다
오르다	내리다

Practice: describe below graphs with your partner.

-에 따르면 -상승했다고 한다/ -가 증가했다. -에서 을 대상으로 조사한 결과-는 것으로 나타났다.



2. New vocabulary

고령화 高齡化 aging 초고령화	[명사]한 사회의 전체 인구 중 노인의 인구 비율이 높아지는 것. 예) 평균 수명이 연장되고 출산율이 감소하여 고령화가 빨라지고 있다.
입력 入力 enter, input	[명사]문자나 숫자 등의 정보를 컴퓨터가 기억하게 함. 예) 컴퓨터가 고장이 나서 갑자기 한글 입력이 되지 않는다.
비율 比率 ratio, proportion, rate	[명사]기준이 되는 수나 양에 대한 어떤 값의 비. 예)우리 학과는 여학생에 비해 남학생의 비율이 낮다.
인구 人口 population	[명사]정해진 지역에 살고 있는 사람의 수. 예) 현재 서울의 인구는 천만 명이다.

추월하다 追越하다 to overtake, to outstrip, to outdo	[명사]뒤에 있던 것이 앞의 것을 앞질러서 먼저 나아가다. 예)나는 앞에 가는 버스를 추월하려고 차의 속도를 올렸다.
통계국 統計局 The Bureau of Statistics	[명사]
기록하다 記錄하다 to record	[명사]운동 경기 등에서 성적이나 결과를 등급이나 수치로 나타내다. 예)새 열차의 속도는 세계 최고인 오백오십 킬로미터를 기록했다.
-꼴 at the rate of, per unit	[명사]'그 수량만큼 해당함'의 뜻을 더하는 접미사. 예)쇠고기는 육백 그램에 팔천 원 꼴로 판매되고 있다
불과하다 不過하다 This is just	[형용사] 어떤 수량에 지나지 않은 상태이다.예)이번 외국어 시험의 합격률은 겨우 십 퍼센트에 불과했다.
급상승 急上昇 sudden[sharp] increase	[명사]기온이나 가격, 비율 등이 갑자기 빠르게 오름. 예)부동산 가격의 급상승으로 서민들은 집을 사기가 더욱 어려워졌다
진입하다 進入하다 to entry (into)	[동사]목적한 곳으로 들어서거나 일정한 상태에 들어간다. 예) 그 가수의 새 노래는 1 위로 차트에 진입했다.
전망하다/되다 展望하다 to predict, to foresee	[동사] 앞날을 미리 예상하다. 예)어제 신문에서 올해 경제가 좋아질 것이라고 전망했다.
급속하다 急速하다 to be rapid, to be fast	[형용사]매우 빠르다. 예)급속한 기온 상승 탓에 빙하 또한 빠르게 녹고 있다
예상하다/되다 豫想하다 to expect, to anticipate, to predict	[동사]앞으로 있을 일이나 상황을 짐작하다. 예) 올해 월드컵 경기에서 우리나라가 몇 등을 할 것으로 예상합니까?
보고서 報告書 report,	[명사]연구하거나 조사한 것의 내용이나 결과를 알리는 문서나 글. 예) 나는 실험 결과를 보고서로 작성해서 제출했다.
하위권 下位圈 lower rank	[명사]낮은 지위나 등급에 해당하는 범위. 예) 우리 팀은 경기 성적이 좋지 않아 하위권에 머물렀다.
분석하다 分析하다 to analyze	[동사]더 잘 이해하기 위하여 어떤 현상이나 사물을 여러 요소나 성질로 나누다. 예)선생님은 복잡한 모양의 그래프를 모두 분석해 나에게 설명했다.
상회하다 上廻하다 to exceed	[동사]수치나 정도 등이 어떤 기준을 넘어서다. 예)이번 강연에는 예상을 크게 상회하는 이천여 명의 사람들이 모여들었다
여아 女兒 girl	[명사]여자인 아이. 예)산모는 건강한 여아를 출산했다.
남아 선호 현상 preference for male babies	

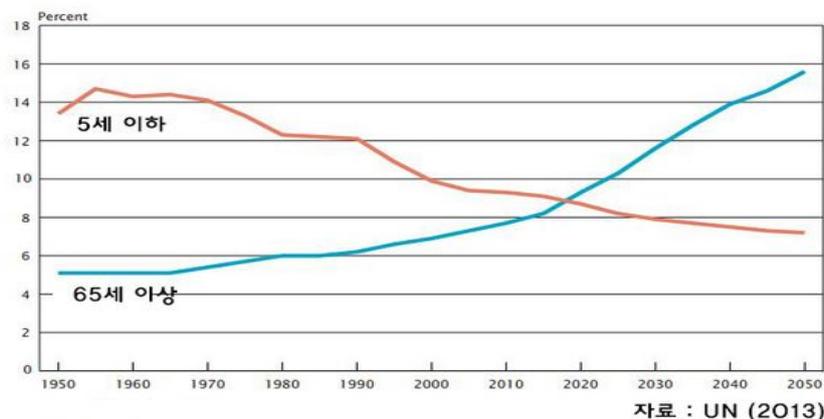
불균형 不均衡 imbalance	[명사]어느 한쪽으로 기울거나 치우쳐 고르지 않음. 예)농촌과 도시의 소득 불균형 문제는 하루 이들의 일이 아니다.
성비 性比 gender ratio	[명사]한 집단에서, 남녀 또는 암수의 비율. 예)우리 회사는 남자와 여자의 수가 똑같아서 성비가 일 대 일을 이룬다.
반하다 反하다 be[go] against	[동사]무엇과 반대가 되거나 대조되다. 예)물가는 계속해서 올라가지만 그에 반해 월급은 오르지 않고 있다.
-에 오르다 to be recorded	[동사]무엇이 기록되다. 예)그 책은 출간되자마자 베스트셀러 1 위에 올랐다
독립적 獨立的 independent	[명사]남이나 다른 것에 의지하거나 속하지 아니한 것. 예)나는 다른 사람의 방해를 받지 않고 독립적으로 생활하는 것을 좋아한다.
기대수명 期待壽命 life expectancy at birth	[명사]출생 시 평균 생존년수
지탱하다 支撐하다 to support,to maintain	[동사]어떤 것을 버티거나 견디거나 유지하다. 예)적은 음식으로는 체력을 지탱할 수 없다.
덧붙이다 to add	[동사]원래 있던 것이나 이미 하던 일에 다른 것을 더하다. 예)오빠는 나에게 공부법을 알려준 다음 덧붙여 공부 열심히 하라는 당부의 말을 했다.

