GENRE-BASED INSTRUCTION FOR ESP

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ABSTRACT

This paper explores the use of genre-based instruction (GBI) to teaching writing for specific purposes. The aim of the paper is primarily to illustrate the preparation required for GBI and the implementation of GBI in an ESP context. The paper also aims to highlight the significance of understanding the discursive practices and genre knowledge of the profession that ESP students will embark on in future, as this knowledge is essential to their professional success.

Introduction

After learning the English language for more than eleven years in school, students at tertiary level need a fresh approach to master the language. Interest in the ESL/ESP class has always been an issue (Nunan, 1999) but fortunately universities have shifted their focus in their endeavours by promoting learning which provides students with an enriching experience towards a degree and prepares them with "life-long" skills for after university life (Brockbank and McGill, 1998). Currently, most universities offer inter-disciplinary academic programmes in response to the dynamic complexity of present-day workplace practices (Bhatia, 1999). University programmes need to take into account and be more aware of both the current and the future needs of tertiary education. This has led to a proliferation of research in tertiary education including language education. Research in language education includes new or improved forms of instruction for the four skills. One of these is genre-based instruction (GBI). The objective of this paper is primarily to share an understanding of GBI and the success of its application in an ESP context at tertiary level.

Students pursuing a university degree require competency in both written and spoken language to handle academic discourse and to excel in the programme. Academic or professional discourse or genre is a specialist discourse with specific rules and conventions (generic structure) which can vary across genres. Students who are linguistically proficient may still not be able to handle specialist genres and require the assistance of the ESP teacher.

What is GBI?

Basically, GBI is teaching language based on results of genre analysis. Genre analysis is the study of how language is used within a particular setting (Swales 1990) and is concerned with the form of language use in relation to meaning (Bhatia 1993). Genre analysis is a tool to examine the structural organisation of texts by identifying the moves and strategies, and to understand how these moves are organised in order to achieve the communicative purpose of the text. Genre analysis also examines the text-patterning or textualisation in genres to show statistical evidence of a particular linguistic feature in a specific genre and the specific features of the genre that the evidence textualises. Finally genre analysis examines the lexico-grammatical features of genres to identify the linguistic features chosen by expert users of the genre to realise the communicative purpose, and to explain these choices in terms of social and psychological contexts (Henry & Roseberry, 1998). Other considerations in genre analysis include the communicative purpose of the target genre, the roles of the writer and the audience, and the context in which the genre is used. The results from analysing a genre serve as the instructional materials in GBI.

The notion of genre and its application in language teaching and learning has received more attention in the last decade (Hyland, 2002). Applied linguists conduct studies allowing them to bring to the fore the potential of genre as a powerful pedagogic tool for English for Academic Purposes (EAP) (Bunton, 2002; Cheung & Lai, 1997; Flowerdew, 2000; Holmes, 1997; Hopkins & Dudley-Evans, 1988; Hyland, 2002; Swales, 1990) and English for Professional Purposes (EPP) (Bhatia, 1993; 1997; 1999; Dudley-Evans, 1997; Flowerdew, 1993; Henry & Roseberry, 1998; 2001). These studies provide teachers with a way of looking at what students have to do linguistically – the kinds of discourses they have to be able to understand and produce in speech and writing.

Based on the model by Cope and Kalantzis (1993), there are four stages in GBI including modeling, guiding, practising and finally independently writing the genre. Due to its nature, the approach in GBI has been confused with its more popular counterparts i.e. the product approach which involves imitating, copying, transforming models provided by the teacher and emphasizing the error free final product (Nunan, 1999), and the process approach which focuses on the process of producing a piece of writing from the prewriting stage to the revising state to the final writing regardless of the time it takes (Nunan, 1999). GBI is actually an integration of the product approach and the process approach resulting in a process-genre approach (Badger and White, 2000). In using this approach, the students in a writing class recognise that:

> *writing involves knowledge about language (as in the product and genre approaches), knowledge of the context in which writing happens and especially the purpose for the writing (as in genre approaches), and skills in using language (as in process approaches), ... writing development happens by drawing out the learners' potential (as in process approaches) and by providing input to which the learners respond (as in product and genre approaches).*
>
> (Badger & White, 2000:157-158)

Why GBI?