## Reading

### 늘어가는 한국, 34년 뒤면 세계 2위 고령화 국가 된다

출처: 정원엽 (2016) 중앙일보

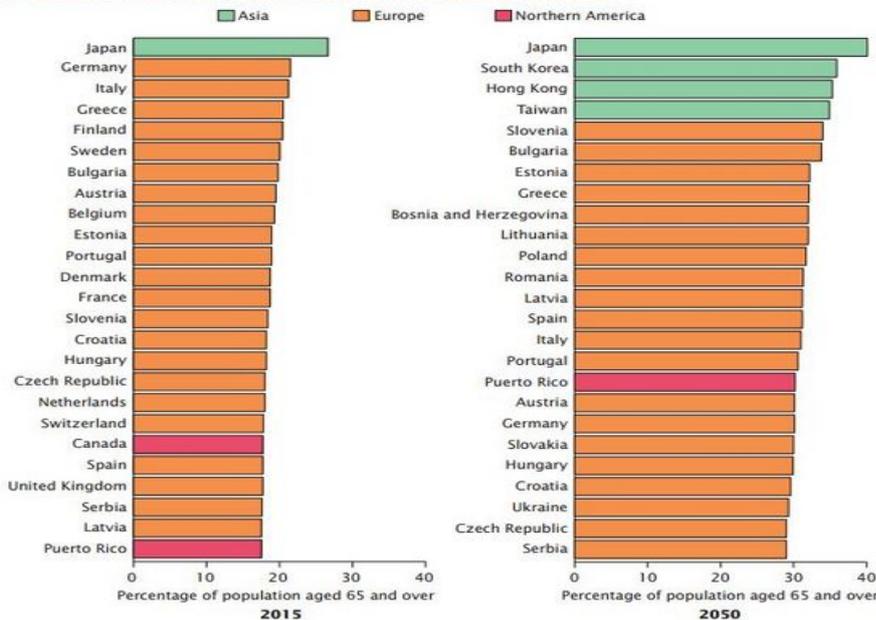
1950년~2050년 전세계 인구 중 5세 이하 비율과 65세 이상 비율



2050년이 되면 한국이 세계에서 2 번째로 고령인구 비율이 높은 국가가 된다. 미국 통계국이 28일 발표한 '늘어가는 세계 2015 (The Aging World: 2015) 에 따른 결과다. 이 보고서에 따르면 일본이 40.1%로 세계 1위를 기록했다. 한국의 경우 2050년 전체인구 4337만명 중 1557만명이 65세

이상이 된다.

Figure 2-6.  
The World's 25 Oldest Countries and Areas: 2015 and 2050



Note: The list includes countries and areas with a total population of at least 1 million in 2015.  
Source: U.S. Census Bureau, 2013; International Data Base.

한국은 전세계 국가들 중 고령화 속도가 가장 빠른 것으로 나타났다. 1980년 65세 이상 인구가 3.8%에 불과했지만 2015년 13.0%를 기록한 데 이어 2050년에는 35.9%까지 급상승 할 것으로 전망됐다. 2000년 고령화사회로 진입했고 2026년에는 초고령사회에 진입해 27년 만에 가장 고령화된 국가가 되는 셈이다. 이는 급속한 고령화가 진행 중인 중국(34년), 태국(35년), 일본(37년) 보다는 훨씬 빠른 속도다. 프랑스는 고령화사회에서 초고령사회까지 진입하는데 157년이 걸렸고, 영국은 100년, 미국은 89년이 걸렸다. 인구감소도 크다. 2050년까지 100만명 이상 인구가 감소할 것으로 전망된 국가들 중 한국은 7번째로 많은 인구(570만 명)가 줄어들 것으로 예상됐다.

보고서는 인구 고령화와 기대 수명 증가를 지적하는 동시에 한국의 노인 복지 수준이 하위권이라고 분석했다. 국민연금을 받는 비율은 80%를 상회하지만, 노인 빈곤율이 45%를 넘어 34개 OECD 국가 중 노인 빈곤율이 가장 높은 국가로 꼽혔다(2010년 기준). 이는 20% 내외인 미국·일본의 2배가 넘고 네덜란드의 40여배에 달하는 수치다. 65세 이상 인구가 국가 보조를 받을 수 있는 비율도 한국은 6.4%에 불과했다. 한국보다 낮은 국가 보조를 받는 국가는 6개뿐이었다. 일본은 노령인구 중 12.8%, 이스라엘은 22.1%가 국가 보조를 받고 있었다.

그 밖에 보고서는 한국의 여아 선호비율도 새로운 현상으로 주목했다. 보고서는 1980년대 한국, 중국, 인도 등의 남아 선호 현상이 현재 불균형적인 남녀 성비로 나타났지만 1990년대 중반 이후 한국의 남아 선호 현상이 줄어들고 여아 선호가 나타나고 있다고 분석했다.

2050년 인간의 세계 평균 기대수명은 76.2세로 예상됐다. 일본과 싱가포르의 기대 수명이 91.6세로 세계에서 가장 장수하는 국가로 전망됐고 한국은 84.2세로 5위에 올랐다. 남성의 기대수명은 81.5세이고 여성은 87.1세로 여성이 5년 이상 오래 살 전망이다. 또 2050년 북한은 남한에 비해

훨씬 젊은 나라로 나타났다. 남한 국민의 평균나이가 55.1 세인데 반해 북한은 41.8 세를 기록했다. 일본의 평균나이는 56.4 세였다.

리처드 호즈 박사는 미국 CBS 와의 인터뷰에서 “인간은 점점 더 오래 살고 있지만 그것이 곧 건강한 삶을 의미하지는 않는다”며 “고령화 시대가 다양한 과제를 제시하는 것”이라고 밝혔다. 그는 “노인이 충분한 의료서비스를 받을 수 있는지, 독립적으로 살아갈 수 있는지, 생산에 참여할 수 있는지, 기대수명을 지탱할 노후 자금이 충분한지 등이 고령화 사회의 고민”이라고 덧붙였다.

#### After reading

- 내용 파악하기 understanding contents

1. 이 뉴스는 무엇에 대한 뉴스입니까?

2050 년 한국은 전 세계 2 위의 \_\_\_\_\_ 국가가 될 것이다.

2. 이 뉴스에서 사용한 통계 자료는 무엇입니까?

3. 이 뉴스에서 말하고 있는 한국의 고령화에 따른 문제는 무엇입니까?

4. 읽은 내용과 같으면 O, 다르면 X 하세요.

- 1) 전세계에서 고령화 속도가 가장 빠른 나라는 한국이다. (            )
- 2) 한국이 고령사회에서 초고령사회로 진입하는데 걸린 시간은 34 년이다. (            )
- 3) 한국의 노인 복지 수준은 좋은 편이다. (            )
- 4) 1990 년 이후 한국의 남자선호사상이 더욱 증가했다. (            )
- 5) 2050 년 세계에서 기대수명이 가장 높은 나라는 한국이다. (            )
- 6) 2050 년 북한의 연령이 한국보다 훨씬 젊을 것으로 전망했다. (            )

5. 리처드 박사가 말한 고령화 사회의 고민은 무엇입니까?

- Vocabulary exercise

1. 단어의 알맞은 의미를 골라 연결하세요. Connect the word and its meaning.

- |        |                                 |
|--------|---------------------------------|
| 추월하다 ◦ | ◦ 앞날을 미리 예상하다                   |
| 기록하다 ◦ | ◦ 뒤에 있던 것이 앞으로 먼저 나아가다.         |
| 전망하다 ◦ | ◦ 더 잘 이해하기 위해서 어떤 현상이나 사물을 나누다. |
| 분석하다 ◦ | ◦ 어떤 것을 버티거나 유지하다               |
| 지탱하다 ◦ | ◦ 운동 경기나 결과를 등급이나 숫자로 나타내다      |

2. 아래의 숫자를 읽어 보세요. Reading Korean numbers

- 1) 2 번째
- 2) 35.95%, 40.1%
- 3) 10 명 중 4 명,
- 4) 65 세, 55.1 세
- 5) 100 년
- 6) 5 위

3. 두 단어를 연결해서 문장을 만들어 보세요. Construct full sentences using the given components.

증가/감소하다  
 인상/인하하다  
 늘어나다/줄어들다  
 상승/하락하다  
 오르다/내리다

- 1) 최근 물가가 크게 올라서 서민들의 삶이 더 힘들어졌다고 한다.
- 2) 세종시는 정부 정책으로 인해 최근 인구가 급격히 \_\_\_\_\_.
- 3) 커피의 인기와 더불어 커피 가격이 2010 년부터 2018 년 사이에 \_\_\_\_\_.
- 4) 태풍의 영향으로 쌀 생산량이 \_\_\_\_\_.
- 5) 매년 도시의 출생률은 \_\_\_\_\_ 반면 농어촌의 출생률은 \_\_\_\_\_.
- 6) 물가는 해마다 올랐지만 개인 소득은 \_\_\_\_\_.

## 늙어가는 한국, 34 년 뒤면 세계 2 위 고령화 국가 된다

Aging Korea, will be the second most aged country in 34 Years

2050 년이 되면 한국이 세계에서 2 번째로 고령인구 비율이 높은 국가가 된다. 미국 통계국이 28 일 발표한 '늙어가는 세계 2015 (The Aging World: 2015) 에 따른 결과다. 보고서에 따르면 일본이 40.1%로 세계 1 위를 기록했다. 한국의 경우 2050 년 전체인구 4337 만명 중 1557 만명이 65 세 이상이 된다.

South Korea will be the second most aged country in the world by 2050. It is a conclusion drew from The Aging World: 2015, published by the United States Bureau of Statistics on July 28. According to the report, having 40.1% of its population aged over 65, Japan is the most aged country in the world in 2015. It is expected that by 2050, 15.57 million people in the total population in Korea, approximately 43.37 million, will be 65 years old or above.

한국은 전세계 국가들 중 고령화 속도가 가장 빠른 것으로 나타났다. 1980 년 65 세 이상 인구가 3.8%에 불과했지만 2015 년 13.0%를 기록한 데 이어 2050 년에는 35.9%까지 급상승 할 것으로 전망됐다. 2000 년 고령화사회로 진입했고 2026 년에는 초고령사회에 진입해 27 년 만에 가장 고령화 된 국가가 되는 셈이다.

South Korea shows the highest rate of ageing in the world. While only 3.8 percent of its total population were over 65 years old in 1980, 13.0 percent were so in 2015. The figure is expected to soar to 35.9 percent in 2050. The country turned into an aged society in 2000 and is going to be an extremely aged society in 2026, becoming one of the most aged countries in the world in only 27 years.