Genres inform the organisational structure for the skills and activities in teaching ESP and therefore deserve a clear and perhaps even critical understanding on the part of the teacher (Mavor and Trayner, 2001). For teachers to be effective ESP practitioners, particularly in universities offering interdisciplinary academic programmes, they need to be well-versed in the requirements of the disciplines and to understand the discursive practices of the professions at the receiving end of the academic programmes. As stressed by Faigley and Hansen (1985), the teachers need to explore why these disciplines include certain subjects, how these subjects are taught and what types of texts are used in these disciplines.

To understand the discursive practices of the disciplines or the profession is first of all to acquire knowledge of the code (Bhatia, 1997). This knowledge requires the teacher to know the repertoire of genres used in a profession and the occasions when they are used. Assuming that a person who has linguistic competence is able to naturally acquire knowledge of the code is totally wrong as research has shown that there are fundamental differences in the use of lexico-grammatical, semantico-pragmatic and discoursal resources between everyday language and specialist language (p 136). Secondly, one needs to acquire generic competence or at least some genre knowledge in the profession in order to participate in a specialist communicative event. Generic knowledge includes understanding the communicative purpose(s) of genres and the communicative goal-oriented purposes associated with the specific use of these genres (p 137). Knowledge in the discursive practices of the profession and knowledge in the generic structure of target genres will be a powerful pedagogic tool for teachers and will definitely benefit students. In this respect, teachers play an important role in acquiring genre knowledge and then imparting that knowledge to the students.

Taking the case of tertiary education in Malaysia, students take writing courses, at ESL or ESP level, as part of the requirements in their academic programmes. Language teachers teaching students majoring in any discipline should be familiar with the genres the students are required to produce in their academic programmes (Scollon *et al*., 1999).

GBI prepares students for real world writing (Mansfield, 1993) which will consequently create interest in the ESP classroom and provide students with the confidence to handle specialist genres. This has prompted many ESP practitioners to embark on this procedure within both the ESL and the EFL contexts (Henry and Roseberry, 1998; Mavor and Trayner, 2001). It is often difficult to determine future writing needs of university students especially now as most universities have changed their academic programmes to be inter-disciplinary. But surveys which have been conducted by a number of researchers including Flowerdew (1993), Louhiala-Salminen (1996) and Scollon *et al.* (1999) provide an indication of the range of genres that the students encounter and are required to produce. The results of these surveys act as a guide for selecting genres for ESP. When university graduates go out to the real world to join the work force, they actually need to know a variety of genres (Flowerdew, 1993). For example a person working in the profession of PR needs to be competent in the genres of customer-client interview, press conference, oral presentation, press release, publicity brochure and business report. ESP may not be able to cater to the whole range of genres these graduates will encounter in the course of their career but a genre-based instruction will provide guidance in how to approach and understand these genres and consequently produce them effectively.

At the other end of the continuum, students also benefit from genre knowledge. Students need to know the discursive practices in their profession because "understanding the genres of written communication in one's field is ... essential to professional success" (Berkenkotter and Huckin, 1993:476). By being able to examine the pattern of the structural organisation of a genre, students will acquire the specialist culture (Bhatia, 1997). By being able to identify the obligatory and the optional moves of that genre, students can characterise the typical or conventional textual features of the genre and understand the rationale behind such characteristics. Students are also able to study the institutionalised context, including the system and methodology in which the genre is used and the rules and conventions, such as the social, academic and professional conventions that govern the use of language in such settings. Finally, with genre knowledge, students can manipulate and exploit the moves to construct the genre based on their creativity.

It is necessary to recognise that if eleven years of ESL instruction fails to equip students with the required linguistic competency for tertiary studies, further remedial work, which is usually repetitive in nature, will not be effective (Bhatia, 1997). Therefore this paper advocates using GBI to teach writing for specific purposes (WSP). The focus of the paper is the pedagogical implication of genre analysis where knowledge in the genre and the generic features works as a powerful pedagogic tool (Coffin, 2001) for teachers and benefits students.

Why Not GBI?

Though there has been widespread usage of the genre theory, it is not popular especially in the field of education. Language practitioners may be deterred from applying the genre approach as a pedagogical tool because they have negative preconceived ideas as to the effectiveness of the approach. The genre approach has been misinterpreted as a rigid, formulaic way of constructing particular texts and has been characterised as a mechanical and an unthinking application of formulas. The approach has also been criticised as prescriptive rather than descriptive, and restrictive especially by imaginative teachers (Kay & Dudley-Evans, 1998). However a number of studies have been conducted to evaluate the effectiveness of the genre approach to improve students' linguistic skills (Cheung and Lai, 1997; Flowerdew, 2000; Henry and Roseberry, 1998). All these studies reported positive learning outcomes where students show improvement in their writing style and linguistic accuracy. More importantly the studies reported improvement in the students' attitude towards language learning.

Preparation for GBI

The first step in preparing for GBI is for the teacher to select a genre-type to be used as the corpus for genre analysis. The genre can be selected from the range of genres students need to use in academic programmes (Scollon *et al.*, 1999). For the purpose of discussion, the genre selected is the brochure as it is one of the topics in the syllabus for the course Writing for the Mass Media. The specific genre-type selected for analysis is brochures from Malaysian universities. For effective genre analysis, a good representation of the target genre needs to be collected.

ESP teachers also require the background information about the construct of university brochures i.e. that the construct involves the discourse community, the institution and the audience or consumer. The discourse community is represented by expert users of the language in the profession of Public Relations. In the context of this paper, they are part of the Public Relations department which is responsible for producing brochures and other publications for a university. The institutional culture refers to the university culture which involves competition among the public and the private universities to attract their consumers (the potential students and their parents). The institutional culture is affected by the present consumer culture. The consumer culture is related to the lifestyle of present-day society in Malaysia. The consumers will apply to any university, public or private, that provides excellent education. Therefore, competition exists as Malaysians witness the birth of university brochures as part of university literature. ESP teachers need to be aware of all these elements in the specialist culture in order to communicate the specialist language required in university brochures.

Identification of Communicative Purpose(s)

At the initial stage of genre analysis, content analysis is usually carried out to identify the communicative purposes of genres. This analysis focuses on the context in which the genre is used. The communicative purposes of university brochures have been identified as:

1. informing the public about the academic programmes offered in universities.
2. informing the public about the facilities and other services available to support the academic programmes
3. promoting the university as an academic institution based on the quality and the variety of academic programmes offered as well as the facilities available and
4. serving as a corporate identity to portray a corporate image of a university.

Identification of Rhetorical Moves

The next step is to examine the structural organisation of university brochures to identify the rhetorical moves. A move is defined as the segment of the text that is shaped or constrained by a specific communicative function (Holmes, 1997) or as the part of a text which is used by the writer (or speaker) to achieve a particular purpose within the text (Henry & Roseberry, 2001).

Table 1: Rhetorical moves in university brochures

Moves	Description	Frequency
Identifying the Service (**I**)	Providing the name of the university	100%
Attracting reader attention (**A**)	Stating the university motto and/or slogan	66%
Targeting the market (**T**)	Stating the vision, mission, objective and/or philosophy of the university	83%
Establishing credentials (**C**)	Describing the background of the university	100%
Locating the service (**L**)	Describing the location of the university	100%
Describing the service (**D**)	Describing the academic programmes offered	100%
Justifying the service (**J**)	Describing the facilities available	100%
Indicating the value of the service (**V**)	Describing the entry requirements, duration and fees charged per semester	86%
Endorsing the value of the service (**E**)	Describing the career opportunities for graduates, awards and international recognition	54%
Soliciting response (**S**)	Providing contact addresses and numbers for further inquiries	100%

In a corpus of 20 brochures, eleven from public universities and nine from private universities, a ten move-structure was identified. The ten moves are presented below together with the description and the frequency of occurrence.

The ten moves in university brochures were identified based on the four communicative purposes of university brochures and the copy format of brochures (Bivins, 1996), the choice made on the basis of understanding the expectations of the particular discourse community to which the text belongs (Dudley-Evans, 1994). This study uses the brochure copy format of headings and sub-headings as the move boundaries (Henry and Roseberry, 2001). Table 1 also shows that moves **I, C, L, D, J** and **S** are obligatory while moves **A, T, V**, and **E** are optional. Obligatory moves are important elements in texts because "they define the genre to which the text belongs, and the appearance of these elements in a specific order corresponds to our perception whether the text is complete or incomplete' (Hassan, 1989:62). This prompts an investigation into the sequence of moves in brochures across universities and the result is presented in Table 2.