이는 급속한 고령화가 진행 중인 중국(34 년), 태국(35 년), 일본(37 년) 보다도 훨씬 빠른 속도다. 프랑스는 고령화사회에서 초고령사회까지 진입하는데 157 년이 걸렸고, 영국은 100 년, 미국은 89 년이 걸렸다. 인구 감소도 크다. 2050 년까지 100 만명 이상 인구가 감소할 것으로 전망된 국가들 중 한국은 7 번째로 많은 인구(570 만 명)가 줄어들 것으로 예상됐다.

The speed is much higher than those of the other rapidly ageing countries, including China (34 years), Thailand (35 years), and Japan (37 years). France took 157 years to transform from an aged society to an extremely aged society, while Britain and the U.S. took 100 and 89 years respectively. The decrease of population in Korea will also be significant. Among the countries that are expected to experience at least one-million-decreases of population by 2050, Korean ranked the seventh, whose population will shrink by 5.7 million.

보고서는 인구 고령화와 기대 수명 증가를 지적하는 동시에 한국의 노인 복지 수준이 하위권이라고 분석했다. 국민연금을 받는 비율은 80%를 상회하지만, 노인 빈곤율이 45%를 넘어 34 개 OECD 국가 중 노인 빈곤율이 가장 높은 국가로 꼽혔다(2010 년 기준).

According to the report, while the society is ageing and the life expectancy is rising, Korea's public welfare for senior citizens is below average. Although over 80% of the retired population receive a national pension fund, the poverty rate of senior citizens is over 45%, the highest among OECD countries (as of 2010).

이는 20% 내외인 미국·일본의 2 배가 넘고 네덜란드의 40 여배에 달하는 수치다. 65 세 이상 인구가 국가 보조를 받을 수 있는 비율도 한국은 6.4%에 불과했다. 한국보다 낮은 국가 보조를 받는 국가는 6 개뿐이었다. 일본은 노령인구 중 12.8%, 이스라엘은 22.1%가 국가 보조를 받고 있었다.

This is two times higher than the United States and Japan's 20 percent and 40 times higher than Netherland's. In Korea, only 6.4 percent of the population over 65 years old receive national support. The rate is only higher than six other countries, lower than 12.8 percent in Japan and 22.1 percent in Iceland.

그 밖에 보고서는 한국의 여아 선호비율도 새로운 현상으로 주목했다. 보고서는 1980 년대 한국, 중국, 인도 등의 남아 선호 현상이 현재 불균형적인 남녀 성비로 나타났지만 1990 년대 중반 이후 한국의 남아 선호 현상이 줄어 들고 여아 선호가 나타나고 있다고 분석했다.

The reports also highlight the new trend to prefer baby girls in Korea. In the 1980s, in Korea, China, India and other countries where boys were preferred, sex ratio imbalance was shown. But since mid-1990, boy preference has been declining in Korea.

2050 년 인간의 세계 평균 기대수명은 76.2 세로 예상됐다. 일본과 싱가포르는 기대 수명이 91.6 세로 세계에서 가장 장수하는 국가로 전망됐고 한국은 84.2 세로 5 위에 올랐다. 남성의 기대수명은 81.5 세이고 여성은 87.1 세로 여성이 5 년 이상 오래 살 전망이다. 또 2050 년 북한은 남한에 비해 훨씬 젊은 나라로 나타났다. 남한 국민의 평균나이가 55.1 세인데 반해 북한은 41.8 세를 기록했다. 일본의 56.세였다.

The average life expectancy in 2050 is 76.2 years old. The ones in Japan and Singapore – 91.6 years old – are the highest in the world. South Korea ranked fifth with 84.2 years old. Men in Korea are expected to live 81.5 years and women will live 5 years longer to reach 87.1 years old. On the other hand, North Korea is forecasted to be a younger society than South Korea in 2050. While the average age of South Koreans will be 55.1, those of North Koreans will be 41.8. The average age of Japan will be 56.4.

리처드 호즈 박사는 미국 CBS 와의 인터뷰에서 "인간은 점점 더 오래 살고 있지만 그것이 곧 건강한 삶을 의미하지는 않는다"며 "고령화 시대가 다양한 과제를 제시하는 것"이라고 밝혔다. 그는 "노인이 충분한 의료서비스를 받을 수 있는지, 독립적으로 살아갈 수 있는지, 생산에 참여할 수 있는지, 기대수명을 지탱할 노후 자금이 충분한지 등이 고령화 사회의 고민"이라고 덧붙였다.

Dr. Richard Hertz said in CBS interview that "human beings are living longer but it doesn't mean they live healthily." He also states that "aging will pose a lot of problems," and "whether senior citizens receive sufficient medical care, whether they can live independently, whether they can work, and whether they can financially support themselves after retirement amid rising life expectancy, are some of the problems in an aging society."

**Appendix 3: Korean Speaking Rubric for genre experimental classes (Edited by Lee, 2004)**

Criteria	Description
Communicative ability (20 points)	The ability to communicate effectively and in a way that is comprehensible.
Ability to respond (20 points)	The ability to comprehend the examiner's speaking and respond correctly.

Lexical richness (20 points)	The ability to use wide range of vocabulary and grammar to convey meaning.
Speech flow (20 points)	The examinee's speed of speaking, pronunciation and presence of hesitation.
Grammar (20 points)	The examinee's ability to correctly follow grammatical rules.
Total (100 points)	

This is the scale for the rubric provided above.

Scale	Description
Communicative ability (20points)	
0	Inability to communicate effectively.
1-4	Shows some ability to communicate but generally ineffective.
5-10	Communication is moderately effective.
11-15	Mostly good communicative ability but regularly makes mistakes.
15-20	Communication is almost always effective.
Ability to respond (20points)	
0	Almost inadequate response for the questions given. Not able to hold a conversation.
1-4	Often inadequately responded to the questions given or repeated the incorrect word or phrase without notice. But I was able to answer some questions.
5-10	Moderately appropriate responses to the questions given or the average ability to recognise mistakes and correct them.
11-15	Appropriate responses generally for the questions given or able recognise and correct the inappropriate answer immediately.
15-20	Very appropriate response for the questions given.
Lexical richness (20 points)	
0	Very limited use of vocabulary and expressions. Repetitive use of the same vocabulary words.
1-4	Lack of variety in choice of grammar and vocabulary. But shows some ability.
5-10	Average ability to use a variety of vocabulary words and expressions.
11-15	Above average ability to use a variety of vocabulary words and expressions.
15-20	Excellent ability and demonstrates lexical richness.
Speech flow (20 points)	
0	Very frequently had difficulty comprehending the examiner and speech was very hesitant and slow.

1-4	Occasionally had difficulty comprehending the examiner. Often hesitated before answering and spoke slowly for the most part.
5-10	Mostly understood by the examiner. Showed no hesitation and generally had good pace.
11-15	Demonstrated the ability to comprehend the examiner and spoke with good pronunciation and at a good pace. But made some mistakes.
15-20	Perfect ability to comprehend the examiner and make good conversation. Great pronunciation and no hesitations.
Grammar (20 points)	
0	Made major grammatical errors frequently.
1-4	Often incorrect use of grammar.
5-10	Average ability to correctly use grammar.
11-15	Mostly correct with few grammatical errors.
15-20	No grammatical errors.

#### Appendix 4: Korean genre texts for reading tasks.

##### Text 1: Explanation Essay

세계에는 수많은 문화가 존재하는데 그 많은 문화들을 어떻게 이해하느냐 하는 것은 쉽지 않은 일이다. 많은 시각이 있을 수 있는데 그 중 아마도 가장 효율적인 시각은 개인주의 문화와 집단주의 문화로 나누어 보는 것인 것 같다. 집단주의 문화라는 것은 이해하기에 어려울 게 없다.

There are many cultures in the world and it is not easy to understand such a large number of them. There are many perspectives for us to do so, but the most effective one is to divide them into individualistic cultures and collective cultures. It is not difficult to understand what a collectivist culture is.

우선 크게 말해서 개인의 이익보다 집단의 이익이 중시되는 사회를 말한다. 그러니까 개인보다는 항상 집단을 앞세운다. 그래서 그 개인은 자신이 속한 집단에서 벗어나기가 힘들다. 이런 문화에서는 개인이 튀는 것을 용납하지 않는다. 개인의 개성보다는 집단에 어떻게 동조하느냐가 중요한 관건이 된다.

Firstly, broadly speaking, it refers to a society that stresses more on collective benefits than personal gains. In other words, the group as a whole is always put before its individual members. Individuals, therefore, can hardly get away from the group. This type of culture does not accept individual deviance. Instead of highlighting personal characteristics, it is more important to seek agreement for the group.

지금 세계는 대부분 집단주의 국가들로 구성되어 있다. 개인주의 문화권은 이른바 서구 국가들뿐이다. 개인주의 문화권에서는 자기 색을 강하게 내는 것이 미덕으로 되어 있다.

Most countries in the world are formed by collectivism. Only the so-called Western countries belong to the individualist cultural sphere. In which, demonstrating one's characteristics is considered to be a merit.

두 문화권의 차이를 알려고 하면 아주 간단한 예가 있다. 미국 사람과 한국 사람이 자기 소개하는 것을 보면 된다. 한국인들은 자기 소개를 할 때 자신의 이름을 먼저 말하는 법이 거의 없다. 항상 무슨 회사, 혹은 무슨 학교의 무슨 과에 있는 누구라고 순차적으로 말한다. 이름이 제일 나중에 나온다. 그러나 미국인은 항상 "My name is....." 하면서 자기 이름부터 말한다. 모든 일을 자기를 중심으로 보기 때문이다. 그래서 우리나라 사람들은 자기 소개를 할 때 주변 이야기만 하다가 이름 말하는 것을 잊어버리고 그냥 앉는 경우가 종종 있다.

There is a simple example for us to understand the difference between the two cultural spheres: the ways American and South Korean people introduce themselves. When introducing themselves, South Koreans mostly do not say their names first. Instead, they first tell which company or which department of which university they are affiliated to before saying their name. But Americans always start the introduction with their names: "My name is....." It is because in

their culture, oneself is the centre of everything. It is not uncommon to see some South Koreans forgetting to tell their names in self-introductions, as they focus on mentioning other things.

한국 사회가 개인주의화되었다는 말을 많이 하지만 내가 보기에는 별로 그렇지 않다. 이러한 사실은 우리나라의 결혼 문화만 보면 금방 알 수 있다. 전통사회에는 개인성이라고는 거의 존재하지 않았다. 그래서 결혼하는 것이 자기와 평생을 같이해야 하는 배우자를 고르는 중차대한 일임에도 불구하고 자신이 선택할 수 있는 여지가 거의 없었다. 자신의 속한 집단, 즉 그 집안의 대표자라 할 수 있는 할아버지나 아버지가 정해주는 대로 그냥 따라야 했다. 이게 집단주의 사회의 전형적인 모습이다. 그 집단의 이해관계에 따라 개개인의 운명이 결정되는 것이다. 항상 집단의 이익이 개인의 이익보다 우선한다.

Many say that South Korean society is becoming an individualist society, but I do not think so. It is obvious if we take a look into South Korea's wedding culture. In a traditional society, individuality almost did not exist. Therefore, even though getting married is a very important decision for you to decide who you are going to live with for the rest of your life, people did not have any freedom of choice. They must follow the decisions made by the group they belong to – or leaders of their families such as grandfathers and fathers. This is a typical collectivist society. Individual fate is determined by group interests. The group's benefit is always put before personal gain.