Table 2: Sequence of moves in university brochures

University	Sequence of Moves
UIA	I-A-C-T-L-J-E-D-V-S
UiTM	I-T-C-L-E-J-D-S
UKM	I-A-T-C-L-D-J-V-E-S
UM	I-A-T-C-L-J-D-V-E-S
UMS	I-A-C-T-L-J-D-E-V-S
UNIMAS	I-A-C-T-E-L-D-V-J-S
UPM	I-A-E-T-C-L-J-D-V-S
UPSI	I-A-T-C-D-J-V-E-S-L
USM	I-A-C-L-D-J-V-S
UTM	I-T-A-C-D-J-E-L-S
UUM	I-A-T-C-L-D-V-E-J-S
IMU	I-A-T-C-D-E-J-V-L-S
MMU	I-A-C-T-J-D-V-E-S-L
OUM	I-A-C-D-J-E-S-L
UniKL	I-A-C-D-J-E-L-S
UNISEL	I-A-C-J-E-T-D-V-L-S
UNITAR	I-A-E-J-C-T-D-V-L-S
UNITEN	I-T-C-L-D-E-V-J-S
UTAR	I-C-D-E-V-L-S
UTP	I-A-T-C-E-D-V-J-L-S

Table 2 shows that there is no common sequence of moves. Except for *Identifying the service* (I), other moves occur in varied sequence, even though most of the brochures (90%) end with *Soliciting response* (S). The variation can be as minor as just one different move. Further, some brochures use all the ten moves while some use only seven or eight moves. Results from analysing the sequence of moves provide insights into the writing convention in university brochures, that the moves are irregular except for a few. This irregularity is exemplary of what Bhatia states in his definition of genre as the "constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognised purpose(s)" (Bhatia 1993:13).

Application of GBI

This paper reports on an experiment using GBI to teach writing for specific purposes (WSP). The subjects consisted of 36 students pursuing a Diploma in Communication Studies. These students were in their third semester and they were doing six hours of Intermediate English (ESL). The experiment was conducted in one semester but the actual duration was ten out of the fifteen weeks and only one hour out of the six hours allocated for ESL was used for the project work per week. These students also fulfilled the requirements for the ESL course. Teaching was done in collaboration (Barron, 2002) with a discipline lecturer teaching Publication Production (PP). The emphasis of the approach was to reinforce the linguistic and the technical skills in the discipline.

The experiment was carried out with the following objectives to guide students:

- to identify the structural construct of the genres
- to understand the cognitive processes involved in constructing the genres
- to identify the linguistic features used to achieve the communicative function
- to be able to construct the genre based on the conventions and the linguistic features identified.

No attempt was made to create any particular model of GBI but the experiment considers all the models reviewed in an attempt to provide a greater understanding of the approach. The approach advocated in this study is based particularly on the models developed by Bhatia (1997) and Cope and Kalantzis (1993). Bhatia's model concerns the cognitive processes (C) of GBI while Cope and Kalantzis's model focuses on the physical processes (P). The stages of instruction in the two models are merged and they seem to work very well together with the cognitive processes and the physical processes complementing each other. The newly developed approach takes the following form:

Genre-Corpus-Based Instruction

Stage 1	-	Guiding learners to understand the code of the specialist genre (C)
	-	Exposing learners to models of the target genre (P)
Stage 2	-	Guiding learners to acquire genre knowledge associated with the specialist culture (C)
	-	Guiding learners to analyse the structural patterns (P)
Stage 3	-	Developing learners' sensitivity to the cognitive structuring of specialist genres (C)
	-	Providing learners with practice to construct the genre (P)

Stage 4
- Guiding learners to exploit generic knowledge of a repertoire of specialist genres by becoming informed users of the discourse of their chosen field (C)
- Assigning the learners to independently construct the genres (P)

In the experiment, a pre-test was conducted to assess the students' proficiency level at the beginning of the semester and a post-test was conducted at the end of the experiment to examine the students' progress. Results of the pre-test showed that the students had low to average language proficiency. The experiment was carried out based on the schedule in Table 3. As teaching was done in collaboration with the lecturer teaching Publication Production (PP), the schedule included input from the discipline. For the record, the students met four hours per week for PP.