그런데 이런 상황이 지금은 어떻게 바뀌었을까? 지금은 배우자만큼은 자기가 정할 수 있다. 그러나 연애를 하든 중매를 하든 두 사람이 결혼 약속을 하면 반드시 상대방 집을 찾아가서 부모의 허락을 받아야 한다. 그리고 양가 부모는 호텔 같은 데에서 만나 혼수 문제나 여러 가지 부수적인 일들을 논의한다. 다시 집단적으로 움직이는 것이다. 그러니까 우리 사회는 배우자를 정하는 만큼만 개인주의화한 것이다. 이렇듯 한 사회의 문화란 쉽사리 바뀌는 게 아니다.

But how far has the situation changed nowadays? Indeed, we can now choose our own spouses. However, if two people want to get married – whether they have been dating or known each other through matchmaking – they must go to each other's home and get approval from the parents. Also, the parents of both sides must meet in a place, like a hotel, to discuss the wedding budgets and other issues. This, again, is a collective action. In this way, in today's South Korean society, only the process of choosing a partner has been individualised. It is not easy to change a society's culture.

미세먼지(PM10)의 건강 위해성에 대한 연구가 잇따르는 가운데 어릴 적 미세먼지 노출이 초경 나이를 앞당긴다는 연구 결과가 처음으로 나왔다.

Amid the growing research body focusing on the harmful effects of PM10 on the human body, it is found for the first time that exposure to PM10 at young age brings forward the age of menarche.

12 살 이전의 조기 초경은 12 살 이후의 정상적인 초경에 견줘 성장 후 비만과 심혈관질환, 유방암, 담석암 등의 질환 발생 위험을 높이는 것으로 알려져 있다. 초경이 빠르면 폐경도 빨라진다는 연구결과도 있다.

It has been revealed that, in comparison to those who experienced normal menarche after 12 years old, subjects who had early menarche before 12 years old face higher risks of obesity, cardiovascular diseases, breast cancer, gallbladder cancer and other illnesses after growing up. Other research works have also shown that early menarche brings about early amenorrhea.

이화여자대학교 의과대학 직업환경의학교실 하은희 교수팀은 2010~2012 년 국민건강영양조사에 참여한 13~17 세 소녀 639 명을 대상으로 미세먼지 노출이 초경 연령에 미치는 영향을 분석한 결과 이같이 나타났다고 29 일 밝혔다. 이번 조사에서는 전체의 22%(155 명)가 조기에 초경을 한 것으로 집계됐다.

Professor Eun-hee Ha and her research team at the Department of Occupational and Environmental Medicine (College of Medicine, Ewha Women's University) studies 639 girls aged from 13 to 17 years old who have participated in the National Health and Nutrition Examination Survey from 2010 to 2012. The team analyses how exposure to PM10 affected their age of menarche. The result was published on 29<sup>th</sup> and it is found that 22% of the subjects had early menarche.

연구팀은 조사 대상 아이들의 초경 시작 날짜를 기준으로 3 년 동안의 거주 지역 연평균 미세먼지 농도를 추적해 조기 초경에 미치는 영향을 분석했다.

The team studies the yearly average levels of PM 10 in the regions where the subjects reside, in the three years before their menarche.

이 결과 아이들이 사는 지역의 1 년 전 평균 미세먼지 농도가  $1 \mu\text{g}/\text{m}^3$  증가할 때마다 초경 연령이 0.046 세 빨라지는 특징을 보였다. 이처럼 초경이 빨라지는 추세는 같은 조건에서 2 년 전 노출 0.038 세, 3 년 전 노출 0.031 세 등으로 최근 1 년 전의 미세먼지 노출 증가가 초경에 가장 큰 영향을 미치는 것으로 평가됐다.

It is found that, in the regions where the children live, an 1  $\mu\text{g}/\text{m}^3$  increase in PM10 in the previous year brings the age of menarche forward by 0.046 year. It is discovered that, In the same conditions, exposure to PM10 in the past 2 and 3 years brings forward the age of menarche for 0.038 and 0.031 years respectively. The research assesses that increased exposure to PM10 in the year before menarche has the greatest effect on the age of menarche.

연구팀은 이런 분석을 바탕으로 초경 전 1년 동안의 미세먼지 농도가 1  $\mu\text{g}/\text{m}^3$  증가하면 조기 초경 위험이 1.08 배 높아지는 것으로 추산했다. 마찬가지로 2년 전과 3년 전의 미세먼지 노출에 따른 조기 초경 위험도는 각각 1.06 배, 1.05 배였다.

On this basis, the research team calculates that if, in the year before menarche, the concentration of PM10 a child inhaled increases by 1  $\mu\text{g}/\text{m}^3$ , the risk of early menarche will be raised by 1.08 times. In the same pattern, exposure to PM10 in the 2 and 3 years before menarche also increased the risk by 1.06 and 1.05 times respectively.

하은희 교수는 "전국 대표 인구 표본을 이용해 미세먼지 노출과 초경 연령 사이의 연관성을 밝힌 첫 연구"라며 "초경 시기의 신경내분비시스템이 미세먼지 노출에 매우 취약함을 보여주는 연구결과"라고 설명했다. 하 교수는 "미세먼지는 여성호르몬인 에스트로겐 수용체와 상호작용을 할 수 있는 화합물이 들어있다는 보고가 있다"면서 "이는 어릴 때 미세먼지를 들이마서 인체로 흡수될 때 내분비 교란 성질을 나타낼 수 있는 가능성을 시사하는 만큼 미세먼지뿐만 아니라 초미세먼지(PM2.5) 등으로 관련 연구를 확대할 필요가 있다"고 말했다.

"This is the first research on the relationships between exposure to PM10 and the age of menarche using nationwide population samples, and it indicates that around the time of menarche, the nervous and endocrine systems are vulnerable to PM10." Professor Ha says: "it is reported that PM10 contains compounds that can interact with estrogen receptor made of female hormone." She also adds: "it shows the possibility that the inhalation and absorption of PM10 at young age can disrupt the endocrine system, and we need to expand the scope of research from PM10 to PM2.5."

전문가들은 미세먼지나 초미세먼지 농도가 높은 날에는 아이들의 야외활동을 가급적 삼가는 게 좋다고 권고한다. 만약 부득이하게 외출해야 할 경우 미세먼지를 거를 수 있는 마스크를 꼭 착용토록 해야 한다. 이번 연구결과는 국제학술지 '국제 환경'(Environment International) 최신호에 발표됐다.

Experts suggests that if possible, children should be abstained from outdoor activities when the concentration level of PM10 or PM2.5 is high. In case they need to go outdoor, children must wear face masks that can block the particulates. Results of this research has been published in the latest issue of an international journal titled Environment International.

### Text 3: Academic thesis

본 연구는 급격히 증가하고 있는 국내 자살률이 한국사회의 병리성을 반영하고 있다는 문제의식 아래 한국사회의 자살률을 분석하였다. 국민총생산(GDP) 혹은 국민총소득(GNI) 등으로 확인할 수 있는 경제발전 수준은 계속 나아지고 있는데도 불구하고 한국 사회의 자살률은 계속 증가하고 있어 심각한 상황이다. 그렇기에 경제적 특성과 함께 다른 요인에 주목할 필요가 있으며 자살률과 같은 사회적 문제에 정책적으로 어떻게 대처할 것인지 분석할 필요가 있다. 특히 한국사회는 최근 대내외적 경제위기를 거치면서 산업 전 부문 이 심각한 어려움을 겪었을 뿐만 아니라 사회전반에 있어 가족관계 의 약화, 사회경제적 양극화, 상대적 박탈감의 심화 등으로 인해 사회적 연대감이 지속적으로 약화되어 자살률이 지속적으로 증가하고 있다.

This research analyses the social pathological issues reflected in the surging suicide rate in South Korea. Despite the continuous rise of various indexes of economic development including GDP and GNI, South Korea faces a serious problem of climbing suicide rate. It is therefore necessary to examine the economic and other factors behind it, while examining how social problems like this can be dealt with by government policies. The growth of suicide rate is not only caused by the external and internal economic crises recently experienced by all South Korean industries, but also the ever-weakening social fabric due to loosened family bonds, social-political polarisation and widespread sense of deprivation etc.

따라서 본 연구는 경제위기로 인한 한국사회의 자살률 변화를 살펴보고, 정부의 정책적 대응방안으로서 사회문화자본 및 사회복지 지출과 자살률 간 관계를 확인하여 실질적 대안으로서의 가능성을 살펴보았다. 현재의 높은 수준의 자살률은 정부가 사회적 문제에 제대로 대응 하지 못하는 현실을 반영한다. 자살은 개인이 고의적으로 자신의 삶을 마감한다는 점에서 삶의 만족의 반대편 극단에 위치하며 (Koivumaa-Honkanen et al., 2001), 삶의 만족과는 달리 명시적으로 드러나는 행위로서 사회의 건강(Durkheim, 1897)을 가늠할 수 있도록 해준다. 따라서 자살은 일견 개인의 선택으로 보이지만 그가 속한 사회로부터 영향을 받기 때문에 '사회적 사실'로 간주되어야 한다(Durkheim, 1897). 즉, 자살은 단순한 개인의 선택 문제가 아니라 사회적 문제로서 정부의 개입이 필요한 영역이다. 그럼에도 불구하고 기존 연구들은 자살을 개인의 내적 심리현상으로 간주하거나, 우울증, 유전성, 약물 효과 등의 신체 및 정신질환에 기인하였다고 보거나(병리학적

관점), 혹은 경제적 어려움에 기인하는 현상으로 간주하는 연구가 대부분이었다(Stack, 2000a; 2000b). 자살률이 한 사회의 병리성을 나타낸다는 점을 인식하면서도 그 사회가 지닌 고유의 특성을 개념화하여 연구하는데 상당한 어려움이 있어왔던 것이다.

This research, therefore, examines the influence of economic crises on the changing suicide rate in South Korea. It also studies the relationship between socio-cultural capitals, welfare budgets and suicide rate, discussing the feasibility of government policies as solutions. The high suicide rate indicates that the government has failed to solve social problems. Suicide is an act of intentionally causing one's own death. It does not only reflect a person's extreme dissatisfaction of life (Koivumaa-Honkanen et al., 2001), but also reveals the healthiness of a society (Durkheim, 1897). Although it can be seen as a personal choice, suicide is influenced by the society that person belongs to and hence, should also be viewed as a 'social reality' (Durkheim, 1897). In other words, it is not a problem of personal choice but a social problem that requires the government to intervene. However, most existing studies either treat suicide as a psychological phenomenon caused by physical and mental illnesses like depression, hereditary diseases and drug effect (pathological perspectives), or analyse suicide as a result of economic downturn (Stack, 2000a; 2000b). Even though suicide rate is recognised as a social pathological symptom, it has been difficult to find research that conceptualises its relationship to the unique traits of a society.

이를 위하여, 먼저 대내외적 경제위기 발생으로 인한 자살률 증가 현상을 살펴봄으로써 정책적으로 어떠한 노력이 추가적으로 필요한 지 파악하고자 하였다. 여러 사회경제적 요인과 자살률 간 관계를 살펴본 기존 연구들은 경제적 상황을 중시하여, 경제위기와 같은 대 규모의 급작스러운 충격은 자살률을 크게 높이는 주요 요인이라고 분석하고 있다(Catalano et al., 2011). 특히 한국은 대외적 경제 충격인 1998 년의 아시아 외환위기와 2009 년의 금융위기, 그리고 대내적 요인인 2003 년 신용카드 유동성위기와 같은 경제적 충격을 경험 하면서 자살률이 급격히 증가하였다(김민영 외, 2011). 이에 본 연구에서는 기존 연구의 분석 시기를 확장하여 2000 년금융위기의 충격을 보다 구체적으로 살펴보았으며, 연령 표준화 자살률을 분석에 활용함으로써 분석 시기 및 지역의 인구 구조에 따라 달라지는 자살률을 통제하였다.