Table 3: The schedule for GBI

Week	Activities in writing for specific purposes	Input from publication production
1	Review of Writing skills Introduction to WSP Briefing on Writing project	Introduction toPublication Production
2	**Stage 1** Exposing models of the target genre Discussing the models	Planning an Effective Budget Brainstorming
3	Discussing more models Identifying the contents of brochures Introducing Moves and Strategies	Preparing A ProposalMeeting, Planning, Conducting Research
4	**Stage 2** Analysing the structural pattern of the genre Analysing the frequency of moves Analysing the sequence of moves	Submitting The Proposal Lecturer's comments on the ProposalWriting copy
5	**Stage 3** Practising to construct the genre Selecting type of university	Evaluating copy, Editing Preparing the dummy
6	Brainstorming on contents Writing the first draft Submitting the first draft.	Presenting the dummy, Comments Designing copy
7	Discussing lecturer's comments on the first draft Writing the second draft	Designing copy, Typography, Photography, Illustration, Layout, Typesetting, Paste out
8	Discussing comments on the second draft Designing the copy with illustration, layout etc.	Designing copy, Typography, Photography, Illustration, Layout, Typesetting, Paste out
9	**Stage 4** Constructing the genre Final check on language	Designing copy, Typography, Photography, Illustration, Layout, Typesetting, Paste out
10	Submitting the final copy (for printing)	Printing

In Week 1, after a review of prior knowledge in writing skills the students were introduced to writing for specific purposes (WSP) in relation to their discipline. Based on a course in Writing for the Mass Media in the second semester, the students identified the text types or genres they encountered in the course such as feature

articles, newsletters, brochures, advertising copy and campaigns. The students were briefed on the writing project, its objectives and the assignment.

The assignment was to produce a brochure. This genre was selected because the students were also producing a similar genre for PP where the assignment was to produce a promotional brochure. For the WSP project, the assignment was to produce an informative brochure (referred to as an information pamphlet in publication) to enable the students to differentiate between the types of brochures based on the communicative function. The two types of brochures are linguistically referred to as sub-genres, one with the communicative function to inform, the other to promote and persuade. At the end of Week 1 the students were asked to bring samples of informative brochures to class.

Stage 1 of GBI began in Week 2 where the students discussed the samples of brochures they brought to class. Their samples showed that they could not differentiate between informative and promotional brochures. The teacher elaborated on the assignment to produce a university brochure and exposed the students to samples of this genre. Exposing the students to the target genre develops the cognitive skills for them to acquire knowledge of the code and the conventions of the specialist genres (Bhatia, 1997). This is the pre-requisite for developing communicative expertise in any genre, particularly a specialist genre. Two models were introduced, one brochure from a public university and another from a private university. The contents were analysed by cross-referencing with the characteristics (conventions) of brochures and the guidelines of copy writing specified by the specialist community (Newsom & Carrell, 1998) to examine how the two models conform to the conventions of writing brochures.

In Week 3, the students analysed a few more models and they were able to identify and list their contents. The students were then introduced to the concepts of moves and strategies. 'Moves' are the cognitive construct of the genre while 'strategies' are steps exploited by the writers of the genre to realise the communicative purpose or intent. In Week 4, the teacher guided the students to analyse the structural pattern of the genre (Stage 2) by identifying the moves. The students were shown the ten moves identified and the strategies described in Table 1.These moves were compared with the brochure format (Bivins, 1996) to illustrate how the moves correspond with the sections in the brochures. The students were able to relate to this information as they had the background knowledge of using headings and sub-headings in brochures. The frequency of moves in Table 1 was also discussed and the notion of obligatory and optional moves was introduced. Next, the students examined the sequence of moves (Table 2) to understand the writing conventions in brochures.

Analysing structural patterns in genres allows students to acquire genre knowledge associated with the specialist culture. Identifying and describing the

moves enable the students to characterise the typical or conventional textual features of the genre and to understand the rationale behind such characteristics (Bhatia, 1993). The students were also able to study the institutionalised context, including the system and methodology in which the genre is used and the rules and conventions, such as the social, academic and professional conventions, that govern the use of language in such settings.

Having acquired the genre knowledge in the specialist culture, the students began to practise writing brochure copy in Week 5 and went on until Week 8 (Stage 3). Ideally, students need to practise writing as many brochures or parts of brochures as possible before the teacher assigns a final task. This experiment varied in its implementation of Stage 3 as it adopted the process-genre approach which emphasises the process of writing. The class discussed the type of university they needed to prepare a brochure for. Their proposals included different types of universities: Medical University, College of Music, University of Technology, Institute of Tourism, College of Minds Technology and University of Communication. This was followed by writing three of the obligatory moves in university brochures: *Establishing credentials, Locating the service* and *Justifying the service.*

In the writing practice, the class identified some grammatical features in the brochures. This was in accordance with Bhatia's (1997) call to develop the students' sensitivity to the cognitive structuring of specialist genres. For instance, university brochures use more present tenses compared to other types of tenses. This was highlighted to the students and at the same time they were made aware of when to use other tenses particularly the past tenses. Also brought to the students' attention was the use of active and passive forms in the brochures. Finally, because the brochures function to promote the university, among others, the students were asked to identify the adjectives used to promote the universities. These exercises were aimed at helping students examine the grammatical structures typically used in brochures.

Table 4: Students' performance in WSP project

GROUP	STAGE 2		STAGE 3		STAGE 4	
	L	PT	L	PT	L	PT
A	5	-	5	5.5	6	6
B	5	-	6	5	6.5	6
C	4.5	-	5.5	7	7	7
D	5.5	-	6.5	6	7	7
E	5	-	6	5.5	7	7
F	5	-	6	5	7	7
G	**4**	**-**	**5.5**	**6.5**	**6.5**	**8**

With the guidance of the teacher, the students worked in groups of four, brainstormed the contents, wrote and submitted the first draft in Week 6. The comments from the teacher, mostly on content, were discussed in Week 7 and the second draft was submitted. The teacher's comments in Week 8 focussed on linguistic features. Style and vocabulary items used to describe or identify were discussed in detail and the teacher identified inappropriate words and phrases and prompted students to rewrite. The lecturer emphasised the importance of understanding the moves so that they used their cognitive processes to construct the genre using the appropriate linguistic features.

The final stage of GBI requires the students to individually construct the genre. This was not adhered to totally in this experiment as the students still worked in groups. The cognitive process involved here is exploiting generic knowledge of a repertoire of specialist genres by becoming informed users of the discourse of their chosen field (Bhatia, 1997). The students worked on the final copy of the brochure in Week 9, checking the format and the minor linguistic inaccuracies. They incorporated all the graphics and other production techniques they learned in PP and submitted the copy (for printing) in Week 10.

The students' projects were graded at the different stages of writing/production (Table 4). The ESL teacher graded the language (**L**) in the students' project from Stage 2 onwards while the PP lecturer graded the production techniques (**PT**) only in Stages 3 and 4. Both the language skills and the production techniques were graded based on ten marks at each stage. Table 4 shows that most of the students improved in their language skills by the time they completed their projects.

Table 5: Students' performance in the pre-test and post-test

	n	Mean	Std. Deviation
Pre-test	27	39.74	12.712
Post-test	27	52.30	16.143

The students also showed improvement in ESL writing as indicated by their performance in the post-test when compared with their performance in the pre-test. Even though 36 students participated in the experiment, only 27 sat for the pre-test. Therefore the mean and the standard deviation are based on the 27 students (Table 5).

A survey at the end of the project showed that the students appreciated the GBI approach in the English class as they had the opportunity to use the language in real writing situations. Even though only 64.5% agreed that they had created their own version of the brochures based on the conventions, there was evidence of students having independently constructed the text. Most importantly the approach helped them with the language needed for brochures.

Conclusion

Until recently genre theory had not been developed exclusively as an educational tool even though the insights it provides into language structure and function have many useful educational applications (Coffin, 2001).

This paper has established that ESP students need the cognitive processes to understand the construct of any professional genre to enable them to produce these genres effectively. This can be achieved by teaching writing using the genre approach. Genre analysis is a powerful pedagogic tool for ESP teachers and is beneficial for students as knowledge of the generic features of any type of genre provides insight into the working of the genre. Understanding the structural patterns of the target genre by identifying the structural moves and the strategies the writers use to achieve their communicative purpose and being able to identify the occurrence of obligatory and optional moves and the sequence in which these moves occur provides the opportunity for students to manipulate the moves based on their understanding of the specialist culture and on their creativity. At the same time, teachers are able to teach these genres more effectively.

The experiment in this paper has proven that the genre approach is not a rigid, formulaic way of constructing texts. Instead, students can learn through the process of writing by knowing what the end product should look like. Therefore this approach is recommended not only as a basis for teaching ESP but also for the teachers' professional development. Analysing professional genres and GBI help ESP practitioners gain insight into pedagogical implications. Findings from genre analyses have also contributed to developments in curricula for ESP.

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