This research, firstly, identifies what government policies should be introduced in response to the increasing suicide rate. Many existing studies analyse the relationships between suicide rate and various socio-economic factors, arguing that large-scale upheaval like economic crisis is the major factor that raise suicide rate (Catalano et al., 2011). South Korea's suicide rate has rapidly increased through multiple external and internal economic shocks, including the 1998 Asian

financial crisis, the global financial crisis of 2009 and the domestic credit binge in 2003 (Kim et. al., 2011). Based on and expanding the time scope of existing literature, this research moves further from the discussions of the financial crises took place in the 2000s, and analyse how suicide rates differ according to regional demographics.

Text 4: Travel essay

파리의 호텔에서 밤을 보내고 이른 아침, 거의 인적이 없이 텅 빈 오를리 공항 대합실에 우두커니 앉아 전광판에 쓰인 행선지들을 보니 모두 남쪽 지방의 도시들이다. 마르세유, 몽펠리에, 마라케시, 카이엔, 라바드, 알레, 오랑.... 빛나는 남쪽 나라의 그런 지명들은 항상 가슴을 뛰게 한다.

After spending a night in a hotel in Paris, in the early morning, I sat in the empty waiting room at Orly Airport. All the destinations shown on the signboard are Southern cities. Marseille, Montpellier, Marrakesh, Cayenne, Rabat, Ales, Orange...the names of the glowing Southern cities make my heart throbs.

교훈도 없고 약속도 없고 옛날 만한 것도 없이 "오직 베푸는 것, 그것도 아낌없이 베푸는 것"으로 만족한다는 고장, "사람들의 눈에 보이도록 송두리째 내맡겨지는 "태양의 고장"으로 이제 나는 떠나려고 한다. 아침 7시 20분, 현지 시각 8시 25분, 알제의 부메디엔 공항 착륙. 한 시간의 시차를 고려하면 파리에서 약 두 시간 남짓 걸린 셈이다. 그리 크지 않은 공항 안을 둘러보니 한쪽에 예약해둔 오라시 호텔 사무실이 눈에 들어온다. 좁은 사무실 안, 테이블 너머에 앉아 있던 여사무원이 벽을 따라 놓인 몇몇 의자에서 기다리는 고객들에게 음료수를 권한다. 곧 호텔 버스가 도착한다. 낯선 나라지만 프랑스 말이 거침없이 잘 통하니 어려움이 없다.

I went there without any reason, any appointment and any attraction to see. It is simply a place that loves to be 'generous, unsparingly generous'; it is the 'place of the sun' that can be clearly seen by everyone. I am heading there now. At 7:20 am, local time 8:25, I landed at the Houari Boumediene airport of Algiers. Given the one-hour time difference, the trip takes slightly over two hours from Paris. I walk around the small airport and spot at the corner the office of El Aurassi hotel which I have booked. In the tiny office, customers are waiting on the chairs lining up against the wall, and a female staff member sitting over the table offers them beverages. The hotel bus is arriving. Though I have never been to this country, I have no problem in communicating in French.

지중해 연안 답게 날씨는 쾌청, 섭씨 16도의 상쾌한 아침이다. 푸른빛 해안선과 산의 띠들. 그 사이에 하얗게 서린 빛의 안개. 돌연한 고요. 호텔 버스에 오른다. 알제 시내에 가까워지자 길가에 드문드문 종려수들이 눈에 들어오고 오른쪽은 푸른 바다와 항만시설. A typically fine day at the Mediterranean Basin. A refreshing 16-degree-celsius morning. Frosty fog between the blue shorelines and mountains. A sudden tranquillity. I board the hotel bus. When it gets closer to the town centre of Algiers, come into eyes are palm trees as well as the blue sea and port facilities at the right side.

좌우에 끝없이 늘어서 있는 허름한 기차들. 녹이 슨 가드 레인, 자동차와 매연으로 가득 찬 도로. 그리고 왼쪽으로는 산비탈을 하얀 입방체의 건물들이 무수히 기어오르고 있다. Shabby trains keep passing by on both sides. Rusty guardrails and roads filled with cars and exhaust gas. On the left, countless buildings crawl up on the mountain slope.

1860년 나폴레옹 3세의 알제 방문을 계기로 유럽 건축가들이 알제를 진정한 수도로 '현대적' 도시로 만들기 위한 거창한 도시계획을 시작한 이래 근 100년의 번영을 누렸던 도시. 독립 후 40여년, 지금은 좀 퇴락했지만 알제는 여전히 '하얀 여인'이라는 별명에 어울리게 푸른 바다를 내려다보며 눈부신 광채를 발한다.

After Napoleon III's visit in 1860, European architects began a massive plan to make Algiers a real capital and 'modern' city, which has since then enjoyed prosperity for 100 years. More than 40 years after the independence of Algeria, Algiers has become a bit backward but still shines with the blue sea, living up to its name – 'the white lady'.

그 한가운데 산허리에는 유난히 눈에 띄는 백색의 직사각형 건물이 하나 거대한 면적을 차지하고 있다. 러시아를 비롯한 사회주의국가 특유의 초대형 건물이다. 차가 꼬불꼬불한 길을 돌고 돌아 산 중턱에 이른 곳이 바로 그 대형 건물, 호텔 엘 오라시다. 거기가 바로 내 숙소다.

At the waist of the mountain, a large area is occupied by a huge, eye-catching white building in rectangular shape. Such a huge structure is characteristic of communist countries like Russia. As the bus winds halfway up to the mountain, here is that huge building – Hotel El Aurassi. It is where I stay.